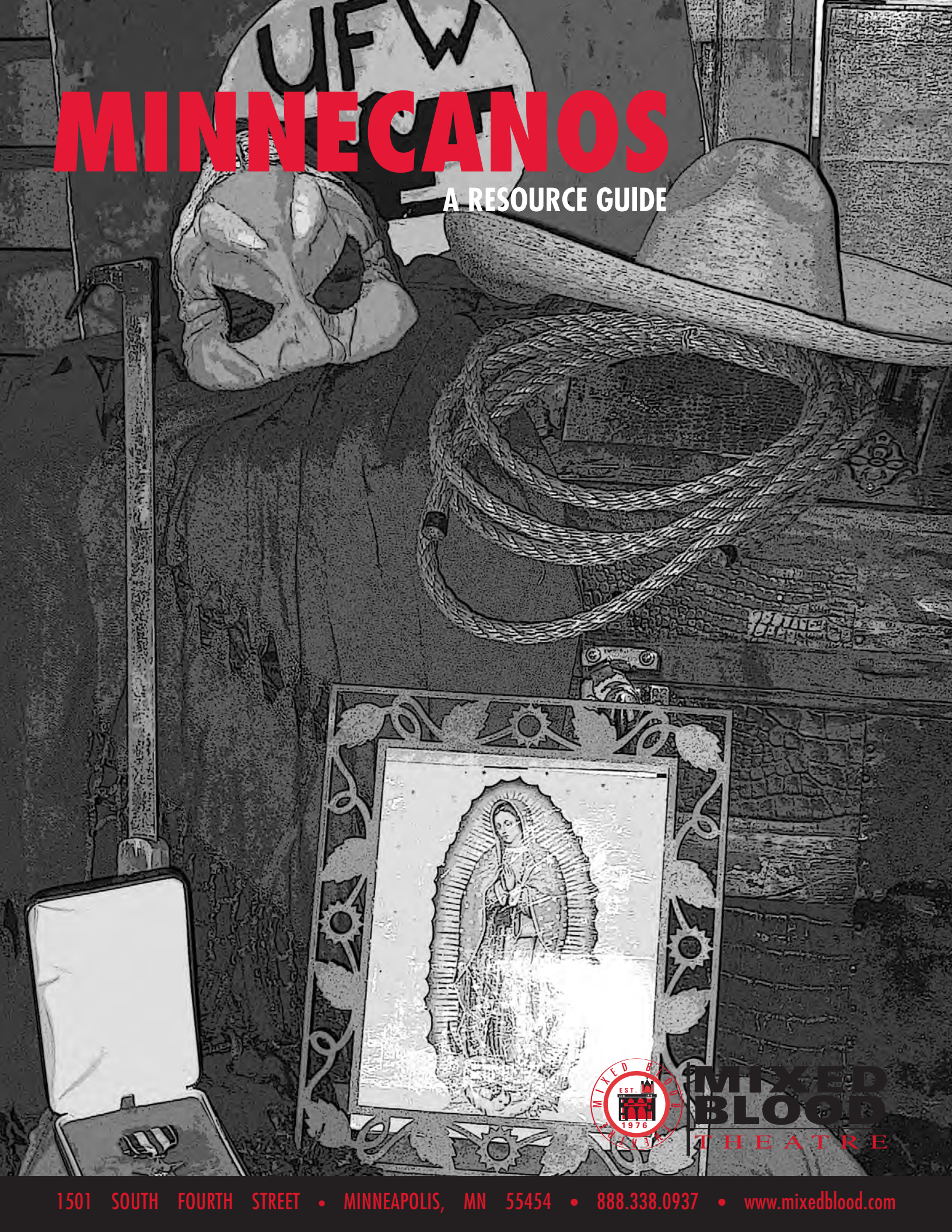


# MINNECANOS

A RESOURCE GUIDE



**MIXED  
BLOOD**  
THEATRE

# ABOUT MIXED BLOOD THEATRE

## ABOUT MIXED BLOOD THEATRE

On August 28, 1963, Dr. Rev. Martin Luther King, Jr., delivered the famous speech in which he spoke of his dream that all people could pay positive attention to each other's differences and similarities. He believed that would yield equality and freedom. The **Mixed Blood Theatre Company** is a professional, multi-racial theater ensemble dedicated to the spirit of Dr. King's dream.

**Mixed Blood's** home is a historic 1887 firehouse that has been converted into a flexible 200-seat venue allowing a variety of seating and stage configurations. The theater's main performance space is the **Alan Page Auditorium**, named in honor of Minnesota State Supreme Court Justice Alan Page, a champion of social justice and racial equality, a former Minnesota Viking inducted into the National Football League Hall of Fame, and founder of the Page Education Foundation (which provides funds for post-secondary education for students of color).

At **Mixed Blood** good theater is a vehicle for artistry, entertainment, education, and effecting social change. Through casting and content this theater portrays a world on its stage not only as it is or was but also as **Mixed Blood** would like it to be. From musicals to extravaganzas to intimate chamber theater to political satires to comedies and dramas, **Mixed Blood** produces new plays on its main stage in predictably unpredictable ways, including one play each year that is produced in English and Spanish with a bilingual cast.

**Mixed Blood** doesn't characterize itself as *multi-cultural*, but rather *culturally-specific* times five...or fifty...or five hundred. **Mixed Blood** aspires to be a model of successful *pluralism*. The theatre has many culturally-specific theatrical productions that tour to hundreds of schools, community centers, campuses, theaters, and workplaces across the country. These shows fill a void in the curricula of schools, provide (and sometimes portray) role models of color, and demonstrate the possibilities of live theater as a voice for the unheard and as an instrument of change. These offerings may include:

- *According To Coyote*, an energetic collection of American Indian legends featuring the wise/brave/foolish trickster Coyote.
- *Black Eagle*, the story of Dr. Ronald McNair, the African American scientist aboard the ill-fated space shuttle *Challenger*.
- *Daughters of Africa*, a music-driven history of African American women, celebrated and overlooked.
- *The Deaf Duckling*, the story of a deaf child born into a hearing family intertwined with that of the classic fairy tale.
- *Dr. King's Dream*, a brilliant depiction of the great civil rights leader's life and career.
- *Jackie Robinson*, a memorable portrait of the first African American major league baseball player.
- *Minnecanos*, a buoyant celebration of Chicano cultural history embracing four generations and the entire 20<sup>th</sup> century.

# SEEING A PLAY

**SEEING A PLAY SHOULD BE AN EXCITING, ENTERTAINING, AND EDUCATIONAL EXPERIENCE.** This can easily be done if one understands the traditional agreements between the audience and the performers; each expects the other to be at their best and both are an integral part of the live performance experience. Here are some guidelines the audience should follow to make sure that the experience is a successful one for all.

1. Be on time. Tardiness disregards the effort of those who are on time.
  2. No eating or drinking during the performance.
  3. No talking during the performance.
  4. No throwing objects.
  5. Turn off all cell phones, pagers, and text-messaging devices.
  6. Watch the show with an open mind. Remember what you liked and didn't like. Be prepared to discuss the performance when you return to the classroom. Make note of questions and comments that you might have about any aspect of the performance. What connections does the show have to you and your life?
  7. Be respectful and attentive.
  8. Follow your school's procedure for dismissal from an assembly.
- Mixed Blood's school performances last about 45 minutes. Make the necessary preparations so that you can stay seated through the entire performance.
  - Often, if time allows, there will be a post-performance discussion with the cast. Be prepared to discuss the performance.
  - After you have seen the show review the post-performance questions. Discuss the elements of the show that were enjoyable. Identify and discuss new vocabulary words. Identify and discuss the plot and themes of the story. Compare your overall opinions of the performance and, if possible, write them down to share with the presenting company.

# TIMELINE

- 2600 B.C. Mayan civilization begins.
- 700 B.C. Writing is developed in Mesoamerica.
- 400 B.C. Mayan solar calendar is in use.
- 100 B.C. The great Mayan city of Teotihuacán is founded and serves as their cultural, religious, and trading center.
- 600 A.D. Teotihuacán is destroyed and Tikal becomes the new Mayan center.
- 899 A.D. Tikal is abandoned. Other southern lowland cities begin to collapse.
- 1100 Aztecs leave their homeland (Aztlan) thought to be in the U.S. Southwest.
- 1195 Aztecs arrive in Valley of Mexico.
- 1200 Northern Mayan cities begin to be abandoned.
- 1325 City of Tenochtitlan (Aztec) is founded.
- 1479 Aztec Calendar is carved.
- 1492 Columbus arrives in the Caribbean.
- 1519 Hernan Cortez arrives in Mexico.
- 1521 Cortez defeats the Aztecs and destroys Tenochtitlan.
- 1522 Cortez rebuilds Tenochtitlan, renames it Mexico City and declares it the capitol of the Spanish colony.
- 1531 Apparition of the Virgin de Guadalupe.
- 1582 Spaniards lay claim to area that becomes El Paso, Texas.
- 1607 Colony of Jamestown, Virginia is founded. It is the first British colony in North America.
- 1760 Aztec Calendar discovered in El Zocalo in Mexico City.
- 1776 United States declares independence from England.
- 1821 Mexico gains independence from Spain.
- 1821 Mexico permits Americans to colonize Texas.
- 1835 Texas declares independence from Mexico.
- 1836 Texas loses battle at The Alamo.
- 1846 War between Mexico and United States begins.
- 1847 U.S. forces take Mexico City.
- 1848 War between the U.S. and Mexico ends with the signing of the Treaty of Guadalupe. Mexico surrenders Arizona, California, New Mexico, Texas, and parts of Colorado, Nevada and Utah for 15 million dollars.
- 1858 Minnesota becomes the 32<sup>nd</sup> state.
- 1862 French Emperor Napoleon III invades Mexico and installs Maximilian as its new emperor.
- 1867 Mexico overthrows French government and executes Maximilian.
- 1881 Santa Fe Railroad and Southern Pacific Railroad come to El Paso area.
- 1886 Luis Garzón, an oboe player with the Mexico City Orchestra, becomes the first documented Minnesota settler of Mexican descent.
- 1888 Franklin, Texas, changes its name to El Paso.

# TIMELINE

- 1910 Mexican Revolution begins. Many flee north to the United States.
- 1914 U.S. troops occupy Veracruz, Mexico.
- 1914-1918 World War I
- 1916 General Pershing (U.S.) follows Pancho Villa 350 miles into Mexican territory.
- 1920 Mexican Revolution ends.
- 1927 César Chávez is born.
- 1929-1939 The Great Depression.
- 1929 Dr. Martin Luther King, Jr. is born.
- 1930 The U.S. government begins to deport people to Mexico.
- 1930 Dolores Huerta is born.
- 1939-1945 World War II
- 1941 Pearl Harbor is attacked by the Japanese. The U.S. enters World War II.
- 1950 U.S. involvement in Korean War begins.
- 1953 Korean War ends.
- 1964 United Farm Workers of America is co-founded by César Chávez and Dolores Huerta.
- 1964 Dr. Martin Luther King, Jr. wins the Nobel Peace Prize.
- 1964 U.S. enters the Viet Nam War.
- 1968 Dr. Martin Luther King, Jr. is assassinated.
- 1973 U.S. pulls out of Viet Nam War.
- 1976 Mixed Blood Theatre is founded.
- 1990 Census counts 22.4 million Latinos in the U.S.; 54,000 Latinos in Minnesota.
- 1993 César Chávez passes away.
- 2000 Census counts 41.3 million Latinos in the U.S.; 175,000 Latinos in Minnesota.
- 2005 Mexican Consulate opens in St. Paul, MN.

## ABOUT *MINNECANOS*

**Minnecanos** was written for *Mixed Blood* by Thomas Benitez and Joe Minjares, a successful Twin Cities restaurateur (Pepito's in south Minneapolis) before turning his talents to theatre.

**Minnecanos** spans four generations and the entire 20th Century in its spirited illumination of Mexican American history. It begins at the Minneapolis home Diego Morales has owned for over forty years. Encouraged by the bemused ghost of his loving wife, Herlinda, the old man uses the contents of an ancient trunk to ignite his great-granddaughter's interest in their rich cultural heritage.

After the opening *corrido* (ballad), we meet Herlinda - or rather, the ghost of Herlinda. Ghosts in traditional Mexican culture are not scary, sheet-draped creatures but rather pleasant, helpful, and even comforting beings, especially to Mexicans of the older generations. Ghosts are thought to be among us daily and become very familiar and real to those who believe in them. The mask worn by Herlinda is inspired by those used in *El Baile de Los Viejos* ("The Dance of the Little Old Men"), a traditional Mexican dance.

Since her death, Herlinda has frequently returned to the home she shared with Diego to keep an eye on him, offer advice and encouragement, and talk with the old man. (Only Diego - and the audience - can actually hear Herlinda.) She introduces us to the other characters: her husband; their granddaughter Linda, and Linda's teenaged daughter Jamie. (NOTE: The same actress plays Herlinda and Linda.)

Linda and Jamie have come to help Diego move to a nursing home from the house in which he has spent the last forty years. While Linda is busy inside the house, Jamie becomes intrigued by the contents of a trunk of Diego's mementos. The old man uses some of the items to introduce the teenager to various elements of their shared Mexican American heritage. Every item in the trunk takes him back to an important moment in his life and he takes Jamie and the audience on the journey with him.

Linda, who has come and gone from the conversation on the porch, now joins in with her recollections of growing up - visiting her grandparents in this home as a child; their estrangement after her mother married a non-Mexican; the bias, guilt, and other difficulties she experienced being the only Mexican in various settings. The play ends with a reconciliation between Diego and Linda, as well as Jamie's new-found pride in being Mexican American.

# GLOSSARY

The glossary words and phrases are mostly listed in the order that they appear in the play.

**Minnekanos** – A term created to describe Minnesotans of Mexican descent. MINNEsota/mexiCANOS. It is also the name given by Mexican immigrants to the topping knife, the tool used to harvest and clean sugar beets.

**Mi casa es su casa** – A special greeting to guests to one's home meaning "my home is your home."

**Tata** – A common endearing nickname for one's grandfather.

**Mi amor** – Trans: My love.

**Nana** – A common endearing nickname for one's grandmother.

**Horchata** – Popular summer drink made from rice, sugar, and cinnamon.

**Legacy** – Something handed down by a predecessor.

**Apúrate Zopilote** – Literally means "hurry up buzzard."

**Mexican Revolution** – Government corruption and the need for land reform brought on this 10-year war (1910-1920) that made many Mexican citizens escape by fleeing north to the United States.

**Federales** – Federal armed forces.

**Mija** – Short for "Mi hija" which means "my daughter."

**Vaquero** – A Mexican cowboy.

**Sombrero** – Typically a broad rimmed Mexican hat.

**Morena** – Usually an endearing reference to a dark skinned woman.

**Ándale** – Trans: Hurry up.

**Caballo** – Trans: horse.

**Topping knife** – A tool used to cut the tops off of a sugar beet after it's been pulled out of the ground.

**Sugar beets** – A root vegetable that is used to make sugar.

**Corrido** – A Mexican ballad. A story told through song.

**El Rencanche** – The name given to the train that carried Mexican immigrants to cities throughout the Midwest for seasonal labor. It is also the name given to the topping knife by Mexican immigrants to the tool used to harvest and clean sugar beets. An evolved version of the word "renganche" which means "re-hook."

**Mira, estoy trabajando como un perro** – Trans: Look, I'm working like a dog.

**Cállate vieja** – Trans: Be quiet old woman.

**El Paso** – Formerly known as Franklin, Texas, this town was and is a major border town between the U.S. and Mexico.

**Great Western (Sugar Company)** – A major player in the sugar refinery business in the U.S. for most of the 19<sup>th</sup> Century.

**Viejo** – Trans: old man.

**Pobrecito** – Trans: poor little one (masculine).

**Harvest moon** – The week of full moon in the northern hemisphere, usually in late September, that provides extra light so that farmers can continue to harvest their crops at night.

**Our Lady of Guadalupe** – The patron saint of Mexico. A Catholic faith apparition of the Virgin Mary outside Mexico City in 1531.

**Great Depression of the 30's** – The period, as it was known in the U.S., when massive economic recession and catastrophically dry weather led to disastrous conditions for many American residents.

# GLOSSARY

**Los Deportados** – Trans: The deported ones. Reference to the many U.S. residents of Mexican descent that were forcibly deported back to Mexico during the Great Depression.

**La Raza** – Trans: the race (cultural.) A sometimes provocative way in which Chicanos and Mexican Americans refer to their people.

**Mexican American** – An American of Mexican descent.

**Chicano** – A Mexican American with activist or social justice leanings.

**Latino** – A person who comes from or has heritage from a Latin American country.

**Hispanic** – A person who comes from or has heritage from a country where Spanish is spoken.

**Estrellita** – Trans: Little star.

**Viva la Huelga** – Trans: Long live the (labor) strike.

**Chicano Power** – A term used as affirmation of Chicano cultural pride.

**Viva la Raza** – Trans: Long live our (cultural) race.

**César Chávez** – Co-founder and longtime leader of the United Farm Workers of America (UFW).

**United Farm Workers of America** - The most influential farm-labor union in the United States co-founded by César Chávez and Dolores Huerta in 1962.

**Dr. Martin Luther King, Jr.** – American civil rights leader who advocated non-violence as a means to social change and was at the forefront of the cultural revolution of the 60's.

**The 60's** – A significant period of cultural and social change in the U.S.

**Las Posadas** – A Latin American Roman Catholic musical tradition of using community members to reenact Joseph and Mary's search for lodging on the eve of Baby Jesus' birth. The procession is usually accompanied by musicians and people dressed in period costumes.

**Día de los Muertos** – A Mexican joyous holiday on November 2<sup>nd</sup> to honor and celebrate the dead.

**El Cinco de Mayo** – A Mexican-themed holiday celebrated in the United States. The date actually marks the Battle of Puebla which was a major battle during the Mexican war to oust the French occupiers.

**Las Mañanitas** – A traditional Mexican birthday song that is used to serenade on one's special day.

**Dolores Huerta** – Co-founder of the UFW and longtime social activist and lobbyist.

**Salma Hayek** – Mexican actress, director and producer who is one of Hollywood's most visible Latino talents.

**Sandra Cisneros** – The renowned Chicana novelist and poet best known for writing the novel *The House on Mango Street*.

**Bien dicho** – Trans: Well said.

# MINNECANOS MUSIC

## Notes on the Songs in **Minnecanos** by Victor Zupanc, composer

The songs in **Minnecanos**, like the play itself, are based largely on Mexican traditions, particularly the traditions of the *corrido*. The literal translation of the word is "song." Culturally, however, *corrido* has a much richer tradition. *Corridos* are special songs that tell a story - sometimes fictional, sometimes historical - very passionately.

In *corridos* we hear about encounters with the devil, wild love affairs, and chronicles of famous wars and battles. The *corridos* are often fairly long and broken into many sections that differ in mood and tempo. It is not uncommon to hear one verse as a waltz, the next verse in fast 4/4 time, and the third as a slow free verse.

The *corridos* in **Minnecanos** are written with these traditions in mind. They introduce the play (*Minnecanos*), tell the story of how Mexican workers migrated to Minnesota (*El Rencanche*), and recount Diego's courtship and marriage to his wife Herlinda (*The Ballad*).

The instrumentation is quite traditional - bass, guitar, accordion, violins, and trumpets. The music and lyrics in **Minnecanos** have been created specifically for the play, but written with the same spirit as the traditional *corridos*. One model was recordings from the 1940's and '50's by the Mexican hero Jorge Negrete, probably the most famous singer of Mexican *corridos*.

### **Minnecanos**

*This is the story of Los Mexicanos  
Who had the dream to become Americanos.  
They traveled North for years so to this very day  
We call them Minnecanos and they're here to stay.*

*Minnecanos came to work in the good old U.S.A.  
Minnecanos came to work, this is where they chose to stay.  
Minnesota is their home, this is where they live today.  
Minnecanos took their place, that's the story of this play.*

*They built their homes and work the fields out on the prairie,  
They worked the farms, the flour mills, and dairies  
In the land of lakes, the gopher, and the moose,  
That's the way the Minnecanos came to roost.*

*Minnecanos came to stay in the good old U.S.A.  
Minnecanos came to work, this is where they chose to stay.  
Minnesota is their home, this is where they live today,  
Minnecanos took their place, that's the story of this play.*

### **El Rencanche**

*This is the story of young Diego,  
A handsome cowboy down in old El Paso  
And how the train came down and hooked the boy one day  
To the land of the Swedes, so far away.*

*From the north, way up in Minnesota,  
From Montana and North and South Dakota,  
The train would come for the men to work the fields all day.  
That is how the Minnecanos came to stay!*

*El Rencanche is the hook that the Mexicanos took.  
El Rencanche is the way Minnecanos came to stay.  
El Rencanche es el gancho que usaron los Mexicanos  
Por El Rencanche los Minnecanos vinieron a quedar.*

*Every year was a journey filled with danger  
To top the beets Great Western turned to sugar.  
In the boiling sun, the frozen rain,  
the winds across the Midwest plains*

# MINNECANOS MUSIC

*Just to come back next year and do it all again!*

*From the north, way up in Minnesota,  
From Montana and North and South Dakota,  
The train would come for the men to work the fields all day.  
That is how the Minnecanos came to stay.*

## ***The Ballad***

*One autumn night, I went to a fiesta,  
I met a St. Paul girl, a beauty named Herlinda.  
And as we danced that night, I knew I fell in love,  
Under a harvest moon and all the stars above.*

*I couldn't sleep, I kept looking at her shawl,  
So I left the fields and headed for St. Paul.  
I searched for her in hopes she had not gone away.  
Then one night I stopped in a small cafe.*

*I spoke to her of love and hope and honor,  
I returned to her the shawl, once wrapped around her.  
When I turned to leave, she stopped me - with a kiss!  
That's the way we started all these years of bliss.*

# BIOGRAPHIES

## **César Estrada Chávez**

César Chávez was born on March 13, 1927 in Yuma, Arizona to Mexican immigrant parents. When he was ten years old his family lost their small farm and he had no choice but to join his brothers and sisters harvesting grapes, figs and peaches to make a living. His family followed other migrant workers into California, following the seasonal harvest. He was never in one place for very long and as a result he attended more than 60 schools. He never finished high school. He joined the Navy after World War II when he was 17 and served for two years. He married Helen Fabela in 1948 and returned to California and to farming. His life changed in 1952 when he joined the Community Service Organization (CSO), whose mission was to educate and organize the poor. Chávez quickly rose through the ranks and was soon founding chapters of CSO throughout California. In 1962 he and Dolores Huerta formed the United Farm Workers of America and became the first union in the United States to sign a contract between growers and farm workers. This historic event brought respect, medical coverage, retirement benefits, and fair wages to California's union farm workers. For decades he organized dozens of strikes and boycotts to continue his struggle to demand justice and fair treatment for America's farm labor force. When strikes weren't enough he resorted to hunger strikes to attain his objective. He died peacefully in his sleep on April 23, 1993 in San Luis, Arizona, a small town not too far from his birthplace.

"one of the heroic figures of our time." Senator Robert F. Kennedy, referring to César Chávez.

## **Dolores Huerta**

Dolores Huerta was born on April 10, 1930 in the mining town of Dawson, New Mexico a few months after the stock market crash. Her parents divorced and she moved to Stockton, California with her siblings and mother when she was only three years old. She inherited independence and hard work from her mother who was a hotel and restaurant owner, and she learned about injustice and putting up a good fight from her father who was a union activist. She received a teaching degree and taught grammar school before leaving because "I couldn't stand seeing kids come to class hungry and needing shoes. I thought I could do more by organizing farm workers than by trying to teach their hungry children." In 1955 she was one of the founders of the Stockton branch of Community Service Organization whose mission was to educate and organize the poor. In 1960 she founded the Agricultural Worker's Organization and became a ferocious state lobbyist who succeeded in obtaining major benefits for its members. In 1962 she and César Chávez co-founded the United Farm Workers of America, now the largest farm labor union in the nation. In 1988 Huerta was severely injured by policemen as she led a non-violent protest against the policies of then presidential candidate George Bush. She eventually won a settlement from the police and succeeded in effecting policy change in how the police deal with demonstrators. Huerta has founded numerous organizations that benefit farm workers and their dependants. She has been arrested more than twenty times in the line of duty. She continues to serve many of the organizations that she helped found and is still a tireless labor and political activist.

## **Sandra Cisneros**

Sandra Cisneros was born in Chicago in 1954, to a Mexican father and a Chicana mother; she has six brothers and is the only daughter in the family. She moved frequently during her childhood and visited Mexico often, to visit her paternal grandmother. "Because we moved so much, and always in neighborhoods that appeared like France after World War II—empty lots and burned-out-buildings—I retreated inside myself" (Sagel 74).

Cisneros found an outlet in writing; in high school she wrote poetry and was the literary magazine editor. She earned a BA in

# BIOGRAPHIES

English from Loyola University of Chicago in 1976. However, it wasn't until working on her master's degree at the University of Iowa Writers' Workshop in the late 1970's that she says she found her particular voice, as a working-class, Mexican-American woman. The experience of recognizing her difference from other students at Iowa eventually led to the writing of *The House on Mango Street*, which was published by Arte Publico Press of Houston in 1984 and won the Before Columbus Foundation's American Book Award in 1985. She won two fellowships from the National Endowment for the Arts, one for fiction (1982) and one for poetry (1987). During this time, she wrote her first book of poetry, *My Wicked, Wicked Ways* (1987). In 1995, Cisneros won the prestigious MacArthur Foundation Fellowship. Cisneros has continually returned to her community, showing the powerful connection between art, politics, and everyday life.

(Excerpts from Jane Juffer's bio of Ms. Cisneros on Modern American Poetry)

## Salma Hayek

Salma Hayek Jimenez was born on September 2, 1966 in Coatzacoalcos, Veracruz, Mexico to a Mexican-Lebanese father and a Mexican mother. She attended a Catholic boarding school in New Orleans when she was twelve years old. Pranks and attitude got her expelled after a couple of years and she was sent back to Veracruz. She returned to the United States to live with an aunt in Houston until she was seventeen. She returned to Mexico, this time to study international relations at Universidad Iberoamericana, only to disappoint her parents by announcing that she was going to drop out to pursue an acting career. Hayek began paying her dues as a local theatre actress and eventually moved on to television when in 1989 she landed the lead in a soap opera that quickly made her the darling of daytime Mexican television. In 1991, at the height of her television popularity, she decided to drop everything and move to Los Angeles to pursue a film career. She took some time off from acting to become more fluent in English and to take acting classes. She began landing stereotypical small roles on television and was invited to talk about the lack of opportunities for Latina actresses on a late-night talk show hosted by the Chicano comic, Paul Rodriguez. As luck would have it, Robert Rodriguez, the director of *El Mariachi*, was watching the talk show and was intrigued by Hayek. He soon cast her opposite Antonio Banderas as the female lead in *Desperado*. Her career took off. She has since made over 30 movies, formed her own production company, and is considered one of the most famous and influential Latino talents in Hollywood.

# DISCUSSION QUESTIONS

Post-performance for all ages.

Keep the time period in mind:

**It's 1915 in El Paso, Texas and one of the play's characters hops on a train to Minnesota.**

- What path might he have taken?
- What major cities might he have stopped at?
- Who else and what else might have been on the train with him?
- How did the growth and expansion of the railroad affect the development of the United States?
- What other major changes were happening in this country?

**It's 1935 and the family has settled in north Minneapolis.**

- What was it like to be a Mexican in a city like Minneapolis?
- What kind of jobs might they have had?
- What school might they have attended?
- What were the racial demographics in cities like Minneapolis?

**It's 1965 and the United Farm Workers of America are fighting for workers' rights in California.**

- What were the major accomplishments of the UFW?
- Was California the only state in need of workers' advocates? Why?
- How do the accomplishments of the UFW affect Minnesotans and the rest of the country?

**It's the year 2005 in Minneapolis.**

- How have Latinos contributed to American culture? Politics? Entertainment? Professional sports?
- Where do most American Latinos come from? Why?
- What are the numbers forecasted for Latinos in Minneapolis? In Minnesota? In the United States?

# BOOKS & WEBSITES

## BOOKS

*Barrios Norteños: St. Paul and Midwestern Mexican Communities in the Twentieth Century*

By Dionicio (Dennis) Nodín Valdés

University of Texas Press: Published 2000: ISBN 0-292-75173-7

A very comprehensive study of Mexicans in the Midwest.

*Voices of a new Chicana/o history*

Refugio I. Rochín and Dennis Nodín Valdés, editors

Michigan State University Press: Published 2000: ISBN 0-870-13523-6

An updated study of Chicanos in the US.

## WEBSITES

**Latino Studies Resources**, Indiana University, Bloomington:

<http://www.latinamericanstudies.org/>

A very detailed reference guide to a variety of aspects (history, politics, geography, etc. . .) from most Latin American countries.

**Digital History Mexican American Voices**

[http://www.digitalhistory.uh.edu/mexican\\_voices/mexican\\_voices.cfm](http://www.digitalhistory.uh.edu/mexican_voices/mexican_voices.cfm)

An incredible tool for the classroom. Covers America's Spanish heritage through today's assimilation and identity of American Latinos.

**Hispanics Online**

<http://www.hispaniconline.com/>

A compilation of current Hispanic topics and news in magazine form.

**Public Broadcasting Service (PBS)**

<http://www.pbs.org>

This incredible American institution has pages upon pages of documentaries and series dealing with themes pertinent to American Hispanics. Teaching elements include:

**New Americans: Mexican Laborer – The Flores Family**

[http://www.pbs.org/independentlens/newamericans/newamericans/mexican\\_intro.html#](http://www.pbs.org/independentlens/newamericans/newamericans/mexican_intro.html#)

**The US-Mexican War**

The series has history, timelines and other valuable resources.

<http://www.pbs.org/keras/mexicanwar/mainframe.html>

**History Detectives Mexican-Americans:** A very creative way at "solving" historical questions. Great for the classroom.

[http://www.pbs.org/opb/historydetectives/case/209\\_mexican.html](http://www.pbs.org/opb/historydetectives/case/209_mexican.html)

# WEBSITES

Of special interest would be:

## **Houston Institute for Culture**

<http://www.houstonculture.org/hispanic/>

Has a very good collection of articles and resources.

## **How We Got Here: The Roads We Took To America**

<http://www.houstonculture.org/hispanic/roads.html>

by Donna S. Morales and John P. Schmal

## **Hispanic Contributions to America's Defense**

<http://www.houstonculture.org/hispanic/memorial.html>

By John P. Schmal

## **Morris Human Rights Commission: Latinos in Minnesota**

<http://www.morrismn.org/mhrc/articles/latInMN.shtml>

## **Chicanos Latinos Unidos en Servicio (CLUES) Latinos in Minnesota**

[http://www.clues.org/Latinos%20in%20Minnesota/latinos\\_in\\_minnesota.htm](http://www.clues.org/Latinos%20in%20Minnesota/latinos_in_minnesota.htm)

## **State of Minnesota Chicano Latino Affairs Council**

<http://www.state.mn.us/ebranch/ssac/homeeng.htm>