

SE JUNTA COMITE PARA REFORMA

BOLETA APROVADA

Los condados de Tejas que tengan un gran porcentaje de Chicanos ahora tendran que tener los boletos de elecciones en espanol e ingles. Tambien tendra que haber instrucciones en espanol igual como materias de registracion.

La ley para requerir esto fue firmada este pasado lunes. La ley requiere que todo condado que 5 por ciento o mas de la poblacion que sean Chicanos o habla espanol tengan estos documento en ambos idiomas.

Un ayudante de el padrino del bill, el Senador Jack Ogg, de Houston, dijo que el requisito bilingue afectara a casi todo el Valle del Rio Grande y el Oeste de Tejas. Tambien casi todo el centro de Tejas y unos condados del este de Tejas.

Segun el censo de 1970 todos los condados dentro de Amarrillo y Midland-Odessa tendran que tener los boletos en espanol e ingles con excepcion de Randal County (Canyon). Estadisticas para los condados de Borden (Gail), Kent (Jayton), Briscoe (Silverton) y Cottle (Paducah) no fueron determinados.

La ley fue propuesta para cortar argumentos que se extendan el acto del derecho de votar de 1965 de proveer supervicion de las elecciones de Tejas por el gobierno federal.

La Representante Barbara Jordan, de Texas dice que Votantes Chicanos encuentran el mismo tipo de discriminacion que algunos votantes de raza negra encontraban en el Sur de los estados unidos antes de que el gobierno federal garantiso su participacion en eleccion.

Texas counties with large numbers of Mexican Americans will have to print ballots, voting instructions and registrations and registration materials in Spanish as well as English.

The law requiring the dual language printing in any county where five percent or more of the population is of Spanish descent was signed into law Monday.

An aide to the bill's sponsor, Sen. Jack Ogg, D-Houston, said the bilingual requirement will apply to almost all the Rio Grande Valley and West Texas, most of Central Texas and scattered counties in East Texas.

According to the 1970 census, all counties between Amarrillo and the Midland-Odessa area will have to provide the double ballots, with the exception of Randall County (Canyon). However, statistics on persons with Spanish surnames were not available for Borden (Gail), Kent (Jayton), King (Guthrie) Motley (Matador), Briscoe (Silverton) and Cottle (Paducah) counties.

The bill was proposed to undercut arguments for extension of the 1965 Voting Rights act to provide federal supervision of elections in Texas and other states with sizeable groups of Mexican American voters.

Rep. Barbara Jordan, D-Tex., says Mexican American voters in Texas face the same sort of discrimination that disenfranchised black voters throughout the South before Washington took steps to guarantee black participation in elections.

El Comite para la Reforma de la Prison se junto en una junta el martes por la noche para discutir que se debe hacer tocante la condicion que existen en la carcel del condado de Lubbock. El Comite es compuesto de varios grupos de Lubbock, ciudadanos interesados y tambien familias de personas que ahorita estan en la carcel. Aproximadamente 30 personas estuvieron presentes y discutieron una peticion que circulara en los Barrios de Lubbock para tratar de corejir las condiciones en la carcel del condado. Las peticiones dan las razones porque se deberia de reforma la carcel de condado. Lo siguiente es la peticion.

Nosotros, los firmados, como ciudadanos conciente con la reforma de la carcel del condado de Lubbock, condenamos como abortivo de los derechos fundamentales humanos, las condiciones y las practicas de dicha Carcel de Condado como son aqui discribidas.

1. La practica de usar presos de una raza para castigar fisicamente y abusar presos de otra raza por malcondujo no concreta. En una incidente, presos Chicanos fueron puestos en una proporcion de uno a tres respectivamente, asaltandolos fisicamente y luego negados atencion medica por una duracion de una semana.
2. El cubrimiento de los carceleros del condado por amenazas de negar derechos de visita a los presos Chicanos.
3. La practica de servir alimentos reducidos y frios cuando los presos estan en castigo.
4. La exclusion de Negros y Chicanos de ser aprobados como presos de confianza.
5. La perdida de dinero dejado por visitantes a los presos.
6. En negar a los presos literatura, correspondencia, entrando y saliendo que esta escrita en espanol.
7. Facilidades que no son adecuadas para visitar que restringan oyer y ver.
8. Medica atencion que es inadecua y restringida.
9. Insanitarias facilidades de plomeria en las celdas.

The Committee for Prison Reform, which is composed of various community groups, interested citizens and families of persons who are in jail, gathered for a meeting this past Tuesday, to discuss action on the conditions present in the Lubbock county jail. Approximately 30 people were present and a petition was drawn up to be circulated in Lubbock Barrios to try and get change in the Lubbock County Jail. The following is the petition which will be circulated. It states the reasons for the petition.

We, the undersigned, as citizens concerned with reform of the Lubbock County Jail, do hereby condemn as abortive of basic human rights, the conditions and practices of said Lubbock County Jail as described herein:

1. The practice of using inmates of one race for to physically punish and abuse inmates of another race for alleged misconduct. In one such incident, Chicano inmates were put in all Black cell blocks at a ratio of 1:3 respectively, physically assaulted and then denied medical attention for a period of one week.
2. The cover-up by Lubbock County Jailers of above stated practice by threats to deny visitation rights to Chicano inmates.
3. The practice of serving reduced and cold meal portions when inmates are put on "restriction."
4. The virtual exclusion of all Blacks and Chicanos from appointments as inmate "trustees."
5. The theft or loss of inmates' money left to them by visitors.
6. The denial to inmates of any reading material, ingoing mail, and outgoing mail that is in the Spanish language.
7. Poor facilities for visitation that restrict both hearing and sight.
8. Inadequate and restricted medical attention.
9. Poor sanitary and plumbing facilities in the cell-blocks.

¡Que Pasa!

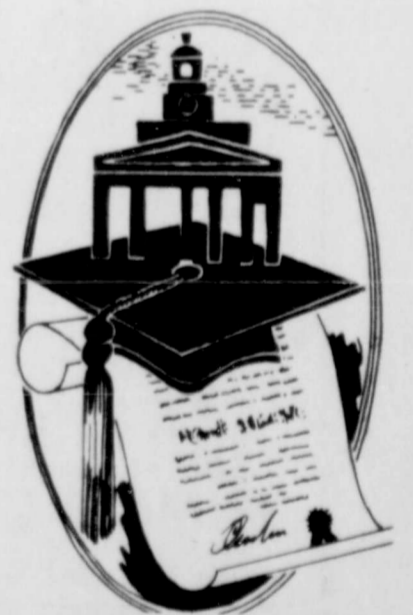
REQUERDEN QUE LA PROXIMA SEMANA SERA NUESTRA EDICION ESPECIAL PARA LOS GRADUANTES. TODOS LOS QUE QUIERAN SU FOTO EN EL PERIODICO, PASE POR NUESTRAS OFICINAS EN 2823 CLOVIS RD. O LLAME AL TELEFONO 763-5869 O AL 747-8161.

FELICITACIONES A MI AMIGO EL CAJON MOJKA QUIEN SE CASARA ESTA SEMANA.

TAMBIEN A MI CUNADO FERMIN ROMO, QUIEN SE CASARA EN LAMESA ESTE FIN DE SEMANA.

EL COMITE PARA EL REFORME DE LA PRISION SE JUNTA TODOS LOS MARTES EN NUESTRAS OFICINAS, SI ESTA INTERESADO ESTA INVITADO.

FELICITACIONES A TODOS LOS GRADUANTES DE LA UNIVERSIDAD DE TEXAS TECH. LAS TAMA QUE SON TAN POQUITOS Y SEMOS TANTA RAZA EN LUBBOCK.



NESESITAMOS QUE USTED MENCIONE NUESTRO PERIODICO EN TODAS LAS TIENDAS DONDE USTED COMPRE. ESTE PERIODICO NO VIVE SI USTED NO

YA MERO SE LE LLEGA A DORA MONCIVAIS.

COMA SE JUNTA CADA SEGUNDO MARTES DE CADA MES. TODOS SON INVITADOS.

Social Security Checks To Be Higher In July

Trenta y cinco millones de gente que ahorita estan recibiendo ayuda del Seguro Social recibiran un aumento de 8 por ciento en Julio aun que el Presidente Ford piensa que el aumento es inflacion.

Cheques para personas que estan retirados suberan desde \$7.60 hasta \$37 pero personas que reciben "Supplemental Security Income" en la mitad de los estados de E.U. no veran el dinero extra si los estados no actuan para pasar la ley.

Entre hombre retirados de 65 años o mas, el aumento de 8 por ciento agregara \$7.60 a personas que reciban \$93, \$16 a personas que reciben cheques de \$184 y \$25.40 a personas que reciben el beneficio maxi no de \$316.30

Entre párejas el maximo aumento sera de \$37 para un total de \$511.

El maximo beneficio de SSI aumentara \$11.70 a un total de \$157.70 para individuales y \$17.60 para un total de \$236.60 para parejas.

Los impuestos del seguro social no sera afectado por el aumento de beneficios.

El aumento de 8 por ciento fue promulgado por Caspar W. Weinberger, el Jueves despues que el Congreso no actuo en la solesitud del Presidente Ford en Febrero que limitara el aumento a 5 por ciento este ano.

Weinberger dijo que el aumento de 8 por ciento iba costar \$5.7 billones en el ano fiscal que empieza el pri-

mero de Julio. Esto agregar \$2.2 billones a la cantidad de dinero propuesta por el President Ford. El Presidente habia apropiado \$3.5 billones para el Seguro Social en su propuesta.

El aumento de 8 por ciento fue basada en el aumento promedio del "Consumer Price Index" en el segundo cuarto de 1974 y el primero cuarto de 1975. El aumento el el primero aumento por razon de aumento de el costo de vivir bajo una ley de 1972.

Los aumentos empezaran con el cheque que recibiran el 3 de Julio.

TEATRO DE LOS BARRIOS announces the TEATRO DE LOS BARRIOS PLAYWRITING CONTEST

El teatro de los barrios anuncia el concurso de escritura de guiones para el teatro de los barrios. El premio es la producción de una obra de teatro que será presentada en el teatro de los barrios durante el Festival Nacional de Teatro Chicano, del 12 al 15 de mayo de 1975.

Script must be accompanied with entry form available from Teatro de los Barrios, c/o Cecilia Garcia-Camacho, 1181 Calles, San Antonio, TX 78207. (512) 741-5004. Deadline is May 15, 1975. Information sheet available at the above address. Manuscripts should also be mailed to above address.

NATIONAL ENDOWMENT FOR THE ARTS (NEA)

A new program of Fellowships for Creative Writers will provide awards of \$6,000 each to published writers of exceptional talent for the purpose of creating time for writing, research, or travel. Authors are eligible to compete if they have (1) published two or more short stories in two or more literary magazines; (2) published a volume of short fiction; (3) published a novel; (4) published 10 or more poems in two or more literary magazines; (5) published a volume of poetry; (6) published two or more essays or critical articles related to literature of writers in two or more literary magazines; (7) published a volume of essays or criticism; (8) published a play of any length in a literary magazine, theatrical publication, or book form; or (9) if they have a letter of recommendation, in the case of a playwright, from a professional theatre.

Please contact:
Leonard Randolph, Director
Literature Program
National Endowment of the Humanities
Washington, D.C. 20506
Applications accepted from January 1, 1975 to September 1, 1975.

OPEN CIRCLE THEATRE ANNOUNCES

a competition for chicano playwrights

Eligibility: Manuscripts submitted must be unpublished works by a Chicano playwright.
Award: Production and \$2,600. This money will be awarded to the playwright in the form of a salary, payments reflective through October 31, 1975.
Manuscripts: Plays must deal primarily with themes and issues relevant to contemporary Chicano life. Being sought are two full length plays or one full length play and a collec-

tion of shorter works that comprise

tion of shorter works that comprise 10-15 minutes. Plays may be either in English or suitable for bilingual presentation. Manuscripts must be accompanied by a stamped, self-addressed envelope.
Submission: Manuscripts should be submitted to:
Open Circle Theatre
P.O. Box 565
1310 South Rosemont
Tucson, Arizona 85711
Deadlines for submissions are July 1, 1975. Manuscripts will be returned and notifications or selections will be made by August 1, 1975. Call 602-327-9016 for info.

THE FOLLOWING IS REPRINTED FROM EL CARACOL -- REVISTA CHICANA IT IS PRINTED IN AN EFFORT TO ENCOURAGE SUBSCRIPTION TO THE MONTHLY MAGAZINE. THE ADDRESS CAN BE FOUND IN A SEPARATE ADVERTISEMENT IN THIS NEWSPAPER

TEATRO SOCIAL**Teatro Chicano, by its very nature is political. It deals with the realities of social change, and it defines the Chicano as a social being, un ser social, an individual within a collective way of life. Teatro Chicano has some things to do with our Raza, with our culture, with our place in history and the social changes that are taking place right now. There's one thing I can say about Teatro Chicano in general, it's a question we like to ask ourselves, if we do a piece: is it worth it? Why? Porque solamente cuando servimos de algo en el cambio total en que estamos metidos, is that theatre good. Our aesthetics, la estética de nuestro arte es un valor social. It's the aesthetics of compassion for our people. It's the aesthetics of power. Nuestro Teatro trata de crear y de mostrar más poder. But its not to be confused with power because power is something else. It reminds me of the gluttony of the overlords... power. And all that Chicano and Third World people are asking for, all the colonized people of the world and eventually every individual, es el poder de existir. The power to be. El poder de vivir, el poder de crear, el poder de determinar la vida de uno mismo. Self-determination es el poder. Por eso los campesinos gritan "Si Se Puede." That's why it feels so good when you say "Si Se Puede." And that's what we want every one of our acts and every one of our pieces to say to the Raza. Tenemos que servir de algo y decirle a nuestro pueblo "Si Se Puede." Whatever it is you want to do, Raza, is not only possible, we are going to do it.

AMERICAN THEATRE/TEATRO CHICANO**There's different kinds of theatre. Teatro Chicano is creative, social and political. It's got effects, but the effects don't really matter. It's got affects, but those affects are for the corazón, and it's got ideas. But the final result is social; it brings people together. Teatro Chicano es un teatro que crea unidad; it creates community and drills that community with a sense of power, which is what our people need. And we're going to need that for a while, so there's no question about the kind of theatre we must continue to produce. Ahora, in terms of what the theatre looks like, what it does, it all depends on the type of challenges we set up for ourselves. The American Theatre as it is known in the universities is a theatre that exists in a box that has all kinds of technical effects. It's beautiful and interesting to look at, and it's possible to express a great deal of truth to that theatre. But when a Chicano looks at that, he might as well be looking at the Dallas-Ft. Worth Airport, because it's something that does not belong to him. American Theatre is something that would require him to change completely down to his very being in order for him to be able to run that box. This is so because only a certain number of possibilities can happen inside that box, within that theatre. And then you have a lot of lights, techni-



TEATRO CHICANO
Plática de Luis Valdez

ans, etc. and there are certain assumptions in this box. Other people have spoken about it in terms of a vanishing point that goes back to the renaissance. Marshall McLuhan makes a big point about it and says it has to do with linear thinking, because the audience is sitting on one end, and the actors are performing on the other side, and there is a point somewhere on the stage that is the focal point. So you have these straight lines of thought and ideas, and effects running through them. Well, Teatro Chicano can't be boxed in like that. We've tried and we can't do it. The box is not big enough. And even though at times we have had to perform in the box of the theatre, we find that our presentation goes beyond the box. It includes the whole world surrounding the box. We turn theatres into meeting halls. We turn a stage into another place. It's no longer just a stage for theatre. It becomes somewhere else. The audience is no longer just sitting there watching a play, it's now sitting there witnessing a social change that they are part of. The play is not just a play, it's an assertion of Chicano values. And that's

why we can't box it in. So it really doesn't matter. We don't have to use the box. And so entonces entra el Chicano y dice "Vamos a hacer teatro." "Pero donde vamos a hacerlo?" se le contesta. "Pos right there en la mesa está bien." He'll do it right there because the effect really doesn't matter that much. "Aquí lo hago. What is this? A classroom. Ta bueno. Aquí lo hago." Or if it's a barrrio hall. "No le hace, allí lo hacemos." And if somebody asks, "What kind of lighting do you want?" he probably answers, "Pos no se, just give us enough lights so the people can see."

RAZA DEL HURACÁN**Teatro Chicano brings us together. And there's not much separating the audience from the actors because we're all actors. The act itself is el Movimiento, un movimiento social. Nobody is fooling anybody, there are no pretenses. The proscenium, stage thing belongs to the world that likes to come to the theatre because they are artistic, have certain aesthetic senses, are on a date, are out to become more cultured. Well, we don't have time for that. Nuestra cultura es la cultura de social change. Nuestra cultura es la cultura del huracán. Huracán is a concept related to el árbol de la vida. It's social change itself. Es una imagen de Dios. El popol vul habla del huracán that is constantly spinning, y esto es lo que está pasando con la Raza. La Raza es un huracán that's moving, changing. And so all our acts son ese movimiento del huracán. Eso también es el quinto sol con las cuatro direcciones, las cuatro ramas del árbol de la vida. And we've got it right here in our hearts, traemos un huracán en el corazón. Our Teatro is involved with this, so wherever you see a Teatro performing, the people are not just sitting there having a good time and contemplating. There's no time for the aesthetics of effects. Tiene que ser algo real. And so we really don't need great acting as such. The only thing we need is honesty. And the honesty es que somos una Raza ascendente. We may not believe it, and that is part of our problem. Our own Raza does not believe que somos una Raza ascendente. Pero es porque history nos ha usado and still tries to use us. And so Chicano don't believe it. He wants to be somebody else. But here we are, 25 years before the end of the millennium, y aquí estamos por cambiar las cosas, radically, profoundly. If things can change in a hundred years, a thousand year cycle can do ten times more, a hundred times more. And that's where we are today. Los mitos, legends, historias of the ancients in relation to this time, nos avisan. The world is going to change and it's now changing. Ay anda el huracán, and this huracán is going

to twist things around in ways that haven't been seen in a 1000 years.

4 RAZAS**We have to look at things as we are. How do we look at reality? What are our pretenses? What is the basis of your acts? That's what we ask our Teatro members all the time. Who do you think you are? ¿Quién eres? Who do you believe you are? Were we just dropped in a bowl in this materialistic universe with a blank mind and a blank soul, with no borders, no plan, no laws. That's what they tell us in the schools. And that's where we learn prejudices, history. What we learn is that the beliefs we are taught are not the beliefs that have to do with how our old people have believed for thousands of years. And yet there are prophecies going back all the time and will tell you what's happened to our Raza for the last 1000 years. The prophecies will tell you that the world is divided into 4 quarters. This is not only in terms of north, south, east, and west, but that there are 4 razas en el mundo: la negra, amarilla, blanca y la roja. Y nosotros somos la raza roja, la gente de la tierra, del maíz, del cultivo. That every Chicano is, finally, a campesino. This is not taking anything away... anything from las otras razas. We all have our characteristics and everybody is beautiful. But the balance of the universe calls for a location. You see, each raza must be in its place, and that's now what's happening. Things are out of balance. And our Raza doesn't believe it's Raza roja. It thinks it's Raza blanca, negra o amarilla. No matter how big the buildings that one builds on a certain place... they have no right to be there! Va a llegar un viento que va a desbaratar esos edificios. Ese viento será el huracán. El huracán moves for many already. It moves the earth through space. Es el creador. He determines everything. And in 25 years el huracán will put us at the end of this 2,000 year cycle. And then things are really going to get weird. We'll have terremotos, flooding, etc. All of the raza nations are going to tumble. I'm not saying this as a prophet of doom, pero tenemos que estar preparándonos because things are going to relocate themselves. Las religiones hablan de los salvadores que vuelven: Cristo, Guetzalcoatl, Mohama. Some say there's a revolution coming. It's all the same. If one understands the scientific principles one also understands that it has to do with the rise and fall of society. It has to do with contradictions. Does it have anything to do with art? We let this knowledge determine what kind of acts we're going to put on our stages. And the cycles move, así como papalote, and it's a sphere, una esfera. Our acts are spherical action, big as the outdoors. Están ligados con la tierra. So how can we lock ourselves together and say that we're the actors and you're the audience. We're Chicano, and we're in this thing together with the rest of the world. Somos Raza roja y estamos metidos en los campos mundiales.

TRABAJAR TIERRA, NO BOMBAS**

Don't rely too much on illusion, Raza roja, la ilusión de la seguridad, fancy machinery. Rely on your campesino values. Learn to survive, that's our act. Lo que estamos haciendo es trabajar la tierra. We are trying to relearn our relationship con la madre de la tierra. We're getting into a little farming and raising animals, taking care of them and killing them for food. A kind of primitive relationship. Same way with vegetables. You see, our act is as big as the tierra, it's all part of the social thing. I was reading the other day that a 20 year old university student is capable of making an atomic bomb. Nuclear weapons are proliferating the small nations of the world. It won't be long now, with the kiss-singers of the world running around thinking they making connections here and there. Start the whole chain reaction. And like I said, I'm not the prophet of doom, but the prophet of rebirth, because it's possible to survive it.

MAIZ**We have in Mexico a great maestro. Se llama el maestro Paredes. He talks about corn. He says that if you eat the different kinds of corn, white and blue for example, one can develop a skin resistance to nuclear fallout. So corn is part of our survival. These are the facts that our Raza needs to know as part of our liberation, as part of our Teatro. Why are we getting into eating lots of corn again? Not only because it's a symbol from our past, but because it's practical. It makes a lot of sense; it's our survival.

RENACIMIENTO**And there's hope, tenemos el poder de renacimiento, de rebirth. We know that now in our Teatro because we've been through many different changes, but it seems as if we lose sometimes; it seems we can't get together sometimes. Pero ay viene el huracán, and it's going to get us loose. El huracán is not going to stop; it can't. Porque tenemos el poder, es para nosotros. It's for everybody else, of course, pero yo hablo de la Raza porque es mi Raza, y nos falta poder. Because many of our people dicen que no se puede a nuestro modo. Dicen que tiene que ser de otro modo. Y no es cierto. Si se puede.

TRABAJAR = CREAR CON AMOR**And so our Teatro tiene que servir de algo. It has to be practical. Our Teatro tiene que ser como ese maíz. It has to be eaten, it tiene que servir en el cambio social. It has to make our people feel proud of who they are and how they can work. And that's what it all involves: work. Hay otro concepto de work. Y es la palabra Maya que se llama "Men yas." We use this word and relate it directly to theatre work. "Men yas." "Men" quiere decir crear, crear, hacer. It's an interesting concept. Si crees entonces creas. That's all it takes: a belief in ourselves, y podemos crear. Eso es "Men yas." El "ya" part quiere decir amor y dolor. It's the

Same topic. Si sientes amor vas a sentir dolor. Si sientes dolor, sientes amor. And so el trabajo es crear, crear, hacer con amor y dolor. And so we get out there y hacemos nuestro trabajo. Nos metemos y a veces nos duele, pero nos gusta. We love it. Y nos gusta porque we believe something. Creemos en la luz. It's coming, está aquí. The moment you believe in it, it's there. The moment que tú crees que puedes, entonces puedes. And if you believe in yourself, then you start discovering new levels in that belief. Hasta comienzas a ver como es que el destino de nuestra Raza is a 1000 year prophecy que se está cumpliendo. Y cuando hablo de la Raza roja, Amerindia, como dice el maestro Amerindia is the real America that has never had a chance to express itself.

PENSAMIENTOS INDIGENOS**Conceptos indígenas are coming back. Debajo del Teatro, ay va, toda la bola, a thousand years, debajo del Teatro. So we have to do something, pero, you know we don't have to fret, we don't have to drive ourselves crazy. Lo podemos hacer con calma, con paciencia, con esperanza. We don't have to worry about the "Man" who's going to wipe us out. The "Man"... saaa bakkkk ahhh... screw him over... aaaaaa... No. You don't need it. Calmate. Keep working. Siguele hablando a tu Raza. Get them to feel the sense que SI SE PUEDE. But that other thing, that anxiety, that hatred... eso nos quita el poder. So that means we have to develop a center, a center in yourself, un centro. That's the faith in yourself, es la fe, es la creencia. We identify that as a fe in Dios, la virgen de Guadalupe, Tonanzin, nuestra madre. La filosofía indígena nos dice, "No estamos aquí para siempre. No para siempre en la tierra, solo un poco aquí." Así es que llegamos a este mundo y este mundo es el forro del Teatro nuestro. Hacemos nuestros actos, los hacemos con energía. Los hacemos con verdad, con la belleza del huracán, con el poder porque podemos. Y luego nos vamos de nuevo al abrazo de la madre. Pero mientras estamos aquí en este mundo, obramos, trabajamos y luchamos. No con odio, sino con amor y respeto. Y la Raza ha podido mantener esos valores porque siempre ha trabajado, porque siempre ha respetado, porque se ha humillado. Pero, nunca ha perdido su humanidad, y por eso vamos a sobrevivir. Así es que es difícil hablar de Teatro porque al hablar de Teatro Chicano se habla de la sociedad, los movimientos sociales de la Raza, los cambios económicos de la cultura, de la estética... se habla de todo el mundo, en fin.

EL FIN DEL MUNDO**La obra que estamos practicando ahora, se llama precisamente El Fin Del Mundo. La vamos a presentar en San Antonio, Texas en Julio, 1975, durante el Festival de Teatros Chicanos. Quizis no sea gran cosa. Pa nosotros es el mundo, y es una obra honda. Y ay está.

LA VOZ NEWSPAPER

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1514 Buena Vista, San Antonio, Texas. Phone: 224-4244.
Director: Rudy Ramirez
Literary Agent: Rolando Cortés



1420 KE-- LUBBOCK, TEXAS

LA MAS PEQUENA, PERO LA DE MAYOR
POTENCIA HUMANA, QUE DIFUNDE CIENTO
PORCIENTO EN ESPANOL...DESDE
LUBBOCK TEXAS

KEB LE AGRADECE EL QUE UD.
SEA PARTE DE SU AUDITORIO.
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PARA SU TRABAJO DE IMPRENTA LLAME A ESTE NUMERO

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HACER ES LEVANTAR LA VOCINA DE SU TELEFONO.

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- MENUS
- WEDDING ANNOUNCEMENT,
- MENUS

Y TODO LO CONSERNIENTE A PUBLICIDAD Y IMPRENTA, A LOS
PRECIOS MAS COMODOS, ESPERAMOS SU LLAMADA.

¡ATENCIÓN!

¿TIENE USTED 65 AÑOS?

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University of Texas — Psych Dept. Offers Summer Stipends

Summer medical student work-study stipends in the Department of Psychiatry, University of Texas Health Science Center, San Antonio is available. Several of these stipends, plus an augmenting sum, have been set aside for Chicano medical students, preferably Texas residents, who have a special interest in pursuing a specialty in psychiatry. The Department of Psychiatry at San Antonio has many community-based programs where a student interested in psychiatry can obtain exposure to community psychiatry.

So far, too few Chicano medical students are choosing psychiatry as a specialty. This is unfortunate because of the obvious need for more linguistically and culturally sensitive psychiatrists. Also many medical students are not aware of the various settings and types of practice in which a psychiatrist can function in the Chicano community.

Therefore, it is hoped that via these summer experiences more Chicano medical students will become interested in psychiatry, especially community psychiatry.

The stipends are for \$600 (tax free) for two months, and there is a possibility of more funds and some local travel costs. The summer activity may involve research, observation, direct service, education, teaching or a combination of these. The possible areas of activity include the following:

1. the Mexican American Unity Council Field Mental Health Project, functioning as community outreach worker, part or full time under staff and psychiatric supervision.
2. the Crystal City Mental Health Outreach Clinic, also functioning as an outreach worker.
3. working in the clinical areas of the Bexar County Hospital (as well as #1 and #2) where the majority of

the patients are Chicanos.

4. the San Antonio Children's Center, a residential (psychiatric) treatment center affiliated with the medical school. Functioning as child care worker.
5. the Southwest Mental Health Center, San Antonio, working with Earl Stenger and Daniel Saenz, both Chicano psychiatrists.
6. research in ongoing department programs: elderly, *curanderismo*, schizophrenia in Chicanos, etc. and
7. any of the above or in combination with a part-time non-psychiatric assignment can be arranged depending on your level of training and needs.

The important thing is that this be a learning experience for you and that, hopefully, it will broaden your understanding of the role of psychiatry. Several Chicano students have been with us in previous summers: Ernesto Guerra and Daniel Alegria from U.C. San Diego; Irma Jimenez, Nuevo Mexico; Amalia Tinoco, Utah; and presently, Licha Mayorga from here.

Please correspond if you have any interest. All level students will be considered, but preference will be given to Texas residents.

Additionally, if you are interested in coming to San Antonio for an elective or clerkship in psychiatry, please let me know. This can be fairly easily accomplished for juniors and seniors.

Sincerely,
Cervando Martinez, Jr., M.D.
Assistant Professor
The University of Texas
Health Science Center
7703 Floyd Curl Drive
San Antonio, Texas 78284

NCHO Report On COSSMHO Conference

by Mary Thorngren

The National Coalition of Spanish Speaking Mental Health Organizations (COSSMHO) in cooperation with the Narcotics Prevention Project, the Neuro-Psychiatric Institute at U.C.L.A. and El Centro Inc. sponsored the Los Angeles Regional Mental Health Conference at the Los Angeles Hilton in late March. Issues pertaining to the improvement, expansion and accessibility of mental health services in Hispanic communities and the need to influence legislative policy relating to mental health and other service systems were discussed.

Chicano professionals and students from all disciplines attended. Speakers included Manuel Aragon and Floyd Martinez, Ph.D., Regional Mental Health Coordinator for Colorado. Floyd Martinez spoke of the importance of having a "Raza mental health technology." He felt the existing system must be infiltrated and programs set up to improve the training structures and delivery systems for the Spanish speaking.

After the opening speeches, workshops were conducted in six areas: legislation; funding sources; service delivery systems; research; mental health issues in treatment strategies; and Chicano children and the media. Participants drew up recommendations to be passed on to legislative sources, at the decision making level.

In the Treatment Strategies workshop Teresa Ramirez Boulette, R.N., Ph.D. discussed the importance of preventive strategies in the treatment of patients. She has written a booklet entitled "Una Familia Sana" in which the various components making up the family are discussed: nacimiento, matrimonio, madre, padre. It is to be used as content for a television show. Anyone interested in obtaining more information may contact Channel 3. The booklet is available for \$2 from: Purchasing Agent, Central Service Division, County of Santa Barbara, 130 S. Ana Pamu, Santa Barbara, California.

Relevant ways of treating patients were also discussed, by offering the services where the people are; such as day care centers, and through community workers.

A resolution was passed dealing with ways of involvement with the existing system. There should also be equal ethnic representation on licensing boards.

Similar conclusions were reached in the other workshops. In the Research workshop the importance of preventive mental health versus maintenance was also emphasized. The main target area should be the community and its needs. The session was closed with the recommendation that research be done in the following areas:

Institutionalized Prejudice in terms of staffing and hiring practices; cultural conflict in terms of language and other variables; mental health problems need to be defined by the community and its concerns.

LA JAMAICA

POR NEPHTALI DE LEON

BY NEPHTALI DE LEON

Pues si que se vino la Jamaica, La Jamaica de la iglesia. Que bonita -- con sus puestos, su música, y alegría.

Pero uno de tantos se arrima y le ofrece al cristiano una aguilita de la Raza en cambio de una donación.

"Sabes qué?" Le dice el cristiano. "Cuantos de esos stickers traes? Yo te los compro todos pero quedate con ellos; no quiero ninguna de esas cosas."

"Sabe que, señor." Le contesta el individuo. "Quedese con su dinero. Lo que traigo no se vende. Ningun dinero puede comprar el corazón de la Raza. Lo que hago es por mis hermanos, por mi próximo, como dice la iglesia -- y es el deseo de levantar nuestro pueblo a sus derechos y respeto."

Que bonita la Jamaica donde tantas cosas pasan. Y siguió el día y otro cristiano le dijo al muchacho. "Yo te compro ese sticker pero ponselo a otro carro -- por que yo no quiero tener nada que ver con La Raza y los Chicanos." Y la gente morena pasaba y veía. Estaría tan difícil decir cuales eran Chicanos, cuales Raza, cuales Mexican Americans, cuales Spanish Americans, and who were (Spics, greasers, and wops) as the Gringos sometimes call us. The truth is that all of the people looked the same.

Y en medio de toda la gente unos individuos hablaban de hermandad, de carnalismo, de justicia, para todos -- lo que se quieren llamar. Hablaban de un pueblo libre, respetado y orgulloso de tener hermosas diferencias que hasta otros pueblos quisieran tener.

Pero eso es solo lo que yo tenemos. También tenemos pobreza, injusticia, malas escuelas, malos gobiernos, e injusto trato de los policías.

Esto es lo que los stickers con una sola aguilita dicen. Justicia para el pueblo!

So the Jamaica come. The church carnival How pretty, with its stands, music and joy.

But from out of the crowd comes one and offers the Christian a Raza eagle in exchange for a donation.

"You know what?" Says the Christian. "How many of those bumper stickers do you have? I'll buy them all from you, but you keep them. I don't want a single one of them."

"Do you know what sir," Says the individual. "You keep your money. What I have is not for sale. No amount of money could ever buy el corazón de la Raza. What I do is for my brothers and sisters, "love thy neighbors", as the church says. What I do is for changing the reality of our people -- to a place of honor and respect."

How pretty the Jamaica where all kinds of things happen. And the day wore on and yet another Christian said to the young man.

"I'll buy that sticker from you but put it on another car, for I want nothing to do with La Raza and Chicanos." And the bronze crowds passed by and heard. It would have been next to impossible to say who were Chicanos, who was Raza, Mexican Americans, Spanish Americans, and who were (Spics, greasers, and wops) as the Gringos sometimes call us. The truth is that all of the people looked the same.

And in the midst of all of these peoples, a few individuals spoke of brotherhood and justice for all -- regardless of what they choose to call themselves. They spoke of a free and respected people, proud to have beautiful differences in culture, ability in two languages, music, -- as well as differences that other peoples wish they had.

But that is only one aspect of what we have. We also have poverty, injustice, bad schools, bad governments, and bad treatment from the police department.

This is what the stickers with a single eagle say. Justice for the people!

Chicana Poetry

By Gina Chavez, Junior
Central Catholic High School
Denver Region

Raza, you are my heart,
yet -- you break my heart.
We are like a hand, with different fingers of different sizes and strengths. We all separate but come together as one, in mutual love protection of ourselves.
Yet, we must separate to grow as one. In one mind there is limited ideals and knowledge, but the knowledge and ideals of all minds of our people combined advance us to a height surpassing our ancestors before us.

Raza, you are my heart,
yet -- you break my heart.
Shall we be one or shall we always seek blindly to enforce our own beliefs without looking to see that our hermano, though he may believe different, has ideas that work with our own to advance our people in our common search for freedom

of mind or hold ourselves in bonds of ignorance from which only we can set ourselves free -- united.

Raza, you are my heart,
yet -- you break my heart.
I live in the hope that someday we will unite in respect of each other, in the love which burdens our hearts for fear of not loving him who believes different than I. We must bring our hijos into a world that suffers not from the division we live in today -- a division of brothers.

So that they may advance our people further in unity and freedom.
We must now struggle with our pride and ignorance in order that we may bring our hijos into a world we die longing for...

Raza, you are my heart,
yet -- you break my heart.



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