The 5th Sin Fronteras Film Festival is coming and starting with a party including musical entertainment at Out Ch’ Yonda located at 929 4th Street SW on Friday April 20th. We will begin by promoting local filmmaking in New Mexico by featuring the films: “When Your Hands are Tied” and “The 1988 Land Grant Struggle in Tierra Amarilla, New Mexico.” The festival continues on Saturdays, April 21st & 28th, 2007, at the City on a Hill Theater located at 3007 Central Ave NE. This year, the film festival is co-sponsored by two student organizations at UNM: SOLAS-Student Organization of Latin American Studies and MEChA-Movimiento Estudiantel Chicano/as de Aztlán. Additionally, we are supported by Latin American & Iberian Institute, El Centro de la Raza, ASUNM, PMGC, GPSA, RGSA, and MALSA.

In the tradition of the festival’s ideology, we will be showcasing independent filmmaking from across the Americas. There will be different blocks of films ranging thematically from Queer/sexualities, Nativity, Women in Latin America, Identity Formations, Social Justice, and Physical Borders, with time for some Q&A with film representatives.

In the spirit of the ideology of “No Borders,” the festival will be a fundraiser for the organization “Comision de Justicia y Paz” run by Archdiocese Padre Uvi in Oaxaca, Mexico. This organization is aiding the children of political prisoners in Oaxaca, Mexico. Transnational solidarity work is critical in promoting a message of deconstructing borders in a world that imposes borders on a personal, local, national, and global level.

We will ask for a suggested donation of $7 per film block which will be approximately 2 1/2 hours long. However, no one will be turned away from lack of funds, but we hope that people will consider giving more if they can. We will also offer free daycare. There will be vendors selling food, beverages, t-shirts, crafts, art, etc.

If you are interested in volunteering for the days of the event please contact cramire4@unm.edu. If you would like to help with financial sponsorship or participate in another capacity please contact Yvette Morales at ymorales@unm.edu. For updated information please check out our website at: www.unm.edu/~solas/SinFronteras/. Please continue reading of some of the films that will be shown.

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Dear Readers:

Sin Fronteras Film Festival 2007 is around the corner. We received over 130 films this year and we are excited about the selection. A large group of students have invested time and energy into the organizing of it, so please come and support. If you are an organizer yourself please post your events on the community event website for Albuquerque on the new community calendar: http://www.viva505.com. And if you are looking for events to attend also check out that website. The end of the semester is right around the corner for students. Let’s stay motivated and take some study breaks by attending some social, but political events.

I am always open to ideas and if you have any questions or suggestions regarding LIMON, please contact me at ymorales@unm.edu.

Sincerely,
Yvette Morales
LIMON Editor

HIGHLIGHTING YOUR LOCAL ORG:
ENLACE Comunitario

Enlace Comunitario’s mission is to work with Latino immigrants to eliminate domestic violence and strengthen their community. Enlace Comunitario is a community-based organization dedicated to serving the needs and promoting the rights of Spanish-speaking immigrants in Albuquerque, New Mexico, with a focus on serving victims of domestic violence. The organization began as a University of New Mexico community project promoting parent involvement in child education. In 1995, one parent died as the result of domestic violence and since then, this issue has remained Enlace Comunitario’s core focus. In the summer of 2000, Enlace Comunitario incorporated as its own unaffiliated not-for-profit agency, and continues its struggle to empower victims through community development and organizing, and by providing them with needed social and legal services. It operates in Albuquerque and provides services to persons residing throughout Bernalillo County. Enlace Comunitario has provided critically-needed services to over 1,000 immigrant women victims of domestic violence and their children in the last three years. We believe that because of the work of Enlace Comunitario, hundreds of victims of domestic violence and their children are in a safer, more stable place, have improved their coping and life skills, and have increased their self-esteem. Call (505) 246-8972 or email cmedina@enlace.org. Check out their website at: http://www.enlacemn.org/EnlaceAboutUs.html
When Your Hands Are Tied:
Director: Mia Boccella Hartle
Time: 56 min.
Country: Navajo Nation/ Southwest U.S.
A film that explores the unique ways in which young Native Americans are finding to express themselves in a contemporary world while maintaining strong traditional lives. Their native pride is expressed through breakdancing, skateboarding, rock bands, etc. Since Native youth do not often see reflections of themselves or their communities in mainstream media, we wanted to make a film that features native young people and role models who are finding exciting and positive ways to direct their lives.

Camion de Carga
Director: Juan Sebastian Jacome
Time: 9 min.
Country: Central America/U.S.
A terminally ill Central American single mother risks her life in order to give her son a better future in the United States. This short film brings to light, in a powerful performance, the negative implications of crossing physical borders. It will leave you speechless.

About the Struggle- Images of Repression in Oaxaca
Producer: Independent Media Collective Mal de Ojo TV
Time: 8:15 min.
Country: Oaxaca, Mexico
A description of what the APPO (Peoples Popular Assembly of Oaxaca) is, who is participating, what are the goals of the organization, and the violent reaction of the state to this popular movement.

Gesture Down
Director: Cedar Sherbert
Time: 10 min.
Country: USA/Mexico
A graceful and personal interpretation of the poem “Gesture Down to Guatemala” by the late native writer James Welch. Winner for best documentary short at the Los Angeles Film Festival.

Crazy Ind’n
Producer: Ian Skorodin
Time: 20 min.
Country: Tarahumara Nation/U.S.
This figurine-mation is a one of kind and we guarantee you have never seen anything like it. The protagonist is the “Crazy Ind’n,” a Tarahumara Native figurine who attempts to gain Native repatriation through legal means. When that does not work, he leads a revolution. The first plan of action is to trade Prescott Bush’s skull with Geronimo’s skull held by the Skull & Bones organization leader, none other than George W. Bush.

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**White(ness)**  
Director: Mark Kenneth Woods  
Time: 2 min.  
Country: Canada  
A visual essay on the cultural construction of race, whiteness, power, and privilege.

**Popol Vuh**  
Producer: Ana Maria Pavez  
Time: 11 min.  
Country: Chile/Mayan Nation  
An animation based on the Quiche Maya creation myth with illustrations inspired by pre-Columbian images. It narrates the creation of the world, humanity, and the semi-Gods: Hunahpu and Ixbalanque who confront the Gods.

**Conversion**  
Director: Nanobah Becker  
Time: 9 minutes  
Country: Navajo Nation  
A fictional short about the negative impact of Christian missionaries on the Navajo people. When outsiders come in and impose their Western religious beliefs, it has serious consequences for a medicine man/elder and his family.
Kiarasa Yo Saty (The Agouti’s Peanut)
Directors: Komoi Panara and Paturi Panara
Time: 50 min.
Country: Brazil
The daily life of the Panara village during the Peanut Harvest, is pre-
sented by a young teacher, a woman shaman, and the village chief. This fast-paced documentary brings this community to life, with footage that makes you feel like you are almost physically present. Winner of Best Video Documentary at the XXXII Jornada Internacional de Cinema da Bahia, Salvador, Brazil, 2005 and Best Documentary at Forumdoc. 2005, Belo Horizonte, Brazil.

The 1988 Land Grant Struggle in Tierra Amarilla, New Mexico
Director: Federico Reade
Time: 45min.
Country: New Mexico, U.S.
A historical story told through the lyrics of corridos and principle players in a struggle for land in Northern New Mexico. This well-made film brings to light the contemporary legend of Amador Flores.

Just Coffee
Director: Eli Cordova
Time: 10 min
Country: Mexico
From the fields of Chiapas, Mexico to urban streets of Douglas, Arizona, this documentary examines a small organization’s desire to alleviate immigration through just priced coffee sales- their effort eventually allowing Mexican natives to reconsider their journey over the border. This film illustrates the simple, yet creative solutions which can help alleviate illegal immigration in the United States. The company “Just Coffee,” with support of residents throughout Arizona, have created coffee cooperative that offers more than mere coffee, but a way of life for Mexican natives.

Class Clown
Director: Roseanne Archibald
Time: 10 min.
Country: Native Canada
In a silent short, a ponchinko clown brings to us a new style of acting inspired by Charlie Chaplin and abo-
riginal traditionos of “heyoka.”

Voces de la Guerrero
Director: Antonio Zirion
Time: 52 min.
Country: Mexico
A documentary which demonstrates the experiences of street kids in a marginalized bar-
rio of Mexico city. They are were provided with technological skills and equipment to
tell their story through their own voices.

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In the Bicentennial- Images of the Repression in Oaxaca
Producer: Independent media collective Mal de Ojo TV
Time: 8 min.
Country: Oaxaca, Mexico
Documents the violence against the Oaxaca Teachers Union (Section 22) and the APPO (Peoples Popular Assembly of Oaxaca) by paramilitary forces and police aligned with Oaxacan Governor Ulises Ruiz. The video covers events from June 14th, 2006, to the end of October, 2006.

Sangre Africana (African Blood)
Director: Roberto Olivares
Time: 25 min.
Country: Mexico
Mexican identity is assumed as the fusion between Indigenous and European cultures. However, this definition excludes a very important component: our African blood. This documentary will bring us closer to these forgotten roots, through testimonies, reflections and powerful cultural expressions made by our brothers and sisters who live in the Costa Chica region, in the states of Oaxaca and Guerrero. These are the people who carry a great legacy: The afro-Mestizo, or Afro-Mexican culture. Their struggle to strengthen and claim their own identity makes the wide diversity of cultures in Mexico even greater.

Coureurs de Nuit (Night Hunter)
Director: Sarah Lalonde
Time: 2:33 min
Country: Native Canada
No longer are they able to hunt their prey the way their ancestors did, the young Wemotaci have become night runners through the deserted village. And can they ever run! They run for fun or just to exhaust themselves – until the police go after them. A fresh and lively filmmaking feat.

Hapunda
Director: Dominique Jonard
Time: 4 min.
Country: P’urepecha/Mexico
An animation short about the P’urepechan legend of Hapunda and the origin of the bird from the lake of Patzcuaro.

Guerrilla’s Land
Director: Amanda Castro
Time: 15 min.
Country: Spain/Nicaragua
The end of Spanish Civil war made republican groups have to look for refuge in the mountains. During the 1940s, the guerrilla fighters were persecuted by the Spanish Civil Guard. Their families and neighbors were pursued relentlessly as well. After a “non-intervention” attitude was adopted by the European democracies, there was no possibility of defeating Franco’s dictatorship. It is in that context in which this short rescues two of the Asturian myths in the international anti-facism fight: the socialist miner Jose Marta Castro and the Sandinista priest Gaspar Garcia Laviana. In these characters, despite their differences of age, such singular aspects as having been born in the same area, the Asturian mining area, leading the fight against two dictatorships (the one of Franco in Spain and the one of Somoza in Nicaragua).
Wind and Fire—the same music being listened to by Hip-hop’s forefathers in the Bronx.

Rodriguez said Cubans were later introduced to Hip-hop when Rappers Delight was released by the Sugar Hill Gang in 1979. Soon after, DJs began making mix tapes of songs they tuned into on Miami’s radio waves and emcees and break dancers began developing their styles in Havana’s central neighborhoods and in the Alamar housing projects just outside the city.

Early hip-hop artists were directly influenced by what they heard from the United States, and the first break dancers learned many of their moves from watching videos of New York’s legendary break dancers, the Rock Steady Crew. However, hip-hop has been actively created in Cuba for over 15 years, and it has developed into a distinctly Cuban expression of Hip-hop music and culture.

Pablo Herrera learned how to make hip-hop music in his bedroom using a drum machine and samples of old Cuban music. He went on to become a founding member of Los Orishas, a Cuban rap group that features a singer, or sonero, and three emcees. After winning great popularity, they left Cuba to achieve massive international fame and fortune with their distinctly Cuban flavor of rap.

Los Orishas life outside of Cuba is a far cry from the prospects they faced on the island, where the average salary is around $15 a month. But Pablo stayed in his neighborhood of Santo Suarez in Havana, where he continued to make music with local emcees and encourage Hip-hop as a form of artistic expression. Since then, a plethora of Hip-hop artists have formed and it has been estimated that there are 250 – 300 active rap groups in and around Havana alone. Only a handful have access to the equipment they need to record their music and it is even more difficult to distribute. Still, several groups have recorded CDs using the resources they have painstakingly assembled and sell burned copies of their music in an attempt to proliferate their art and increase their

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monthly incomes. Many have also become renowned for making strong criticisms of the problems they see in contemporary Cuba.

One recurring theme has been racism, which the Cuban government claims to have eradicated. The popular Hip-hop group Hermanos de Causa directly contends this claim in their song Lagrimas Negras (Black Tears):

Don’t tell me that there is no [racism]
because I have seen it,
Don’t tell me that it doesn’t exist
because I have lived it
don’t deny that a hidden racial
prejudice exists,
that condemns and
does [not] value all of us equally.

In a recent performance at the National Theater, the same group made an even bolder condemnation of a deep problem within Cuba, directly criticizing the Cuban government for holding young black Cubans who are unjustly picked up by the police and demanding an end to their incarceration.

Other artists are also well known for making parallel criticisms, dealing with thorny issues such as unremitting economic hardship and the many privileges that are enjoyed by tourists but denied to Cubans. In an underground track never officially released, Seku Umoja of Anónimo Consejo, asks, “What’s happening Cuba, ¡coño!, what’s happening?”

In the same song he goes on to state:

Sometimes I feel limitations
Like the Cuban from el Oriente
that migrates to la Habana.
Officials tell me you can’t be here
or there
Much less leave the country
But tourists are treated differently
Could it be that in my country
I don’t count?...

Due to the nature of this subject matter, some might assume that the Cuban government would censor such overt criticism voiced by Cuban emcees. Yet, it has done just the opposite. In 1995 the government helped found the annual National Rap Festival, which attracts about 5,000 attendees and has featured seminal artists from the U.S. like Common, Mos Def and the Roots, as well as groups from all over Cuba and around the world. And in 2001 it established the Cuban Rap Agency, with the sole purpose of promoting Cuban Hip-hop, which has sponsored tours within Cuba and allowed a few artists to travel to the US, Brazil, Argentina and Canada.

If this relationship seems illogical, Abel Prieto, the Minister of Culture of the Cuban Communist Party, explained that his government supports Cuban Hip-hop, “because the message of Cuban rap profoundly reflects our contradictions, the problems of our society, the theme of racial discrimination, and it strongly highlights the dramas of marginalized barrios.” And it does so in a way that doesn’t call for an end to the Cuban revolution, but rather demands important reforms.

Partly as a response to the criticisms of Cuba’s Hip-hop community, the Cuban government has made some tangible reforms in areas where they are struggling. Many government people, including Fidel, have stated openly that racism remains, that black Cubans are overrepresented in prison and among the poorest Cubans, and that the struggle against institutional racism and prejudice needs to be intensified.

Despite Cuban Hip-hop’s discursive importance and its constructive relationship with the Cuban government, Hip-hop in Cuba still faces foreboding problems. While making a beat from an old Cuban jazz tune, Harold Gonzalez, one of the new generation of Cuban producers, said that he had to assemble his computer over four years, slowly piecing it together as he acquired the necessary components by salvaging them from non-functioning systems. For a long time his system had no casing and the components he had lay bare on his desk.

As Harold finished his sentence, the lights cut off and all his work for the day was lost. In the darkness, his friend DJ Alexei quipped, “If Harold had to build his computer over years, imagine how hard it would be for me to get a real set of turntables! Here in Cuba it’s just not possible…”

Still, Cuban Hip-hop advances and several compilations are available outside of Cuba. More importantly, the music continues to thrive domestically, giving a critical voice to young Cubans and allowing some groups to travel and earn a living in a country where both feats are extremely daunting.

Perhaps, then, popular emcee Papa Humbertico is right. Cuban Hip-hop is not simply a unique approach to making rap music—it’s a “revolution within the revolution.”
Visit Cuba this July and meet a cultured people who receive free education at all levels. Cuba has produced many outstanding scientists, artists, scholars and sports stars. Yet, they cannot get access to many basic supplies, because of a 45 year long economic blockade by the U.S. government. Cubans are a healthy people, who live on average to the age 77 – the same as those in the U.S. – yet some die prematurely and many others suffer unnecessary pain because the blockade denies them access to many of the world’s medicines. The Cubans are a proud and humane people who share what they have including sending tens of thousands of their doctors around the world to provide free health care to others in need. Yet, when 1600 Cuban doctors were ready to fly to New Orleans to help out in the aftermath of Hurricane Katrina, the Bush administration wouldn’t let them in, just like it tries to stop US citizens from visiting Cuba.

The US government says you can't go to Cuba and see things for yourself. We say you should! Our Friendshipment Caravans to Cuba call domestic and international attention to the cruel and immoral US economic blockade by delivering humanitarian aid to our sisters and brothers in Cuba without asking permission for a US Treasury Department license. In November 2006, the United Nations once again voted overwhelmingly(183-4) to condemn the US blockade. We know that many members of Congress are deeply unhappy with the policy. Meanwhile, the Bush administration and its "Commission for Assistance to a Free Cuba" continue desperately to look for more ways to starve the Cuban people into surrendering to US domination.

We think that the tide is turning in the US against the blockade, but this issue cannot be left to the politicians—we must take the lead and challenge them by implementing a People to People Foreign Policy that calls for an end to this insidious and immoral policy. Come as a caravanista -get in touch with us to get an application form. Also, recruit other caravanistas -get them to request an application form. Get involved locally -host a caravan event in your community – email us to find out. Get your local contact -and if there isn't one you or your organization can take the initiative to host the caravan! Collect material aid -let us know so we can send you the aid information packet. Help out as a volunteer in the IFCO office. Make a financial donation. Checks or money orders should be made out to IFCO and mailed to our New York office. To make a credit card donation simply click on the donate-now button on our webpage http://www.ifconews.org/ and follow the instructions, or you can call our office (212-926-5757). Donations are tax-deductible! In July 2007 the 18th Friendshipment will travel on 14 different routes to visit more than 120 US and Canadian cities. We will travel in schoolbuses, trucks, and cars to Cuba via Mexico with medical and educational supplies collected from groups across the US and Canada as a collective challenge to the blockade and travel ban.

A former East Germany secret agent runs away from his past and lands in Mexico under a fake identity. However he’s caught by the Mexican secret police and forced to infiltrate a political activist group in the movement of 1968. Helmut Busch, now working as Bruno, meets Adela, one of the activists. Bruno then gets put into a position where he must decide what he stands for. A tale of revolutionary love and betrayal. A dramatization set in the background of political turmoil.
The Beauty of Weaving in Choquecancha, Peru

Pictures taken by Sara V. Guengrich, ABD Spanish & Portuguese student, in 2005 thanks to a FLAS awarded by the LAII.
SOLAS CALENDAR

Friday, March 30th, at Noon, LAII, UNM campus— Dr. Antonio Redondo will talk about life and political realities in different countries. He grew up in Guatemala, Mexico, Venezuela, Uruguay, Spain and France, before coming to the U.S. for college.

Friday April 6, at Noon, LAII, UNM campus— Dr. Cheo Torres will give a talk about curanderismo in Mexico.

Friday, April 13th, at Noon, LAII, UNM campus— FRG recipient, Maruja Clensay, MA. Candidate in Latin American Studies and M.C.R.P Candidate, will discuss her fieldwork in Nicaragua.

Friday, April 20th, at Noon, LAII, UNM campus— FRG recipient, Yvette Morales, M.A. Candidate in Latin American Studies, will discuss her fieldwork in Guatemala with a Maquiladora Women Worker’s Organization.

Friday, April 20th, at 6pm-11pm, at Out ch’ Yonda— Sin Fronteras Film Festival kick-off party. Awards, live music, food, and the launch of the New Mexico film block with Film directors available for Q&A. Suggested $5 donation at the door. Proceeds will go to “Comision Paz y Justicia” serving the children of political prisoners in Oaxaca.

Friday, April 21st, from 1pm-10pm at City on a Hill Theater— Sin Fronteras Film Festival. Check website www.unm.edu/~solas/SinFronteras for details on times for film blocks, ticket prices, movie details, etc.

Friday, April 27th, at Noon, LAII., UNM campus— Dr. Susan Tiano will discuss “Recent Trends in the Maquila Industry.”

Saturday, April 28th, from 1pm-10pm at City on a Hill Theater— Sin Fronteras Film Festival. Check website www.unm.edu/~solas/SinFronteras for details on time for film blocks, ticket prices, movie details, etc.

Friday, May 4th, at Noon, LAII, UNM campus— Yolanda Terain, UN Brazil Spokesperson, will give a talk “Indigenous Rights in Latin America.”

For further information contact SOLAS president
Ivis Zambrana at ivis@unm.edu
The Student Organization of Latin American Studies is an organization which seeks to promote social, political, and cultural issues pertaining to Latin America in scholarship, in activism, on the UNM campus and the broader community. Get active! If you are interested in joining attend our monthly meetings which take place every first Monday of each month. Or contact the SOLAS president Ivis Zambrana for more information at ivis@unm.edu or call (505) 277-6847.

MUSICA DE LATINA/O AMERICA

TOTO LA MOMPOSINA— is a Colombian singer and dancer, combining traditional indigenous and African instruments and sounds in homage to her roots. She is the fourth generation of a musical family. She has been an artist since she was a child and trained by traveling along the Atlantic coastal villages of Colombia. Her music and voice are festive. Check out her 1994 album “La Candela Viva.”

“Hablo con la luna, hablo con la playa, pescador, todo tiene su fortuna,” - Toto la Momposina

BURNING SPEAR— Jamaican, Grammy award winning reggae roots singer, is one the most politically charged artists in the Rastafarian movement. He has dedicated entire albums and most of his music to promoting Marcus Garvey’s political message of self-determination and autonomy of Afro-descendant peoples.

“Marcus Garvey’s words come to pass. can’t get no food to eat, can’t get no money to spend” - Burning Spear

LIMON welcomes IDEAS, News, PICTURES, Article Submissions, POLITICAL OPINIONS, Art, POETRY, ETC..... Regarding Latin America!

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