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University California San Diego
History of the Chicano Movement
Committee on Chicano Rights

INTERVIEWEE: Baca, Herman
INTERVIEWER: Patino, Jimmy, Historian, UCSD
DATE: [day/month/year]
LOCATION: National City, California

[1 TAPE – 55 Minutes]

BEGIN SIDE 1, TAPE 11, SESSION 9.

BACA: That Monday, Ralph, Jose, Nadine were scheduled to come back. I was going to fly from Mexico City to D.C., Washington D.C. (Patino: Uhm-hmm.) and, where some CCR members had already flown from San Diego to D.C. (Patino: Uhm-hmm.) And, I think that was Carlos Vasquez and, if I'm not mistaken, Art Martinez. I could be wrong on that one. But, (Patino: Uhm-hmm.) that's what I remember. And, I remember getting up in the morning and we had to take off around eleven, twelve noon, and, you know, what I remember was everybody had come back from Easter vacation (Patino: Uhm-hmm. Uhm-hmm.) and it was like the noise volume, like somebody had put the radio up all the way up, and the noise, the people. (Patino: Uhm-hmm.) I mean, how many people is there, twenty million there, twenty-two million people? (Patino: Yeah.) So, that's what I remember initially and then we, we got a taxicab and that was taking us to the airport. And, I was sitting in the back and me and my wife and Nadine and José were sitting in the back, and Ralph was sitting in the front with this taxicab driver. So anyway, we're just lollygagging and then I remember Ralph turning to the taxi guy driver, because that morning, before we left, we went and picked up all the newspapers from the press conference, (Patino: Uhm-hmm.) and it was front page. So, Pepe Medina was right about

nothing happening. It was, all the newspapers had, we got front-page coverage. And, I remember Ralph asking the taxicab driver, saying, "Hey, what are you think about that Chicano que onda que es los Estados Unidos?" And, he started to say something and he looked in the mirror and he says, [Laugh] "Ah, it's you. You know, you're this dude?" "Yeah." "Aye, eres tu." We told him, "No, dile verdad, you know. Tell us the truth. What were you going to say?" [Laughter] So, we laughed on that one. And so, they took off. I went the other direction.

PATINO: Before we go, were there any other, was there any response that you got immediately? Or . . .

BACA: No, there was never any response (Patino: Right.) from either. [Laugh]

PATINO: Right.

BACA: I think there might be a letter, you know, acknowledging it.

PATINO: Yeah, I think I saw the Reagan letter. But, . . . [Laugh]

BACA: You know, but we never expected it either, (Patino: Right.) you know. It was more for public and internal consumption than it was expecting that.

PATINO: Were there any activist organizations in Mexico City or Mexico (Baca: No.) that made any contacts.

BACA: Just us.

PATINO: Right.

BACA: You know, like I said everybody was gone. (Patino: Right.) And so, I got into D.C., I guess, that Monday and I used to know this reporter from *El Excelsior* at the National Press Building. The National Press Building is like a thousand buildings. It's got a thousand news agencies in there. (Patino: Uhm-hmm.) So, I mean name it. They're there. (Patino: Right.) [Slovobia][042], I guess they got a news agency in there. [Laugh] From countries you never

heard of. (Patino: Uhm-hmm.) So anyway, I remember checking in with this reporter from *El Excelsior*, Fausto Ponce and . . .

PATINO: There in D.C.?

BACA: In D.C., right. Who I knew, who had covered the marches and, you know, I spoke to all the time. And, he, uh... said, "We want to have a, I want to call for a press conference here at the National Press Building." (Patino: Uhm-hmm.) He says, "Sure." He says, "You know," he said, "I'll put it on." Because they all had like communications, you know, for, you know, if there was going to be press conferences. He said, "I'll do that. Yeah." So, I said, "Well set it up for this day." I think I was there two days, if I remember right. I says . . . [Person enters.] This is Jerry. Hey Jerry.

JERRY: How you doing? [Recording paused]

BACA: I got into D.C. and Jerry Apodaca, the CCR member that just walked in, were you in Washington, D.C. when we turned over the packet from the tribunal?

JERRY: No.

BACA: Or was that Art?

JERRY: It was Art.

BACA: And it was Art Martinez?

JERRY: Uh huh.

BACA: So anyway, I asked Fausto, you know, "What's the best way of putting on this press conference?" and he said, well, he said, "I'll just put it on the telemachine," or whatever process that they had. (Patino: Uhm-hmm.) So, we left there and we called it for the next day, or what have you, and we made contact with some people that we knew there in D.C., some of the, the Office of Civil Rights Commission, (Patino: Uhm-hmm.) because that wasn't the first time we

had been there, you know. (Patino: Right.) We had been there other times. (Patino: Right.) And, they got a hold of some Hisputnic in the White House to accept the, you know, contacted the right person in the Reagan Administration to accept the packet, the tribunal packet. So, we went over there and just handed it to the guy and, you know, there at the White House. (Patino: Yeah.) I mean, I remember we just went into some room, I mean, and it wasn't like Ronald Reagan was waiting for our packet, or [Laughter] and "Come on in and have some dinner." So, we turned the packet over and then I forget what we did. And, that's a funny thing about D.C. I've been, I was there five or six times. I've never seen anything. I've never gone to any of the museums. (Patino: Yeah.) I never got to see any of the monuments.

PATINO: Yeah. Got to see anything?

BACA: Other than what you see openly, you know. So, I forget what the heck we did. And, the next day the press conference was held there at the National Press Building and it was basically, you know, outlining what was in the, what was in the tribunal packet. And, I remember at this particular case, now that I'm looking at, this is an affidavit from a woman, Martha Elena Parra Lopez, and she declared the following, okay, in this affidavit, which to me this is one of the saddest cases that I personally dealt with (Patino: Uhm-hmm.) regarding immigration abuse and violence. Okay? "That on May 31, 1972 on or about 6:30 p.m. I was detained by an officer of the San Ysidro Border Patrol." No, let me see. I take it back. This is not about the saddest case that I dealt with. This is the actual affidavit from the woman that I told you that was raped.

PATINO: Okay. Right.

BACA: You know, by . . .

PATINO: Border Patrol?

BACA: Border Patrol. But anyway, let me read the affidavit anyway. (Patino: Uhm-hmm.)

She was "detained by an officer of the San Ysidro Border Patrol in Chula Vista, California. The officer asked me for documentation and which I stated to him that I had no papers at all. After questioning me and my companions we were transported to the San Ysidro Border Patrol office. Immediately after we arrived the Border Patrol officer asked the following. He asked me if I was married, in which I answered yes. He said he thinks I have many admirers because I am good looking, but expressed himself in obscene words. He ask me if I had children. He took my weight and height. He looked at me to see if I had any needle marks on my face or arms. He made me sign a paper and gave it to me and I was conducted to the other room where my companions were. After interrogating me he proceeded to interrogate my two companions, then we were transported to the International Border. Once we were there the officer insisted to my two companions to leave with the flow of pedestrian traffic, in which they stated to him that 'All three of us will leave or all three of us will stay.' Very disturbed he told my companions to get back into the patrol car and continue in another direction without letting us get out of the patrol car at the border. We continued on the road for about fifteen or twenty minutes until we reached the high mesa, which was located in Brownfield. He traveled all the way to the fence where the division of Mexico and the United States is outlined. He insisted to my two companions that they immediately jump the wire fence into Mexico, in which my companions refused to do so. I wanted also to go with them, but he grabbed me by the arm and threw me in the front seat of the patrol car and told my companions they better get going because he will do something to them and to me. In other words, he threatened us. So, they left. Once he had me in the front seat of the patrol car he went back a few feet and then he ordered me to take my brassiere off and panties off. I told him 'No,' and he insisted. He then got his flashlight and asked me again, 'Take

your brassiere off. I want to see if they are real. And also take your panties off so that I can see if you have concealed money or documents.' After a long struggle with this officer until my strength ran out and he stripped me completely and violated me. He made a statement and said, 'I hope you do not have any disease.' and he told me to get dressed and get out of the patrol car and go to my country. I want to state that due to the sexual abuse/rape I started to bleed very badly. I called Miss Vera Leon, Leon the next morning and described what had happened to me and she immediately put me in contact with Mr. Alberto Garcia." (Patino: Uhm-hmm.) So, that's the rape case that I told you that I had taken into Tijuana and (Patino: Right.) along with those other, the shooting of the (Patino: Uhm-hmm.) unarmed men. But, the other case we'll come across it, you know, the little – I don't even think he was two years old. (Patino: Uhm-hmm.) A U.S. citizen born child who was refused entry into the country.

PATINO: Uhm-hmm. Wasn't there a newspaper article here? Este?

BACA: Oh yeah. Here we go. Okay, to the U.S. Custom, this is from the *San Diego* – no, this is from the *L.A. Times*. March 23, 1979. "To the U.S. Custom Inspector, at the desk of the Mexican . . ." Let's see, hold on. We've got some more people coming. [Recording paused]

Now, one of the saddest cases that I personally dealt with as far as border violence against our people involved this four year old boy, who died at the border gates, who was a U.S. born citizen, okay. (Patino: Uhm-hmm.) And, this is from an article, like I stated, from the *L.A. Times*. "To the U.S. Custom Inspectors at the desk the Mexican woman with the four-year-old boy in her arms was another impatient person waiting to cross the international border. For other people waiting in the custom lobby, the woman's frantic pleas of "emergencia," "emergency, boy sick" indicated only that something was wrong. How serious it was no one knew, except for Guadalupe Astorga. For her and for Mario Alberto Canedo, at that point unconscious and

gasping his last breath, the moment was a nightmarish climax to a series of confusing events that ended with a terrified scream as the boy died in her arms. People suddenly realized the seriousness of the woman's distraught pleading, began weeping as Astorga cradled the boy's limp body in her arms. Moments later, just a few minutes too late, an ambulance team arrived. 'The death,' a border official explained, 'was the result of a certain lack of communications.' An unfortunate death that fractured emotions and brought everyone who witnessed it to their knees. On Thursday border authorities finally pieced together the details of the Tuesday incident. The Canedo boy, who had a congenital heart disease had undergone heart surgery about a month ago at San Diego University Hospital. Doctors told investigators that the boy's operation had involved rebuilding the heart. After recuperating to the doctor's satisfaction the youth was released from the hospital March 14 and returned to his home in Colonia Francisco Villa about ten miles southwest of Tijuana. Mrs. Astorga told police the boy had been fine until Tuesday afternoon when he began vomiting blood. The woman who had raised the child since birth carried the boy to a cousin's home and from there began driving to the border. But, in route to the San Ysidro port of entry the boy began convulsing, and shortly afterward lost consciousness. The time was about 5:15 and the notorious long lines of cars at the border by this time stretched beyond the Mexican customs office about 200 yards south of the border crossing. 'She had to wait twenty minutes in line just like everyone else usually waits at that time of the day,' said Robert Milton, assistant director of the INS. After finally reaching the entry gate the panicky Mrs. Astorga quickly explained her life and death problem to the custom official, officer. The officer, men said, recognized the problem and wrote the woman a note to indicate that she had an emergency and Mrs. Astorga was instructed to proceed to the secondary inspection area where she bolted from the car and ran into the custom lobby. However, because of all the confusion

going on it was not made clear to the custom agents inside the inspection building that Mrs. Astorga was experiencing an emergency. In her limited English Mrs. Astorga explained to the custom officer, Hernandez, that the boy was ill and needed immediate medical attention. She was told to wait. 'San Diego police and an ambulance crew,' Milton said, 'had been called by 5:45, moments after Astorga had driven into the secondary inspection area. The officer inside was not aware it was an emergency, even though the woman was screaming,' said, Milton, whose agency investigated the death. 'I think if he would have known what the circumstances were he would have waved her through, but it was simply a matter of a lack of communications.'

Consequently, Mrs. Astorga waited in the custom lobby pleading and sobbing in Spanish. The lobby was again filled with confused murmurs when Mrs. Astorga let out a blood-curdling scream. A hush fell over the lobby and officers, who finally went to Mrs. Astorga's side, then realized what was happening. Even the ambulance team, which police said responded very quickly, also had responded with confusion. They drove into secondary," da, da, da. "What can I say? It was not a pleasant happy thing. It was not pleasant thing at all. I'm sure there are a lot of people saying, 'If only they could have done this or that.' Ironically, the boy had been scheduled to return to University Hospital for a checkup."

So, I remember – as we're talking some more CCR members just came in. Gilbert, and Ambris, and Pita Carrasco. We're waiting for some other people.

But, I particularly remember that case because they finally let him cross a day or so after we raised holy hell about it. This is just one of the articles. (Patino: Uhm-hmm.) And . . .

PATINO: When was this event?

BACA: It was, the article is from March 23, 1979. (Patino: Okay.) So finally they let him across to be buried. (Patino: Uhm-hmm.) And, I remember they had the wake, I think it was at

Greenwood. And, I had never seen a coffin for a baby, and just, it was like a little shoebox, (Patino: Uhm-hmm.) you know. And, I always remember looking at his little face (Patino: Uhm-hmm.) and I just kept saying, "Why? Why?" You know, "He didn't have nothing to do with this." (Patino: Uhm-hmm.) And, you know, that just teed me off to no end. It just made me angrier, you know. So, to me that was one of the saddest cases I ever dealt with that I've thought about over and over.

PATINO: Herman, I'm sure authorities would say that, you know, this is an isolated incident and things like that. How does this fit in systematically? I know you think that way, and how does that fit in, these occurrences, the rape, the boy crossing?

BACA: You know, people are conditioned, you know. They're part of, they're a little screw in a big machine, (Patino: Uhm-hmm.) and there's always rationales. (Patino: Uhm-hmm.) Subconsciously they, they probably don't even see them as people even though they say that, you know, "They're people like we are." (Patino: Uhm-hmm.) And, you see this to different degrees, everyday, the harassment, the disrespect when you're crossing the border, even the long lines, you know. It's a form of racism, of feeling superior, you know, that you got this power over these people and you're going to make them wait, you know. You know, if you work here, you got to get up at 3:30 in the morning. So, I'm sure it's a subconscious feeling of superiority. And, this is the end result, you know, when things completely go out of whack, you know, (Patino: Uhm-hmm.) that carried through, its Nazi-like finalization, you know.

PATINO: Uhm-hmm. Which I'm sure was . . .

BACA: This is what we know. (Patino: Right.) We used to have an old saying that, we used to embellish it, you know, until we found out that we weren't even halfway there, you know.

(Patino: Uhm-hmm.) So systematically, like I stated, this is a form of oppression. This is a form

of institutionalizing racism to maintain the status quo, you know, that somebody profits from. So, the tribunal, like I stated, did two things. Number one, it dramatized to the rest of the, the rest of the nation – when I say "nation" I'm talking to the rest of Chicanos throughout the nation that this is something that we had dealt with for a long time and that it was going to start happening in their communities. (Patino: Uhm-hmm. Uhm-hmm.) It also, just like I was telling you, like the Civil Rights Movement, it just said, "Enough." People had talked about it. I mean, I don't think there's one person that hasn't heard a horror story of being stopped at the bus depot with their grandmothers, their grandfathers, (Patino: Uhm-hmm.) at parks, and, you know, and churches. The raids.

WOMAN: Is...here yet?

BACA: No, not yet. Some more CCR members came in. My wife, Nadine, Norma Casares. Roger. How you doing?

ROGER: All right.

BACA: So . . .

NORMA: I could call him.

BACA: No, that's okay. Right now we're doing (Norma: Yeah, they're coming.) an interview, so we're just waiting for everyone and we'll continue the interview. So, you can get a little bit of what Jimmy and myself -- this is Jimmy Patino, for those who do not know Jimmy.

PATINO: Hi.

BACA: And, that we've been doing for the last twenty-five hours. I mean not -- over the last two or three weeks. (Patino: Uhm-hmm.) And, there's references to the actual files, but there's also what we've been trying to do is explain why things were done and explain some of the side issues that are not in here. And, if you look at this package, this is just a little part of, we have

the memorial march 1980 and this led up to the tribunal in 1981, you know. And, the reason behind it, it's like I was telling Jimmy was, we had been dealing with this issue since, as you can see here, or some of you saw, the rape case that took place in '72. (Patino: Uhm-hmm.) And, we were very cognizant that since most movements, most efforts are efforts to try to correct things that are morally wrong and where people are made to suffer that this, this was the INS's Achilles heel. The brutality that all of us knew, but that nobody talked about publically or institutionally. And so, we invited people from all over the country to express what we knew existed and then from there we took this packet, there's, it's a thousand-page packet, to Mexico City, and then from there Nadine, Ralph Inzunza, and Jose Berrellez, and myself went to Mexico City, and then they came back to San Diego, and then I went to Washington D.C. and I presented it also to the Reagan Administration in Washington D.C., and that Carlos Vasquez and Art Martinez met me in D.C. So, this is just a little bit of, you know, and within the documentation there's, there's a lot of other things that, you know, are just things that are going on, like the border crossing, the inland checkpoints. The Supreme Court had just ruled on it. So, we had commented and taken positions on that. Yeah this, you know, we were protesting the card checks that, you know, the constitution no longer applied to us. There's a lot of letters to the editor. Here's an interesting one, from Roger "Hedgcock."

JERRY: Hedgcock. [Laugh]

BACA: No, Hedgcock.

JERRY: Okay.

BACA: "You have presented Herman Baca's opinion of the movie *Borderline*. Here are some other views." So, then he goes on and, you know, he was then chairman of the Board of Supervisors. I won't read his diatribe, but those are stuffed in there. So, in 1980, along with the

tribunal, organizing the tribunal we're also dealing with the media and their description of the immigration issue, *Borderline*, you know. I mean, I remember the *Borderline*, because I called for a boycott and the news media came over to interview me and the reporter asked me, "Have you seen *Borderline*?" I said, "No." So, he said, "Then how can you ask for a boycott if you don't even know what's in it?" So, I flimflammed out of that some way. [Laughter]

NADINE: Yes you did.

BACA: But anyway . . .

ROGER: Did you ask him for a loan?

BACA: Yeah. [Laughter] So anyway, here we're picketing the Cinema 3 in Mission Valley, you know. And, it wasn't *Borderline*. It was "*Border Lie*" with Charles Bronson. [Laugh] So, those are some of the things that were going through and as we go through the various issues we're finding, you know, there's other issues. (Patino: Uhm-hmm.) *La Prensa Americano Siempre Hacido Racista y Discriminatoria*", you know. Herman Baca rhetoric I guess, you know. So, that's what we've been doing for the, what, now twenty-five hours?

PATINO: More or less. Yeah.

BACA: And, we haven't even scratched the surface.

PATINO: Two weeks.

BACA: We haven't, you know, we dealt with the Klan March. We've dealt tribunal.

PATINO: Beginnings of Casa.

GUS CHAVEZ(?): Along that time you and Dan Munoz, you collaborated with Dan Munoz to – remember when – of course I was, I was in the march. I don't know if you've covered that. That, remember when Susan Golding was mayor, (Baca: Uhm-hmm.) and then his staff was, had made a study and they said "The criminal element is mostly in the Latino community," and

we raised hell on that. (Patino: Uh huh.) And, Dan Munoz and Herman started calling people.

We had a big march out in front of the city hall. (Patino: Okay.)

BACA: Talking about Dan Munoz (Patino: Uh huh.) here's a picture of Rene, Corky Gonzalez. This is from the Memorial March that led up to the tribunal. But there's a picture of Corky Gonzalez, Navarro with black hair, [Laughter] Rene, and Mr. and Mrs. Jess Macias, you know, from Chicano Democratic Association. So anyway, right now – Norma, are we waiting for two other people?

NORMA: No, we should start without them. (Baca: Well . . .) They'll get here when they get here.

BACA: Okay well, well before we do Jimmy, I asked Jimmy, before we do the little tour, to explain to people who you are, what you've been doing, and (Patino: Sure.) what you hope this thing accomplishes.

PATINO: Well, I'm Jimmy Patino, for those that haven't met me.

WOMAN: Any relation to Doug?

PATINO: No. Is he from here, San Diego?

WOMAN: He was a big muckety-muck in the, in the Brown Administration at one time.

PATINO: Oh, okay.

WOMAN: Here in California.

PATINO: Maybe. Yeah, there's some Patino relatives. I'm from Texas. I'm from east Texas.

WOMAN: He's not. So.

GUS(?): We're all from Texas. [Laughter]

PATINO: One way or another, huh? I'm a graduate student in the History Department and for the summer Special Collections hired me on to do some oral histories to supplement Herman's

new acquisition here of his papers. So, that's been my job. And then, you know, I'm finishing up with that now and I hope to talk with Norma, and Jerry, and some other folks who also participated in the '70s because I think, I agree with Herman that the documents are great but we need also the experience of the people who were there to make it, to make it more real and remember their memories to it. So, that's important. And, I'll be, you know, I'll still be in graduate school and I'm thinking of writing a dissertation on using, at least partly using the papers and continuing these interviews with different folks from the San Diego Chicano Movement, because the Chicano Movement is, in San Diego is missing. There hasn't been a big, a lot of writing on it. There's been, of course, L.A. has been the center, some stuff in Texas, but it needs to be done and this is a big part of that, I think. So, that's what I'm doing and I look forward to meeting you all and talking to you more about your experiences that you had working with Herman and the CCR and all that. So.

BACA: Kim. I also asked Kim to give us her observations. Tell him what you've done.

KIM: Okay. Well, I'm Kim Swank and, so you know, and now its been almost a year and a half ago I was given Herman's papers. Steve Coy, who is the archivist, you know, said, "You're going to be working on the Herman Baca papers." And, I had been to, when the papers were presented – when was that? Back in . . .

BACA: 2004?

WOMAN: It was June of 2004.

BACA: Yeah.

KIM: So, I was there at that and I was thinking, "I really hope that I get to work on the papers," because never before until now had I been able to work on a collection that had any soul to it, had – I've been working on papers for faculty, scientific professors , but I've never had the

opportunity to work with a collection that comes from a community, a history of San Diego for one, and history of a people. So, it was a great honor for me to be able to work on the papers. And, I started going through everything and I really wanted to respect Herman's order, the way that he pulled things out as well as and thinking about when someone comes in to look at these papers, "What will they be thinking about? What were their reason be for coming?" So, I had to balance between the two, what's sort of a standard archive procedure would be and also Herman's original order. He had things... There's a strike going on and it took a good solid year because, because of that thinking about the original order of that. Herman and I also had to leave, I wanted to respect the identification of people. So, he went through and i.d.'d all of the photos in and that took a while. Just the amount of material Herman was saying that they haven't, they haven't even scraped the surface, and his collection is, I mean there's just so much we can see in the exhibit. There's so much more that we want to do now with one of the exhibits. So much more that we went to put in but personal time constraint. So, just the collection was, it's complex and it's rich on many different levels. And, more importantly I, you know, came here from, [Person enters] (Woman: Hi. Long time no see.) I'm originally from New Mexico. I lived in New Mexico.

WOMAN: New Mexico?

KIM: Yeah. I'm from Albuquerque. So. [Laugh]

NORMA: Coincidentally.

KIM: Exactly.

WOMAN: Hi Donna. Hi Edward.

WOMAN: Hi. How are you?

KIM: Good.

WOMAN: Oh, don't move your chair we'll grab another one.

WOMAN: Thank you.

KIM: So, knowing the history of UCSD's collections one of the things I've noticed is that . . .

WOMAN: Hi guys. Pull up a chair here.

KIM: Oh, okay. Thanks. I've just been saying, the lack of representation of not only Chicanos definitely, but Latino, Mexican individual organizations here at special collections. And so more importantly, hopefully this will be the beginning of a relationship and/or a possibility of being present in the community and having more materials come here at UCSD from the community. What I'm hoping for my own opinion is sure we can get the academics and scholars in here really I'm hoping we get people from the community would feel comfortable to come in as far as personally or for research.

NORMA: I want to add that Kim has been fantastic in this process. She's done a great job. She's been real open-minded and we appreciate that as well. I'm really enthusiastic about the project. She expressed also that she had learned a lot too. But I thought it was great that first of all she wanted to do this and then secondly that she's from Albuquerque, [Laugh] which I thought was an interesting coincidence, and the fact that she has made it, I think she's made it easy for us, just because she's [] [438] about how its different than archives you've dealt with. I almost, what I was kind of thinking is kind of like a living archive, which is actually an oxymoron, you know.

KIM: No, it's true.

NORMA: A living archive. So.

KIM: We never, we rarely get the opportunity for the individual and the organization that people are alive be able to contribute and work with and collaborate with. And, that was I mean,

when I say like seventy percent of the papers I've already worked on [] [447]. So, it's a very enriching opportunity to be able to work with Herman.

WOMEN: And do you want to underscore what Norma has said in terms of your acknowledgement, that this is living, you know? This is, this is a story. This is not history because history has a connotation that it's over and done. The Chicano Movimiento is still alive. It's just taken on a new face simply because of the rise of immigration and all that it represents. So, I really appreciate that acknowledgement on your part because I too believe that this is a good way to institutionalize the Chicano Movement in academia, through this special collections library. So, I really appreciate your work as students.

NORMA: A question that I have for you Kim, like Anita says also is that it's still alive, you know, it's a living thing, and we, our plans, our goals is to continue to enhance the archives. Okay. And, actually going into other things as well, which I'll talk about later. How common is that?

KIM: For?

NORMA: Is it generally when you, is it tradition that you get the collection, you do what you need to do with it, you alphabetize it or whatever, and then that's it right? Or, do they build, can you build on it?

KIM: Well, I can build on it in this case with Herman because he is, he has more material than and generated more material. So, we'll be able to maybe add to the Herman Baca papers.

NORMA: Right.

KIM: In this case. But I mean, as far as I'm concerned it would be the hope to build upon Herman [] [481], as well. I mean, to continue a Chicana. I mean, I would love to work on Chicana papers individual and community. So, it would just match, you know, that whole

[] [485]. Unfortunately it's the powers that be in some cases. I don't have a lot of that decision-making power. I can suggest things, you know, but I, of course I come with an institution as well. I'm on that level. That's my position. So, you know, I actually just had a self-review one of the things I put in there was I would hope to continue on in the future here. So, that's my goal, to [] [486] the work.

PATINO: I'm being trained as a historian. I'm a graduate student training to be an historian. Usually archive I think is, an archive's created, put in its cellar, and you wait for scholars to come interpret it. (Kim: Right.) And so, I think working with Herman and working with folks that are in the Archives, that actual experience, and kind of as a bridge to the community I think is something that's innovative and new and, you know, I'd like to be at the forefront of that in the discipline of history, and things like that.

NORMA: Good.

PATINO: Yeah.

NORMA: Yeah, because that's that plan. [Laugh] I don't know how we're going to accomplish it but, you know, (Patino: Right.) that's the goal.

ANITA(?): Well, I think that's where you, as students, can be really helpful to us, (Patino: Uhm-hmm.) is give us some guidance on how we can maneuver this new area. (Patino: Right.) You know.

WOMAN: I'm actually a staff. I'm a staff.

NORMA: She's a staff member.

ANITA(?): Oh, okay.

KIM: So I'm, and even after Jimmy and me, you know, when it's finished here and/or at UCSD and goes wherever (Nadine: Right.). You know, I would, my hope would be that I want to stay here as long as possible.

NORMA: Good. (Patino: Uhm-hmm.)

KIM: To see, you know, my time here, you know, what changes will be made. (Nadine: Sure.) But again there's some powerful forces. I don't have control. Like I said, I wish that I could make all the suggestions. But I, you know, have learned what I can.

NADINE: Sure.

PATINO: And, I've worked with some of my professors. Professor David Gutierrez sat with us, me and Herman, and did some oral interviews. Which, the professors have more power than I do as a student. (Kim: Yeah.) More pull in the institution, and maybe more access to resources that, so I can pull them in and we can try to see what we can do with that.

KIM: I mean, I'm just going to say this, this, having this collection here is major, because I think it's going to change [Tape distortion][530] feel more open to come in. Because I think a lot of people, when they hear about special collections and they come they're very intimidated you know, and it's definitely made an impact. And, this will change too, that the public is as much a part of the university community, well, and they can come in here as well. We are not exclusive to [] [537] and I hope that's how people would come.

GUS(?): In the future, say high school or junior college, or graduate, undergraduates or graduates in the future there may be an instructor, a professor would like to make assignments or give a class on (Kim: Sure.) on Herman Baca, you know, there'll be something developed in the area of, geography, or something to say what assignments to study, and certain areas of the Human Baca, you know, period.

KIM: We're working on that.

GUS(?): Do we have that kind, something like that being developed or already? [Laugh] I don't know.

PATINO: Well, there's a key to like what's in there. I'm writing summaries of some of the oral histories I've been doing, (Baca: Yeah.) and also I will be teaching sections too on Chicano history and things like that (Baca: Okay.) where I'll definitely give assignments to students or options to come see the Archives and come look at them.

KIM: We have an actual, fortunately we had a public services librarian here and we work a lot with faculty for that students coming out here to use the material.

GUS(?): I see.

KIM: So, she's not limited to just university he can go to a professor or a teacher say in a high school tell me, "I would like to bring in my students because they have an assignment," or and they're interested in this, then yes. That's definitely a goal, and it should be a goal for any archive.

WOMAN: What is his name?

KIM: His name is Gerald Cloud, like a cloud in the sky.

WOMAN: Got that Jackie?

JACKIE: Yeah.

WOMAN: Okay.

NORMA: And even beyond that, something that Herman and I already discussed with Linda and her supervisor, Kathy Freeman, was, we were brainstorming the possibility, we hadn't thought about this, but I thought maybe this would be something, but actually getting the archives out in the community. And by that, rather than having the community come here, we

would also be taking the archive out in the community. And by that, of course, there's security issues when it comes to the documents. That's also what we were talking about. I was asking about maybe taking photographs of photographs, and actually putting them on disks so that presentations can be done where the people can go to the presentation. In other words you could take it out into the community. And, this could be something that could be a collaboration for us between, the way I see it I'd like to see it out in the community colleges first. It's also a way for UCSD to promote themselves and outreach, recruitment. (Baca: Yeah. Right.) Students would say, (Baca: Right.) "Hey, this is at UCSD. We want you out here. These are the kind of things we have available for you."

MAN: That will work.

NORMA: But also, you know, getting it out to the community colleges. I mean, everywhere. That first one I want it at is at Southwestern College. [Laughter] But, it could be something that could be rotated. We can get it out to the high schools. So, I mean, we can make a big production out of this, really, and it could be even a full presentation, which includes some of the video pieces, some of the audio pieces. But anyway, in talking with Linda and Katherine about it, you know, it all comes down to resources, right? That's okay and I understand that. But, because it could be a collaboration where we use, or we use different departments at UCSD. (Patino: Right.) In other words, the Admissions Outreach Office. This is a tool that they can use. So rather, if we can tap into resources from the various interested, concerned, whatever you want to call departments at UCSD, then maybe that's a way that we can do more with the resources. You know, really think outside the box and just kind of – so anyway, that's some ideas that we talked about and they seemed to be interested. I guess we're going to find out how interested they were. [Laughter]

BACA: Okay. [Tape paused] You know, where the documentation is at, you know, see how it was indexed, see what can be done with it. So, there's a lot of people that couldn't come today because they're working.

END SIDE 1, TAPE 11, SESSION 9.

BEGIN SIDE 2, TAPE 11, SESSION 9.

BACA: So, there's probably going to be another tour that, you know, because they contributed and they . . .

ANITA(?): When is this exhibit scheduled to . . .

BACA: The middle of the month.

ANITA(?): Middle of?

BACA: September.

WOMAN: Okay, September what?

KIM: I think it's, I think, is it the 8th?

NORMA: Yeah. Uhm-hmm. It was the 8th. Originally it was the 8th. So, that' when we.

[Laughter]

KIM: Yeah.

NADINE: Has it been extended then?

KIM: I thought it was like the 16th or something.

NADINE: Because the original date was . . .

PATINO: Yeah, I think it was just before Fall quarter.

NADINE: Said until the 6th, you know.

PATINO: Oh, okay.

WOMAN: So, has it been extended, the actual display?

KIM: I've been hearing a different date. I thought it was actually the middle.

NADINE: Could that be clarified?

KIM: Sure. Sure.

NADINE: That would be helpful.

BACA: Yeah. As soon as we see Linda she'll know.

KIM: She's not coming back today.

BACA: Oh, she's not coming back today?

KIM: But, I can actually ask Susan. She may know.

BACA: Okay.

NADINE: That would be helpful.

KIM: Yeah.

NORMA: So, what are we going to do today Kim?

KIM: Well, we are going to – well, Herman how would you like to do this? Would you like to go to the back?

BACA: Okay, first of all, has everybody seen the public display?

NADINE: Uhm-hmm.

WOMAN: Yeah.

KIM: The exhibit?

BACA: You have? Okay, so then we're going to go in the vault, correct?

KIM: Into the stacks.

BACA: And, Kim will explain these little boxes here, where the posters are at.

KIM: What we'll do is we'll go, we'll go to the back by, where (Baca: Right.) my work area is so that everyone can sort of, this is the area that I work in. This is what I have for an area that I

work in, which isn't very big. I wish I had this whole room to look at stuff. But then, and then we can go into the back and then you'll see actually where the boxes are.

BACA: Before we go I just, you know, I want to add on to what Norma stated about Kim. I really brought her not anything in order. Disordered [Laugh] boxes.

WOMAN: Why would you want to change now? [Laughter]

BACA: And, I told Kim that she's got the patience of Job, you know. [Laughter]

JERRY: The patience of who?

BACA: Jōb.

MAN: Job?

WOMEN: Jōb.

MAN: Job. I remember him.

WOMAN: She's more patient than Nadine. [Laughter]

KIM: When the papers came in, you know, actually Herman your boxes were pretty well labeled as far as you had some stuff . . .

BACA: By accident then. [Laugh]

KIM: Well, he had, you know, he had a, you know, a box that said “la migra”, or like something. And so, I had an idea.

WOMAN: That's what we did.

BACA: Yeah.

KIM: These are the issues, you know, that I need to really respect. So, these issues get their own folders. So, you can see behind me there are subject headings for those issues.

WOMAN: I've got to ask you Kim, in preserving all of these artifacts, in reference to la migra that's how we, I mean, that's what we call it. Are you maintaining that name, that terminology?

KIM: It may show up in there. I actually took one of these, like Herman had like folder titles and so a lot of times I would actually transcribe what he had on there. It could show up in there. I know there was that, there was one that said "KKK" and Herman had it as "Ka, Ka, Klowns."
[Laughter] So, that's, as with that one, and that's what's in the documents.

PATINO: And that's . . .

WOMAN: Historical accuracy.

WOMAN: That's good, because, you know, I really feel that it is important in this part of institutionalizing this movement, that this institution I think that it's important at least to observe it as it is. (Kim: Uhm-hmm. Yeah.) You know, and not to sterilize it.

KIM: Well, . . .

WOMAN: I'm fine.

GUS(?): That's a good word, "sterilizing." [Laugh]

KIM: When Jimmy and I were putting up the exhibit, pieces in the exhibit, you know, I said, "We, you know, we don't have to be civil here."

WOMAN: We don't have to do any editing?

KIM: We can, yeah, we can put the pieces that if people, you know, get offended, oh well, you know. We want to put, these are the pieces that we want to put in. So.

BACA: That's all I've done for thirty years. [Laughter]

WOMAN: We don't want to see the black lines.

WOMAN: If Hedgecock comes in and its says Hedgecrook. [Laughter] Don't take it personal.

BACA: Yeah. Okay.

NORMA: Oh, we called him that to his face so don't worry about that.

BACA: But anyway, the other thing is, aside from Kim, is like I stated at the celebration speech, this is not my history. This is your history, your children's history, your grandchildren's history, and posterity's history. So, the real issue is, is if it's yours then we're going to have to decide what we want done with it. Norma expressed the idea about taking it out to the campuses. I'm sure other people have other ideas. Because like I told Jimmy I says, "To me this is not an archive. It's a tool. People can come here and see what we've done right and what was done wrong, because we're still facing the same problems." And me, I see my job, my responsibility to what's here to something that I've been sleeping with, living with for the last thirty-eight years is to try to give it definition, from my perspective, okay. That's the only thing I can give, from my perspective. Now, some things you're going to agree with in those twenty-five hours of tape, some things you ain't going to agree with, but that's the way I see it and that's the – I feel that I have to leave what, the reasons why I kept this stuff and why people at that given time did what they did. So the, I told Jimmy and I told, and Norma and myself told Linda that the, this is important, that the oral history is just as important if not more important because there's a lot of things that have been left out, out of these things, the reasons. You can pick up something and say, "Well, why were they marching against the Klan? What was the reason behind it?" you know. And, our reasons was was that what they did to the blacks in the South they were not going to do to us here in our own land. So, we saw that the thing was starting to take that turn. That's what now we're witnessing again with this, the knuckleheads at the border. So, that's all I wanted to say, that we're going to continue to do this and we're going to try to expand on it. Somebody said a little while ago, "Why isn't it being videoed?" you know. You know, this is all there is right now unless, unless we put it together, unless we get some concessions from the

people that can put it together. So Kim, so we won't have to be fighting traffic getting out of here in a while . . .

KIM: OK.

NORMA: Well, just before we go I wanted to introduce Edward, because he definitely was too young to be around then. [Laughter] Edward is with, he's a reporter with *Southwestern College Sun* Newspaper. So, the *Sun* is going to be doing a piece on the Archives, and so he certainly is [] [698].

NADINE: He still looks too young.

NORMA: I know. [Laughter] He's eighteen. But also Jack, I don't know if you met Jacqueline.

KIM: No. Hey.

NORMA: And, Isabelle. They're librarians.

KIM: Oh, great. [Laughter]

NORMA: I wanted to make sure to do that. Okay.

BACA: Let's go to the vault.

END SIDE 2, TAPE 11, SESSION 9.

END INTERVIEW.