

Vol. 10 No. 1 December 98

El Grito Chicano

In 1975, the Wisconsin Legislature committed itself to the development of a Chicano Studies Department at the University of Wisconsin-Madison Campus. Twenty-eight years later and the University of Wisconsin has done nothing but drag its feet in implementing a departmental mandate for Chicano Studies within Letters and Science. This semester, Chicano students and community joined hands in making this goal a reality. As a result, a Chicano Department Planning Committee was formed through workshops called by Movimiento Estudiantil Chicano de Aztlan (M.E.Ch.A). A call has been made by the Chicano Community at-large for the creation of a Chicano Studies Department at the University of Wisconsin-Madison campus. Our plan is to actualize this goal, and MEChA has affirmed its commitment through research, leg-work and fund raising.

We are here to tell the university that it has failed as the vehicle that hires faculty and academic staff which teach and admit Chicano students; a ship responsible for providing an atmosphere that welcomes or rejects diversity. We are sick of plans that have no goals or teeth to ensure consistency, cooperation and continuity in academic progress for Chicanos in our communities. Eliminating the under-representation of Chicano academic courses in this educational institution is key. It is time to hold this institution accountable for its failure to provide an academic environment that truly supports Chicano enrollment and retention.

In 1987, Chicanos constituted 1% of the student population in UW system-wide statistics, African Americans were 1.2%, and Native American were 0.5%. Today, Chicanos are 1.9% of the student population, Native Americans are 0.7%, and Blacks are 2.6% (even though they comprise 7.23% of the states college-age population. In fact, the UW-System ranks last in the Big Ten for African American student enrollment). So in essence not much has changed in 10 years.

Compared nationally, in 1988, 15.8% of the students enrolled in all four year institutions were minority, 8% Black, 3.6% Brown, 3.6% Asian, and 0.5% Native American. Since 1970, approximately 1 out 3 students in central public schools outside central cities were Black. In 1993, 10% of the students in metropolitan area public schools outside central cities were Black, up from 6 percent in 1978. In 1993, 2 out of 10 students were Brown, up from 1 in 10 in 1972. Since 1981, Black and Brown students have made up the majority of public school students in central cities. Racial composition is contributing to a greater degree of heterogeneity of languages and cultures in our nation's schools. Many students come from poor or non-english speaking backgrounds and as a result, are at higher risk of not succeeding in schools than other children.

The Madison Plan, originally hailed and implemented for minority student increases on the UW-Madison campus by Chancellor Shalala, was a good public relations move. The status of this effort though, by MEChA's review, is that the UW-Madison campus is worse-off than the whole system.

Letter From The Editor

Imagine in the barrios of Milwaukee, Chicago, San Antonio and even Los Angeles a private school entirely owned, operated, and taught by educated and most importantly motivated Chicano/as from across the United States and Mexico. Teachers are paid higher than their public school counterparts and given full benefits. Teachers design and implement their own curriculum addressing Chicano history, art, poetry, accomplishments, sex education, drop out rates, etc. Emphasis is on looking toward the future and providing an environment where one can educate oneself. Celebrations are held praising our many creative artists, poets, scientists, and leaders of the future.

As a Chicana Elementary Education major, such a scenario would be a dream come true. Coming from a family who moved from Mexico as farmers, I have learned first hand the strength of implementing change through education.

Now, as the Editor of La Onda newsletter, it is with deep pride that we are once again uniting to bring our fellow hermanos y hermanas the voice of our people through education.

With this in mind, the following edition includes information that we have put together for readers like you, to find out the significance of MEChA and how we are educating ourselves to implement change. We have incorporated a small portion of the many events and political discussions held here at U.W. Madison.

Most of our writing will express the happiness we feel for all of our achievements. Others will express the disappointments in the struggle for change. La Onda serves as a vital means to communicate our thoughts, visions and what our next challenge will be throughout this "university education". We have learned that our strength is a reality and must help educate each other.

With applied intelligence, hope and heart, we are implementing change. Most importantly we would like to share with you everything about our culture and the pride that we carry. The traditions of our Raza live on . . .

Juanita Soto

Fool Me Once Shame on Me,

Fool Me Twice Shame on You!

It is with great irony that on March 3, 1998, Movimiento Estudiantil Chicano de Aztlan (MEChA) saw the director of Interim Multicultural Center (IMCC), Candace McDowell send a letter asking the organization to submit a request for relocation in the Red Gym for the Fall of 1998. MEChA refused. Why is MEChA refusing to relocate? First, a bit of history.

It was approximately 25 years ago that MEChA fought the university after it denied them the opportunity of a Center for Chicano and Borricua Students. At the same time, the Board of Regents closed the Afro-Americans Community Service Center (AACSC), the building that today houses the chemistry tutorial program on 1120 W. Johnson St. and the Native American Center (NAC), a building on the 1000 block of Dayton St.

The closing of the AACSC and the NAC were legitimized by the Regent Edward E. Hayle, resolution 352 of April 5th 1973. It supported that only integrated programs of any nature are to be allowed in the UW-System. Moreover, it held that "the worth of any program on any campus on the UW system, including the propriety of ethnic centers, is whether or not programs are priority ordered and directly supported of the educational and academic mission of the university." The establishment of the centers was one of 13 demands set forth by minority students in 1969 which demanded equal access to Higher Education. The result of these closing can be felt today with the blatant and dismal percentages of minority students entering and graduating. Therefore, one can see that the "integrated programs" approach has done little for the progress of the same organizations it theoretically represents.

Now, almost a quarter of a century later, the same umbrella IMCC that was formed due to the closing of the AACSC and the NAC was asking MEChA to join in an effort that had done little to help minority student organizations progress past the dismal numbers seen today.

Statistically speaking, this idea has robbed minority students of their guaranteed...

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...right through shared governance (Chapter 36; Title VI: Educational Institutions- UW Systems) for self-determination. It is now obvious that we must be allowed to structure and organize ourselves as student organizations.

The Multi-Cultural Council (MCC), the Advanced Academic Program (AAP), Financial Aids and Admissions, the Minority Coalition (Holley Report), the IMCC, and the Madison Plan, all fit into the same simple paradigm of minority students meeting only when the university administration consents to it. The obvious failure of these programs to recruit and retain minority students is the most blatant example of racism evident to MEChA.

As it is, MEChA is formally appealing the Dean of Student's, Mary Rouse, decision NOT to grant rooms 205-206 as a Computing, Study and Research Area located at 710 University. This area recently served as the past MEChA office and is needed for the placement of 3-5 new computers and networking equipment. Expansion and development of our current location is the idea; not relocation.

So, why does MEChA refuse to submit to the integrated Red Gym approach? The answer lies in the history of how the IMCC was established and how it has done very little to effectively and competently address issues that directly affect us as minority students.

What is the logic in joining the IMCC which was established by the closing of the AACSC and NAC? What is the logic in joining the IMCC and other related university programming when it has failed to progress the educational advancement of minority students? No logic exists, therefore MEChA refused once again.

MEChA extends an invitation and challenge to fellow minority student organizations so that WE can meet and investigate the future of our students without scrutiny of the university administration. It is time for the implementation of ideas and programs that result in the advancement of our people by providing effective means to Higher Education. This must be developed internally not externally. Therefore, it is time to stop fighting for crumbs amongst each other and unite for a real political strategy.

Peer Assistance

Family Policy is not a priority in many political agendas. In order to promote better family stability, this seemingly taboo policy needs to be put out in the forefront. The purpose of this letter is to hopefully promote linkages between Chicano/a youth and students at the UW. In Madison, there are small but substantial percentages of young Chicano/a students that need mentors. Today Chicano/a youth are confronted with many obstacles, which hinder them from an opportunity to attain a college degree and promising future.

It is imperative that Chicano/a university students get involved with the Chicano/a community locally. There are three areas that mentors can contribute their time in order to promote higher educational attainment and job security for Chicanos; tutoring in fundamental subjects, providing historical teachings of the Chicano heritage and recreational activities. This could be done after school for about two hours a day and even on weekends if permissible to students schedules.

Along with tutoring is the need to create secure bonds amongst Chicano/a tutors and tutees. Recreational activities can strengthen bonds needed for cooperative work. Some examples are attending a movie, bowling, visiting museums, or hanging out with each other. Students will disclose a lot more information by talking to someone with an open ear. Many Chicano/as may not have someone they could speak to in regard to issues that are affecting them, both in a positive and negative manner.

Last, informing Chicano/a youth about cultural heritage through historical teachings will provide a positive self-image, and better understanding of who they are. I feel that Chicano/a families, especially young children, must promote concepts that will empower the future of Chicano/a families in the U.S.

By: Raul Reyes

La Semana Chicana

Unity March

Here at the U.W. Madison campus the Unity March has been a tradition. This year I, Kathy Castro had the privilege to organize the walk. Unfortunately this year the Native Americans were not able to join us, yet MEChA, members and other U.W. students gathered between the Red Gym and the Memorial Union Terrace where we began our march through Lakeshore path. Before beginning the march Daniel Gaytan spoke about the significance of the march and Dr. Prospero Saiz also spoke on how we are all connected to the earth we live in. As we walked through the sacred path, with the MEChA banner in front, other participants followed behind with lit candles. Once we had finally reached the end of the path, we gathered around by holding hands to form a circle and waited in silence to hear a beautiful inspirational prayer by Daniel. After the prayer he enlightened us with a lovely melody that he played on his flute to honor this special date. The march ended with a reception where we gathered together in Lakeshore Pine Room. We enjoyed each other's company by eating taquitos and talking about the spiritual meaning of this important even. In all the Unity March was successful, it brought many students together which was our goal from the beginning and will continue to be. Thanks to all MEChA members that helped organize this event for La Semana Chicana, without your support it wouldn't have been possible.

By: Kathy Castro

Taco Tuesday

Thanks to the support of both faculty, students, and friends, Taco Tuesday successfully served a room full of eager taqueros, bringing in a profit of over $400 dollars. As the line piled outside the Chicano Studies Conference Room and the smell of taquitos permeated the entire hall, the anxious, smiling faces of our supporters encouraged the Mechistas hard at work.

Supporters, as stated earlier, ranged from faculty to students and friends. Donations were provided by several people and greatly appreciated by MEChA. Also, thanks to the never ending help of Juanita Soto, La Hacienda Restaurant, Paco Godinez, and other Mechistas. Taco Tuesday served up a storm of Chicano/a Tradition.

By: Erika Lopez



"Thank God it's Tuesday???"
Juanita and Gilbert were hard at work while Erika enjoyed a plate of taquitos; Taco Tuesday was held at the Chicano Studies Conference Room.

MEChA

Movimiento Estudiantil Chicano de Aztlàn

Zoot Suit

Set in the environment of ethnic and racial paranoia that defined the early 1940s in Los Angeles, California, the "Zoot Suit Riots" were a defining moment for Zoot Suiters and the Mexican American community. The ethnic populations of California as a whole, and Los Angeles in particular, were under siege. In March and April of 1942, the entire Japanese American population of the West Coast of the United States were deported to "relocation centers" (mild euphemisms for concentration camps) located in the interior of the United States. Without the Japanese Americans around to focus the locals' racial paranoia, Los Angeleans began to look toward the Zoot Suiters. A "Mexican Crime Wave" was announced by local newspapers (precursors to today's tabloids and pioneers in "yellow journalism"), and a special grand jury was appointed by the city of Los Angeles to investigate.

Around the same time, the Los Angeles County Sheriff's Department also decided to investigate and appoint E. Duran Ayres to head their Foreign Relations Bureau. And though Mr. Ayres accurately identified much of the active discrimination that was occurring against the "Mexican element," he drew some startling conclusions which were presented to the grand jury:

> "He stated that Mexican Americans are essentially Indians and therefore Orientals or Asian. throughout history, he declared, the Orientals have shown less regard for human life than have the Europeans. further, Mexican Americans had inherited their 'naturally violent' tendencies from the 'bloodthirsty Aztecs of Mexico who were said to have practiced human sacrifice centuries ago. At one point in his report Ayres even compared the Anglo to a domesticated house cat and the Mexican to a 'wild cat," suggesting that the Mexican would forever retain his wild and violent tendencies no matter how much education or training he might receive."

On the night of August 1, 1942, zoot suiter Henry Leyvas, 20, and some of his friends were involved in a fight with another group of pachucos at the Williams Ranch by a lagoon. Later the next morning, a man named Josè Diaz was found bleeding and unconscious on a road near the lagoon (later named the Sleepy Lagoon by a reporter). He later died. The autopsy revealed that Mr. Diaz was drunk at the time of death and that his death was the result of blunt head trauma. Though one medical examiner stated that his injuries were consistent with that of being hit by a car, Henry Leyvas and 24 members of the "38th Street gang" (as the group had been dubbed by the local tabloids) were arrested and charged with the murder of Josè Diaz. Led by the local tabloids, a public outcry for "justice" and vengeance against the zoot suiters caused the Los Angeles Police Department to conduct a roundup of over 600 people on the nights of August 10th and 11th. All were charged with such things as suspicion of assault, armed robbery, etc., and 175 people were held on these charges. Of the 600 plus people arrested during this roundup, every single one was a Spanish surnamed individual!

During the time leading up to the trial and for two weeks into the trial, Henry Leyvas and his codefendants were not allowed to change their clothes by order of the trial judge, Charles Frick. The District attorney reasoned, and Judge Fricke agreed, that the jury should see the defendants in the zoot suits, which were obviously only worn by "hoodlums". During the trial, 22 of the 24 codefendants including Henry Leyvas were tried together, They were not allowed to sit or talk with their lawyers, Whenever their names were mentioned by a witness or the District Attorney, the defendants were instructed by the Judge to stand up, regardless of how damning the statements being made were. Judge Fricke also had E. Duran Ayres come and testify as an "expert" witness as to his belief of the Mexicans' penchant for killing and their "blood thirst". The trial went on for five months and on January 15, 1943, nine of the codefendants (including Henry Leyvas) were found guilty of second degree murder, given prison terms of five years to life, and shipped off to the infamous San Quentin Prison. This entire incident is documented in the 1981 film by Luis Valdez, ***Zoot Suit.***

1. *The Mexican American Heritage*, Carlos M. Jimenez, 1994, p. 159.
2. *Time Magazine*, June 21, 1943.
3. *Occupied America*, Rudolpho Acuna, 1988, p. 257.

Wednesday
October 28, 1998
7:00 p.m.

MC for the evening
Coqui "EL FILERO" Aguilera
ÒRALE

MEChA

Movimiento Estudiantil Chicano de Aztlán

presented

PACHUCA & PACHUCO NIGHT @ the Play Circle Theater

Zoot Suit a film by Luis Valdez

as part of the week long events for the

1st Annual LA SEMANA CHICANA

The recent trend towards swing attracted a variety of viewers to the showing of Luis Valdez' film **Zoot Suit.** The film about the Zoot Suit Riots and 1942 trial of five Chicanos in Los Angeles, California (brief history on the next page) is artistically appealing. The decadent attire and exhilarating dancing makes the film entertaining, but this approach also minimizes the reality of the subject.

The storyline seems to align with the history, but the theatrical stage and the metaphors used for the violence denies the human degradation and humiliation. By making the truth palatable for dominant culture, Luis Valdez failed to grasp the physical and psychological horror of this travesty in Chicana and Chicano history. Chicanos tend to forget that when our work is geared towards a mainstream audience, it seems to lose its bite.

BUT EVEN MORE ENTERTAINING WAS...
the **PACHUCA & PACHUCO CONTEST** at the end of the film.

Memorial Union could have been mistaken for el weside de San Anto or Eastlos on Wednesday night as Chicana and Chicano student arrived at the Play Circle Theater in their best Pachuca and Pachuco attire.

The MEChistas turned it out in their best 'chuca and 'chuco fashion, so the decision was a difficult one for the judges, Debra Barrera-Pontillo, Daniel Gaytan, and Dr. Prospero Saìz. The finalist were Coqui **"EL FILERO"** Aguilera, Ofelia **"LA MASITA"** Delgado, Juanita **"LA CHULIS"** Soto, and Gilbert **"EL MATON"** Villalpando. The talent portion was divided into couples, **LA CHULIS** y **EL FILERO** and **LA MASITA** y **EL MATON.** Although the men were pasotes (devastatingly handsome), and outstanding in this portion of the competition, the women caught the judges attention with their attitude and well executed moves. The judges decided to award the prizes (dinner for 2 @ Laredos) to the rucas (women) instead of the couples. Work on your moves for next year vatos locos.

SE AVENTARON RAZA
Dèborah Vàsquez
C/S

Empower through Education

On Thursday night October 29th, Project 1000 representative, Elizabeth Lucas, presented to students of many ethnic backgrounds information on the tools to get into graduate school, much of which is not taught to many students. Elizabeth not only shared insights on admissions requirements, but also empowered students to continue on with their studies.

Project 1000is a national program created to assist under-represented students applying for graduate school. Students may apply up to seven of 80 participating institutions by using one application. Participation is free of charge to individuals. Special features of Project 1000 include: bilingual application available on CD-ROM for both MAC and PC users, financial aid resources/options, free GRE workshops at different location (look for one in the Midwest next semester), and toll-free number available from 8am to 5pm.

Schools participating in Project 1000 include: Arizona State, Univ. of California Davis/Santa Barbara, UCLA, Stanford, Univ. of Colorado, Yale, Georgetown, Univ. of Chicago, Purdue, Notre Dame, Boston Univ. of Pennsylvania, Brown Univ., UT Austin, Univ. of Wisconsin-Madison and many more.

For those present, it proved to be a beneficial experience during which valuable insights were gained.

For more information about Project 1000 please call: 1-800-327-4893

La Semana Chicana Seminar

The Seminar on Chicana and Chicano Education and Culture was informative and generated an atmosphere of interaction. An audience of 75 took part in the seminar that was held in Union South between the hours of 10am-4pm on the 31st of October.

The Director Prospero Saiz, introduced the opening welcome. Following the welcome Dr Saiz gave a brief history concerning the state of Chicano/a Studies on the UW campus. Furthermore, he spoke about the future direction of the program, as well as the important role Chicanas and Chicanos must continue to play in its development. Immediately after Dr. Saiz's presentation, the seminar proceeded.

The seminar was made up distinguished and talented Chicana/os who have devoted their lives to helping the Chicano cause. The presenters were Profesora Yolanda Broyles-Gonzalez from the Chicano Studies and German Studies Department at the University of California, Santa Barbara. Dr. Broyles-Gonzalez addressed the Gender/Race Pay Gap issue that affect both Chicanas and Chicanos, as well as other disenfranchised groups. Professor and artist Malaquias Monotya from the Univ. of California, Davis discussed the importance of art in the context of struggle. The final presenter was musician and edùcator Juan Tejeda who through his Conjunto Music Workshop showed the audience the political significance and inspirational importance Conjunto Musical plays in the Chicano community. By the end of the seminar the audience not only had enjoyed and learned about Chicana/o culture, interacted with presenters, but also savored the delicious tamales, rice and beans that were provided for the event.

By: Ofelia Delgado



"Tejano Tejeda!" Kicking up a storm on Saturday's musica workshop held at Union South, Oct. 31, 1998, Juan Tejeda presents a live sample of the conjunto rythm.

Chicano Art

Artist: Malaquias Montoya

Armed with a projector, slides and a straw cowboy hat, Professor Malaquias Montoya brought to our small and potent Raza community more than thirty years of his creative experience that started the dynamic poster movement in the San Francisco bay area during the late 1960's.

MEChA organized the powerful discussion that took place in Union South on Saturday, October 31st 1998 as part of the annual Semana Chicana celebration. Montoya currently provides as a Full Professor of the Chicano Studies Department at the University of California at Davis.

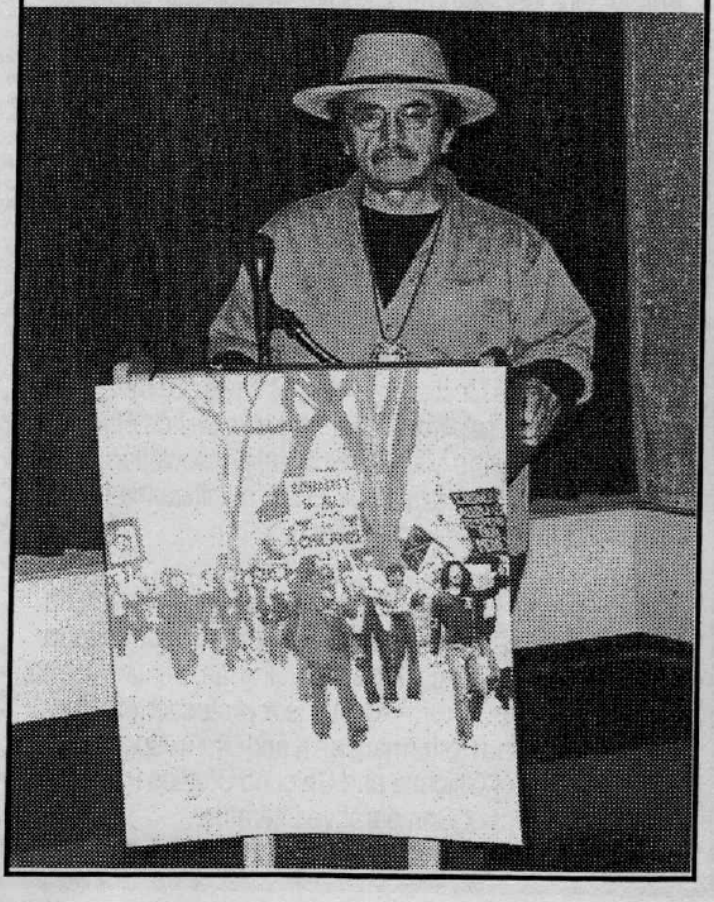
An honest look at his art surrenders visions of common struggle found amongst Chicanos throughout the United States and especially in California. These extend from community oriented posters expressing a local festival or fund raiser to more national messages of political struggles in both the United States and México. In addition, Montoya's art displays color, character, and pride in the Chicano culture and heritage.

Concern is defined through a myriad of themes ranging from the Zapatistas movement in Chiapas, México to the scenes of overcrowded prisons filled with too many friends. The most abstract scene includes one where he recounts an experience he had at an exhibition. Montoya walked upon a gentleman standing in front of a particular painting for quite some time. It was a poster protesting in support of four individuals who were serving time in San Quentin prison.

Deciding to approach the individual and finally asking him what he thinks of the piece, Montoya noticed tears in the man's eyes. They finally spoke when the exhibition ended. Surprised, Montoya later found this man to be one of the individuals illustrated on the poster who served time in prison.

The man explained that during his time there, he felt someone tap him on his back. The man turned to see what was going on but instead someone handed him a folded piece of paper. He pursued to unfold and read. It turned out to be a copy of that same poster he viewed earlier. Back then, the prison circulated the poster in show of support for them, illustrating that they were not forgotten. Seeing it again brought back those memories.

Montoya's art speaks on behalf of him. Like his mother's art before him, he brings out the beauty of visual speech to the ones he cares about most, his family. In this case, Montoya extends that family to include the entire Chicano community fighting to progress beyond the state of survival left to them by birth. Montaya's art screams this struggle.



ChicanArte

A Collective of Chicana/o Art and Culture

ChicanAltares, ChicanArtistas, y Floricanto



The Main Lounge of the Memorial Unions was converted into a psuedo-living room much like that of many Chicana/os or Mexicana/os on the festive occasion of El Dìa de Los Muertos. This is the time of year when the metaphysical and secular worlds are so closely aligned that the spirits of our ancestors are able to enjoy the essence of the food, drink, and music.

The exhibition of altares by Chicana and Chicano students and community was available for viewing from Friday, October 30th through November 1st and was well received by the University of Wisconsin community. Five altars with different themes were placed along the bay windows of the Main Lounge with offerings for the coming of the ancestors. Dr. Dionne Espinoza and her mother Audrey put up an altar entitled *Las Mujeres de Nuestra Familia*. Robbi Beyer, Ofelia Delgado, Xavier Perez, Dèborah Vàsquez placed their offerings on the altar for *Los Angelitos*. An *Altar Familiar* was installed by the Hispanic Senior Support Group from the Northeast Senior Coalition. *Los Revolucionarios* were honored by UW students Cecilia Cazares, Marisela Gamez, and Juanita Soto. A *traditional altar for el Dia de Los Muertos* was installed by the Mexican Students Association, who also gave a short explanation of the significance of the altars at the end of the program.

Debra Barrera-Pontillo moved to music and the piercing voice of Dr. Prospero Saìz in a collaborative ofrenda to the ancestors. In addition to serving as ChicanArte's Advisor, Debra Barrera-Pontillo is a professor of Non-Static Forms and Performance Art and Dr. Prospero Saìz is the director of Chicana and Chicano Studies Program and a professor of Comparative Literature.

Juan Tejeda followed this performance by some lighthearted accordion music al èstilo San Anto. Juan Tejeda honored us with some traditional songs of conjunto music, such as *La Anciosa* (Anxious).

After Juan Tejeda's music *Teatro Ehecatl* dazzled the audience with their interpretation of the Luis Valdez' play *Los Vendidos*. Under the casting and direction of Ofelia Delgado, the performers exuded confidence and inspiration (the laughs they received didn't hurt either). The performance ended in a standing O (ovation), and well-deserved I might add. Dale Gas *Teatro Ehecatl*, we'll be looking forward to your next performance.

The event ended in food, music and dancing as do many events sponsored by Chicanas and Chicanos. In this everchanging world thank the Dioses (gods) and Diosas (goddesses) for this constant.

Dia de Los Muertos Pachanga



The air was filled with the sweet smell of copal as Dr. Yolanda Broyles-Gonzàlez transformed the huge cold space of Tripp Commons into an intimate presentation on Dìa de los Muertos on Saturday, October 31. She began the presentation with the burning of copal on a small altar which followed by slides and detailed information on the celebration. The alluring scent of the copal was the perfect introduction to El Baile de Los Huesos performed by Los Hermanos Avila.

After El Baile de Los Huesos, Los Hermanos Avila a well-known dance group from Madison entranced the audience with El Baile a Tonantzin and other beautiful indigenous and Mexican regional dances. A special treat was the new addition of a rope dancer, very impressive.

All this electrical energy from the program was an excellent precursor for the dance which followed. Thank you DJ Lasisi for the great music and all your help.

ChicanArte *would like to thank* **MEChA** *for the opportunity to participate in this monumental event.*

Juntos Venceremos,

Dèborah Vasquez

Have you ever walked into a place and felt something was not quite right but couldn't put your finger on it. And as you wandered around and familiarized yourself with the area, the feeling increased instead of subsiding. You began to question your responsibility towards this feeling of isolation. Then you realize it is because there are no other people like yourself.

This is the atmosphere at the University of Wisconsin Madison (UWM) for ethnic minorities. As the University of Wisconsin system passes the most liberal diversity plan across the nation for the year 2000, the administrators at the Madison campus have already begun to work on the Diversity Plan 2008. Why is there a need to wait until the year 2000 or 2008 for UWM to make changes in the hiring of minority faculty and the admission of qualified under represented minority students? Why have almost all departments ignored UWM's request for a more diverse faculty? Could it be the individual departments' lack of accountability or have the University administrators failed to convey to the departments the urgency to hire minorities and are only communicating to students what they feel will appease them? **MEChA Movimiento Estudiantil Chicano de Aztlàn** will be running a series of articles in our newsletter *La Onda* and in the monthy *Discourse* section of the *Daily Cardinal* in which we will be evaluating several departments at UWM allowing the University and Madison community to decide for themselves if UWM is attempting to diversify or simply quiet us.

In the first evaluation, **MEChA** found that Chicana/os, as well as other minorities are under represented in every facet of the Art Department as they have been for the last 10 years (see statistics). This situation has festered into an alienating environment for minority undergraduate and graduate students. The only minority student recruitment being done is placing information in minority colleges and universities, and areas where large enclaves of minorities exist. Otherwise no other recruitment is made. When hiring faculty, Laurie Beth Clark the newly appointed chair of the Art Department, stated that even if the faculty was dedicated to diversifying their department, the university does not allow them to ask candidates their ethnic background which makes it difficult to hire faculty with names similar to the dominant culture. All faculty is chosen by their work which is submitted on slides, but if no one on the faculty is familiar with the ideologies of the various forms of ethnic art, this work is not given its' well deserved validation. Even when the ethnic identity of the candidate is known, the faculty in the Art Department has failed to interview them, as in the case of a Chicana lecturer who applied for one of the three painting positions available in 1997. Debra Barrera Pontillo, a qualified candidate, has been hired as a lecturer in the Art Department for the past 4 years but was not interviewed for these positions by the hiring committee which was composed of David Becker, Jack Damer, Pat Fennell, Tom Loeser, and Fran Myers. The three positions were filled by two white men and one white woman. This is also true when hiring teaching assistants which are chosen in the same manner as the faculty, with the exception of the faculty's familiarity with the work of the students which discloses their ethnic identity. Although asked for well in advance, we were not given the statistics for the teaching assistants but to the knowledge of several students and alumnae it is not the norm for under represented minorities to be considered or hired for these positions.

The Art Department is a small model of the unrelenting cycle of race relations in the U.S. In this department, as in so many departments at this university, the faculty is white and hire other faculty who are white. When someone complains, the department may hire a minority but seldom anyone who knows anything about the art of the cultures of which they are a part. This practice insures that there is not a probability of altering the climate. The department then admits a few ethnic minority students, but only those who will not have expectations of receiving instruction on anything but the art of western culture. This excludes those who are making art connected to their culture unless they mutate it to fit into the lifeless, barren art of western culture. So in essence the Art Department like so many others, is still creating a homogeneous environment. When a few minorities slip through the cracks, they are discouraged with scholarship competitions and teaching assistantships of which they are never chosen unless they make art in line with western culture and even then it is rare. Instead the Art Department attempts to pacify them with the Advanced Opportunity Fellowship which is appreciated and necessary, but minorities fail to realize they are not included in the other funding pools which are more prestigious to receive, or they exclude themselves since the possibility of receiving one of these awards as a minority is uncommon.

Laurie Beth Clark also commented that with the exception of the Counseling Psychology Department which has made an apparent effort to hire under represented minorities, Art is one of the departments at UWM which is most diversified in their hiring. As you can see by the statistics of minority under representation, if the Art Department is one of the most diversified, UWM is utilizing deceptive tactics to manipulate the numbers. The University of Wisconsin system can pass the most diversified plan in the nation, but if the administrators fail to implement these initiatives why put on this facade. Under represented minorities, like many students juggle studies, jobs, and family obligations but in addition must take time to serve on committees to assure their needs are being voiced because they cannot trust this administration to do this for them. Do not waste our time to serve on these committees if you haven't any intention of executing these initiatives.



Dèborah Vàsquez
MEChA member

*This article will be repeated in the February issue of the *Discourse* distributed monthly in the *Daily Cardinal*.

Art Department - Demographic Survey
University of Wisconsin Madison

1998	Full Prof	Assoc Prof	Asst Prof	Total	TA's	Grad Stu
AMER-INDIAN ALASKAN NATIVE	1	0	0	1		1
ASIAN/PACIFIC ISLANDER	0	0	0	0		10
BLACK NON-HISPANIC	0	0	0	0		8
HISPANIC	3	0	0	3		6
WHITE NON-HISPANIC	16	3	5	24		101

1997	Full Prof	Assoc Prof	Asst Prof	TOTAL	TA's	Grad Stu
AMER-INDIAN ALASKAN NATIVE	1	0	0	1		2
ASIAN/PACIFIC ISLANDER	0	0	0	0		12
BLACK NON-HISPANIC	0	0	0	0		5
HISPANIC	3	0	0	3		8
WHITE NON-HISPANIC	17	3	4	24		100

1996	Full Prof	Assoc Prof	Asst Prof	Total	TA's	Grad Stu
AMER-INDIAN ALASKAN NATIVE	1	0	0	0		6
ASIAN/PACIFIC ISLANDER	0	0	0	0		8
BLACK NON-HISPANIC	0	0	0	0		4
HISPANIC	3	0	0	3		10
WHITE NON-HISPANIC	18	3	1	22		85

1995	Full Prof	Assoc Prof	Asst Prof	TOTAL	TA's	Grad Stu
AMER-INDIAN ALASKAN NATIVE	0	0	0	0		4
ASIAN/PACIFIC ISLANDER	0	0	0	0		7
BLACK NON-HISPANIC	0	0	0	0		2
HISPANIC	2	0	0	2		5
WHITE NON-HISPANIC	17	5	1	23		100

1994	Full Prof	Assoc Prof	Asst Prof	Total	TA's	Grad Stu
AMER-INDIAN ALASKAN NATIVE	1	0	0	1		7
ASIAN/PACIFIC ISLANDER	0	0	0	0		10
BLACK NON-HISPANIC	0	0	0	0		2
HISPANIC	2	1	0	3		4
WHITE NON-HISPANIC	14	5	2	21		99

1993	Full Prof	Assoc Prof	Asst Prof	TOTAL	TA's	Grad Stu
AMER-INDIAN ALASKAN NATIVE	1	0	0	1		2
ASIAN/PACIFIC ISLANDER	0	0	0	0		5
BLACK NON-HISPANIC	0	0	0	0		1
HISPANIC	2	1	0	3		3
WHITE NON-HISPANIC	20	6	3	29		109

1992	Full Prof	Assoc Prof	Asst Prof	Total	TA's	Grad Stu
AMER-INDIAN ALASKAN NATIVE	1	0	0	1		2
ASIAN/PACIFIC ISLANDER	0	0	0	0		10
BLACK NON-HISPANIC	0	0	0	0		4
HISPANIC	2	1	0	3		1
WHITE NON-HISPANIC	16	9	3	28		100

1991	Full Prof	Assoc Prof	Asst Prof	TOTAL	TA's	Grad Stu
AMER-INDIAN ALASKAN NATIVE	1	0	0	1		1
ASIAN/PACIFIC ISLANDER	0	0	0	0		6
BLACK NON-HISPANIC	0	0	0	0		7
HISPANIC	2	1	0	3		1
WHITE NON-HISPANIC	18	7	2	27		122

1990	Full Prof	Assoc Prof	Asst Prof	Total	TA's	Grad Stu
AMER-INDIAN ALASKAN NATIVE	1	0	0	1		4
ASIAN/PACIFIC ISLANDER	0	0	0	0		0
BLACK NON-HISPANIC	0	0	0	0		4
HISPANIC	3	0	0	3		1
WHITE NON-HISPANIC	19	6	3	28		80

1989	Full Prof	Assoc Prof	Asst Prof	TOTAL	TA's	Grad Stu
AMER-INDIAN ALASKAN NATIVE	1	0	0	1		1
ASIAN/PACIFIC ISLANDER	0	0	0	0		0
BLACK NON-HISPANIC	0	0	0	0		4
HISPANIC	3	0	0	3		3
WHITE NON-HISPANIC	20	5	4	29		124

This information has been taken from the HEADS Annual Report Form.

Chicano Poetry

Torn

I have changed
I have broken away from my roots
That have held onto those seeds of my life,
The branches of my growing autumn love.
I'm distant,
I float above the ocean's lonely foam.
I'm vast:
A single wrecked boat
That resembles my breaking shape,
Torn away through the reproductive distress
Of the ocean's green sadness.
My oars vanish from my hands,
My heart empty from my chest.
I'm swallowed in the semen washed waves
That crash with heavy salt,
Burning melancholy in my wounds.
Drowning...
In an orgy of pain.
All the love is soaked,
My feelings overwhelmed,
I'm wringed out like an abused rag
And hung in the night.
The silent glow of the moon
Is my only companion
And the darkness covers me
Like Powder beneath butterflies wings.
I'm helpless,
I can't control this new person
I have become.

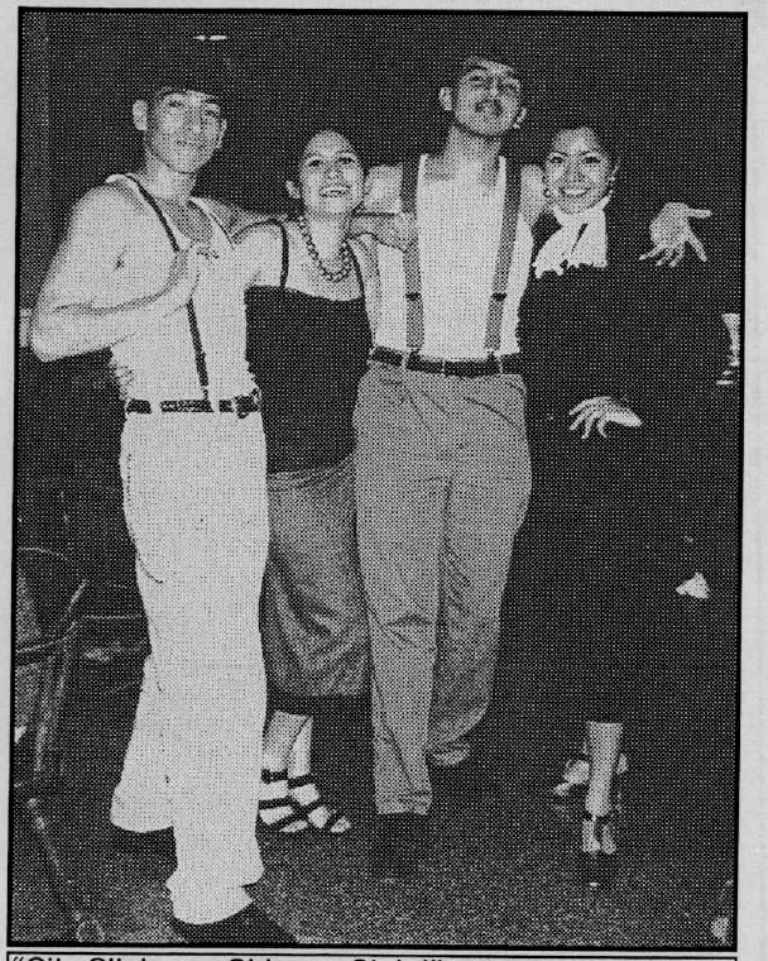
By: Xavier Perez

September 7th

I remember
Like an old photograph
Me here
You there
Everyone else no where.
The aroma of a pureness
Played with my emotions
As you became close to me.
Your satin skin
Across my face;
Your delicate motions,
Along my body-
An ocean,
We felt like water.
Foam and salt,
Earth's drink,
Sweat rivering down,
Breast peaking above.
Lonely whisper:
I need you
I love you
I want you inside me.
Tears break
bareness embraces,
Your body much warmer than sunlight.
The aroma is gone,
Pureness is no longer forbidden.
I filled you with love
And left you helpless,
But still grasping.
I pulled you back,
Took another glance-
Grew kisses in you,
Opened roses in you,
Believed in you
And let go
With words that fulfilled your heart.

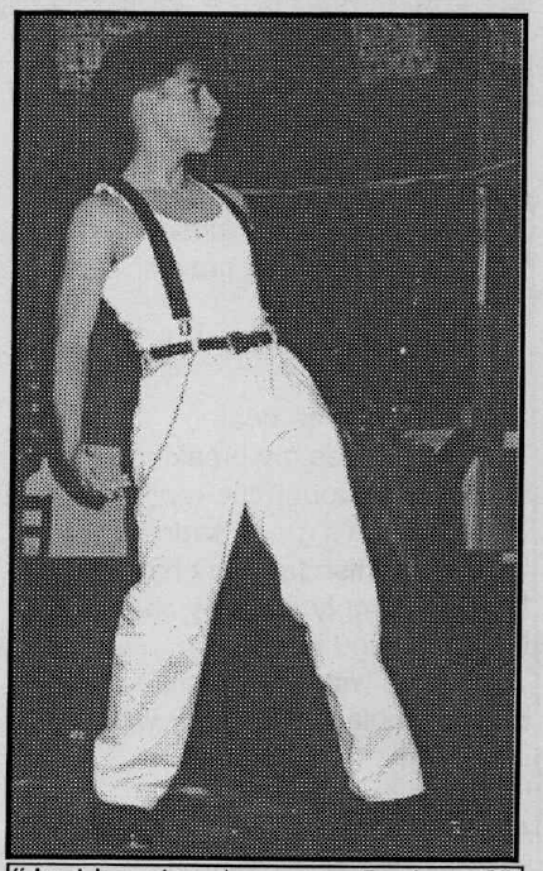
By: Xavier Perez

MEChA Fotografiti



"City Slickers...Chicano Style!"
Cornelio Aguilera, Ofelia Delgado, Gilbert Villalpando, y Jaunita Soto celebrate at the Memorial Union after the ladies swept the top prizes.

PACHUCO STYLE



"Just how tough are you Pachuco?"
Cornelio Aguilera competing in the Pachuco contest held as part of the annual Semana Chicana at the Memorial Union.

La Onda Index

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2. Relocation Politics
3. La Semana Chicana
4. Chicano Art
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Cover Painting By: Gerardo Murillo



"Playing with Politics"
The play, Los Vendidos, was put together by volunteers from MEChA on the opening day of the Semana Chicana held on Oct 25, 1998 at the St Francis House on University Avenue