

The Sacramento Movimiento Chicano and Mexican American Education Oral History Project

**Simona Hernandez**

Oral History Memoir

Interviewed by David Rasul

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Unofficial transcript generated by Panopto captioning services; edited by Savannah Mitchell

California State University, Sacramento Library

[00:00:16]

**Rasul** [Inaudible]. My name is David [inaudible]. I'm a community member of the oral history of the Chicano Movement in Sacramento. This day we are interviewing Simona Hernandez. This interview will be video, audio recorded and will form part of the Sacramento Movimiento Chicano in Mexican American education oral history projects, which is archived at the Donald and Beverly Girth special collections and university archives at CSUS. Do you agree to this recording?

[00:00:44]

**Simona Hernandez** Yes.

[00:00:46]

**Rasul** Today is July 27, 2023. The time of the interview is approximately 1o'clock. The location of the interview is here in Sacramento, California. It's at the Language Art Academy. Please stat your full name and spell it, Simona.

[00:01:07]

**Hernandez** First of all let me thank you for inviting me to share my oral history. My name is Simona Ann Henandez.

[00:01:15]

**Rasul** How about your birth date.

[00:01:21]

**Hernandez** It's June 15, 1949.

[00:01:24]

**Rasul** And where were you born, Simona?

[00:01:26]

**Hernandez** Phoenix Arizona.

[00:01:27]

**Rasul** Do you remember the hospital?

[00:01:29]

**Hernandez** No. It may have been St. Joseph if there is such a hospital there?

[00:01:34]

**Rasul** And where were you raised?

[00:01:38]

**Hernandez** In the Southwest. My father was a photographer and he worked for many aerospace industries, and then he also had his own studios, and did, you know, family and wedding photography primarily through the studios.

[00:01:57]

**Rasul** And your mother, did she work?

[00:01:58]

**Hernandez** My mother was a registered nurse before I was born; I'm the eldest. Then she went to school through a government program where she had to promise to go into a warzone if she was needed.

[00:02:10]

**Rasul** Did she ever had to go

[00:02:11]

**Hernandez** No.

[00:02:12]

**Rasul** How many brothers and sisters do you have, Simona?

[00:02:15]

**Hernandez** I'm the eldest of nine children born to Isabel and Jo Pete Glottis [assumed spelling], and there were four girls and five boys.

[00:02:26]

**Rasul** What was the primary language used in your home growing up?

[00:02:31]

**Hernandez** English. My mother and father both spoke Spanish, but they disagreed on how to teach us. So therefore it remained a coded language. [Chuckles].

[00:02:40]

**Rasul** Please describe your experience as a child and youth in your family and neighborhood.

[00:02:49]

**Hernandez** My experience. We moved a lot. We lived in Texas, Arizona, New Mexico, and California, southern California. When I was nine, my father got a job at Aerojet, and so the family moved into Roseville into a farm. And I never forgave my mother for moving, and father, for moving from San Fernando to that little dingy farm. And it was but I had good teachers; I went to Dry Creek Elementary School. And actually the first year, my father was the president of the PTA. And it was just a little school. The principal was my teacher for seventh and eighth grade, so I did really well.

[00:03:39]

**Rasul** Okay. Did your family experience any discrimination growing up?

[00:03:46]

**Hernandez** Yes. Arizona was especially difficult. You know, they were both born and raised in Arizona. And that was one reason why they moved away from Arizona and Biloxi. They went to different states. And my mother being a RN could pretty easily find a job anywhere my father had to work.

[00:04:06]

**Rasul** Can you describe any type of discrimination they experienced?

[00:04:12]

**Hernandez** I know there's I had heard that my father was selling watermelons, and his nephew was helping him. And afterwards they were going to go swimming and they wouldn't let his nephew enter the swimming pool because he was, you know, Mexican American. And my father raised heck, as he always does, and got them in the swimming pool. That's my dad. Yeah. But you know, with a lot of veterans returning from World War II, there's a lot of stress. And so my story of my family has more to do with mental illness, both my mother and my father as opposed to, you know, discrimination. And my father died relatively young. He was 52, had a heart attack, but he had had a heart attack when he was in his 30s also. So you know, if you know the history of Sacramento, Aerojet, you know, laid off thousands of workers just a few years after my father started working for them. And during that period, he was discovered to have had sugar diabetes and, you know, major heart problems. So, you know, that led him further off the cliff, you know, so to speak. And my mother, you know, just kept on working and tried to ignore everything around her and had a few mental breakdowns too. So being the eldest, I was pretty much the one in charge a lot of even driving them everywhere. That's how I got to go to so many dances because my father, he continued to use his photography. Excuse me; I get some water. And so he made friends very easily with a lot of people in Roseville through the church primarily; my mother is very religious. And my dad was primarily the photographer who shot all the first communion photos, a lot of wedding photos and such. And so I drove him often to Sacramento because he would pick up his supplies from the Curries [assumed spelling]. Remember? You know Curries. And then

he knew Mr. Duran who operated the Palm Grove Ballroom, and he knew a lot of the investors who operated the Center Mexicano. So, you know, he was always there with his camera shooting pictures of the bands and major players like oh. I forgot her name, but anyway. He often was invited to photograph quinceneras and such, so I would drive him to those. So I got to go to a lot of places. Therefore that's why you know, I like to paint happy things, and I have a lot of art that's related to, you know, dancing and happy times.

[00:07:10]

**Rasul** I know you got that one of the ballroom.

[00:07:13]

**Hernandez** Oh, Palm Grove Ballroom; went there a lot. And I know that one of my friends from school, she used to be the person who would collect the tickets. She was from Auckland, and she was related to Mr. Duran. There were a lot of people who were from Roseville who would participate in a lot of in the Mexican American activities in Sacramento. For instance, my father, he would go out with Rudy [inaudible] Senior, and he was his photographer for many events. And then after a while, Rudy Cuero got his 35 millimeter camera and things changed from that big, heavy press camera to the 35 millimeter. And so my dad discontinued going out with him. But my dad was always interested in politics. He got me and my sister involved in working with Rudy. I remember painting a big banner to put on the side of this convertible that [inaudible] MAPA, had in a St. Patrick's Day parade. And they put my sister in the cars, one of the beauties, you know.

[00:08:26]

**Rasul** And you mentioned MAPA. What does MAPA stand for?

[00:08:29]

**Hernandez** Mexican American Political Association.

[00:08:33]

**Rasul** Great. What are your memories of events that [inaudible] to el Movimiento?

[00:08:40]

**Hernandez** Just feeling a sense of belonging. I'll start with belonging. You know, I went to many schools, and most of them were not. I don't remember seeing people like me, except for one little place in Tularosa. That's when my dad and mom really didn't have much money. We used to have care keepers, you know, when my mum and dad would have to go away to wherever, and even the maid, I'll call her mother's helper, she had to leave because we couldn't afford to pay her. My dad had opened a studio in Tularosa, but he used to go into Las Cruces where we'd come from to go get pies and cakes as such. And he made more money selling them there because it was a depressing economy there.

[00:09:33]

**Rasul** Do you have any memories of Tularosa?

[00:09:37]

**Hernandez** Tularosa. Oh yeah. There were processions that the church would, you know, I guess organize and, you know, people would walk at night in the procession, and I wasn't quite clear on what it was about until later on in life. And I remember walking around town I was third grade and the oldest of a lot of kids, and so my mother never really watched me. There was a little girl who lived next door, and she we really couldn't go over to her house because her mother just didn't allow anybody at the house. You know, I think they were from Mexico. They only spoke Spanish, and we would walk all over that town. I remember that there was a jail outside. And the church there was so kind of backward that the crucifix was a stuffed dummy. They had mass outside in Spanish. And it was a very quaint, little town them. And I remember that my dad got behind in the rent and walking the kids to school. I heard our landlord talking about, oh, they're those kids, you know. And he was Mexicano, so it wasn't a discrimination. It's just my dad just couldn't afford it. And when we left that town, I mean, we all piled into a huge car and my dad said, now I owe this guy money at the gas station. He said, don't say anything about us leaving. We left and went to go stay with my uncle or my grandpa in San Fernando, and I loved it there. They had, you know, a lot of Mexican little Mexican mom and pop stores, little grocery stores. I have a friend who I went to school with over there in San Fernando and she ended up going to Sac State the same year as me, and now she's a neighbor. She was a neighbor another time. Our destinies are just [inaudible]. In fact, she replaced me at a job I was at. So we just keep coming together. Yeah. We were talking about a little a little bag of some sort of mush that was sold at the store across the street from the San Fernando grade school. And she explained to me. I said, what was that? It was so good. She explained, oh, it was the crushed [inaudible]. I was like, oh really. She said, that stuff is like \$15 a bag now. I said, I used to spend a nickel.

[00:12:02]

**Rasul** What are your earliest memories of events that impacted you to el Movimiento?

[00:12:09]

**Hernandez** The art. I was always the artist in the family, artist the artist in school. I was the one who made all the posters for any kind of a group we were in. I didn't enjoy public speaking. So therefore I was always a volunteer to do the art, the posters. Then, of course, I wanted to enjoy art at Sacramento State University, so I enrolled in art programs. But at first, I was going to major in textiles because being raised on the farm, we had the 4 H club meetings across the street from the farm. It was right next to the grade school. And so I learned a lot about sewing, and cooking, and such. And so I sold all my outfits when I would go to the dances. Later on in life, I would sew bridesmaids' dresses, first communion dresses, anything and everything just to kind of meet my bills.

But anyway, so I had a sense of belonging. I didn't have that at my other schools. I did a little bit at Roseville High. My friends were Mexican American. And then I had to go across the tracks to Oakmont High. And it was very lonely there. When I threatened to quit school, the counselor got me a job working in the cafeteria, so I stayed there just to hold on to the job. You know, it's the personalities too. You know the history of the RCAF. You know all these kids just, you know, enjoyed their company. My first semester I had drawings [inaudible], and you know, we became great friends. I invited him over for menudo with me and Eddie. Eddie was my boyfriend then. And he brought Jose and oh. I remember his name. Richard Pevala [assumed spelling] with him. So we've been friends that long. I took a lot of his classes. I participated in some of the art shows. There was an art exhibit at Washington Center. I remember taking some of my silk screens there because I'd taken a [inaudible] silk screen class, so I did some silk screening. And of course, Jose, he was known more for teaching classes in teacher preparation. I took a summer class from him in some sort of weaving or macramé. My closest friend was good friends with Jose, and she and her husband took a lot of his classes in teacher education.

[00:15:02]

**Rasul** Now during that time, the [inaudible] and Mexican Americans, how did they react to the term Chicano?

[00:15:10]

**Hernandez** It was just a mixed bag. Everybody used whatever they were comfortable with. And eventually the people who I hung around with considered themselves to be Chicano or Chicana. It was more of a another generation, they didn't care for it. For instance, when I was a sophomore, I worked for the Sacramento City County Library System as a graphic artist, and some of the patrons there did not like the word Chicana or Chicano being on some of the literature. So I was aware of that. As far as Mexican American or Chicano, it was used interchangeably for a while.

[00:15:53]

**Rasul** Had you heard about the civil rights movements during this time?

[00:16:00]

**Hernandez** Oh, definitely.

[00:16:02]

**Rasul** So what were your thoughts about the civil rights movements.

[00:16:04]

**Hernandez** Well I watched TV all the time. My father was very political. At one point in time he had this Buick that was covered head to toe with political banners. So we watched TV. We were aware of what was going on. He would take his camera over to [inaudible] Park in Roseville and photograph some of the demonstrations at the park. And like I said, he

was always for about a year and a half or so, you know, he would accompany Rudy Cuero Senior to a lot of political events. [Inaudible].

[00:16:41]

**Rasul** I know you weren't part of the [inaudible] program, the [inaudible] Education Program at Sac State, but were you aware of it?

[00:16:52]

**Hernandez** Not that much. Not really, not until later on that I heard that some of my friends had gone through that to get their teaching credential. But myself, I was in the ELP program, and I kind of assumed everybody else was. Also, I got to say, I was kind of not like a lot of the young people there at school because I had a child. I had gotten married. I had a teen marriage that started and ended very quickly, and I had my son that I was totally supporting. So for me, school was a way to get out of that welfare syndrome. And when I was away, it was 50 cents an hour for a babysitter so you know if you could find a good one. So I stuck pretty close to home, except on the weekends. And my husband and I, we had opposite shifts so that somebody could be there with my son except on the weekends we would go to a lot of events, and I would do my homework and always had a job and had a family, so you know, it was a little different for me from a lot of the singles that were able to get out and roam.

[00:18:05]

**Rasul** Did your knowledge of cultural issues influence your involvement and participation in the Movimiento?

[00:18:15]

**Hernandez** It was such a natural part of my life that I never considered it a movement. It was always just being part of the community and supporting it by, you know, getting involved in booths. You know, I had a few food booths. You'd pay a fee; sell the food. Buying art. You know, we went to almost every opening I can think of in those early days in the '70s, you know, the RCAF shows. And so, you know, I see it as, you know, supporting them in that manner. I was also involved in the Chicano Art Center at it was on Folsom Boulevard. And, you know, I was part of some workshops and did some presentations, and showed my art at art shows. And I've shown my art with the RCAF many times in many venues. But during that period, like I said, I was most concerned was just trying to keep my head above water financially and supporting I didn't see it as supporting, you know, the movement; it was just part of my life. You know, we went to all those functions at the what do you call it Southside Park, and we continued to go to our dances we loved over at the Matador Club and all that. So it was just part it was a lifestyle for us. And of course, you know, I was always pro movement, you know.

[00:19:52]

**Rasul** Did your involvement in the Movimiento change you personally?

[00:19:57]

**Hernandez** Oh, I'm sure it did. I was proud. I think it instilled more pride in my background, and which I tried to instill in my children. Excuse me. Talking dries me out. You know 1974, I got a job with the Washington Unified School District. And I was a multicultural aide. I'd just graduated from Sac State, and there were no jobs. But I was fortunate to find this program, the Emergency School Aid Act program, ESAA. And there were some wonderful people who worked for that program, and you probably know a lot of them. There's [inaudible] Barbosa and Manuel [inaudible]. And there's Miguel Martin, who was the ethnic studies teacher, and there were a number of math specialists. So I was there about a year and a half. And I ended up opening up a multicultural, audiovisual center, and went to places like the Crocker and the la Raza Galeria Posada to purchase as many books as I could to create a multicultural library. And I bought posters, and I put them on cardboard, and used, you know, all my talents I could to create this center that the teachers could go to in the district to get ethnic studies materials. They were very most of those teachers did not want us there. They were angry because they felt that money should go straight to their classes so they could buy construction paper, or books that they wanted to buy. But, you know, we were there, and I set that up. And after I left, this woman who replaced me, she took those materials and she went classroom to classroom and she read books and discussed history, and that sort of thing. Also when I had that center, I also was like the program's photographer, so I took photos. I documented the program, and I also put out a monthly newsletter that went to all the parents in the district. So you know, those are skills I learned, you know, at Sac State and City College because I went there too.

[00:22:34]

**Rasul** You went to City College?

[00:22:37]

**Hernandez** I went there. It was sporadic. You know, I was taking some undergraduate units there, but I ended up getting probably the equivalent of an AA in commercial printing. I just had this passion for printing. My early background in employment was as a graphic artist for the City County Library System and for Sacramento County Parks and Recreation. So I enjoyed graphic arts at that point in time.

[00:23:10]

**Rasul** During the period, what did you think of the role of Chicanas, women were in the Movimiento?

[00:23:18]

**Hernandez** There weren't enough, but you know, a lot of them were, you know, at home. A lot of them eventually were, you know, having children or raising their children, but they still brought their children with them like I did too, you know, on the weekends. They participated in a lot of events, you know. They were muralists. There were people out there in all the protest lines. And they were there, probably not in enough numbers, but

they were there. But, you know, they supported. You got to look at it this way too. They supported the movement in that the people out there protesting, you know, they had mothers, and wives, and girlfriends who made the meals, and washed their clothes, and did the shopping. And, you know, if they had children you know, like, in my case, my husband worked nights, so I was the one who took my sons to Little League practice and to their games, and was the Boy Scout leader for both of them. You get caught up in doing that for your family, and you want to have your family experience a better life than you did. A lot of them, you know, came from situations similar to mine where there just wasn't enough food. And you know, there's some discrimination. I think my mine had more to do with the mental illness as opposed to discrimination. The discrimination probably helped drive my dad over the edge. But he would always complain that he's no one would hire him because of discrimination. But, you know, he had other issues too, so. [Chuckles].

[00:25:04]

**Rasul** What did you personally [inaudible] or help [inaudible] in the Movimiento?

[00:25:08]

**Hernandez** Well, I was pretty proud of what I did with the ESAA program.

[00:25:16]

**Rasul** Can you say what ESAA stands for.

[00:25:20]

**Hernandez** ESAA. The Emergency School Aid Act. And that was in West Sacramento, as I said before, and I think it was encouraging for me to do my art and encourage those to those other to do art. I know that through the Emergency School Aid Act program, I had a budget, and I invited Stefan to come talk to classes, and I invited Miss the dancer with the dance group. [Inaudible], to come perform with the schools. So I was pretty proud of that. You know, when I got the money, that's where I put it.

[00:26:01]

**Rasul** What were some of the other organizations you were involved with?

[00:26:07]

**Hernandez** I would say growing up, you know, with my sons, of course, Little League and Boy Scouts, I was hired as a public relations director, membership director for Camp Fire Incorporated. And at that point time they had opened up their membership to boys, so we were Camp Fire girls and boys. I was only there about a year and a half or two, and when I left I left to get a job at the state. I really believed in the program, so I formed a group of all boys and they were, you know, Afro American, you know, Mexican, sorry, even Hawaiian. I had six boys in my group, Anglo. And the girls loved it [laughs] because they were about 12 years old. And you know, I'd take them up to the camp. And my husband took them up once to plant trees. And they went and they sold candy, just like

the girls. And they have their own thing, designed their own outfits. So I was pretty proud of that. And these were all it was a multicultural, all boys group.

[00:27:14]

**Rasul** Great, great. Did your involvement in the Movimiento raise your consciousness regarding social, cultural and [inaudible]?

[00:27:39]

**Hernandez** Yes, it definitely did. It definitely. did. You know, my mother is a prime example of somebody who had a consciousness or an awakening. She had to go back to school, Sac State. And before that, she was a racist. She really was. After that, she just really pulled herself together, you know, and then watched her Ps and Qs, and was more aware of just how backward she was. I mean, she really was. And she became kind of a different person.

[00:28:14]

**Rasul** Do you feel you personally changed also?

[00:28:18]

**Hernandez** I saw more opportunities. To tell you the truth, when I left high school. I had no plan, no goal, nothing. And I wanted out of the I left the house. I have to admit, I didn't get along with my parents. And like I said, there was a lot of problems at the house. And so I would have left earlier, almost all of us left when we were 15 or so, all emancipated teenagers. There's a lot of problems, but I stayed until I was 19. I left, and I had no plan. And after starting, you know, sex well actually it started before that because I was I went there's a lot going on. But anyway, eventually I ended up in San Pablo and I met a family of oh God. I think there were nine girls and one boy, and they were all older. And they were related to my cousin who also lived in San Pablo, my aunt, I went to go stay with them. And they were very politically involved. And so I was you know, I was like, oh. Here's a really progressive family, and all Chicano. And they have a long proud history in this community. I was like, wow. So you know, they started to set the example. And while I was living there is when I ended up you know, I didn't disown my whole family because my brothers and sisters were there and I, in fact, I would walk in the door and start washing the dishes right away. But when I went to the house, once my dad had this EOP application, which I filled out. And so I ended up getting accepted, so I moved back to Sacramento. And so I was you know, I just felt this new sense of, not like pride, but this ability to actually plan my life. So, yeah, it did change me because like I said, my only plan was to get out before.

[00:30:16]

**Rasul** So your personal reasons were your family, your peers. [Inaudible]?

[00:30:25]

**Hernandez** My peers well in high school, none of my peers ever graduated. I was only one who graduated. And they kind of just went their own ways, and especially you know I left Roseville for, first Davis and then San Pablo, and then Sacramento. So I didn't really they actually left their community too. So my peers you know, when you're raising a child on your own, you don't have a lot of peers. You go to school; you learn what you can; you go to work. And thank goodness Sac State had a daycare center. You'd drop the kid off at the daycare center and [inaudible].

[00:31:08]

**Rasul** What kind of an impact did your involvement in the Movimiento have on your personal career?

[00:31:18]

**Hernandez** On the career. I think everything because at the time I was trying to get into the state to get a job at the state. There were a group of Chicanos who had gone in before. Remember I started college a little bit later; I was 20. And there was a group already established there. And they had started a program, the café. You know café? And they were pretty well supported by a lot of important politicians during the Jerry Brown era. And so I believe, not only the fact I had a master's degree, but I think that the affiliation with them and that me knowing them, and some of them were from Roseville helped me get established as a permanent employee in the state.

[00:32:16]

**Rasul** Which department were you in?

[00:32:19]

**Hernandez** I started with I was a graduate student assistant. That wasn't permanent. That was kind of on my own. I was with social services. But when I got in with the state, I was with economic and something development, Department of Department of Economic Development. And as you see from my resume, I moved around quite a bit. So yeah. They actually gave me a foothold in getting into the state, Cafe. And one time they would have different yearly events, and I was the coordinator for all the workshops one year. And you know, it was part of my life. You know, I'd go to the meetings and you know, participate as my kids got older and started that group [inaudible] artistas and [inaudible]. And we were together about ten years, and then I left the group because it became hard to do my art. With the group, there's so much else going on, I just had to leave because I found that it was just repeating it was interfering with my ability to do my art. And so I just continued to do my art and show alone or with other groups. You know, like, I had a two person show with a [inaudible] and showed often at the SMUD [assumed spelling] or other places with RCAF and other groups. I was also involved with the Delta the artists of the Delta, the Stockton artists out there. So it was just part of my life. I can't really say I looked at the movement and did something. It was just part of my life.

[00:34:17]

**Rasul** How do you think the movement changed Sacramento?

[00:34:27]

**Hernandez** I think it's something that all Sacramentans kind of point to with pride when they see the murals, the beautiful murals, and the history of the RCAF. They actually know a lot of them, especially by now because I've pushed so much about the [inaudible] artistas. And not too long ago I had a book of the that the [inaudible] artistas were in and the RSAF were in. It's the Four Decades of Mexican American Art. I handed that to the actually I gave it to Cruz to hand to the director of the Crocker. And then she knew that I'd given it to her and she wrote me back and offered to help me in any way she can. So yeah, that's pretty cool.

[00:35:15]

**Rasul** What was the name of the book again?

[00:35:16]

**Hernandez** It's Four Decades of Mexican American Art. There's a subtitle and a major title to it. Yeah.

[00:35:25]

**Rasul** Interesting. I've never seen that book before.

[00:35:28]

**Hernandez** Oh, you're kidding. Oh, yeah. It's on eBay. I mean, it's on Amazon.

[00:35:36]

**Rasul** Many Movimiento activists have passed like my sister, like [inaudible].

[00:35:41]

**Hernandez** Favela.

[00:35:42]

**Rasul** Can you identify an individual or individuals that you feel had an impact on the Movimiento, and please explain their significance.

[00:35:56]

**Hernandez** Definitely [inaudible] and Jose Montoya. I mean, those are the ones I go to right away because I was in the art department. And they're the ones that, you know, were always there. I'd actually even gone to Stefan's house when my son was little, and his kids were there and Jose's older kids were little and they were there, and we all had a big meeting. And so, I miss them both but what was the question again? [Laughs]. Sorry.

[00:36:25]

**Rasul** If you remember any individuals who passed away that had significant impact on the Movimiento. And you mentioned Jose and [inaudible].

[00:36:36]

**Hernandez** Yeah. Well, you know, they didn't talk to me about anything specific. But I remember reading in a book about Esteban, how he got angry when they started to painting over some mural at Sac State. And he didn't care about his job, he just marched into wherever he had to go to and complained and got things turned around. I was pretty impressed with that. And then, of course, Jose, who wouldn't put up with any BS. And so they were great role models and you know, you kind of felt protected.

[00:37:09]

**Rasul** Looking back on the Movimiento, do you see nay issues that are unresolved?

[00:37:17]

**Hernandez** It's been a long time since I've been in the field. I did try I did try tomato picking before. But I'm like there has to be more I mean yeah. Things are unnecessarily difficult for people who work in the farming industry. You know, I worked for canneries, and I've worked for drying yards. And, you know, there's just so much so many things that can be done to make it easier on people, you know. Like the sorting belts, like why couldn't we sit down and sort. I don't know. You know what I'm saying? Yeah, yeah. And then they would mess with my hours, and I'd be going in in the morning sometimes, at night other times. And you know, it'd be nice if they could just understand we're humans. And just simple things, just simple little things that they could do. Of course, I don't think, in those days, when I was working for those places, anybody had any water by them. You'd just wait for your break and it's very strict. And yeah, but I always wondered, why can't you? You know, let us sit down. In the fields, I'm like God, I remember that there was no water there. We were there and we were crushing the tomatoes, you know, putting our face to get hydration. I had no clue that there was no you know, you make assumptions, right? And like, there's no water here.

[00:38:48]

**Rasul** You had the water coming from the tomatoes.

[00:38:51]

**Hernandez** From the tomatoes. Yeah.

[00:38:53]

**Rasul** Are there any challenges do you see looking forward that affect the movement?

[00:39:04]

**Hernandez** One thing that's interesting is it's a good thing, but it's kind of sad in a way. They say that the mixed race children are actually going to be the majority of this world. And I find that with my son, he's married to a woman whose father is African American;

mother is Anglo. He's Mexican. His friends are Asian, you know. It's all mixed. And so I'm wondering if there's going to actually be a Chicano Movement once everything's all mixed. It's wonderful that it's all mixed, but that's why this history project is so important because there's a lot that's going to be gone in terms of, I think, people placing importance on you know, finding the rights for Chicanos when everything is mixed. You know, I've talked to my grandchildren who are, you know, Mexican, White, and Black, and I'm like, you know, we got to go do this and paint this, and they're confused. They're totally confused. They're like, I don't know what I am exactly, and they're adults. My one grandson, he's learning Spanish from his girlfriend who's a dreamer. And so, you know, he can relate to that culture, but yet, a lot of his friends are Black and Asian. So I don't know. I feel that it's great that, you know, we have this mixture of cultures, but I question how much emphasis there's going to be on the Chicano. Now the Mexican coming from Mexico is different because there's more population that are coming in. And so I think the emphasis will probably be more on that community. But on Chicanos, I wonder how long? How long?

[00:41:01]

**Rasul** On that one question of "identity" of our youth, do you see yourself getting involved in any part of that of a challenge for yourself to help with that?

[00:41:20]

**Hernandez** Well, you know, I have eight grandchildren and one great granddaughter. And I've been the one, me and my husband, to, you know, feed them, and take care of them, especially on weekends when their parents are busy. Early on before they were old enough to go to daycare, you know, I had retired by that time and I was able to take care of a lot of them, so I was happy to do that. But it's exhausting. And one would grow up and go to kindergarten, then another one would be born, then another one, then another. They weren't like all born at the same time; you know. So that's where my life has been is caring for our grandchildren. I didn't want to I didn't want to see them in the situations I was in as a child, especially I have one son who wasn't as not as what can I say as conservative as my other son. Okay. So, you know, I really would say no. You don't need to take those girls there. Leave them here. Leave them here. You know, of course, he's the one with the four girls, right? [Inaudible] leave them here. So, you know, and I did my best to do things with them, you know. And now they're, you know, out there performing and singing and such. They're young adults, a lot of them. And I taught them how to sew, and even taught my grandson how to sew and help me we were fixing machines for a while, sewing machines, and had him learning. So you know, whatever I'm doing at the house, they're doing too. Anyway, but now at this age here, I'm always ready to do something. So yeah.

[00:42:58]

**Rasul** Wonderful. Well thank you for the interview. I really appreciate your talents, your story, and your experience.

[00:43:04]

**Hernandez** Of course, yes.

[00:43:05]

**Rasul** [Inaudible], we really appreciate that.

[00:43:06]

**Hernandez** Well I mainly wanted to be here to talk about the ESAA program, what a wonderful program it was, and how it was one of the early ethnic studies programs in Sacramento. So I'm glad I could share that.

[00:43:21]

**Rasul** And ESAA is?

[00:43:22]

**Hernandez** ESAA is the Emergency School Aide Act.

[00:43:25]

**Rasul** Yea, okay. Thank you so much, Simona.

[00:43:28]

**Hernandez** Thank you. Thank you, David. Thank you, Tomas.