



MINORITIES RESOURCE AND RESEARCH CENTER NEWSLETTER

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KANSAS STATE
UNIVERSITY

Antonia Quintana Pigno, Director

Josef danDurand, Editor

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CENTER ANNOUNCES NEW EXECUTIVE DIRECTOR

Ms. Antonia Quintana Pigno was appointed Executive Director of the Center in August of this year, following Dr. Alvin Lewis.

A native of Albuquerque, New Mexico, Ms. Pigno received her Bachelor of Arts Degree in Spanish Literature and Education from State University of New York Stony Brook, in 1968 and her Master of Arts from Kansas State University in Spanish Literature in 1971. Additional graduate work in Spanish Literature was completed at the University of Kansas between 1971 and 1973 as assistant instructor in the department of Spanish and Portuguese.

Until her present appointment, Ms. Pigno served as administrative assistant to Mr. Veryl Switzer, Dean of Minority affairs at Kansas State University.

preserve for research and consultation personal and business correspondence the records of organizations, photographs, pamphlets, maps, scrapbooks and nearly every other sort of documentary record illustrating the social, cultural, political, and economic history of the Kansas minority community. Types of materials that will be collected are individual manuscript items, printed books, maps, sericals, photographs and glass plate negatives, and a copy of nearly every official publication of the State of Kansas with regard to Kansas Minorities since its territorial days. If you have such materials or believe the papers and records of a friend or organization should be thus preserved for posterity, please write or telephone The Minority Resource and Research Center, Farrell Library, Kansas State University.

THE KANSAS MINORITIES COLLECTION

The Minority Center is at present, in the process of establishing a Kansas Minorities Collection. This Collection is dedicated to the preservation of the social, cultural, political, and economic history of Kansas, as influenced by the state's Chicano, Black and Native America communities.

Politics, the arts, racial relations, military history, business history, and the striving and hardships of the Kansas Minorities, will be preserved and documented within the holdings of the Collection.

The Collection will seek to acquire and

- - NEW CENTER STAFF MEMBERS - -

New student staff members of the Center include: Ms. Elaine Oates, part-time graduate assistant. Ms. Oates received her bachelor of Arts in Foreign Languages from North Carolina Agricultural and Technical State University, Greensboro, North Carolina, and her Masters Degree in Library Science, from Atlanta University, Atlanta, Georgia. Ms. Oates is presently working on her Ph.D. program in the College of Education, Media Center.

Lucinda Gonzales, is a transfer student from Garden City. Marlene Henderson, and Joe danDurand, are returning staff.

PHOTOGRAPHIC WORKS TO BE DISPLAYED

Lawrence G. Wright Jr., senior in Radio and Television will exhibit a collection of his photographic works in the Minority Center during December and January. Larry's photographs cover a wide range of subjects, from still life to portraits centered within the university community.

BILINGUAL . MULTICULTURAL . FELLOWSHIP PROGRAM . . .

The Department of Curriculum and Instruction in the College of Education at Kansas State University has been funded for a Bilingual Multicultural Fellowship Program for educators who plan to become teacher trainees in bilingual multicultural teacher education. The fellowship program consists of a course of studies and research focused on training teacher educators in the pedagogy of bilingual multicultural education, leading to a Ph.D. in Education. Each fellowship is funded in the amount of approximately \$6,000 per academic year. The Director of Bilingual programs at Kansas State University is Dr. Christian Romero.

MINORITIES RESOURCE AND RESEARCH CENTER ADVISORY BOARD . . .

The Center has an Advisory Board which consults with the director on planning, programming, and general administration of the Center. The Board is composed of members of minority organizations, faculty, and students from the university at large. The officers plus two other members make up an Executive Committee. The following are members of this Committee:

- Bell, Josephine Holton
- Bollman, Stephen, Dr. Justin 318
- Boyer, James, Dr. Dickens 108C
- Flora, Cornelia, Dr. Waters 255
- Franklin, Bernard SGA
- Hopkins, Cornelia CFSD
- Jaramillo, Jerry Fairchild
- Mathis, Sam 348 Redbud Estates

- Romero, Christian, Dr. . . . Holton 203B
- Rosales, Carol 904 Sunset
- Sandoval, Jeanne 442 Moore Hall
- Satterfield, James, Dr. . . . Holton 201
- Switzer, Veryl, Dean Holtz 107B

BILINGUAL MASS TO BE SAID . . LA VIRGIN DE GUADALUPE . . .

On December 12, 1975, at 6:30 p.m. there will be a three priest bilingual mass in celebration of the patron saint of Mexico and of many Mexican Americans, the Lady of Guadalupe. The mass marks the efforts of MECHA, the Chicano student organization at K-State, to establish an annual mass in honor of the La Virgin de Guadalupe. At the time of the Spanish missionaries to Mexico, the Virgin Mary appeared to an indian with instructions that his people build a cathedral in her honor, on that spot. The miracle associated with the vision was that her picture was etched upon the Indian's apron. The Virgin has remained an important figure in the Mexican American Culture as well as in her native Mexico. She also serves as a symbol of the unification of the Spanish and Indian to create a new people.

NEW APPOINTMENT IN COLLEGE OF EDUCATION

Dr. Christian Romero has been appointed Assistant Professor of Curriculum and Instruction, and Director of Bilingual Education in the College of Education. A native of Santa Fe, New Mexico, Dr. Romero earned his B.S. Degree in Liberal Arts in Chemistry and Physics at the College of Santa Fe.; his Masters Degree in Science Education from New Mexico Institute of Mining and Technology from Socorro, New Mexico; and he, also, received his Educational Degree in Higher Education at Oklahoma State University. Before coming to KSU, Dr. Romero was an Assistant Professor of Education at the California State University, in Chico, California.

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A TIME TO SPEAK, A TIME TO ACT; THE
MOVEMENT IN POLITICS.

. . . Julian Bond
Simon and Schuster, Inc: New York, 1963p.

The young black Georgia politician outlines a political strategy for minority empowerment in the 1970's. His program is one of black political solidarity coupled with white issue-oriented groups. Bond's larger concern is to bring people together, and so he scores as divisive separatists those who build up their own ego by calling blue-collar workers, racists. Similarly he is just as hard on "pseudo-militants," "boutique radicals," "limousine liberals," and "open-hearted people-lovers" as he is on "the Establishment" and the Federal Bureau of Intimidation. The book encompasses a wide range of topics from revolution on the campuses, the Kent State "Massacre," The Black Panthers, Angela Davis and George Jackson, to Bond's constituency in Atlanta; but the theme is the same-- a call and a brief blueprint for the election of black people through black solidarity and a vision for black-white coalitions in the '70's. This is an all too brief, pragmatic, sometimes radical articulation of a new black politics for all those interested in any "new" politics.

This first book of Julian Bond's (E-185.615-B-587) is located in the Center's collection.

J. danDurand

NEW ACQUISITIONS

FILMS. . .

Ain't We Got The Right is a biographical morality play which poses the issues of importance during Martin Luther King's ministry. The high points are acted out by a largely black cast which alternates freedom songs with the portrayal of individual dramatic roles. Some newsreel footage is interspersed with the acting to further create dramatic tension. Running time of film; 30 minutes.

BOOKS. . .

Mexican American Artists, by Jacinto Quirarte. A study in two parts of Mexican American art and artists. The first part considers the artistic and cultural contributions of the land, architecture, "santos" and Mexican muralists, Orozco and Tamayo. The second part deals with the 20th century Mexican American artist and the part he played. Illustrated.

Minority Opportunities in Law for Blacks by Christine Philpot Clark, New York: Law Journal Press, 1974.

Blacks in American Films by Edward Mapp, Scarecrow Press, 1972.

Actos-Y El Teatro Campesino A Collection of plays written by El Teatro Campesino.

CASSETTES. . .

Black Women in America

I Have a Dream by Martin Luther King

Walker, Truth and Douglas. . .

The need for solidarity, is the theme in a review of Don't Bother Me I Can't Cope by Bev Matherne

In keeping with a semi-Brechtian intent to teach, Can't Cope--with its dance routines, gags, songs and live band--is a black theatre of social commentary which schools its audience from a basically non-violent point of view.

In its affirmation of human vitality--living-loving and being unconventionally gutsy--the production is a rejection of the historical consistency of the human race to give up lives for abstract ideals like honor, country, and religion. Through this universal message, the work transcends the strictly black Harlem context in which the hooker is hookin' and the pusher is pushin' to effect a unity among all people threatened by a modern world in which the computer tells you who to love.

Particularly outstanding is solo dancer Bordell Connor, whose modern ballet as "moving sculpture" put into three dimensions the strength and the endurance of the black at odds during a time of too slow changing.

The choreographic skits and routines, reminiscent of the stock madman's scene of Renaissance theatre, which conveyed inner madness through outer frenzy, served to intensify the protest against blind orthodoxies--poked fun at the evasive euphemisms that have come out of the black movement through an informal, mock-stylized routines which apes both white and black respectability. . .the dancers--like hornets buzzing round and round the victim--make visual the sting and the pain of questions that cannot be answered.

The dominant vehicle for the pervasive "good vibrations" of this theatre, the band emerges in its most important capacity during the climax of the production when the company bridges the distance between stage and audience, between person and person, through the gesture of holding hands for peace.

On the whole, this entertaining production with a didactic touch, works on the basis of a disciplined spontaneity of technique which is in perfect keeping with its thematic import--the need for human solidarity in this chaotic, impersonal post World War II existence.

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"We only want the right to live as other men live". . .the past and present cultures of the Sun Dance People, are brought to light, in a review of Richard Erodes' The Sun Dance People; Knopf, Inc by Roy Dean Bird

Understanding native Americans has always proved a perplexing problem when a lay reader seeks knowledge of the first inhabitants of the United States. Cultural differences and uncompromising men further complicated the situation during the nineteenth century when whites first saw the Great Plains as something other than a desert. Richard Erodes attempts

to rectify the misunderstanding in a new addition to the Minorities Center collection, The Sun Dance People.

Erodes deals with the Plains Indians in a brief, concise, and highly readable book which can do much to enlighten one who is wishing to simply be introduced, to these most famous of early American peoples--however, for the serious student of the American Indian, the work is probably too shallow.

The author presents a wealth of material concerning the inhabitants of the Great Plains. Much of his work could be picked out of several anthropological studies, but he did all of his own ethnical data-collecting and photography. In this aspect, Erodes is particularly effective, writing of the life of Indians before the coming of white "civilization" from birth until they departed for the "spirit world." The disappointment in this section of The Sun Dance People is that Erodes generalizes the nomads of the prairies, the te-pee living, the buffalo hunting, and the use of the horse, into a description of all the inhabitants of the plains--which was not the case. He describes the lives of the principle tribal groups--the Sioux and Cheyenne, mostly--while leaving important stationary or semi-permanent tribes out of the whole picture.

The second portion of Erodes' work gives the reader a short history of Indian-white relations. This is particularly valuable for, as the author says, the Plains Indians' "golden age--the happy years of riding, raiding, and chasing buffalo--lasted only a few lifetimes." Whites introduced the Indians to their peak, and whites destroyed their civilization and culture. The fine point of The Sun Dance People is the generous amount of photographs depicting modern Indians practising their own customs. Erodes has produced a decent account of the native Americans on the plains for the lay reader. If one desires an introduction to the Plains Indian culture, this short work is recommendable.

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HAPPY HOLIDAYS EVERYONE