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Que Ondee Sola- July-August 1996

Eduardo Arocho

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Que Ondee Sola

July-August, Volume 20, No. 32



EDITOR'S NOTE

On the cover of this month's Q.O.S. are the faces of some of the over 85,000 that attended the 1995 Fiesta Boricua.

On September 18, 1994, The Dr. Pedro Albizu Campos Museum of Puerto Rican History and Culture celebrated its first anniversary in the Humboldt Park Community. The Museum Board of Directors wanted to include the entire community in the Celebration. The plan was to have a giant festival on Division street, historic sight of the Puerto Rican Community in Chicago—on which a mile had been renamed Dr. Pedro Albizu Campos, to commemorate his centennial in 1991. Within a couple of months of hard work and organization, the festival became a reality. Tents went up early that Sunday morning with food, artistry and information. A long list of performers arrived; various local Puerto Rican artists, Poet/writer Piri Thomas, the Rap group Latin Empire, Willie Colón and his Orquesta, El Jíbaro Andrés Jiménez and Andy Montañez.

The surrounding Puerto Rican community started arriving by the hundreds. They looked around in utter amazement not knowing how to react to this Festival on the street. By night fall, 50,000 people would eventually attend the first Fiesta Boricua.

This year, organizers expect 100,000 people to fill Division Street between Rockwell and California. The Fiesta will also be moved a week ahead to September 8th so as not to interfere with Mexican Independence week celebration on September 16th.

This year's theme is "Aquí Luchamos, Aquí nos quedamos", (Here we struggle, Here we stay), in commemoration of the 30th anniversary of the Puerto Rican riots in 1966. The riots spawned grass roots organizations such as SACC, the Young Lords, The Puerto Rican Cultural Center and many more. Community activists like Carmen Valentín, a counselor at Touley

High School, helped to lead the Community in struggle against the racism there and forced the city to build a new high school (Roberto Clemente) that would meet the needs of the community.

The riots of 1966 was a sort of awakening for a Puerto Rican community that had long been marginalized in one of the most segregated cities in the world. It made an announcement against police brutality and racism that was covered by the media around the world. And, it was the second largest riot in the United States by a Latino community.

The Puerto Rican community today, although still marginalized and under the stress of gentrification, continues to move forward to maintain and uplift itself. Paseo Boricua is an attempt by the Puerto Rican community to economically take control of its own community. Since the two flags that currently arch over Division street were built, 16 new businesses have started. And plans are on there way for a facade program that will convert the exterior of the buildings on Division street to appear like the ones found in Old San Juan. Eventually the community will become a little San Juan where people from all over the country can come and enjoy the colorful sights, sounds and flavors of Puerto Rico right here in Chicago.

The Puerto Rican Community continues to assert itself following the legacy of the Division street riots and claims its space on Division Street. Come join us for this years Fiesta Boricua and experience Chicago's Puerto Rican community's history-making changes as it strides towards the 21st Century.

Eduardo Arocho, editor

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Responsibility for its contents lie solely within the staff. We appreciate and encourage all suggestions.

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25 Years Of The Union For Puerto Rican Students (UPRS): AN INTERVIEW WITH JAIME DELGADO

by Eduardo Arocho (Part 2)

This is the second interview with a U.P.R.S. alumni for our year long series on the 25 years of The Union For Puerto Rican Students, in which we focus on a quarter century of history by the oldest Puerto Rican Student organization outside of Puerto Rico.

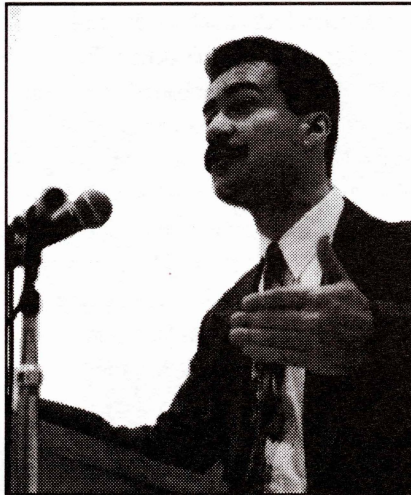
In this issue, we feature Jaime Delgado, former U.P.R.S. president who is still active in the Puerto Rican community and was the Executive Director of the former H.I.M.R.I. (Humboldt Park Infant Mortality Reduction Initiative), a community agency that had served the needs of women and children in the Puerto Rican/Latino community for the past 10 years.

Continued from last issue.

What were some of the obstacles that you can remember facing?

The first obstacle was racism. You can tie the lack of understanding and appreciation for what needed to be done to racism. I think that probably if you speak to most people during that period that we were involved at Northeastern and even with the current membership now, what a lot of folks don't look at not what is being built but under what conditions and what was the resistance at the time, so that people tend to oversimplify things but the reality is that there were a lot of people at the University that were either openly racist and against the UPRS or the perhaps were not racist but behaved in a racist way because they didn't know how to react and saw themselves as either being threatened or saw the idea of organizing around a nationality as being racist. I remember people taking Que Ondee Sola and writing nasty things on it and then putting it up on the bulletin board. I remember people throwing food at the Latino Students in the cafeteria. You would be sitting at the table and all of a

sudden food would come flying in our direction and people would hide they would throw food and hide. There were confrontations in the hallway. People would tell us to shut up. If you got up to



speak in a classroom, just like any other student and I'm not talking about to get up and say something radical, I mean just to put in your two cents in the class discussion, if what you said was not consistent with the white dominant population, people would say you don't know what your talking about, shut up. People were very rude.

The second obstacle was open repression by the administration and elements of the administration who did not want to see any degree of militancy and radicalism on the campus and were determined to see that nothing would take a foothold there.

I would say that those two things were the greatest challenges along with ignorance. A lot of people are ignorant as to people coming together and why they come together and how that threatens them or doesn't threaten them.

Could you tell us of one outstanding

personal accounts that you remember as a student activist?

I remember when they gave Maximino Torres an office to counsel Latino students and they gave him dilapidated furniture to decorate his office. The seeds of the UPRS at that time literally took the furniture and carried it up to the second floor of the Bee Hive where the President's office was at that time and dumped it up there in the reception area. That was one of the first acts of rebellion and it was not so much rebellion, just the first act demanding that we be treated with a certain degree of dignity and equality and that it should be reflected in the furniture we got.

There was another situation in when we were struggling for the different Puerto Rican Studies classes and social studies classes when we had to confront the administration and try to impact them in a way that they would respond to us. So there were a lot of demonstrations that took place, a few takeovers of the Vice-President of the Dean of students office, a gentleman by the name of William Howerdstein, who in the long run really deserves credit for being a very conscious person and perhaps many of the things that he couldn't do was more or less based on who he was as a Vice-President and the structural restraints as opposed to his own individual consciousness. I think he was really a conscious person, a genuinely sincere person. So we did do student takeovers of the offices. I had a personal experience in a Spanish class where they showed a movie about Puerto Rico and it started out featuring women in bikinis shaking their butts, Puerto Rican families standing in front of a very nice home with little kids wearing suits and waving at the camera and it was so ridiculous that I

couldn't take it. So I got up, turned off the projector and did a one man take over of the class. The instructor freaked out, she didn't know what to do, she ran and got security, and they called my counselor who was Max Torres and he ran up there saying "Oh my God, Jaime are you going crazy or what?" When security tried to remove me, the students objected. So they asked students if they wanted to hear what I had to say, or if they wanted me removed. Since most of the students liked me, they said "Let's hear what he has to say." So I made a fifteen minute speech up there about Puerto Rico. Then security left and we continued the class. I guess it was like a one person takeover of a class.

Tell us how the Union for Puerto Rican Students at that time worked with the community, and how important the ties are for the organization.

Well, that's actually a very good question because I really don't think that we see enough of that today. Not so much in terms of the U.P.R.S., but in terms of the of the student movement on all the campuses and the community movements are not as intertwined as they used to be. The Union for Puerto Rican Students, at that time, was involved in most of the issues affecting the community. As a matter of fact, it was the Union for Puerto Rican Students that organized one of the first pickets in front of the Aragon Ballroom because the tickets were too high for one of the Salsa concerts. The students felt that the tickets should be more accessible to the community. That day, when everybody was all dressed going into the Aragon Ballroom, members of the U.P.R.S. were out front with signs picketing saying that the ticket prices had to go down. That may seem like a petty thing. But it really has a certain degree of symbolism, because as far as I'm concerned that's consumer advocacy and really could have broadened out to do more things. The U.P.R.S. got involved with issues of police brutality in the community; the U.P.R.S. got involved in

the issues of housing and drug problems and gangs. There was a lot of interaction with the Young Lords organization and the Spanish Action Committee of Chicago (SACC), was very active in the community and a lot of their members were involved in U.P.R.S. also. There was a lot of organizations that existed in the community that were very militant, had members at the university, and a lot of the people that were at the university were members of the community. There was a real tie and coordination that I think needs to be strengthened during this period. The U.P.R.S. in particular mobilized quite a bit and got involved in issues around the United Farm Workers movement on boycotting the grapes and the lettuce. I remember doing pickets and going in front Jewels and joining with our brothers and sisters from the Chicano movement. So U.P.R.S. has always, as far as I'm concerned, tied themselves to the community even though as students many times you can say that the student movement is really in a kind of transitional stage and you're really not part of the community per se, and you're not just at the university, per se, you're kind of in between. When you graduate and come back to the community then that will be determined. If you graduate and go somewhere else, that ends the transition period.

Has your experience as a member of the Union for Puerto Rican Students continued to impact your life today?

Absolutely. I think it was the best experience of my life. If I'm able to be conscious and be at peace with myself because I've always accepted who I am and what needs to be done I think that the U.P.R.S. played a critical role in helping to channel my energies in a way that's constructive to our community and put in process a lifestyle in the adult part of my life that contributes back into the community. I attribute that to the U.P.R.S. I think a student's experience can be a very alienating experience if you allow it to be that. You can enter into that process of

alienation and not come out of that until very late in their lives, and then reflect back and realize that they haven't done that much for anybody, for themselves and are not satisfied with their quality of life. The U.P.R.S. I think, being at the university offering the challenges that it did, offering the discipline that it did, the conscience that it did, certainly became the foundation of whatever I'm doing today. I think not only for myself, for a whole lot of people, consciously and unconsciously, but it certainly raises people's consciousness in a way, in a vehicle by which to do work, and establish a certain trajectory in life that can be carried over. I feel that U.P.R.S. for me, at least personally, was a building block in my level of participation today.

Do you have any advice or message for the present and future students of the Union for Puerto Rican Students?

Yes, as you can imagine, I've had a lot of time to look at things and reflect. If I have any regrets or criticisms, I think has been our inability to really build or move further with issues of unity. I think that the thing that has most eluded the progressive struggle, the independence of Puerto Rico, the struggle for improved quality of life, for us as Puerto Ricans, has been our inability to put aside our personalisms, our individual concerns and respond to a higher level of discipline of our needs. I think we are at a historical junction because of the potential threats with all the different cutbacks, the consolidation of the right wing in this country, their commitment to violence and to take action on peaceful people is a call for unity that all of us, at the student level, the community level whether you're in the independence movement, whether you're in the campaign to free the prisoners, whatever it might be, or just trying to improve the quality of life through social services and programs. The issue of unity as a people is one too many people pay lip service to, but is still not really a priority. I still feel that is something that we have not attained and it's a precondition to accomplishing a lot of other things.

POW Edwin Cortés Honored by Inmates

active in the creation of social and cultural programs for the prisoners. He is also active in vocational and art programs. He is currently held at the US Penitentiary at Terre Haute, IN. Edwin's wife, Alva, has worked to support their two children, Noemi and Carlos Alberto, who were six and four when he was imprisoned. Noemi now is nineteen, is a student at the University of Michigan. His release date is 2004.



This escudo nacional (National Sheild) of the Puerto Rican and Lares flags was donated to the Dr. Pedro Albizu Campos Musuem of Puerto Rican History and Culture by La Raza Unida in the name of Edwin Cortés, Puerto Rican Prisoner of War. The escudo nacional will be on exhibit permanently.

Edwin Cortes was born in Chicago in 1955. In 1973, he became involved in the formation of Lationos Unidos, a high school student organization which advocated a Latin American Studies Curriculum as well as cultural programs. At his high school graduation, he pulled a Puerto Rican flag from his gown and unfurled it. He then presented the principal with a with Dennis Maldonado's Soco-Historic Interpretation to

disprove his teacher's contention that Puerto Rico had no history. His rebellious spirit continued upon entering the University of Illlinois in Chicago, where he joined the ongoing struggle which led to the establishment of Latino recruitment programs and support services. As a student leader he participated in struggles in support of Iranian Palestinian, Eritean and Mexican peoples. He also was instrumental in the founding of Union for Puerto Rican Students. In the community where he lived he helped to establish programs offering job and recreational opportunities to young people. Edwin was a member of the Committee to Stop the Grand Jury and to Free the Five Nationalist Prisoners. He was arrested for seditious conspiracy. In prison he has been

La Raza Unida, a Latin American and Cultural Organization in the United States Penitentiary at Terre Haute, Indiana is honored to present this design for a new natinal emblem to the Dr. Pedro Albizu Campos Museum of Puerto Rican History and Culture in the name of Edwin Cortés, Puerto Rican Prisoner of War, for his commitment and sacrifice to the cause of Puerto Rico's Independence.

A special thanks to Ricardo Rivera, from Milwaukee, Wisconsin, who designed the national emblem and Edwin Hagen, from Chicago, Illinois. Thank you very much for your effort and time.

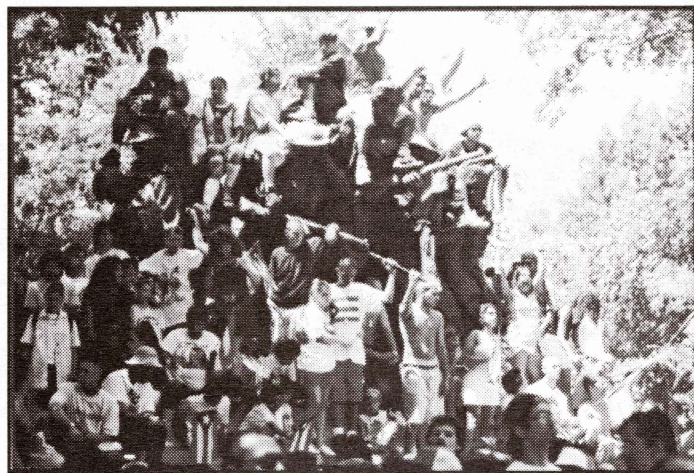
Presentation by Ernie Santiago, from Springfield, Massachusetts on November 16, 1995 at the La Raza Unida Annual Banquet.

Puerto Rican "Photo-Parade" by eduardo arocho

As part of the Puerto Rican Heritage Celebrations during June and July, the Dr. Pedro Albizu Campos Museum of Puerto Rican History and Culture features a photo-exhibit by a delegation of photographers representing Puerto Rico's leading newspapers.

This very special exhibit was curated by Eliza Llenza a journalist from the San Juan Star. Eliza was here to take photos of the Parade in Chicago. This exhibit includes many photos taken by Eliza Llenza, as well as, photos by Alina Luciano (Claridad), Felix Cordero (El Sanjuanero), Roberto Jiménez (Independiente), Charlie Págan (TV Guia) and many others. These photos were taken from the 1993-94 parade in New York.

These photographers capture the life and pride of the people in a simple yet extraordinary way. The faces of children, the elderly, men and women all radiate with a similar joy from these pictures that are the essence of the Puerto Rican Parade. Along with the many faces are the millions



of Puerto Rican flags represented in every size imaginable and in many creative forms. This year's Puerto Rican Parade in New York had an estimated attendance of almost 3 million people, making it one of the biggest parades in the United States.



These wonderful photographs will be on exhibit until the end of July at the Dr. Pedro Albizu Campos Museum (1457 N. California Ave • Chicago IL • 60622 • 312-342-4880). Come and experience the Puerto Rican "Photo-Parade".

Mario Bencastro, painter, narrator, poet, writer and director was born in Ahuachapan, El Salvador. He resides in Virginia here in the United States where he is involved in countless activities concerning the arts, especially painting. His work is known internationally and has appeared in more than 45 individual and collective expositions.

In 1987 he wrote and directed a documentary exposing the problems immigrants have in the Hispanic American communities here in the United States.

He has published short-stories, poems, articles and newsletters in El Salvador and the United States.

His short-story "La historia del payaso", (History of the Clown) was translated into English for the anthology "Latin American Short Stories for Children", that was published in 1990.

With his new novel *Disparo en la Catedral* (Shots fired in the Cathedral), Mario Bencastro was a finalist for the Premier International Literary Novelist Award.

(Conference at Antioch University, Ohio, May 3, 1996)

At first, the central question for this conference seems truly intriguing, but its analysis reveals that perhaps part of the answer resides in the past, in history. For how can we try to predict where we are going if we ignore where we come from?

The answer to what will be the role of literature in the twenty first century perhaps can be found in the very beginning of the art of writing. The literature of the western world, some say, started with Homer's "Odyssey"; and the concerns of the "father of literature" to reflect the reality of his time, The conflicts of man, his gods, myths and legends.

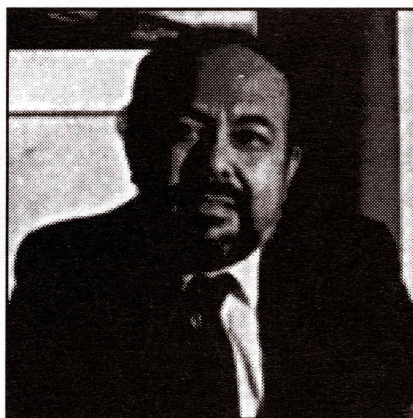
The same answer can be found in the literature of native America, the one we know so little about, and the one that survived the raging flames of the conqueror. One of these books is the "Popol Vuh", known as the Mayan Bible, an epic that recounts the creation of the universe

What will be the role of literature in the Twenty First Century?

Mario Bencastro

and of man; and of the gods, myths and legends of one of the most outstanding cultures of native America.

The essence of human reality has always been at the center of literature throughout the evolution of society. What has changed is the technique, the style, and even the medium used to create it. The Greeks and the Mayans wrote on stone and on tree bark; the Chinese on paper as some of us still do; and nowadays



most of us write on the cold face of an electronic screen. The tools of writing have changed, but the theme is basically the same: the human drama.

Will the function of literature change in future centuries? It is most difficult to suppose that it will. For, if the fundamental purpose of literature has remained the same throughout twenty centuries, why should it change after such a long period of time?

"Nothing changes, everything transforms itself," says the wise proverb. Perhaps what will change are not necessarily the themes of literature—for the universal themes will remain the same: love, life, death—but only perhaps the points of view from which these themes are told.

Undoubtedly, technology will stamp its mark on literature in the same way it has done on our lives; the same goes for the big migrations, the preoccupations for the environment and the conservation of natural resources; the appreciation of our planet as a common place for humane existence and not as a collection of small and large nations. Such could become additional literary themes for the twenty first century.

The essence of human reality has always been at the center of literature throughout the evolution of society.

What will then be the themes of Latin American literature? Possibly, they will be the same as in the past: the conflicts of war, surviving within political and economical repression, emigration from the rural areas to the cities, the wide inequality between the rich and poor, questioning history, fighting for peace and justice. All that combined with the traditional and universal themes of love, life and death. Let's not forget fantasy, which has characterized Latin American literature, and the search of an identity based in our rich cultural past.

In the case of El Salvador, it is hoped that the twenty first century brings peace and economic progress for the majority of the people; and, as far as literature is concerned, a period of questioning, of examination of the recent

history, of the civil war, not necessarily to reopen our wounds and stay in the past, but to gather strength and work for peace, so as not to forget the mistakes of the past and so that history does not repeat itself. For, there lie the seventy thousand victims of the civil war in their tombs, demanding to be remembered, asking us that their death enrich the soil for peace and justice for the citizens of the future. That will also be a function of literature in the twenty first century: the attempt to rescue sacred human values, to keep them alive at all costs, with the hope that the spirits of our fallen heroes save us from returning to the chaos of the past.

Latin American literature will also continue being, in the words of Gabriel Garcia Marquez, "a literature of tired men," of writers that, after a long and tiring work day to earn a salary to survive a trying economic situation, come home and steal time from their sleep in order to create literature and reflect in it their hard reality, their personal human drama, and thereby the drama of their fellow men. In Latin America, writing is not a profitable profession but a devotion, a lonely and nocturnal discipline —at times persecuted and repressed, by which the sole act of practicing it represents a true human drama. This is one of the sad realities of Latin American literature. But, unquestionably, it is artistically unique and socially relevant; and many of its writers have won high international acclaim. The writers steal time in order to create their work of art and, through it, extend the short period of time that is destined for him in this world.

Other questions that come to mind, that are closely related to the central question of this essay and that lend themselves to interesting discussions, are: Will the book survive in its present form or will we invent other objects or methods for reading in the twenty first century? Will the number of readers increase or will they decrease as some are now predicting? What works of literature currently on bestseller lists will survive the rigorous scrutiny of time in future centuries?

¿Cuál será la función de la literatura en el siglo XXI?

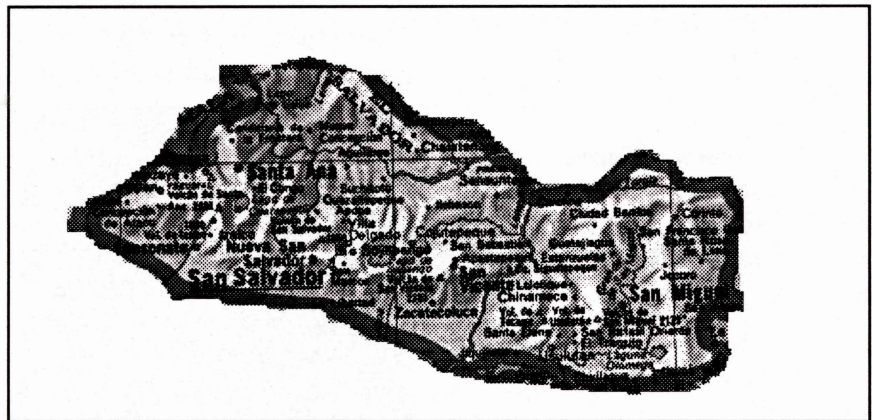
Mario Bencastro

(Conferencia. Antioch Universidad, Ohio Mayo 3,-1996)

Mario Bencastro, pintor, narrador, poeta y dramaturgo nació en Ahuachapan, El Salvador. Reside actualmente en Virgina, Estados Unidos, donde ha desarrollado una amplia actividad artistica en el campo de la pintura. Sus obras han sido expuestas en bienales internacionales y en mas de 45

examen detenido revela que quizás parte de la respuesta radica en el pasado, en la historia. Pues, como podemos intentar predecir hacia donde vamos si ignoramos de donde venimos?

La respuesta a cuál será la función de la literatura en el siglo XXI,



exhibiciones individuales y colectivas.

En 1987 escribo y dirigo un un documental audiovisual sobre los problemas migratorios de la comunidad hispanoamericano en los Estados Unidos.

Ha publicado cuentos, poemas y articulos en perodicos y revistas en El Salvador y Los Estados Unidos.

Su cuento "La hisoria de payaso", Ha sido traducido al ingles para la antologia "Latin American Short Stories for Children", que se publicara a mediados de 1990.

Con su novela Disparo en la Catedral, Mario Bencastro se coloco entre los finalistas del Premio Literario Internacionales Novedades Diana.

A primera vista la pregunta central de esta conferencia parece verdaderamente intrigante, pero un

posiblemente se encuentra en el mismo principio del arte de escribir. La literatura del mundo occidental, se dice, empezó con "La Odisea" de Homero, y la preocupacion del "padre de la literatura" por reflejar la esencia de la realidad humana, la realidad de su tiempo, los conflictos del hombre, sus dioses, mitos y leyendas.

La misma respuesta se encuentra en la literatura de la América nativa, es decir de esa que a penas conocemos y de la poca que sobrevivio a las voraces llamas de los conqulstadores. Uno de eso libros es el "Popol Vuh", conocido como la Biblia Maya, obra épica que relata la creación del mundo y del hombre, y los dioses, mitos y leyendas de una de las culturas mas deslumbrantes de la América precolombina.

La esencia de la realidad humana ha

sido siempre la razón principal de la literatura a través de la evolución de la sociedad. Lo que ha cambiado es la técnica, el estilo, y aún el medio usado para crearla. Los griegos y los mayas escribían sobre la piedra y la corteza de los arboles; los chinos sobre el papel, la misma sustancia que aún usamos hoy en día, aunque recientemente muchos de nosotros escribimos ya sobre la fría superficie de una pantalla electrónica. Las herramientas han cambiado, pero el tema es básicamente el mismo: el drama humano.

¿Cambiará la función de la literatura en siglos venideros? Es difícil admitir que cambiará. Porque si el propósito fundamental de la literatura ha sido el mismo a través de veinte siglos; ¿Por qué habría de cambiar después de tanto tiempo?

“Nada cambia, todo se transforma,” reza el proverbio. Acaso lo que cambiará no son los temas de la literatura —porque los temas universales siempre serán los mismos, tal como el amor, la vida y la muerte—, sino las perspectivas desde las cuales se narrarán en el futuro.

Indudablemente, la tecnología imprimirá en la literatura su huella como lo ha hecho ya en nuestras vidas; lo mismo las grandes emigraciones, las preocupaciones por el medio ambiente y la conservación de los recursos naturales; la apreciación de nuestro planeta como lugar común de la existencia humana y no como colección de pequeños y grandes países. Tales pueden ser temas adicionales de la literatura del siglo XXI.

Y cuales serán para entonces los temas de la literatura de América Latina? Posiblemente serán los mismos del pasado: Los conflictos bélicos, la sobrevivencia dentro de la represión política y económica, la emigración del campo hacia las grandes ciudades, la desmesurada desigualdad entre los miserables y los ricos, el cuestionamiento de la historia, la búsqueda de la justicia y la paz. Todo eso

La esencia de la realidad humana ha sido siempre la razón principal de la literatura a través de la evolución de la sociedad.

combinado con los tradicionales temas universales del amor, la vida y la muerte. No ha de faltar la fantasía que ha caracterizado a la literatura latinoamericana, tampoco la búsqueda de una identidad basada en un rico pasado cultural. En el caso de El Salvador, es de esperar que el siglo XXI traiga paz y progreso económico para la mayoría; y en cuanto a la literatura se refiere, un período de cuestionamiento, de examen de la historia reciente, de la guerra civil no necesariamente para abrir otra vez

nuestras heridas y estancarnos en el pasado, sino como un impulso más para velar y trabajar por la paz, para que no olvidemos los errores del pasado y que la historia no vuelva a repetirse. Pues ahí están los setenta mil muertos de la guerra civil que demandan ser recordados, pidiendo que su muerte abone el terreno de la paz y la justicia para el bienestar de los ciudadanos del futuro. Y esa será también una función de la literatura en el siglo XXI: el rescate de los sagrados valores humanos para mantenerlos vigentes a toda costa, con la esperanza de que el espíritu de nuestros héroes nos salve de recaer en el caos del pasado.

La literatura latinoamericana también continuará siendo, como afirmara Gabriel García Márquez, “Una literatura de hombres cansados”. De escritores que después de una larga jornada para devengar un sueldo para sobrevivir, le roban tiempo al sueño para plasmar en la literatura la realidad que les rodea, su drama personal y, por ende, el de su prójimo. Pues en Latinoamérica la literatura no es necesariamente una profesión remunerable sino más bien una devoción, una disciplina solitaria y nocturna —a veces perseguida y reprimida— cuya práctica misma representa un drama humano. Esa es una de las realidades de la literatura latinoamericana. Pero, sin lugar a dudas, es artísticamente única y de gran relevancia social; y muchos de sus creadores han ganado fama mundial. El escritor le roba tiempo al tiempo para crear su obra y, mediante ella, acaso extender el corto período de tiempo destinado a él sobre la tierra.

Otras incógnitas que vienen al caso, que están relacionadas a la pregunta central, y que se prestan para interesantes discusiones, son ¿Sobrevivirá el libro en el siglo XXI o inventaremos otros métodos de lectura? Aumentarán los lectores o disminuirán como algunos predicen? ¿Que obras ahora conocidas sobrevivirán el riguroso escrutinio del tiempo en siglos futuros?

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High School Year Book

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Send check or money order to

PACHS

1671 N. Claremont

Chicago, IL 60647



*Union for Puerto Rican Students
Welcomes NEIU students this Fall*

CALENDAR OF EVENTS

September

Sept. 3
Tuesday
1:30 pm

U.P.R.S. orientation meeting

Who we are and our goals
for the 1996/97 school year

Sept. 10
Tuesday
1:30 pm

Dr. Pedro Albizu Campos/Speaker T.B.A.

Discussion on the life and times of the
Puerto Rican Patriot and his significance to
the history of Puerto Rico

Sept. 17
Tuesday
1:30 pm

Video "Mi Puerto Rico"

a documentary on the history of Puerto Rico

Sept. 18 & 19
Thurs & Fri.
11am to 2pm

Student Organizational Fair

At the Village Square

Sept. 24
Tuesday
1:30 pm

Commemoration of El Grito de Lares

W/Guest Speaker

(All events at E-041, unless otherwise specified)



WHAT AMERICA MEANS TO ME?

What is America?
Is it a dream...
Or is it a nightmare?

What is America?
Is it something to believe...
Or is it something that deceives?

America to me ...
Is something that's not to be believed
America to me...
Is something that's not to be perceived

In a country that is rooted in racism
America is blinded to my people and me...
A rainbow it refuses to see

America created, for the barrio,
a poverty that never seems to cease
America created for us
a complex that never seems to leave

What is America?
is it something to believe...
Or is it something that deceives?

America to me is something not to be believed
Because...
America alienates me and everything I see.

CARLOS J. RIVERA

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Coretta Scott King...

Honorable William J. Clinton
President of the United States
The White House
Washington, D.C.

Andy Montañez...

Willie Cólón...

Archbishop

Desmond Tutu...

Dear Mr. President,

I write today to call on you to exercise the constitutional power of pardon to grant immediate and unconditional release to the 15 Puerto Rican women and men in US custody for their actions in favor of Puerto Rican independence.

and thousands of others!

There exist many reasons to exercise your power to release these men and women, including:

- Ten of the prisoners are serving terms of 55 to 90 years, sentences which are 19 times longer than the average sentence for all offenses in the year they were sentenced;
- Most have already served an average of 13 years in prison, or longer than the average person convicted of murder is made to serve;
- Some have been held in the most maximum security prison under restrictive conditions which even Amnesty International has condemned;
- They acted out of political motivation, not for personal gain.

WHAT ABOUT YOU?

US history offers rich precedent for their release. Your predecessors throughout history have exercised the constitutional power of pardon to release people who acted or conspired to act against the government, including Confederate soldiers who took up arms in the Civil War and were convicted of treason, socialists convicted of organizing armed resistance to conscription for World War I, and Puerto Rican Nationalists who fired on Blair House in 1950 and on the US Congress in 1954.

To sign a letter in support of unconditional amnesty and immediate release for the Puerto Rican Political Prisoners, contact Que Orde Sola, E-041, x3805

History also reveals that the U.S. government has pressured the governments of other nations to free political prisoners. While examples abound, we will all recall a recent example when US economic sanctions were lifted from South Africa only following the regime's release of its political prisoners. In this, we welcome your recent initiative on international human rights, but point out that your administration may be opening itself to criticism if it does not apply an assertive human rights policy at home.

I urge you to grant these men and women immediate and unconditional release.

Respectfully,