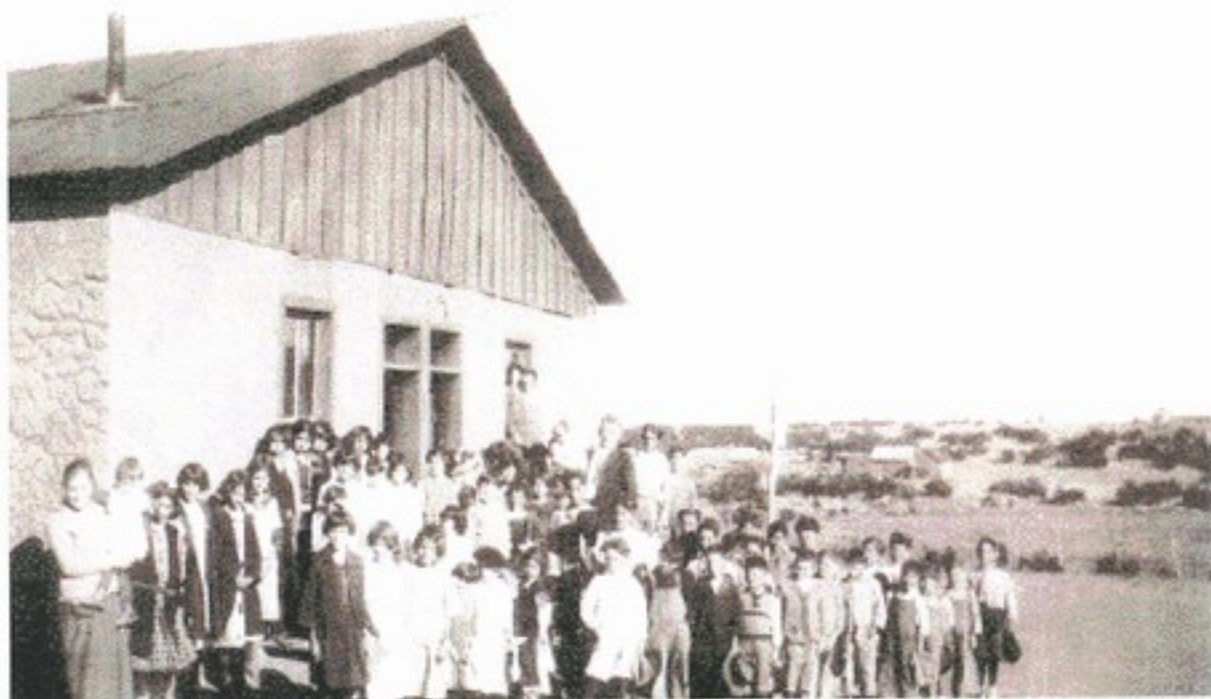


AMIGOS

CADA CABEZA ES UN MUNDO

VOLUMEN XII
NIVEL III

#1



La Escuela en Chililí, 1924, maestro: Manuel Atocha Baca, asistente: Viviana Mora

*Enseñando
se Aprende.**

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FLAMENCO: ¿QUE ES?

Flamenco es un arte musical español que originó en Andalucía. Una influencia fuerte viene de los gitanos. Hay tres aspectos: **cante**-la canción, **baile**-la danza, y **guitarra**. Se piensa que empezó en 1765. Al principio fue cantado con toques de palma. Flamenco fue desarrollado mucho durante su época dorada entre 1869 y 1910. Luego en 1955 empezó un renacimiento. Se toca en **juergas**-fiestas o sesiones dedicadas a flamenco. Se pueden oír las **palmas**, **tacones**, **cantes chicos**, y **cantes jondos**.

KEVIN RENDON

Kevin Rendón secundaria en Peñasco tiene 18 años. Es de Velarde, Nuevo México. Tiene una hermana, Michelle, quien vive en Santa María, California. Sus padres son Fidel y Mabel Rendón. Su papá toca la guitarra y su mamá el piano.

Kevin siempre ha tenido interés en la música. Al principio aprendió a tocar el piano. Luego en la escuela estudió



la flauta. Cuando visitó por primera vez a California, compró ocarinas (un instrumento como flauta con ocho agujeros). Se enseñó a sí mismo a tocarlas. Luego trató la guitarra. El sabía instantáneamente que iba a poder tocar bien la música en el futuro.

Kevin empezó a estudiar la guitarra en el Colegio Comunitario del Norte de Nuevo México en Española con Brock Salazar. Se unió con el mariachi de la escuela

bajo la dirección de Ricardo Valdez. Fue a las tiendas y al Internet para comprar páginas de música. Practica entre 6 y 8 horas al día.

Kevin asistió una ejecución por la Compañía de María Benítez. Este año recibió una beca para asistir el Onceavo Artes Españolas de Flamenco Anual por María Benítez en Santa Fe. A Kevin le gusta mucho el flamenco.

Kevin se graduó en el año 2001. Va a asistir a la Universidad de Highlands este año. Allí seguirá estudiando la música.

Además de todo, Kevin Rendón ha hecho un CD de la música clásica. Está anticipando hacer muchos más. Kevin ha tocado en bodas, fiestas, celebraciones, casas abiertas, etc.

¡Buena suerte, Kevin!

GRACIELA GONZALEZ

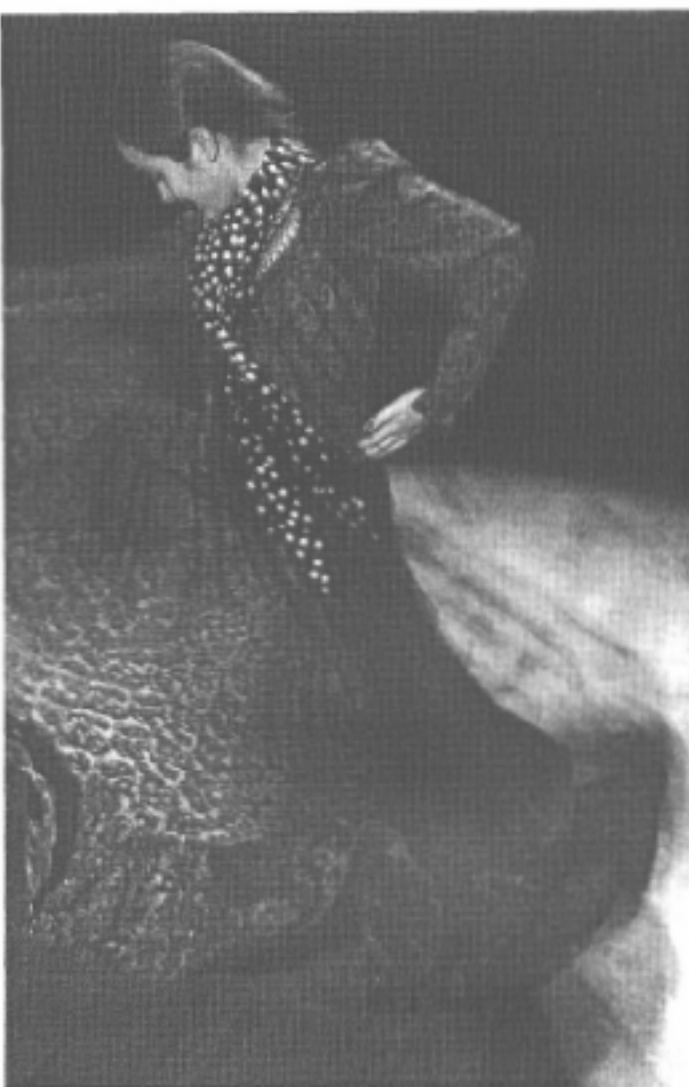
Graciela González es una joven de 17 años. Su mamá, Viola, es maestra bilingüe en la escuela Chaparral de Santa Fe. Su papá Arturo es vice presidente en el hospital St. Vincent's.

Graciela asistió a la escuela Carlos Gilbert. Para la secundaria, estudió en la casa.

Empezó a bailar a la edad de 7 años. Su maestra era Karla

Populus. A la edad de 10, Graciela decidió que quería ser bailarina profesional de flamenco.

A los 15 años, Graciela fue a España para estudiar. Estudió en Sevilla. Va a estudiar en Madrid bajo un maestro que se llama Ciro.



Para hacer una carrera en el baile flamenco, se puede empezar por estar empleado por una compañía. O puede formar su propia compañía. Después de primero bailar en España, Graciela quiere regresar a los Estados Unidos.

Dice Graciela que el baile flamenco es basado en la música. Se interpreta la

canción. No es como el bailete con pasos rígidos. Es un baile que empieza en la casa con la familia. Es basado en la vida familiar de la gente gitana que aprende de la mamá o de la abuela.

¡Buena suerte, Graciela! 1-2

Actividad: Visite los siguientes sitios en la Red Internacional para aprender más sobre el flamenco:

www.flamenco.org

www.red2000.com/Spain/flamenco

www.flamenco-seiten.de

www.geocities.com/Paris/LeftBank/6196

EVENTOS DEL VERANO

SESION LEGISLATIVA JUVENIL LORENZO DE ZAVALA



El National Hispanic Institute tiene programas en Texas, Nuevo México, Colorado, Illinois, California, México, y Puerto Rico. Patrocina varios programas incluyendo la Conferencia para Líderes Jóvenes, la Sesión Legislativa Juvenil Lorenzo de Zavala, una Serie Mundial Universitaria, Collegiate Leadership Network, Community Leadership Councils, Graduate Consortium, Programa de Lenguaje en México, y John F. Lopez Community Service Fellowship.

Los fundadores del National Hispanic Institute son Ernesto Nieto y Gloria León-Nieto.

Este verano en el Colegio de Santa Fe, se tuvo el Lorenzo de Zavala Youth Legislative Session.

Durante la sesión los jóvenes se quedaban en los dormitorios. Usaron el capitolio para parte del

programa. Los jóvenes están en los grados 10 y 11.

Formaron partidos, eligieron representantes, hicieron propuestas de ley, y votaron sobre las propuestas. Dieron discursos y discutieron los asuntos importantes con sus compañeros. Además había representantes de colegios y universidades para explicar sus programas a los estudiantes.

Los que arreglaron la sesión en Santa Fe este año fueron René Villareal y Ronald Roybal.

Los participantes dicen que la sesión les dio confianza a si mismos y que los inspiró a hablar con sus compañeros. Es especialmente importante que tuvieron oportunidad de interactuar con otros estudiantes hispanos.



VERDAD YOUTH CONFERENCE

Entre el 27-29 de julio del año 2001, un grupo de jóvenes condujo una conferencia para jóvenes.

Algunos de los jóvenes participantes incluyen Carlos Trujillo, Carlos Guillén, Sunee Sandoval, Nani Borrego, Alexis Valdez, Teófilo Guerín, Marcos Guerín, Lorenzo Vigil, Iona Valdez, Nicole Tapia, Fernando Romero, Marcela Sandoval, Jonathan Valdez, Marcelino Calvert, Nicole Gurulé, Brenda Martínez, Casey Gallegos, Dominic Herrera, Matthew Durán, Amanda Griego, y Elijah Baca.

El viernes, 27 de julio enfatizaron sobre el abuso de sustancias. En el panel estaban Alex Valdez-Secretario de Salud de Nuevo México, Harry Montoya-director de Hands Across Cultures, Felipe Gonzales-antes adicto a la heroína, y Javier Arellano-quien está produciendo un documental sobre el uso de la heroína de zarro negro en el condado de Río Arriba.

El mismo día el panel de educación incluyó Joe Guillén-presidente del Cuerpo de Educación en Española, Mary Ann Valdez-maestra de kinder en Española, y Georgia Roybal de Aspectos Culturales. Discutieron la historia de la educación y programas bilingües de doble inmersión.



El sábado empezó con Susan Herrera y Paul Dixon del Departamento de Energía. Hablaron sobre por qué las escuelas de Los Alamos reciben mucho dinero del departamento y los otros distritos no tanto. Roberto Mondragón habló sobre la cultura.

El panel sobre la tierra, el agua y la ecología incluyó Miguel Santistevan, Paula García, Juan Sánchez y Estevan Arellano. Esa tarde hubo una matanza.

El domingo hubo un panel sobre la espiritualidad con Herman Agoyo-de San Juan Pueblo, Richard Lucero-alcalde de Española, Gertrude Calvert-de San Juan Pueblo, y Celina Rael de García.

Comieron la carne de la matanza, y luego hubo una junta del Foro de Mercedes Nuevomexicanas. Habló el Congresista Tom Udall. Además hablaron el Dr. Felipe Gonzales, Michael Quintana-del NM Community Forestry Alliance, y Juan Sánchez-de la Merced de Chilili.

EL IDIOMA

THOUGHTS ON RELATING LANGUAGE TO LIVING

by Tessie Naranjo, Santa Clara Pueblo (photo by Paul Slaughter)

When I was growing up, springtime meant that men would begin to get ready for planting, and the women and children gathered plants and seasonings, celery or tsi-ma-haa to be used as seasoning for beans or in other soups.



Summertime meant that family members would be needed to help care for the garden. Men and older boys may be off catching fish. During this time, pottery-making by women was a weekly activity. At the end of summer, the community would come together to make ready for corn dance feasting. Fall meant harvesting of corn, beans, watermelon, and cantaloupe. Drying foods was a busy time for all family members. This time of the year also meant that the men would go to the mountains to hunt deer and elk to bring down to the women and children so that they could dry the meat. It also meant gathering wood for the winter. Winter was the time for storytelling, and generally bracing against the cold elements, a time for quietness allowing the earth the time it needed to replenish itself. Wintertime dances consisted of animal dances such as

deer and buffalo. Through that whole cycle of the seasons, all of our lives were bounded and described in our Tewa language.

Within one generation so much change has occurred. English began to replace Tewa.

The English that was learned was learned not for the beauty of the language. It was learned to survive. The beauty of our Tewa language was taken away and replaced with a form of functional English. As a result, we live between the two worlds. We are losing our language and at the same time it isn't being replaced fully by the other language. Culturally, our societal structure has taken a dramatic turn. Extended family care is not being nurtured as fully by the current generation as it was in the past. The whole individuation process was accelerated by the construction of HUD homes in our community. We no longer have shared walls that join households. We now travel by car to reach our extended family member's homes. Where the balance between individual and community in the past tended to lean more to the valuing of community, today that balance 1-7

and the final day focused on Anglo-American culture.

As New Mexico neared imminent statehood status in 1911, the Fiesta/Fourth of July celebration continued to feature the reenactment of the Entrada as a major part of the Festivities. In 1912 the celebration flourished, feeding off of the enthusiasm of newly acquired statehood.

In spite of the popularity and success of the celebrations in 1911 and 1912, the Fiesta festivities were dropped for the next six years, not to be revived until 1919. The Museum of New Mexico's preoccupation with the San Diego Exposition and World War I were major factors.

The revived Fiesta celebration of 1919 was a turning point for the festival. The Fiesta was moved from its Fourth of July date to September. The Fiesta focused on the three dominant cultures of Santa Fe with a day devoted to each. Hispanic participation dropped sharply in contrast to past Fiesta celebrations.

The Museum of New Mexico, in an attempt to make the Fiesta financially self-sustaining, fenced-off certain Fiesta activities and charged admission. These actions had the consequence of pricing out many local people. In response, a series of alternative activities were developed by activist members of the art community in the late 1920s. The program of free Fiesta events was

called "Pasatiempo." These new Fiesta activities included the Hysterical Parade which emphasized fun and exaggerated dress and decoration. There was community singing and dancing in the streets, a children's animal parade, and the infamous "Zozobra" presented by Will Shuster and E. Dana Johnson in 1926.

Artist Will Shuster developed Zozobra in 1924 when he built a puppet based on an effigy of a Judas figure that he saw burned in a ritual in Mexico. During the Fiesta of 1924 he burned his effigy in his backyard for a gathering of friends.

During 1927 another important component was added to the evolving Fiesta. The Pasatiempo activities came to include a Fiesta Queen.

The 1920 Fiesta was highlighted by the dedication of the "Cross of the Martyrs." In 1925 a Candlelight Procession to the cross was initiated and has since become a standard Fiesta activity.

In the late 1920s, the Fiesta began to drop its tri-cultural emphasis and was again viewed as a primarily Hispanic cultural festival.

Zozobra and Hysterical/Historical Parade exist next to traditional Hispanic ceremonies such as the La Conquistadora processions and the Candlelight Procession to the Cross of the Martyrs.

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has begun to shift rapidly to place a greater value on the individual.

In Tewa we have no specific word for family. We can identify and name all of our relatives and we can identify and name our community. In this case, the larger units of extended family and community become more important to someone brought up hearing and speaking the Tewa language. Within the village, every older male is your uncle (meh-meh) and every older female is your aunt (k-Oh). There are still enough native speakers in our community that the basic fabric of the social structure remains.

Our world is one in which our homes, our pottery, our families, and even the food that we eat are part of a fabric of life that we participate in weaving every day. Our language and linguistic patterns reflect our need to re-establish those relationships each day and on each meeting.

Often, on meeting, two people will repeat and mirror the other's words. A short conversation on meeting may proceed as follows: "Ba-pi-bo," "Ba-pi-bo," or "Are things well?," "Things are well." Another example of an exchange could be, "I-pho-do," "Haa, I-pho-do." "It is snowing," "Yes, it is snowing." What we are saying to each other is that we

are able to share the most basic element of the moment. The ideal in the pueblo world is for each member of the community to be willing to subsume him or herself into the larger good of the community. Toward this same end, it is very hard for a Pueblo person to deny a request or say no. Our society has very strong egalitarian tendencies and our greetings and acceptance of requests and burdens has a profound leveling effect. In order to work and function together we must all contribute.

Because we are a community-focused people, it is evident that a multi-generational/multi-dimensional approach to teaching Pueblo language to Pueblo people would have the greatest probability for success. This approach brings together more than one person, an elder and a younger teacher, to teach non-speakers in a familial setting. This approach also brings into the experience the traditional way of learning by doing.

The best and most complete learning happens in the family and the community. It is there that the subtleties and nuances of language are taught. It is there that language lives and breathes. It is in the play between language and life that language grows and reflects life.

Actividad: Escriba 10 palabras únicas en español. Escriba 10 en inglés.
Utilize las palabras para formar frases o un ensayo.

INDIGENOUS LANGUAGE INSTITUTE

1-9

Once a language is lost, it is gone forever.

"El Instituto de Lenguaje Indígena facilita iniciativas innovativas, exitosas, basados en la comunidad para revitalizar el idioma por medio de colaborar con otros grupos apro-

piados, organizaciones, e individuos, y promueve entendimiento público de la importancia de preservar los idiomas indígenas," lee el propósito principal del Instituto.

cantan canciones, participan en dramas, chistes, música al estilo "rap", bailes, cuentos, y poesía. Gente indígena viene de muchas partes. Todos los que asisten a la feria se consideran ser ganadores. Pero, hay premios especiales para algunos jóvenes. Una ganadora este año fue Martina Talley, 16 años de edad, por una canción Diné (Navajó). Ganó lo mejor de la Feria. Había además premios por obras en Keres, Cherokee, Diné, y Tiwa.

El cuerpo de directores incluye Gerald Hill-Oneida, Tessie Naranjo-Santa Clara, Robert Craig, Maura Dhu Studie, Joanna Hess, Jerry Thompson-Cherokee, y Ofelia Zepeda-Tohono O'odham.

La directora del instituto es Inée Yang Slaughter, nativa de Korea. Estudió en la Escuela Americana en Japón. En los grados 8-12 fue introducida a 5 idiomas en

una escuela de monjas irlandesas. Empezó con el Instituto en 1995.

fotos de la Feria por Paul Slaughter

Antes había 300 idiomas indígenas en los Estados Unidos. Hoy en día hay 175. De esos, 125 no aprenden los niños.

Por esas razones, el Instituto patrocina una gran variedad de eventos. Entrenan a maestros y desarrollan materiales. Mantienen una colección de información sobre los idiomas indígenas. Conducen investigaciones para revitalizar los idiomas. Honran a individuos dedicados a los idiomas indígenas cada año.

Además de estos programas, cada año en Santa Fe conducen una Feria de Idioma para Jóvenes. Este año (2001) marca el tercer año de la feria. Los jóvenes



ENTREVISTA CON JOSE BACA.....

José Baca, quería preguntarle un poco sobre su vida. ¿Qué edad tiene usted? Setenta y un años.

Platíquenos un poco sobre su familia. Pues, mis padres eran de aquí. Nacieron en Tecolotito.

Cuando trabajaba, ¿Llegó a ir a trabajar en Texas? Sí, yo comencé a ir a trabajar pa' Texas como a la edad de doce años, llegué a ir con mi papá al algodón y a la escoba.

En lo de la pisca, ¿Pagaban por libra, no? Por libra, porque cuando piscaba mil libras, hacía diez pesos, de manera que era a "penny" la libra.

Por otra parte, ¿Qué era el hijadero. Cuando parían las borregas.

Y, ¿Qué hacían con ellas? Cuidarlas no más.

Su papá era una persona no muy grande de estatura, pero muy grande de corazón. Platíqueme algunas de sus experiencias con Don Bone. Te voy a decir que su trabajo de él era ayudarle a Felipe su tío.

¿Qué hacía su tío? Nada, tampoco. El y un tío de mamá cortaban postes pa' vender y los llevaban pa' Mora y allí andaba yo también y un chama-

co primo también, hijo de Demesio. Cortaban postes y los llevaban para Mora y los vendían. Iban por sal a las salinas.

Y, ¿Cómo llevaban las cargas de postes pa' Mora y esos lugares? Echaban cien postes en un carro de caballos. Le subían como dos, tres pies pa' arriba.

Y, ¿Pagaban bien por los postes? Cinco centavos el poste.

¿Qué era lo de las Salinas? Las Salinas era sal, de esa sal que se usaba pa' los animales y pa' la casa. Mi papá tenía un carro de caballos grande con todo y jumento y le echaba tres mil libras de sal y luego echaba sacos arriba.

¿Lo juntaban al lado de la laguna allí cerca de Estancia? De Estancia pa' abajo. Allí acampaban, porque no podíamos sacar la sal no más por sacarla. Si había nubes o estaba nublado no se podía sacar sal. Toda la sal estaba abajo y el agua arriba, no más pegaba el sol y subía la sal pa' arriba y el agua pa' abajo, entonces entraba uno, se rajaba todas las patas allí sacando con el cajete. Sacaba uno sal y llenaba uno los carros, y llenaban sacos.

.....JOSE BACA DEL TECOLOTITO

¿Qué hacían ustedes con esa sal?

La traían e iban a los ranchos vendiendo de aquí hasta Mora vendiendo a los que tenían ganado, como vacas, y borregas.

Y, ¿La, cambiaban por otras cosas? También cambiaban por otras cosas, por comida para los otros animales y así.

Sobre su esposa, ¿Ella viene de qué familia? Ella viene de la familia del difunto Juan González y de Sarapio Jaramillo.

¿Usted tiene alguna familia como hermanos y hermanas? Tengo cuatro hermanas y un hermano.

¿Y de la familia suya y de Doña Flora? Tengo tres hijas. Seis nietos, 3 nietos y 3 nietas.

Y, ¿Qué unas de las nietas han agarrado unos premios? ¿Cómo

José Baca y su nieta, Joanna

se llaman? Una se llama Celedina,

esa agarró una hebilla, y la otra la más chiquita, Joanna, agarró una hebilla y más.

¿Cuántos años tiene la chiquita? Siete, anda en los ocho años.

Ahora platíqueme ¿Qué tanta importancia tiene lo de una acequia? Pues, sabe que la acequia tiene mucha importancia. La acequia ahora no se usa como la usábamos antes. Más antes la usábamos para agua pa' la casa, la usábamos pa' regar, pa' los animales.

Se juntaba la gente una vez al año para la limpia, ¿No? Sí más antes se juntaban una vez al año pa' limpiarla. La limpiaban con la pura pala. Ahora tienen fierros con máquinas que traen prestadas o arreantadas y con esas limpian las acequias, pero le voy a decir la verdad... hacen un trabajo más marrano.

Para terminar quería ver si podía usted dar consejos a los abuelos sobre de lo cultural y tradiciones. Que aprendieran a usar un animal, a matar un animal pa' la carne.

¿Qué consejo les da usted sobre el idioma? Que no dejen que se acabe la costumbre de hablar en mexicano. Que no se olviden del pasado.

1-11



COLEGIOS/UNIVERSIDADES EN NUEVO MEXICO

Este año AMIGOS va a escribir una serie para que los estudiantes se familiarizan con los colegios/universidades y como aplicar y asegurar que pueden asistir. Hay varios tipos. Uno es el **público** (universidad estatal) en que el estado da finanzas. Otro es el **privado** en que se soporta de individuos o de iglesias, algo además de dinero público. Hay colegios **junior** o **comunidad** en que asisten 2 años y reciben un asociado. Hay escuelas **vocacionales** en que estudian varias vocaciones. Aquí está una lista de colegios/universidades en Nuevo México, su dirección y que tipo son.

| NOMBRE | DIRECCION | TELEFONO | TIPO |
|-----------------------|------------------------|----------|----------------------|
| Albuquerque TVI | 525 Buena Vista SE | 224-4411 | Jr. Coll/Voc-Tech |
| Clovis Comm Coll | 417 Schepps | 769-4001 | Jr. Coll/Voc-Tech |
| College of Santa Fe | 1600 St. Michael's | 473-6234 | Private |
| Coll of Southwest | 6610 Lovington, Hobbs | 392-6561 | Private |
| Crownpoint Inst Tech | P O Box 849 | 786-4100 | Jr. Coll/Voc-Tech |
| Diné College | P O Box 580, Shiprock | 368-3522 | Jr. Coll/Native Amer |
| E New Mexico Univ | Station #1, Portales | 562-2121 | State University |
| ENMU-Roswell | P O Box 6000 | 624-7112 | Branch-State Univ |
| ENMU-Ruidoso | 709 Mechem | 257-2120 | Branch-State Univ |
| Inst of Amer Ind Art | Box 20007, Santa Fe | 988-6463 | Comm Coll/Nat Amer |
| Job Trng/Phoenix Proj | 5301 Central NE, Alb | 232-6000 | Voc-Tech |
| Luna Comm Coll | Box 1510, Las Vegas | 454-2501 | Jr. Coll/Voc-Tech |
| Mesa Tech Coll | 911 S Tenth, Tucumcari | 461-4413 | Jr. Coll/Voc-Tech |
| NM Highlands Univ | Box 9000, Las Vegas | 454-3269 | State University |
| NM Inst of Min/Tech | Socorro | 835-5600 | State University |
| NM Jr College | 537 Lovington, Hobbs | 392-5018 | Jr. Coll/Voc-Tech |
| NM Military Inst | 101 W College, Rosw | 624-8001 | Jr. Coll |
| NM State Univ | Box 30001, MSC, 3Z | 646-2035 | State University |
| NMSU-Alamogordo | 2400 N Scenic | 439-3696 | Branch |
| NMSU-Carlsbad | 1500 University | 234-9211 | Branch |
| NMSU-Dofia Ana | Box 30001, Las Cruces | 527-7500 | Branch |
| NMSU-Grants | 1500 Third | 287-7981 | Branch |
| North NM Comm Coll | El Rito | 581-4115 | Jr. Coll/Voc-Tech |
| North NM Comm Coll | 921 Paseo Oñate, Esp | 747-2140 | Jr. Coll/Voc-Tech |
| St. John's Coll, | 1160 Cam Cruz Blanca | 984-6098 | Private |
| San Juan Coll | 4601 College, Farmingt | 599-0209 | Jr. Coll/Voc-Tech |
| Santa Fe Comm Coll | 6401 Richards | 428-1000 | Jr. Coll/Voc-Tech |
| SW Indian Polytech | PO Box 10146, Albuq | 346-2336 | Comm Coll/Nat Amer |
| Univ of New Mexico | Albuquerque | 277-0111 | State University |
| UNM-Gallup | 200 College | 863-7501 | Branch |
| UNM-Los Alamos | 4000 University | 662-0330 | Branch |
| UNM-Valencia | 280LaEntrada, LosLuna | 925-8540 | Branch |
| Western NM Univ | Box 680, Silver City | 538-6238 | State University |

Actividad: Seleccione cual escuela o escuelas quisiera asistir.
Escriba una carta pidiendo un catálogo, una aplicación,
e información sobre las finanzas.

La Pulga de Santa Fe

En la Pulga de Santa Fe
Yo compré una guitarra
Tarra, tarra, tarra la guitarra
Vaya usted, vaya usted a la Pulga de Santa Fe

En la Pulga de Santa Fe
Yo compré un clarinete
Nete, nete, nete el clarinete
Tarra, tarra, tarra la guitarra
Vaya usted, vaya usted a la Pulga de Santa Fe

En la Pulga de Santa Fe
Yo compré un violín
lin, lin el violín
Nete, nete, nete el clarinete
Tarra, tarra, tarra la guitarra
Vaya usted, vaya usted a la Pulga de Santa Fe

En la Pulga de Santa Fe
Yo compré un violón
Lon, lon el violón
lin, lin el violín
Nete, nete, nete el clarinete
Tarra, tarra, tarra la guitarra
Vaya usted, vaya usted a la Pulga de Santa Fe

En la Pulga de Santa Fe
Yo compré una guitarra
Tarra, tarra, tarra la guitarra
Nete, nete, nete el clarinete
lin, lin el violín
Lon, lon el violón
Vaya usted, vaya usted a la Pulga de Santa Fe
Vaya usted, vaya usted a la Pulga de Santa Fe

LITERATURA

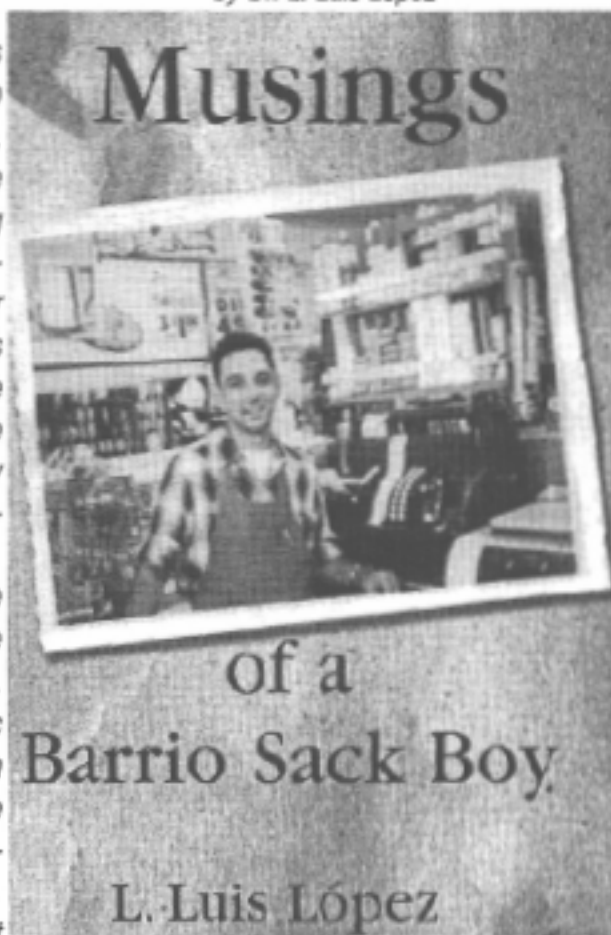
MUSINGS OF A BARRIO SACK BOY

by Dr. L. Luis López

Dr. L. Luis López grew up in Albuquerque. At age 7 or 8 he started working at Fred's Grocery which later became Ben's Grocery. He lived in the South Broadway area of Albuquerque.

Across the street from the grocery store, was the Catholic Church which dominated the life of the neighborhood.

Luis went to Eugene Field Elementary School and then graduated from the old Albuquerque High School. He studied to be a priest at Springhill College in Alabama. Then he went to St. John's College in Santa Fe for a Master's degree. He got his Ph.D. from the University of New Mexico. He is now teaching at Mesa State



College in Grand Junction, Colorado. The classes he teaches are Greek, Latin, Greek/Roman Classical Literature, Mythology, and is the director of the Honors Program.

His book Musings of a Barrio Sack Boy is written mostly in English, some Spanish, and Spanglish. It is a book of poems that have strong ties to the

Hispanic culture of Albuquerque. There is something for students of all ages to relate to in this book. It is ideal for students who understand only some Spanish. There is a lot of humor.

The Writer's Digest recently awarded Dr. López an honorable mention for the book. This is a rare honor for someone who writes in both Spanish and English.

1-14

Actividad:

Escriba 10 palabras que describen su vecindad.

Busque palabras que rimen con las palabras.

Escriba unos versos con las palabras.

BREAD PUDDING

by Dr. L. Luis López, from Musings of a Barrio Sack Boy

When it came to bread pudding, estas mujeres were A-1. Ganaron el blue ribbon at the church bazaar más años que even Euclid could count. They took turns winning the prize, un año la Nora, el otro la Mercy, y casi nadie in between. La Nora lived on East Street, down by los traques. La Mercy lived on Cromwell, over by la acequia.

La Nora called her bread pudding sopa, while La Mercy called hers capirota.

Toda la gente would die to have their recipes, and on top of that, they didn't trust each other.

Un año cuando La Nora tuvo sixty y La Mercy tuvo cincuenta y cinco años de edad, someone else won the contest. That someone era Adelino, the one who delivered groceries for the store.

La Nora era his tía on his jefe's side, while La Mercy was his mother's oldest sister. When he delivered groceries, le invitaban into la casa since he was familia. They offered him un cafecito y un biscochito and sometimes even some bread pudding, sopa at La Nora's and capirota at La Mercy's. Mmmmmm good.

Y since Adelino siempre hablaba de hacerse un baker, they revealed some of their recipes if he made una promesa al señor Jesucristo not to tell. After all, he was familia. But they never told him the one for the bread pudding.

Las dos mujeres ordered special a few days before the contest, so Adelino learned about the ingredients, just not how much, what order, what temperature, y how long to let it bake. Rainbow bread, one day old, slightly toasted or left out overnight, he guessed. Kraft longhorn cheddar, graded thinly in two or three piles. he thought. Del Monte brand raisins. Two scoops? C & H white cane sugar, enough to sweeten. Schilling cinnamon, sprinkled from the largest can. Bacardi rum. And here's the main difference. When it came to the evaporated milk, La Nora ordered Pet while La Mercy insisted on Carnation.

*Un año the grocery store ran out of Pet and Carnation,
So Adelino sent cada mujer un brand diferente for free. That's the year Adelino ganó la blue ribbon
for un bread pudding which he called sopirotada.*

LOW 'N SLOW

photos by Jack Parsons, Text by Carmella Padilla, poetry by Juan Estevan Arellano

This book is about low- Press.

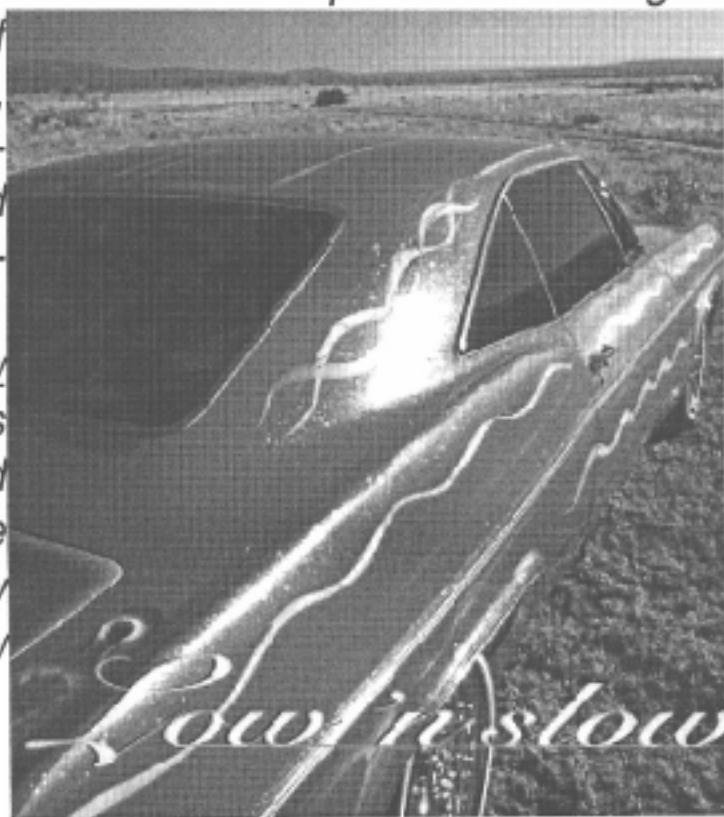
riders in Española, New Mexico. The chapters are called "The Cruise," "¡Dale Gas!," "Interview with a Lowrider," "Ode to 'el mecánico'," "La Virgen de Guadalupe Cruising down Chimayó," and "La eché en un Carrito."

The pictures are large, in color, and show the cars in detail. The text is descriptions of the cars, their owners, and their lifestyle.

Low 'n Slow is published by the University of New Mexico

The photographer, Jack Parsons has taken lots of pictures of the Southwest. The text is written by Carmela Padilla, who is a journalist. She has had articles published in many newspapers and magazines in the United States. Juan Estevan Arellano wrote the poetry. He has won awards for his writings in the past.

This book is a respectful and culturally sensitive look at the world of lowriders and their artwork on their cars.



ODE TO "EL MECANICO"

by Juan Estevan Arellano in *Low 'n Slow*

"Tranqui," as Tranquilino is known, is one of the best mechanics in all of the Española Valley, especially when it comes to transmissions and lowriders and at times-in his spare time-he does bodywork: that is, besides the work he does in his huerta de chile and milpa de maíz during the summer.

To some, the garage or shop has replaced the resolana by the corral, where men and boys used to gather to talk about horses and the chores that had to be done, about the matanza that awaited them on Saturday, wood that had to be split, all the while munching on piñón and carne seca de alazán.

Now these same conversations take place around an old home-made fogón de un barril that burns discarded oil from the many oil changes he does daily; but the conversations have hardly changed though there is



more English spoken today in the daily conversations of the mecánico, especially with the younger low riders.

Here he creates magic. Like any well-known magician it is the tools that make the man as he yells to his sixteen-year-old son to "give me a

9/16, or a half inch," as if the mechanic's tools were a violin, making wonderful music as he puts the finishing touches on a 350 turquoise '67 Camaro he bought soon after he graduated from high school, when he worked construction for \$1.75 an hour.

"Nuestro arte es del pueblo, para los que no tengan dinero ni educación todavía puedan apreciar el arte, y más de todo, seguir con la fé, la fé que nos hace quienes somos sin parecernos a nadie," dice Tranquilino.

CELEBRANDO UNA FAMILIA

JESSICA PINO, JANISE PADILLA, Y CHERYL SHANKS



El día 3 de julio del año 2000, la hija, una amiga, y la nieta de Paul y Linda Pino murieron en un choque. Murió Jessica Pino, de edad de 24 años. Además murió su hija Janise Padilla, edad 7 años y su amiga, Cheryl Shanks, de 23 años.

Iban manejando en la carretera I-25 cerca del casino de San Felipe. También heridas fueron una hija de Jessica, Julie gemela de Janise, y una hija de Cheryl de 18 meses de edad que se llama Ariana. Julie estuvo en el hospital por 2 semanas.

El hombre que manejaba el carro que las mató se llama Aaron Salas. El iba manejando una troca que rompió toda la parte de atrás del carro. Cuando chocó con el carro no iba manejando demasiado recio, ni tampoco estaba usando drogas o alcohol. Por eso, no fue dado cargos muy serios. Lo máximo de sentencia que recibió fue 90 días en la cárcel y pagó \$300.

Al principio, Paul y Linda Pino estaban enojados porque pensaban que era demasiado fácil para el señor Salas. El no les había dicho nada sobre el accidente.

Después de un tiempo, Paul y Linda realizaron que probablemente la familia de

Janise, Linda, Jessica, Paul, y Julie

Aaron Salas estaba sufriendo también. Por eso le escribieron una carta a él al tiempo del Día de Dar Gracias. Recibieron una respuesta. Decidieron juntarse con él en el apartamento de la hermana de Jessica, Crystal.

En la junta Aaron Salas les dijo a ellos que él quisiera que hubiera muerto él en vez de ellas. Ofreció a hacer cualquier cosa que pudiera para recompensarlos. Quería empezar un fondo para los que sobreviven.

Cuando Salas fue a la corte, Paul y Linda dijeron que no servía de nada para nadie que él fuera a la cárcel. Que sería mejor si él hablaba en clases de manejo seguramente. El juez estuvo de acuerdo. Decidió que el castigo de Aaron fuera hablar por 200 horas en clases. Se dice que es la primera vez que víctimas no han pedido tiempo en la cárcel.

En la noche de la Navidad, las familias Pino y Salas se unieron en el sitio del choque. Pusieron una cruz grande. La familia Salas dio dinero a un fondo para las muchachas.

MY GUARDIAN ANGEL.....



drawing by Jessica Pino

They say a picture can tell a thousand words. The picture tells his essay is built upon conjures up a thousand memories. My parents divorced when my sister and I were too young to remember. My mother was left with the overwhelming responsibility to raise my sister and I alone. My dad's parents felt sorry for my mom. They offered to help by taking my sister and I to live with them on their ranch in Carrizozo. As soon as my mom opened the door I ran to my grandparents, giggling excitedly.

The ranch was my grandpa's life. It was an old adobe house with big rooms and plenty of windows. Out behind the house they had a corral and a barn. Next door to this was an ancient little mud house, where my grandpa was born. My grandpa would take naps in the last room on hot sunny days. We'd decide to go check the spooky room to see if

grandpa was still asleep. There on the far side of the room is grandpa, sleeping peacefully with his old blue cap over his face. Dressed in his familiar flannel, thin with age. His worn wrangler jeans faded in spots to a pale blue, his shoes held together with patches and devotion.

Although I inherited my grandpa's love for reading, I didn't inherit his ability to memorize pages and pages of poetry and short stories alike. As children we'd sit attentively at the kitchen table while grandpa would tell us stories over his breakfast of grapefruit and toast (burnt toast!)

People who didn't know my grandpa may have assumed he had no choice but to struggle over a ranch because he was inept. Although he was a poor and humble child who entered the first grade without knowing a single word of English, he overcame the obstacles. By the second grade he spoke perfect English, and won every spelling bee. After high school, he had a chance to attend college, but he chose to work on the ranch instead. My grandfather, a man of pride and no regrets, shared with my father his biggest mistake, that one choice of the ranch over college.

not only appreciation but respect. I used to wonder how grandpa could eat only a grapefruit for breakfast while we were having bacon, eggs, and potatoes, but why? He used to fast for days, not for religious reasons but because it was healthy. He had such a profound respect for his body. In return his body rewarded him with the strength to uphold the ranch every day of his eighty-one years of life. I wish I could share this essay with my grandpa but a sudden heart attack four years ago took him away from me. There are so many unspoken words and feelings that fly away with a loved one's soul.

The morning of his last day of life began as usual except for my grandma's suggestion that he sit down awhile before going out, because he looked a little pale and dizzy. My grandpa waved the suggestion off and a minute later he was lifting sacks of cattle feed into the back of the pickup. His sister Pat and her grandson, Chris, were visiting from Arizona. Chris, who had decided to take advantage of the wide open space at the 2,000 acre ranch, was out target shooting. All of a sudden Chris noticed everything had fallen silent around him. The crickets were quiet, the distant noise of cows and chickens could not be heard, even the slight breeze ceased to exist. Chills engulfed his skin and he felt something must be wrong. His uneasiness was confirmed when he arrived at the ranch. There, lying on the side of the house was grandpa, in the arms of his sobbing sister and wife. Gasping, they told Chris that he had drawn his last breath just a few moments ago. Gratefully,

for my grandpa's sake, the ambulance arrived too late. The Lord granted his wishes first before ours, that he would die quickly, painlessly, working

on the ranch, and in the arms of those who loved him.

My grandpa was a loner, I feel blessed that he opened a doorway in his heart and let us in. He was the most hard-working, dedicated man and least appreciated I have ever known and probably ever will. I thank the Lord for the short visits he allowed grandpa and I to have. In the deep realms of sleep he advises me, when I hug him I can feel the prickliness of his cheek and the bony protectiveness of his embrace. I can smell the sweet mix of Old Spice cologne and sweat on his skin, and the faint smell of Listerine on his breath when he speaks to me. While rising toward the bright light of morning I grasp for my grandpa as he sinks deeper and farther away from me. My Guardian Angel, My Grandpa.

written with love,
Jessica Pino 1-21



Activity: Write an essay about your relationship with your grandfather or grandmother. Include what they eat, where they live and work, how they dress, what are their values, how you feel about them.

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Remedio del Mes: Alfalfa y Semilla de Alfalfa: Personas que saben de estas cosas dicen que la semilla de alfalfa se hierve y se toma en forma de té para aliviar dolores del estómago. En la primavera, las primeras hojitas de la alfalfa se usan como un tónico el cual se dice que es bueno además para adelgazar la sangre.