

EL TECOLOTE



San Francisco será ciudad de refugio

Por Victoria Alba

El panel de supervisores el mes pasado pasó una resolución la cual hace que la ciudad de San Francisco se convierta en un santuario para refugiados de Guatemala y El Salvador quienes escapan de la pobreza y la guerra dentro de sus países.

La resolución fué aprobada con ocho votos a favor y tres en contra, pide a los empleados de la ciudad de no denunciar a personas que se mantengan dentro de la ley, a las autoridades del servicio de inmigración.

Por miedo de ser deportados, muchos refugiados centro-americanos no han buscado la tan necesitada ayuda médica, educacional y otros servicios sociales. Muchos titubean acerca de hacer llegar sus quejas a la policía si se encuentran siendo víctimas de abuso de dueños de viviendas, o si son víctimas del crimen callejero u otra especie.

El 18 de diciembre, en una audiencia del panel del comité de servicios humanos, la supervisora Nancy Walker dijo, "Existen seres humanos en nuestra ciudad que necesitan ayuda.

"Ellos no se encuentran aquí con el propósito de inmigrar o hacerse millonarios. Ellos están aquí porque se encuentran asustados. Por eso vienen a la tierra de la libertad buscando refugio. Nosotros no estamos haciendo nada ilegal. No hay nada dentro de la ley que dice que tenemos que decir a los empleados de la ciudad que tienen que informar al servicio de inmigración acerca de indocumentados, o refugiados de El Salvador y Guatemala que se aproximen a tales empleados".

La supervisora Nancy Walker fué la que introdujo la propuesta para que San Francisco fuera declarado santuario. Existe una estimación que cerca de 60.000 a 10.000 refugiados residen en el área de la ciudad.

En una audiencia pública en la

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After the sanctuary resolution was passed, refugees and sanctuary activists assembled to say a prayer of thanks in front of the legislative chambers of City Hall.

Después de haber sido aprobada la resolución santuario, refugiados y activistas elevaron una oración de gracias frente a la cámara legislativa de la alcaldía municipal.

Supervisors Pass Sanctuary Resolution

By Victoria Alba

The legislative chambers of City Hall became a site of overwhelming pre-Christmas joy when on Monday, Dec. 23, the Board of Supervisors passed the "Resolution to Declare San Francisco a City of Refuge for Guatemalan and Salvadoran Refugees."

The 3-page resolution states that "federal employees, not city employees, should be considered responsible for implementation of

immigration and refugee policy."

Fearing deportation, refugees have not sought out much-needed medical or educational services. Many are hesitant to complain about abuses by landlords or report to police when they have been victims of crime.

Although the resolution won approval by a majority of 8-3, it was preceded by considerable debate, beginning at a public hearing of the Board of Supervisors' Human Services Committee, held several days earlier, on Dec. 18.

On that occasion, testimonies were heard from over 20 speakers, representing religious communities, city commissions, human rights organizations, and the community-at-large, which included union and neighborhood activists, as well as professionals. They were brought together by the San Francisco Sanctuary Covenant, which drafted the resolution.

Representing the refugee community was "Juan" (a pseudonym). Speaking through an interpreter, the Salvadoran physician recounted how he had been tortured, forced to flee and seek refuge in the U.S., along with the rest of his family, which is scattered throughout the country.

"I am not here because I want to be a janitor, which is what I am here," Juan said. "I am here because I want to live. If San Francisco is made into a

sanctuary it will give us a ray of hope in ending the deportations which have meant persecution, torture and death for our people. We want San Francisco to be a place where we can live and breathe freely until the war in our country is over."

It is estimated that 60-100,000 Salvadoran and Guatemalan refugees reside in the San Francisco area.

Supervisor Nancy Walker, who introduced the resolution, spoke of its practicality, "There are human beings in our city who need our help...They are not here to immigrate or to become millionaires. They are here because they are afraid. So they come to the land of liberty, seeking refuge here. We are not doing anything illegal. There is nothing that says we have to tell city employees to inform the INS of illegal aliens or refugees from El Salvador or Guatemala that may come to them."

Supervisors Walker and Ward have both been to El Salvador on fact-finding missions. Ward was there this past November, while Walker traveled to that country over a year-and-a-half ago. On that trip, Walker met with Archbishop Rivera y Damas and spoke with human rights activists.

"Thousands of people have been killed," said Walker. "Supervisor Ward and I are not going by

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Momentos antes que la resolución fuera aprobada, la supervisora Nancy Walker, quien introdujo la resolución santuario, descansó momentáneamente agachando la cabeza.

Supervisor Nancy Walker, who introduced the sanctuary resolution, bowed her head in repose moments before the final vote was taken.



EL TECOLOTE

3240 21st Street
San Francisco, CA 94110
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Vol. 16, No 4

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EL TECOLOTE is affiliated with Espina del Norte Publishing Company, Inc., which is a non-profit organization, and Concilio Mujeres. EL TECOLOTE is a bilingual monthly newspaper serving the Bay Area with a readership of 20,000. EL TECOLOTE is an independent newspaper and receives no federal funds. It relies on community support through advertising, pledges, donations, grants, subscriptions (\$8 per year for individuals, \$15 for organizations and \$20 for institutions) and benefits to meet the necessary publishing expenses. Unsolicited articles and illustrations should be submitted by the 1st of the month; ads should be submitted by the 20th.

EL TECOLOTE está afiliado con la empresa Espina del Norte y Concilio Mujeres, ambas son organizaciones no lucrativas. EL TECOLOTE es un periódico mensual, bilingüe, sirviendo el área de la Bahía, y que tiene cerca de 20,000 lectores. El periódico es independiente y no recibe dinero alguno del gobierno. Depende de la ayuda de la comunidad por medio de anuncios, donaciones, suscripciones (\$8 por año para individuos, \$15 para organizaciones y \$20 para instituciones), y beneficios para cubrir el costo de publicación.

Immigration 'Reform' Hides Repression

By Jorge Perez

"Immigration reform" as long promised and debated by legislators reared its ugly head once again in the form of two legislative bills: the Senate's Simpson bill and the House's Rodino-Mazzoli bill.

In September, the U.S. Senate approved the Simpson bill now in House subcommittees, along with the Rodino bill. Full debate on the House floor is expected in Spring 1986, with the prospect of a compromise bill being approved.

Both bills are similar in their content with a few differences. Both have: A) Employer Sanctions - fines ranging from \$100 to \$3,000 per worker; repeated

offenders can receive stiffer penalties, including imprisonment; B) Legalization - undocumented workers who have been in this country continuously since Jan. 1, 1980 (Simpson bill) and Jan. 1, 1982 (Rodino bill) are eligible to apply for temporary status; then permanent status after a number of years and meeting certain qualifications; C) "Guest Worker" program - under the Simpson bill, 350,000 "guests" at anytime would be allowed to work the fields of growers with perishable crops; the Rodino bill sets no limits; D) Increased INS Budget - the Simpson bill doubles it; the Rodino bill increases it by about 50 percent; E) Harboring/Transporting the Undocumented

— both bills contain provisions to impose stiff criminal penalties for violators.

As an immigration control device, sanctions against employers have proven not to work in other states as well as other countries. Just one of the ways an employer goes around sanctions is by using outside contractors who use undocumented workers. The electronics industry uses "subcontracting shops" which the INS estimates is made up of 25 percent undocumented workers.

The Rodino bill has an "anti-discrimination provision" which states that no employer can

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Foto por C. Alcalá

'Reforma' en ley de inmigración oculta la represión

Por Jorge Perez

La "reforma migratoria" que había sido anunciada y discutida por los legisladores, mostró nuevamente su fea cara en la forma de dos proyectos de leyes: el proyecto Simpson, en el senado, y el proyecto Rodino-Mazzoli, en la Cámara de Representantes.

En septiembre, el Senado de los EE.UU. aprobó la ley Simpson, la cual está siendo discutida ahora en la Cámara, conjuntamente con el proyecto Rodino. Se espera que ocurra esta primavera el debate total en la Cámara, y existe la posibilidad de que las distintas facciones lleguen a un acuerdo para poder aprobar una ley de convenio.

Son pocas las diferencias entre los dos proyectos. Ambos contienen lo siguiente:

A) Sanciones a los patrones — multas desde \$100 hasta \$3,000 por cada trabajador ilegal que fuera empleado; las infracciones repetidas podrían ser castigadas más severamente, hasta con el encarcelamiento;

B) Legalización — los trabajadores indocumentados que han estado viviendo continuamente en este país desde el 1 de enero de 1980 (según el proyecto

Simpson) y el 1 de enero de 1982 (según el proyecto Rodino) serían elegibles para pedir el estatus temporero, y luego podrían hacerse permanentes después de un periodo de tiempo de haber cumplido con ciertas condiciones; programas de "trabajadores huéspedes" — con el proyecto Simpson, serían permitidos 350,000 "huéspedes" cuando fueran necesarios para trabajar en los campos donde se producen frutos perecederos; con el proyecto Rodino, no se fijarían límites; Aumentos en el presupuesto de la "Migra" — con el proyecto Simpson, este sería el doble de lo que es en el presente; Rodino lo aumentaría a razón de un 50%; Refugiar y transportar a los indocumentados — ambos proyectos contienen provisiones para castigar severamente a los infractores de la ley.

Como un método para controlar la inmigración, se ha comprobado en los otros estados y demás países, inútiles las sanciones en contra de los patrones. El usar contratadores ajenos, es solo uno de los métodos que ellos usan para evitar a las sanciones. En la industria de los productos electrónicos, comunamente se emplean a talleres de "sub-

contratados". Según los informes de "la migra", estos talleres constan el 25% de los obreros indocumentados.

El proyecto Rodino dice que ningún patrono podrá discriminar en contra de los individuos (excepto a las personas indocumentadas), a causa de su "origen racial" o de su estatus de ciudadanía. Esta estipulación solo le beneficia a los que son ciudadanos, o a los que van a hacerse ciudadanos".

El programa para la legalización no podrá comenzar sino hasta que una comisión presidencial haya demostrado que los procesos enforzadores de la ley han limitado efectivamente la entrada de los "ilegales", y tiene que implementarse a no más tardar de tres años después de haberse convertido el proyecto en ley. Cualquiera que "se entrega a la ley" durante ese tiempo podrá ser deportado.

Los obreros indocumentados quienes son ineligibles para recibir ayuda pública ("Welfare") durante un periodo de seis años, tendrán que comprobar que han estado pagando impuestos durante este tiempo, y no podrán

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Madres de dolor y dignidad

Por Victoria Alba

"Las Madres de la Plaza de Mayo" es un nuevo documental de una hora de duración filmado por dos cineastas establecidos en San Francisco, Lourdes Portillo y Susana Muñoz que nació en Argentina.

Aún antes de la presentación de los títulos, el público es introducido al tema central de la película cuando un joven reportero confronta un grupo de mujeres de edad madura con una pregunta.

"¿Qué ha pasado, señoras?"

Con voces de rabia, dolor y frustración responden simultáneamente: "Queremos saber donde están nuestros hijos. ¿Por qué no nos dicen? ¿Por qué nos mienten? Nos cierran todas las puertas — la iglesia, ministerios, consulados, embajadas...todo. Usted es nuestra última esperanza. ¡Por favor ayúdenos!"

Estas mujeres son las "Madres y Abuelas de la Plaza de Mayo" y solo el ser más endurecido podría ignorar la historia de su angustia.

Desafiando la ley

En 1977, ellas desafiaron la ley que prohibía manifestaciones públicas. Usando pañoletas blancas, marcharon por Buenos Aires, la capital argentina, como protesta a las desapariciones de miembros de sus familias. La película reporta que "30,000 hombres, mujeres y niños de todo origen, han sido secuestrados y torturados desde 1976," cuando un golpe dirigido por el teniente Jorge Videla, expulsó a la entonces presidente Isabel Perón.

Al tomar el poder, Videla suspendió los derechos constitucionales e implementó una campaña de secuestros y asesinatos, en lo que ha llegado a ser conocido como la "guerra sucia".

Años de terror

La película relata "los años de terror" en la presentación de datos y documentación histórica. Los datos más impresionantes son aquellas imágenes visuales que se

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Mothers of Sorrow and Dignity

By Victoria Alba

"Las Madres de la Plaza de Mayo" is a new hour-long documentary made by two San Francisco-based filmmakers, Lourdes Portillo and Argentine-born Susana Muñoz.

Even before the film titles roll onto the screen, the audience is introduced to the general subject matter of the film — beginning with a young reporter who approaches middle-aged women with a question.

"What has happened, ladies?" he asks.

The voices of frustration, pain and anger erupt in simultaneous responses: "We want to know about our children. Why don't they tell us? Why do they lie? All doors are closed to us—the church,

ministries, consulates, embassies ... You are our last hope. Please help us!"

These women are the "Mothers and Grandmothers of the Plaza de Mayo" and only the most hardened could possibly turn a deaf ear to the story of their plight.

Defying the law

In 1977, they defied the law against public demonstrations, donned white scarves, and began marching in the Argentine capital of Buenos Aires, in order to protest the disappearances of family members. The film reports that "30,000 men, women and children from all walks of life have been kidnapped and tortured since 1976," when a coup led by Lieutenant General Jorge Videla

ousted then-president Isabel Perón.

In taking power Videla suspended constitutional rights and implemented a campaign of kidnappings and murders, in what has come to be known as the "dirty war."

Years of terror

The film chronicles "the years of terror" in the presentation of historic footage and hard facts.

The hardest facts are the visual images which transfix themselves in one's mind — such as skeletal remains lifted from unmarked graves and routinely transferred into plastic body bags; or, the now-abandoned "detention centers" that once housed the military's

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CREATIVITY EXPLORED Focus on Self-esteem

By Adela Ochoa

"I want you to be with someone and not be by yourself or you'll be afraid."

— Michael,
Creativity Explored student
from Tips for Friends, 1985

On 24th street, just south of Potrero, is an old storefront displaying in stained glass letters — Creativity Explored.

Beyond the glass, approximately 40 people are concentrated in creative production around tables color-splashed with paints, pastels, crayons, clay and art work in progress. The spirit of cooperation and joy is easily felt in this crowded, active studio. It is in the air, on the smiling faces and in the laughter of most of the artists, and reflected in individual pieces of art.

As the only full-time visual arts program in the city, Creativity Explored has a very special focus. Founded in 1983, the program's goal in the words of director Ray Patlan, are "the artistic development and personal growth, as well as a new sense of independence and self esteem for disabled adults."

According to Patlan, "most disabled people are directed to failure by society. Here at Creativity Explored we direct them to success..."

To accomplish this, Creativity Explored utilizes art as a medium for self-expression and depends on student-direction for program activities.

Expression

"Expression is part of people, when they (artistically) express themselves they are forced to feel good about themselves," said Patlan. "We want to change the focus and our students have no inhibitions about creating."

Added Patlan: "some (non-handicapped) artists strive for years to achieve the level of expression that you see here. These are not just disabled people doing art, they are artists that just

happen to be disabled."

The program, according to Patlan, emphasizes freedom of personal choice. "When students come here they are allowed to work in whatever medium they choose and to create whatever they want ... They may choose to work all day long or not at all. No pressure is applied."

The staff, made up of all working artists, provide support and guidance, as well as instruction, in working with particular mediums.

Other members of the staff include Miranda Bergman, James Kuromiya, Pilar Olabarria, Cynthia Lagier and Chuey Campusano.

According to Patlan, students gain a new sense of independence and cooperation in collectively deciding what to do with their art. They have formed a student union which, with the help of the staff, exhibits and sells the student's work locally, he said. Profits go to support the individual artists, to purchase new materials and to support extra-curricular student activities, added Patlan.

Funding

Creativity Explored is funded in large (75%) by the Golden Gate Regional Center, a state organization, which pays community programs to provide services to local disabled people. The program is run by a community board of directors and a small staff headed by Patlan, a muralist.

The program currently serves 60 students, although only 40 or so attend on any given day. The size of the program, according to Patlan, is not constrained by funding, but by limitations of physical space. "We are looking for a large working space to purchase here in the Mission," said Patlan.

Ethnicity

Although students represent a variety of cultures and ethnic backgrounds ranging from

Cambodian refugees to Blacks native to San Francisco; there is a noticeable disparity of Chicanos and Latinos. Considering that Creativity Explored is a Mission community service center this comes as somewhat of a surprise. Patlan contributes this low representation to cultural factors and a lack of information in the Mission community.

"Latino families are generally protective of their disabled members and not open to exposing them to the general public," Patlan said.

The success of the program, according to Patlan, is mirrored in its students, many of whom have spent the majority of their lives behind the walls of state institutions. For them Creativity Explored offers an opportunity for learning self-reliance and discovery, said Patlan. It is not necessary that anyone coming to Creativity Explored have experience in the arts. However, as the vibrant, colorful and sensitive paintings displayed on the walls attest, the center provides a place to explore creativity and express one's vision of the world.

(EDITOR'S NOTE: For more information, call 550-0828.)

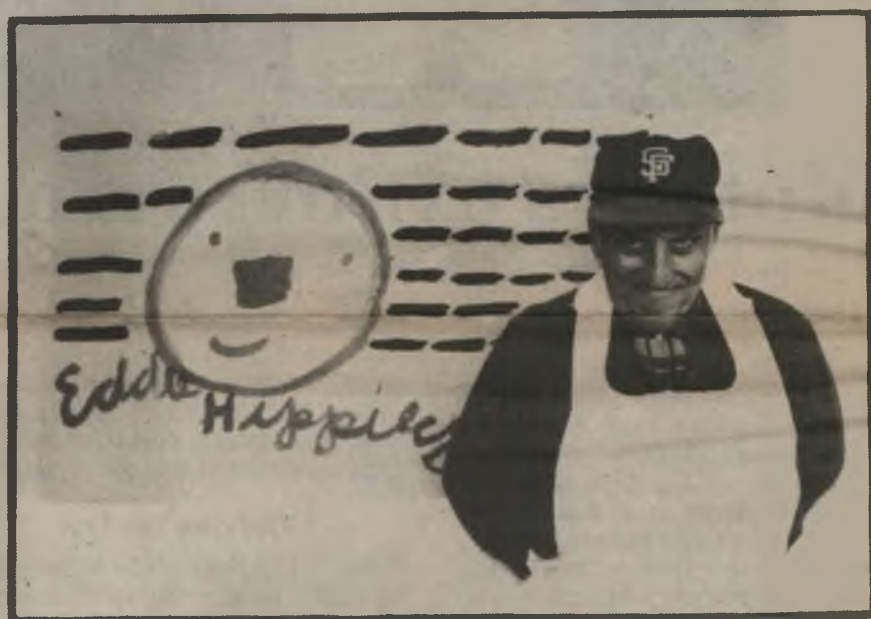


Por Adela Ochoa

Sobre la calle 24 hacia el sur de la calle Potrero hay un ventanal viejo en donde se puede ver en vidrio de color las palabras Creativity Explored.

Detras del vidrio se encuentran unas 40 personas concentradas en producción creativa alrededor de mesas manchadas con pintura de color, acarelas arcilla y trabajo en proceso. El espíritu de cooperación y regocijo fácilmente se siente en este lleno y activo estudio. Se perciben en el ambiente, las sonrisas de las caras de los artistas y las cuales se reflejan en las piezas de arte.

Creativity Explored siendo el único programa de artes visuales constante en la ciudad tiene un



Expresiones

"La expresión es parte de la gente cuando la gente se expresa, se ve forzada a sentirse bien. Nosotros queremos cambiar ese enfoque. Nuestros estudiantes no demuestran inhibiciones en creaciones artísticas", dijo Patlan.

"Algunos artistas se esfuerzan para obtener el nivel de expresión que usted ve aquí. Ellos no son solamente gente incapacitada haciendo arte. Ellos son artistas que se encuentran incapacitados",

INMIGRACION

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haber sido arrestados.

Indudablemente, aquellos que califican para el estatus legal tendrán miedo de organizarse para mejorar sus condiciones de vida y de trabajo, o de quejarse de las injusticias.

Las penalidades severas por refugiar y transportar a los indocumentados, son atentados adicionales obvios para silenciar a la comunidad, y van dirigidos en contra del movimiento de los santuarios, y para mantener afuera a los que han sido víctimas de la política reaganista. William Tamayo, un miembro del Comité para Defender los Derechos de los Inmigrantes y de los Refugiados (Committee to Defend Immigrant and Refugee Rights), dijo que las penalidades son una prueba evidente del apoyo de los Estados Unidos a los gobiernos represivos de América Central.

A nivel nacional, se calcula que la migra ha encarcelado a 2,000 niños, quienes le sirven de anzuelos para pescar a sus padres quienes son indocumentados. Los niños, mayormente salvadoreños, "son mantenidos bajo condiciones sub-normales, y frecuentemente son registrados desnudos", dijo

añadió Patlan.

El programa hace un énfasis en que cada individuo pueda escoger con libertad. "Cuando los estudiantes están aquí, son permitidos trabajar con cualquier material y crear lo que ellos deseen. Si quieren pueden trabajar todo el día, o si no quieren no trabajan. No se les pone ninguna presión", de acuerdo con Patlan. El personal está compuesto por artistas que trabajan y así de esa manera se puede proveer respaldo y guía como así también instrucciones de trabajos con materiales especiales.

Otros miembros del cuerpo administrativo incluyen Miranda Bergman, James Kuromiya, Pilar Olabarria, Cynthia Lagier y Chuey Campusano.

Mediante una decisión colectiva acerca del arte ya trabajado, cada individuo adquiere un nuevo sentido de independencia y cooperación. Ellos han formado un sindicato y con la ayuda del personal, ellos venden el arte de los estudiantes en el área local. De acuerdo con Patlan, las ganancias van de respaldo económico para los estudiantes y así comprar nuevos materiales y al mismo tiempo para respaldo económico de actividades escolares extra curriculares.

Fondos

Los fondos para Creativity Explored provienen en gran parte (75%) de Golden Gate Regional Center, una organización del estado la cual paga por programas comunitarios que proveen servicio a personas deshabilitadas del área inmediata. El programa es manejado por un panel de directores y un número pequeño de personal dirigido por Patlan quien es un muralista.

En la actualidad el programa sirve a 60 estudiantes, aunque en cualquier momento dado solo atienden 40 personas. El contratiempo que se da en el programa no es debido a fondos escasos, sino que más bien se debe a las limitaciones de espacio en el lugar.

"Nosotros estamos buscando un lugar que sea más grande para poder comprarlo aquí en la Mission", dijo Patlan.

Etnicidad

En el grupo de estudiantes se puede ver una variedad étnica desde camboyanos refugiados hasta negros nativos de San Francisco. Pero se puede observar una gran ausencia de chicanos y latinos. Teniendo en cuenta que

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IMMIGRATION

Continuación de la página 2

discriminate against individuals (except "unauthorized aliens" solely on their "national origin" or "citizenship status." This provision assists only citizens or "intending citizens." It does nothing for across-the-board discrimination.

The legalization program can not begin until a presidential commission shows that "enforcement procedures" are working and curtailing the flow of "aliens." It can begin no later than three years after the bill becomes law. During this time, anyone who "turns himself in" is subject to deportation.

But undocumented workers who are eligible for legal status can not receive public benefits for about six years, must show that they have been paying taxes during this time, and can not have a criminal record.

No doubt those who qualify for legal status will be afraid to organize for better working conditions, to struggle for better housing and wages, and to speak out any injustices.

Further attacks on silencing the community are evident by the stiff criminal penalties for harboring and transporting the undocumented. This is a clear aim at the

sanctuary movement and keeping out the victims of Reagan's policies. William Tamayo of the Committee to Defend Immigrant and Refugee Rights calls the penalties "the living evidence" of U.S. support of repressive Central American governments.

Nationwide, the INS has incarcerated an estimated 2,000 children and is using them as "bait" to apprehend their parents who are undocumented. The children, who are primarily Salvadoreans, are kept in "substandard conditions" and are often "stripsearched," said Dolores Ferguson, co-director of the Father Moriarty Central American Refugee Program, who is aware of 18 such cases.

The biggest sham is in the "guest worker" program, which is nothing but the reinstitution of the Bracero program of 40 years ago.

The Reagan administration and the bill's supporters justify this provision by charging that undocumented workers are taking away jobs from "Americans" — (Reagan said Black youth are being affected). Yet, any void or "job opportunities" created by the deportation of the undocumented in large numbers or the reduction of the flow of immigrants is countered by allowing growers to

bring in 350,000 "guests" at anytime to work their fields (under the Simpson bill; no limit under the Rodino bill).

There already exists the H-2 program by which a grower can request migrant workers. What this "guest worker" program does is reduce the safeguards that exist in terms of suitable housing and working conditions, wages, the number of workers allowed; plus it would make it a lot easier for a grower to receive migrant help.

Agri-business was pressuring for cheaper labor. Growers themselves have admitted there is sufficient domestic help, but they refuse to pay the higher salary. They want their labor cheap (using the undocumented) and now they want it cheaper (using "guests").

The two bills are based on the assumption that undocumented workers are a drain on the U.S. economy when in fact studies have shown that they "fuel the economy and do not deprive others of jobs."

The latest in "immigration reform" is actually labor reform neatly disguised. Simpson and Rodino are labor bills that will only supply the growers with a cheaper source of labor, permit employers to discriminate against Latinos and, as an extension of Reagan's Central American policy, suppress opposition at home.





Todos los jueves las madres marchan en la Plaza de Mayo en Buenos Aires.
Mothers march each Thursday in the Plaza de Mayo, Buenos Aires.

MADRES

Continued from page 3

torture chambers; or, the faces of the mothers, fathers and children of the disappeared as they recount events which can never be erased from memory.

The film pursues in-depth testimonies with four mothers. One mother speaks of her son, who was mortally penalized for the "crime" of building a childcare center for the inhabitants of a "villa miseria" (urban shantytown). Another mother laments over the many sleepless nights and her desperate appeals to calloused government officials.

The testimonies

The saddest part is that most of the testimonies are recent, meaning that the agony of not-knowing continues to this day, despite a change of government and a relative return to democracy.

At one point in the film, the determination of these women becomes evident as a mother speaks of overcoming her personal fear for the sake of the group. She says: "The first time at the Plaza de Mayo, I felt fear...but I overcame it...I felt as if we were

one person."

It is in this spirit that the film ends as it dedicates itself "to all the mothers around the world who have transformed their suffering into a struggle for human dignity" and we, as an audience become reminded as we are left with the final frames depicting not only the mothers of the Argentine disappeared, but also those of El Salvador, Chile, Guatemala, Honduras, Perú and Lebanon. "Las Madres de la Plaza de Mayo" which in December won second prize in the documentary category at the Havana Film Festival, will open for a limited engagement at the Red Victorian on January 19-20.



MADRES

Continuación de la página 3

fijan en nuestras mentes — tales como restos esqueléticos extraídos de fosas sin identificación alguna y transferidos rutinariamente a bolsas plásticas; o, los ahora abandonados "centros de detención" que una vez alojaron las cámaras militares de tortura; o los rostros de las madres, padres e hijos de los desaparecidos mientras recuentan eventos que nunca serán borrados de la memoria.

La película sigue a fondo los testimonios de cuatro madres. Una madre habla de su hijo, que fue mortalmente penalizado por el crimen de construir un centro para el cuidado de niños para los habitantes de una "villa miseria". Otra madre se lamenta de sus muchas noches sin sueño y de sus desesperadas súplicas a insensibles oficiales del gobierno.

Los testimonios

Lo más triste de todo es que la mayoría de los testimonios son recientes, implicando que la agonía de la incertidumbre aun continúa, a pesar del cambio de

gobierno y de un relativo regreso a la democracia.

Hay un momento en la película que la determinación de estas mujeres se hace evidente cuando una mujer habla de vencer su miedo personal por el interés del grupo. Ella dice: "La primera vez en la Plaza de Mayo, sentí miedo...pero lo vencí...sentí como si todas fuéramos una sola persona."

Es en este espíritu que la película acaba mientras se dedica "a todas las madres del mundo que han transformado su sufrimiento en una lucha por la dignidad humana" y nosotros, como público, somos recordados con las últimas imágenes, no sólo de las madres de los desaparecidos argentinos, sino también de las madres de los desaparecidos de El Salvador, Chile, Guatemala, Honduras, Perú, y Líbano.

"Las Madres de la Plaza de Mayo" se presentará por un contrato limitado en el Roxie Theater, enero 15-16.

Traducción: Tony Avalos

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SANTUARIO

Continuación de la página 1

Continuación de la página 5

Traducción: Oscar Zúñiga

EL NOTICIERO

HELP WANTED

Resident manager and head of maintenance for 51 unit family apartment complex in San Francisco. Experience required and bilingual. Two bedroom unit, salary and excellent benefits. Mail resume and salary history to : Barcelon Associates Management Corporation, 3608 Happy Valley Rd., Lafayette, CA 94549 (Equal Opportunity Employer).

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Barcelon Associates Management Corporation, 3608 happy Valley Rd., Lafayette, CA 94549 (Empleador de Oportunidades Iguales).

HELP WANTED/ CHURCH

La Iglesia Central Unida busca director de coro y acompañante musical (que toque piano u organo). Favor de llamar 861-0078 para audición y entrevista.

JOB OPPORTUNITY

Spanish speaking local church seeks a choir director and an accompanist (organ or piano). Please call 861-0078 for audition and interview.

SCOTT-HERON TO PERFORM

Gil Scott-Heron & Special Guests Music & poetry for People of Central America & Peace. Sun., Feb. 9, Berkeley Community Theater, 1900 Allston Way. \$10 adv. \$12 at door, tickets at Bass, Modern Times, City Lights and La Pena.

CABEZAS SPEAKS

Omar Cabezas, Nicaragua's Sub-minister of the Interior, and author of "Fire From the Mountain," will speak, Thursday, Jan. 23, at the First Unitarian Church, 1187 Franklin St. (cross-Geary Street), San Francisco, 7:30 p.m. Donation \$6.00.

ANC ACTIVIST SPEAKS

Francis Meli, member of African National Congress Executive Committee and editor of SECHABA, official organ of ANC will speak at the 16th Annual People's World Banquet. Sun., March 9, at Centennial Hall, 22292 Foothill Blvd, Hayward. social hr. 12:30/ dinner and program, 1:30. Donation \$20.

LITERARY CONTEST

UC-Irvine Chicano Studies and the Department of Spanish and Portuguese are sponsoring the 12th Annual Chicano Literary Contest. six cash awards. Deadline Feb. 15th. Send three copies of short story or poem, typed and double-spaced to : UC-Irvine Dept. of Spanish and Portuguese, Irvine, CA. 92717. Leave message at (714) 856-7173 or 856-6901.

CASA MACONDO POETRY

Tue. Jan 21, Kush
Tue. Jan. 28, Alfonso Texidor & open reading (free). 3340 22nd St. 8 p.m.

CARNAVAL

Carnaval Ball '86 with Bira Almeida & Corpo Santo, Jan. 31, 9 p.m. at La Peña. Bring your own costume and \$5 for dance and music event.

INTERNATIONAL FAIR

Third Annual Santa Clara County International Fair seeks local ethnic community groups, singers and dancers to participate in March 14-16 event at the County Exposition Centers, Fairgrounds, 344 Tully Road, San Jose. More than 38,000 attended last year. Call C. Colla at (408) 275-1156 before March 1.

FLAMENCO CONCERT

Flamenco concert, "Anda Jaleo," with guitarist, Agustin Rios, Fri. Feb. 7, La Pena, 3105 Shattuck Ave., Berkeley, 8:30 p.m. \$6.00.

COMMUNITY VIDEO

City Voices, a Channel 25 video production collective that focuses on local issues in the community press, is recruiting new members. Shows have dealt with teenage pregnancy, gentrification of Western Addition, sanctuaries, etc. Call Rhonda, 863-9377, or Victoria, 221-1783.

COMPUTER WORKSHOP

Bilingual computer workshops in Spanish. Moderate command of English required for Temporary Skills workshops. New College of California, SF, 626-4106.

MUSIC/DANCE CLASSES

Mission Cultural Center is offering winter music/dance classes including flamenco, samba and Congolese drumming. Also offered are screen painting and film production. Hurry registration, enrollment is limited. Stop by the Center, 2451 Harrison St., San Francisco, CA or call 821-1155 and ask for O. Maciel.

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