

**The Sacramento Movimiento Chicano and Mexican American Education
Oral History Project**

Name of Interviewee: Angelbertha Cobb

Name of Interviewers: Nataly Figueroa and Jordon Nguyen

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1 BEGIN TRANSCRIPTION

2 [00:00:40]

3 Feliciano [videographer]: *Muy bien* [Very well]

4 Jordon: Ok, so can you please state your full name and date of birth please?

5 Angelbertha: Angelbertha Cobb, ten, ten, thirty-two.

6 Jordon: And can you tell us your marital status?

7 Angelbertha: Happy widow [chuckles].

8 Jordon: And do you have any children and if so, how many do you have?

9 Angelbertha: Well, are you want to find out? Ok, I have nineteen children, sixteen boys and three
10 girls. Uh, thirty-nine [pause] grandkids and I think so forty-two great grand kids. I'm not too sure
11 about it, because I never know. To tell you the truth or not.

12 Nataly: Um, where were you born and raised?

13 Angelbertha: Where I born was the highest part of the eastern Sierra Madre of the state of
14 Puebla. I was raised in different states in Mexico so it was a lot of traveler.

15 Nataly: Um, what do your parents do for a living?

16 Angelbertha: What?

17 Nataly: What do your parents do for a living?

18 Angelbertha: Well, when used to be alive, my mother was a doctor there at Cross hospital in
19 Guadalajara and my stepfather was a odontology- uh dean of the university of odontology in
20 Guadalajara.

21 Nataly: How many brothers and sisters do you have?

22 Angelbertha Cobb: In which part of the country? [laughs]

23 Nataly: [laughs]

24 Angelbertha: Um, I have probably [pause], my stepfather married six times so [pause] uh, I
25 don't-- I don't have no idea [laughs].

26 Nataly: Um, how would you describe your childhood or your neighborhood that you grew up in?

27 Angelbertha: It's uh, quite different. Um where I grew up there's no such thing as a
28 neighborhood.

29 [00:02:45]

30 Angelbertha: Uh, was only- was not a ranch, was not a-- oh, was kind of ah, is different. Uh, it's
31 a [pause] place where bunch of Indians were living [chuckles]- Was a two-hundred and sixty-

32 five persons there, was happy because we were able to do what we pleased. There was no fights,
33 no rivals, no gangs. Um, the elders are the ones who were our teachers. So, I was raised in what
34 is now known as a *calpulli* [a pre-Columbian Aztec society designation unit or barrio] uh
35 neighborhood school. No high school, no [pause] elementary school [pause]. I don't know, it's
36 way different [pause]. What?

37 Jordon: Continue. Did you have anything else to say?

38 Angelbertha: No

39 Interviewer 2: [laughs]

40 Jordon: Uh, can you answer if you were uh a fellow, Felito, or were you actively involved in the
41 Mexican American Education Project?

42 Angelbertha: When you talking-- when-- when are you talking when I was a child or when I was
43 already grown up?

44 Jordon: Just any time.

45 Angelbertha: I was involved in [pause] well for sure, when I was six years old, um I was choose
46 [chosen] by, um teachers from the *Academia de la Danza* [Academy of the Dance], nineteen
47 thirty-eight, when uh *Presidente* [president] Lázaro Cárdenas expropriated oil, I was choose
48 [chosen] by those um teachers who went to the place I born because President Lázaro Cárdenas
49 want to demonstrate to the entire world the natives, they- what so call it Indians, where the true
50 honors of the richness of Mexico.

51 [00:05:10]

52 Angelbertha: Because the arts, crafts, um, even the oil is part of our country, and um the place I
53 coming from is full of arts, because we dance, sing, um [pause] play instrumental--instrument,
54 you know, musical instruments um so I can say yeah I was involved in, in that. When I got
55 smart, married, and came here to the United States, I formed here the first, um folklorico dance
56 group, and then the, along with one of the teachers who helped me to move here, I formed the
57 Aztec dancers. So who, became familiar, you know, with the Chicano movement, and to me the
58 word Chicano was not a stretch, because we are Chicanos but not with "C-H" pronounced with
59 the sound of "X" - Chicanos. Um, the language I speak, my first speak language is Nahuatl, who
60 is not a written language, it's oral language, so now, some books and everything they have, what
61 I call it, language and dictionary and everything, but it's according of what you can pronounce,
62 so you can put Kuetzalcoatl with "K" or Quetzalcoatl with "Q". Or it depends how you want to
63 how you be able to pronounce. So since I was six, I've been involved in [pause] everything in it.

64 [00:07:27]

65 Nataly: Um, did your study of cultural anthropology or your knowledge of culture influence
66 your--

67 Angelbertha: I born with-- I born with them. I didn't went to anthropology. Everything is there. I
68 live in a place where uh [pause] where you call them pyramids here. They are not pyramids they
69 are teocallis. Are teocallis were my playground, so I think when I studied right there [pause].

70 Esperame tantito [Wait just a second]. [pause] Can I [indistinct] [pause]. Thank you. When I'm
71 talking-- when I'm talking about being in anthropology or everything um [pause] I'm sorry I was
72 [pause] my um I'm a few generation of pure Aztec blood, but I do have French blood in this

73 rock. My great, great grandfather was fighting against the French people, and that's what they
74 were having: rocks. And you can see here going: French, rock, dead.

75 [00:09:37]

76 Nataly: [laughs]

77 Angelbertha: Cool as blood. It's a French blood. It's what I say, I have French blood, but in the
78 rock, not in my body [laughs]. Ok, so, when I left, six years old, my *tato* [grandfather] gave me
79 this and he said this is your degree. You talk, teach, they don't understand, hit them in the head
80 [laughs] and do understand. That's why they call him: *La piedra para romper cabezas* [The rock
81 for breaking heads]. The *roto* [breaks] what break the heads. And then understand. So, this is
82 anthropology, 1862 natively. So I didn't went to school, I was in the school [laughs]. The school
83 came to me.

84 Nataly: Um, so how do you think your knowledge helped the Chicano movement?

85 Angelbertha: Well, the first ceremonies, they were done here in Sacramento, were under the
86 teachings of Señor Maestro Florencio Yescas and myself. Uh, start dancing in [pause] San
87 Diego with the movement when they-- when they were trying to take uh, uh Chicano Park in San
88 Diego. With teachings, the discipline, the desires of people, they teach them that you don't have
89 to go and kill or go in the gangs and everything because when you dance, you have a discipline,
90 you have rules, you're learning.

91 [00:11:52]

92 Angelbertha: Uh, designs to make your costume, *trajes* [costumes]. You learn what kind of birds
93 you can use in your attire, and especially the [indistinct] to each other, because uh we believe

94 and we are equal. Not because you white, you are superior than me. Not because you taller you
95 bigger than me. If you are fatter than me, well, start learning how to lose weight [laughs] because
96 it's not good. But the respect to each other is what's very important. When you are in the circle
97 of *danza* [dance], you have to do the very step, the very sound, if everybody going to the left and
98 you are going to the right, it's different. So, you have to put attention and do what you're
99 supposed to do. Especially, you educate yourself. If everybody was having a rule, and when the
100 Mayans, uh believe [pause] as they you my other me. We are the same. You have two eyes, a
101 mouth, ear. Everything is the same, so I don't have to see the difference. We are, live on the
102 same Mother Earth, live on the same Father Sun, so we are one race, the human race.

103 [00:13:53]

104 Angelbertha: And that's *In Lak'ech* [Mayan meaning for you are my other self]. That's why I
105 know I understand because I've been seeing a lot of kids [pause] that to be in the streets and start
106 dancing. They don't want to go in the streets no more. They want to go and rehearse. Uh, I see
107 families, complete families, husband wife, children, be together. I can see somebody who were
108 very important in some of the places here, uh, who participate in those ceremonies here in
109 Sacramento in Southside Park. They start all the ceremonies that are still going alive, because it's
110 a place for the children, it's a children's honoring, elders honoring, uh *quinceañera* [sweet
111 fifteen] *xilonen*, and then for the young uh youth is the *Jaguares* [jaguar] ceremony. So
112 everybody have a place, and every time get together and start the Concilio [council], participate
113 with us, El Hogar, La Familia [Sacramento Chicana/o social service agencies], um Sac State,
114 City College. Because uh, before there was no Cinco de Mayo deal. I was uh, named the mother
115 of the Cinco de Mayo celebrations because regardless in Mexico it was not that important. A lot

116 of people start thinking that Cinco de Mayo was [Mexican] Independence Day and it's not, but I
117 just started teaching those children for the Cinco de Mayo, was the last months of school.

118 [00:16:04]

119 Angelbertha: So, next time you can know already who can dance, who can sing, and who can
120 have discipline. And all the farm workers, they were here still [indistinct]. So, that's why I chose
121 Cinco de Mayo. So, since uh, uh nineteen-- oh god, numbers to me is, why don't stick in my
122 head. So, I have to use the rock right? Uh, probably for 48 years here in Sacramento I've been
123 having all those, uh ceremonies, and uh I have a lot of children, who were children young,
124 teenagers, who now have more white hair than mine [chuckles]. But, uh I have the response of
125 every circle, no matter what race, human race, general.

126 Jordon: Alright so can you talk about uh, some of your earliest memories of the events that
127 attracted you to the Chicano movement?

128 Angelbertha: I'm telling you it's- I'm too old for that [coughs]. I'm eighty-three year old, was no
129 Chicano movement. So I'm not going to tell you about early [pause] the latest you mean
130 [coughs]. So I don't know. Um, it's hard to me to respond that.

131 Jordon: Can you talk about, like, a time that seemed important to you during the Chicano
132 movement?

133 Angelbertha: Not related to Chicano movement. Every moment I was living is important,
134 because take me to one event to another event. Every moment in my life been important.

135 Jordon: And uh, did- did you hear about the civil rights movement at the time and did you think
136 it helped inspire the Chicano movement or anything like that?

137 [00:18:04]

138 Angelbertha: No, because I have my head in the right to do. Everything I do, I do it right.

139 Nataly: Um, do you think your involvement in the movimiento [movement] Chicano helped you
140 personally?

141 Angelbertha: Again, I don't have to put movimiento [movement] Chicano. Every movement I've
142 been involved I've been having lots and lots of privilege to be in it. With the youth, with the
143 youngers, with the children, and uh the name Chicano to me is part of what is the human race
144 [pause]. Uh, you want to be more specific, uh well uh, the dance itself [pause]. Well, I don't like
145 to bragging about- but I have uh more trophies, more rec- more recognitions, more uh diplomas,
146 uh, that I need more wall. Probably I need room like a library to put all my accomplishments, are
147 done with pride because a lot-- now grownups say Mrs. Cobb, "Do you remember me? I was
148 marching with you on the—" I say, "No- well *mijo* [son] I don't remember from yesterday from
149 today." So, but yes so it's hard to answer the specific questions about Chicano movement.

150 Jordon: Can you talk about um, some roles that you think Chicanas played during the movement.
151 Like can you talk about like any specific Chicana that you think played a really important role.
152 Like yourself or anybody?

153 [00:20:17]

154 Angelbertha: I'm not going to talk about myself, but you can look in the uh book of uh Betita
155 [Martínez], put it on [means look it up]. You might have it in your- in your library. That's uh five
156 hundred years of the Chicana movement [correct title: 500 Years of Chicana Women's History,
157 Angelbertha is featured on page 192]. It's a lot of people, a lot of women, and a lot of men who

158 have involved in it. And right there, um talking about the dance, how dance are men helping.
159 And right there is about 10 or 14 more women who are following, I can say. Everybody knows
160 me as Mama Cobb, Señora [Mrs.] Cobb. Um, with respect, with the honor. I even-- I even hear.
161 Uh, but it's very very important dance be part of any movement, because every country you go
162 they have a festival or they have something, they have a [pause] dance.

163 Jordon: Can you mention, like any specific names of those women and what they did or?

164 Angelbertha Cobb: Well [pause], which way do you want me talk, the application?

165 Jordon: Like some kind of event they did or how they influenced the movement?

166 Angelbertha: Oh God. [pause] [laughs]

167 Jordon: [indistinct]

168 Nataly: Oh, I'll start. Um, okay so a part that you said that dance was very important that you
169 helped contribute. What else did you might have been a part of or helped with the movement?

170 [00:22:20]

171 Angelbertha: Like I said before, um, it's a lot of talkings [sic], a lot of learning. I say before
172 discipline, family, family together, because when you are in a place where you cannot stay with
173 your husband and your children, and learn something that you might not be able to learn,
174 regardless that you are Mexican and Chicana, and you have the way that you continue teaching
175 your children, your grandchildren, and everything is different. Um, I'm not talking about
176 political, I'm talking about in the content of the house. Um, it's a lot of people, a lot of women,
177 who have been involved, they not even know their names. Course, names like Dolores Huerta,
178 um, Jacqueline Kennedy, you know, whoever. But I'm not talking about those ones, the ones

179 they know. Like I mentioned, la Adelita, Valentina, [Mexican Revolutionary icons] but what
180 happened to the other ones? They been sacrificed themselves, and their names are gone. So
181 women first, I'm talking about the women perspective. Uh, the first thing, you are a mother, you
182 give life and how you going to continue discipline your children. You have to go to work.

183 [00:24:19]

184 Angelbertha: Some parents they uh, *madres solteras* [single mothers], you know single parents.
185 But you still have to see the okay for your children. Some environmental thing too, a safe place
186 for your children. Uh, and the schools, you know the teacher, you know the principal, but you
187 don't know the person who's helping the teacher [pause], the student; the lady who scrub the
188 floors, the lady who work in the-- in the, in the hotel. Everybody have a big role, the movement.
189 How many are now of the young generation, they call them the Dreamers [get their name from
190 the DREAM Act of 2001 which sought to legalized undocumented youth who were brought to
191 the U.S. by their parents]. Why do they call them Dreamers? Because they dream to be more
192 elevated in all social levels. A lot of [indistinct] parents work in the fields and in this first
193 generation they go to college. That's a movement. Who plays a role? The girl who's fighting to
194 go, the boy who wants to be a doctor. But the parents. The women who work sometimes even
195 three jobs. Now I'm going to talk about my case. I'm going to start to play the yoyo. Uh, I've
196 been in this country for fifty-five years. Not one single day in welfare, not a single day in free
197 lunch. I was working four jobs, and I have persons here in Sacramento; they are my witness.

198 [00:26:23]

199 Angelbertha: I was going in the morning to work as a teacher's aid at school. From there right
200 from the school I was taking the bus and going to Sac State. From Sac State I was going take the

201 bus and going to work in a restaurant. Then, going one o'clock in the morning when the
202 restaurant was closed, going back home and correct papers. And I always was sure that my
203 children have a safety place, a safety place to stay, a safety place to go, and continue with the
204 school because I was working in the same school they were. Uh, so it's sacrifice, to any
205 movement. A lot of people I say is not recognized, and a lot of people say oh those people, the
206 Chicanos are gangs, belong to a gang, a gang. No, it's not. It's the way, the level that a lot of
207 people give us. I'm a Chicana, now that we see [age?], Chicana with "X." Why, because I'm
208 Mexican. I don't like the way the Latino. I don't speak Latin [pause]. So, I'm not Latina. Latina
209 [the tub] is when I take a bath. Is *la tina* [the tub] to me [laughs]. So, no matter what name that
210 you name, the dream that you have to be united with your family.

211 [00:28:27]

212 Angelbertha: Your education is very important because if you not go to any college in any
213 school, then you loss [lose]. So no matter what name they give you, I'm sorry to [indistinct]
214 answer for the *movimiento* Chicano [Chicano movement] because it's- I don't like specifics I
215 don't be boxed in one movement. No matter what race you coming from, you have to make the
216 effort to get education, because you have the right for education. You have the right to continue
217 ahead in this uh, thing. It's no matter if you eat tortillas or corn, and you eat the fancy "taco"
218 [says in Americanized manner]. So, this is one of the things now, if we want to go specific to
219 some movement, every restaurant now have Mexican food. It's not Chicano movement.
220 Everybody wants to turn Mexican now. Uh McDonalds, Taco Bell, fancy restaurants, they have
221 that thing. Because what? Because we are important. We making the effort to go ahead any
222 movement. If you continue the education, and you don't have the opportunity, what are you

223 going to do? You are going to fight for it but no fight, fistfight. Fight with your desires. I want to
224 be a teacher. I'll be a teacher. I want to be a doctor. I'm going to be a doctor.

225 [00:30:29]

226 Angelbertha: This is the fight in the movement, so it's [pause] it's real hard to describe when it's
227 been this many, many years since when the Chicano movement start. What was it, sixty's? and
228 now two thousand and still fighting. So, this means the movement is not accomplished yet. It's
229 going to take maybe another twenty years but it's going to be happen. A lot of the universities,
230 they take the bilingual education. In elementary schools, no bilingual education. Why not? If you
231 bilingual, you bi-culture. So you were too, and why here they don't want the children to learn
232 another language? If you left-handed, when you're in elementary school, they put your hand over
233 here and teach you how to do the right hand. Why? If your left-handed and you write perfectly,
234 why you have to use the right? This is one of the rights that I'm ready to fight for. You don't
235 change the way of the children if they are going in the right way. Movement is a movement,
236 Chicano or no Chicano. You want to change your name, you can change your name. You have
237 the right for it.

238 [00:32:30]

239 Angelbertha: Of course, I'm not going to put, uh my name is uh what, Marilyn Monroe [laughs],
240 because nobody is going to believe they are Marilyn Monroe, right? So either can call María,
241 they say, "Oh yeah, María." But, it's [pause] it's hard to me to explain to you all the [pause]
242 hassle I had in the pass when I was going to Sac State. One of the professor was start talking
243 something and I was not agree and I told him, "No, that's not the way it happened. You talking
244 about Mexico you talking about this. It's not." And I challenged his class. I won, but he said, "as

245 long as I live, you will not receive your degree from this university.” And I said, “Why?”
246 “Because I say so.” “I say ok don’t worry about it. You’ll die before I do.” And he did. So, I
247 have my degree. Not like the- the rock taht I showed you before but I do have my degree. And I
248 have wonderful teachers in Sac State that really give me the incentive to do it. I was going
249 through all my trouble. I say I have nineteen children and I was going instead of—“Please
250 teacher my son is in the hospital he’s going to...”—“Oh yeah, go ahead take these notes and
251 when you waiting, study.” And other ones who—“Well, it’s your problem not mine.”

252 [00:34:33]

253 Angelbertha: But it was not for the incentive. The five teachers in Sac State got me through. I
254 never, never got the degree, because fight, yes you have the right, fight yes, the way the teachers
255 told you. The ones that are interested, the ones that want you to be somebody. Change your name
256 from María to Mari, or Mary, but you do it. So, I don’t know what else I can tell you. [pause]

257 Jordon: Can you name some of the, um organizations you were involved in?

258 Angelbertha: Well, okay. WOOSH. If you told me then, [indistinct]. Okay. Mexican American
259 Education Association, um bilingual education, CABA. Uh SALSA, Comite Patriotico
260 Mexicano, Concilio de Sacramento, um [pause] wow. Um, I was involved with the Correctional
261 Officers, I was on the Board. Um, then the [pause] Youth Educational Center, um [pause]. Too
262 many. Probably, I can send you the paper [laughs]. And I think so it’s uh probably about fifty
263 movements. [coughs] You can tell me to give me you, address and I will send you my resume
264 [laughs] because I know that’s uh, [pause] but uh, I don’t--

265 [00:36:52]

266 Jordon: Uh, can you talk about some of the most important things you- uh that the these
267 organizations you were involved in did? [pause] Like anything important.

268 Angelbertha: Everything what is done by these organizations is important [coughs]. And since I
269 was a part of it, I feel honored that those organizations to call me and do it. Like uh, um, okay
270 [pause]. The name of the park here, Zapata Park. I was involved in it. I was involved in the name
271 of, uh Washington School. I was involved in the [indistinct] to look for the young prisoners to
272 have something to be proud of it. Uh, everything that is done by an organization, if it's done
273 right, is important. If you part in it, do your best. And not because your name is in the paper you
274 mean I'm very important. No, the job I do for this organization is what it mean. So, probably
275 about 50 organizations. [laughs] [indistinct] worse. [caugh gets worse. Takes a water break]

276 [00:38:56]

277 Jordon: Can you describe some of the impact--

278 Angelbertha: [coughing]

279 [00:39:05]

280 [inaudible] [coughs] [sound level drops] [inaudible]

281 Senon Valadez: Quieres agua? [Do you want water?]

282 Angelbertha: Hay voy a tomar. Aquí traigo. [Ha, I'm going to drink. I have some here.] Okay,
283 thanks. [says something to Senon ...inaudible...] Remember one thing Senon, It's real hard for
284 me. I think Nahuatl, translate it to Spanish, and then the English don't come out.

285 Senon: [inaudible] Say this in Spanish. It's okay.

286 Angelbertha: Oh I can...Oh in Spanish I can do better. [Senon says something inaudible] Pues en
287 Español porque en Nahuatl ne me entienden [I'll say it in Spanish then, because in Nahuatl they
288 won't understand me]. [laughs] [Senon says something to the student interviewers about doing
289 the interview in Spanish inaudible]

290 [00:40:53]

291 Angelbertha: De dónde yo soy, se baila porque llueve, se baila porque está nublado, se baila
292 porque salió el sol. Es un movimiento que es continuo, y la danza no muere, si no que se evalúa
293 más, conforme va pasando. Ah, cuando llegué yo aquí ah Estados Unidos, ah, pues ah tenía yo ya
294 una familia un poco crecida y yo no podía participar en muchas cosas pero yo seguía con la
295 danza en mí. Y entonces al grupo de danza lo hice con los mayores de mis hijos en casa. Cuando
296 algunos de mis hijos empezaron a ir a la escuela, las maestras ah, me dijeron que iba a ver una
297 fiesta allí en la escuela, que si podía yo ser, ah unos tamales, unas tostadas, ah una comida. Y yo
298 me sentí pues muy ofendida. Digo en primer lugar, yo no sé hacer tortillas. Soy india, pero no sé
299 hacer tortillas. Frijoles no como porque me hacen daño. Chile no me gusta. Pero si les puedo
300 ayudar en enseñarles unos, unas danzas. Si no quieren los niños, con mi familia. Y entonces ah,
301 en esa forma les ayude, y era un pueblo muy chiquito en la frontera. [Where I come from, we
302 dance because it rains, we dance because it's cloudy, we dance because the sun came out. It is a
303 continuous movement, and dance doesn't die, but it is evaluated more, as it passes on. Um, when
304 I came here to the United States, um, well my family was mostly grown and I couldn't
305 participate in many things, but dance was always alive inside of me. So I created the dance group
306 with the eldest children at home. When some of my children began to go to school, um, the
307 teachers, uh told me that there was going to have a party at the school, and that if I could make
308 some tamales, some tostadas, or bring some food. Well, I felt very offended. I mean, first of all, I

309 don't know how to make tortillas. I'm Indian, but I don't know how to make tortillas. I don't eat
310 beans because they make me sick. I don't like chili. However, I told them I can help with
311 teaching some, a few dances. If they don't want with the school kids, I can have my familia, so
312 then, I helped in that way. And it was a very small town on the border.]

313 Angelbertha: It was San Ysidro. San Ysidro en ese tiempo no tenía banquetas, no tenía luz
314 eléctrica. Había tres escuelas pero ninguna de las escuelas tenían a nadie quien hablaba español.
315 [San Ysidro in that time didn't have sidewalks, didn't have electricity. There were three schools,
316 but none of them had anybody that spoke Spanish.]

317 [00:42:58]

318 Angelbertha: Entonces cuando ya empecé yo a enseñarles danza, la otra de las otras escuelas me
319 llamaron que si les enseñaba a los otros niños. Allí estaba la oficina de César Chávez en San
320 Ysidro, y empeze a ver que pues, muchas gentes iban allí. Y pues yo, y estos que? Pues a buscar
321 el trabajo para los files en fin. Pero a mi eso no me llamo la atención. Si no que, me llamo la
322 atencion mas preguntarles por los hijos, en cual escuela estaban. Y ya iba yo y les-- les hablaba
323 bilingüe en una manera, pero al menos si les traducía lo que les costaba trabajo. Después, la--el
324 Departamento de Seguridad de San Diego necesitaban quien les tradujieran para las vacunas,
325 para las visitas de, de salud, y entonces iba yo. Pero siempre seguía yo insistiendoles con la
326 danza, porque yo veía una forma en que ellos podían unirse y estar—no necesitaban hablar
327 inglés, si no que llevar solamente el ritmo de-- de la música de la danza. Y empezaron a-- a
328 bailar, a unirse, y a sentirse contentos y orgullosos de que ya no los hacían [pausa]-- no les
329 hacían el feo. Si no que si podían cooperar en algo. Entonces para ellos les decían, “Hablas
330 ingles?” “No, pero danzo, yo danzo.” [So when I began to teach them dance, the others from the

331 other schools called me to see if I could teach the other children. There was the office of Cesar
332 Chavez of San Ysidro, and I began to see that, well, a lot of people went there. So I thought, and
333 these people what? Well they were looking for work in the fields. But that didn't get my
334 attention. No, what got my attention more was asking them about their children, what schools
335 were they attending? Then I would go and ask them— ask them bilingually, in a way, but at least
336 I would serve as translator in what was often difficult for them. After, the—the Department of
337 Safety in San Diego needed someone to translate for vaccinations, for the visits of, of health, so I
338 would go. But I would always insist to them about dance, because I saw I way in which they
339 could be united—they didn't need to speak English, just have only the rhythm of—of the music
340 of dance. And they began to—to dance, to get together, and feel happy and proud that they
341 weren't—weren't looked down upon. But that they could build something. So they would ask
342 them, “Do you speak English? No, but I dance, I dance.”]

343 [00:44:57]

344 Angelbertha: “Que danzas?” Dice, “Danza de Chin, Chin, Chin.” Le decían. “No, Danza
345 Azteca.” “Pero yo no soy Azteca maestra.” “Mira, yo no soy maestra.” “Si, usted nos enseña.”
346 “Bueno, esta bien. Que eres?” “Pues mi papa es huichol.” “Bueno pues es danza, también tienen
347 danzas.” “Y usted la sabe?” “Si, unas poquitas.” Y así empecé a enseñarles la-- el orgullo de
348 poder identificarse en algo de movimiento y de la danza. Este, de allí me llamaron, de otro
349 pueblo más adelante, el pueblo de Chula Vista. Para que pusiera unas danzas para lo de la Virgin
350 de Guadalupe. Y entonces empezaron las Guadalupanas. Las señoras grandes en lugar de ser
351 tamales, se pusieron y aprendieron una danza. Y dicen, “Que bonito esta eso. Yo tengo mucho
352 que no...si me acuerdo cuando estaba chiquilla en mi pueblo bailaban. Pero nunca pensé
353 bailar.” Entonces ya le dedicaban tiempo a la danza, y a unirse, y ha aprender canciones, y la

354 disciplina. Después, ya los-- los señores, también los esposos, dicen, “pues que tanto hace la
355 vieja aquí?” “Pues, bailan.” “Di, ha apoco mi vieja anda bailando?” “Si.” Ya empezaban—“O,
356 eso bailaba mi pápa cuando yo estaba chiquito, nos enseña?” “Si.” Y llegaban del fil, y a veces
357 unos que llegaban, decían “maestra no tuve tiempo de ir a bañarme ni a cambiarme pero así de
358 mugroso?” “Si! Andale!” y empezamos a bailar. [“What do you dance?” “The dance of the
359 Cheen, Cheen, Cheen,” they’d say. “No, Aztec dance.” “But I am not an Aztec, teacher.” “Look,
360 I’m not a teacher!” “Yes, you teach us.” “Well then. What are you?” “Well, my dad is a
361 huichol.” “Well then, that’s dance, they dance too!” “And you know some?” “Yes, I know
362 some.” And that’s how I began to teach them the pride of being able to identify themselves in the
363 dance movement. Then, from there they called me from another town a bit farther, the town of
364 Chula Vista, so I could teach them dances for the Virgin of Guadalupe. Then, began the
365 Guadalupanas [a Catholic association of Mexican American and/or Mexican women formed to
366 perform works of charity in local communities]. The older women instead of making tamales,
367 learned to dance. And they said, “this is so beautiful. I remember went I was little they would
368 dance in my town. But I never thought about dancing myself.” So they now dedicated time to
369 dance, and to unite, and learn songs and discipline. After, the—the older men, and the husbands,
370 said well, “what is my wife up to here?” “Well, they’re dancing.” “Is my wife really dancing?”
371 “Yes, go on!” and they said—“Oh, my father used to dance that when I was little. Can you teach
372 us?” “Yes.” And they would come from the fields, and sometimes some would come and say,
373 “Teacher I didn’t have time to shower or change, but dirty like this?” “Yes, go ahead,” and we
374 would begin to dance.]

375 [00:46:56]

376 Angelbertha: Después, ya por dos años teníamos ya variedades de eventos para el Cuatro de Julio
377 bailabamos, para el Dies de Mayo bailabamos, para el Doce de-de Diciembre baile danza, danza
378 baile. Estábamos— después las mismas mamás empezaron hacer los trajes a los niños y de allí a
379 San Diego. De San Diego, a Los Angeles, de Los Angeles a Sacramento. Aquí en Sacramento
380 localmente, pues sin miedo equivocarme, casi la mayoría de los grupos danzantes que hay aquí
381 empezaron conmigo. Muchos ahora, pues, ya no me conocen ya no saben quien soy. Y niegan el
382 que haya empezaron conmigo, pero *it's okay*. Aprendieron y siguen haciendo. Uh nombres,
383 bueno durante el folklórico, esta Nellie Bermudez, viuda de Patiño. Este yo tenía el grupo, um,
384 en el que después ella siguió y lo agarró por cuenta de ella. María-María Miranda. Um, [pause]
385 quien más? Pues ay, ay muchas personas aquí. Había un chamaco que el me decía mamá y toda
386 la gente creía que si era su mamá. Su *name* era Chuy Órtiz. Este, hice yo una ceremonia para el
387 Dia de Muertos, y escogí un grupo de muchachos, de los perditos, de los que hablaban. Ya
388 con eso—y ya eso era una ceremonia de pueblo kikapú, en el cual se escogen el diablo, el ángel,
389 la muerte, y el pecador. [Then, after about two years we had a variety of events for the Fourth of
390 July, for the tenth of May we dance [Mother's Day celebrated in Mexico on May 10th], for the
391 twelfth of—of December [Our Day of Virgen of Guadalupe] we danced, danced. We—after, the
392 same mothers began to make the costumes for the children and from there to San Diego. From
393 San Diego, to Los Angeles, from Los Angeles, to Sacramento. Here in Sacramento locally, well
394 uh, without fear of making a mistake, the majority of dance groups that are here began with me.
395 Many today, well, don't know me, don't know who I am. And they would never believe it began
396 with me. But it's okay. They learned and continue on. Um, names, well during the folklórico,
397 there was Nellie Bermudez, widower of Patiño. Well, I had a group, um, in which she continued
398 and got it from her own account. María—María Miranda. Um, [pause] who else? Well, there,

399 there are a lot of people here. There was a kid who would call me his mother and everybody
400 believed that I was his mother. His name was Chuy Órtiz. Well, I made a ceremony for the Day
401 of the Dead, and I chose a group of young men, of the perditos, the ones that would talk. And
402 with this—with this was a ceremony in the town of Kikapu, in which they choose the devil, the
403 angel, death, and the sinner.]

404 [00:49:07]

405 Angelbertha: Y a Chuy lo escogí yo como pecador, el que andaba borrachito. Pero a él no le
406 costo mucho trabajo porque ya andaba de borrachito. Entonces ah, hice esa ceremonia y gusto
407 mucho. El que me hablo para que siguiera eso fue uno de los maestros antiguos de aquí. Ya paso
408 a mejor vida, José Montoya. El me llamo y lo hicimos. Y despues, cada año. El José Montoya ya
409 murio pero todavía esa ceremonia del Día de los Muertos sigue. Chuy, cuando uno de mis hijos
410 ya no quiso seguir en la danza, el agarró el grupo, y pues, fue muy conocido aquí. Ayudó a
411 muchos. También él anduvo aquí en City College. Bailabamos en Davis. Bueno, bueno ya llegue
412 a un lugar muy, muy este, que yo veía en la, la universidad de Davis, a se formó el primer grupo
413 folklorico bajo mi, bueno mi enseñanza. A, precisamente para movimiento Chicano. A, y ahí
414 tenía yo treinta-y-cuatro estudiantes, hombres para bailar folklor. Tenía cuatro mujeres. Entonces
415 los muchachos, algunos de ellos, um se vistieron de, de con trenzas y con faldas y empezaron a
416 bailar. Y le preguntaron, “porque andan vestidos?” Dicen, “porque no hay mujeres. Y si nosotros
417 vamos a ser maestros, tenemos que saber lo que vamos a enseñar.” Dicen, “cómo vamos a bailar
418 tan tan, tan, tan, tan, tan, tan, tan sin hacerle tan, tan, tan, tan, tan? Tenemos que aprender como
419 mover la falda!” [And I chose Chuy as the sinner, who was the drunk. But it wasn't too difficult
420 for him to assume that role because he was already a drunk. So uh, I made the ceremony and it
421 was a hit. Who called me to continue with that was one of the old teachers from here. He already

422 passed to the next life, José Montoya. He called me and we did it. And after that, every year. José
423 Montoya has passed but still that Day of the Dead ceremony continues. Chuy, when one of my
424 sons no longer wanted to continue dancing, got the group going, and after became very well
425 known here. He helped many people. He also went here to [Sacramento] City College. We
426 danced in Davis. Well, well I arrived at a place very, very um, that I saw in the, the university of
427 Davis, uh, the first folklorico group was formed under, well, my teachings. Uh, precisely for the
428 Chicano movement, uh, and there I had thirty-four students, men to dance folklorico. I had four
429 women. So the men, some of them, um, dressed up with, with braids and skirts and began to
430 dance. And they were asked, “why are you dressed like that?” They said, “Because we have no
431 women. And if we were going to be teachers, they needed to know what they were going to
432 teach. They said, how where they going to dance tan, tan, tan, tan, tan, tan, tan, tan, without
433 doing tan, tan, tan, tan. We need to learn how to move the skirt.”]

434 [00:51:08]

435 Angelbertha: Ese, ese grupo se llamó Aztlán Davis. Y se formó otro grupo que les dieron cinco
436 um unidades. Es la única vez que se ha hecho eso. Era [pause], perdón esque ya son ochenta y
437 tres años que me pesan mucho. Ah, historia, leyendas, danzas, costumbres y costumes de
438 Mexico. Y el primer-- la primer persona que estaba allí como director de Chicano, su nombre es
439 Jesús pero no recuerdo el apellido pero un señor alto, grandote, jovén del departamento de
440 Chicanos. Y el maestro Rojas, que era el que hacía el tiempo necesario para que ellos
441 aprendieran. Allí en Davis, fue la primera vez que la estola esa que usan ahora los Chicanos
442 como, como sarape se hizo. Porque no, los muchachos que estaban eran pobres, no tenían para el
443 *gown* ni para esto. Entonces yo con los sarapes que tenia del ballet folklórico, los hice tiritas y les
444 hice sus estolas. Ahora ya, ya hasta los venden. Si e sabido les pongo mi marca y hago fábrica.

445 Pero, si este, hay muchas cosas que la danza ha llevado a. [That, that group was called Aztlán
446 Davis. And another group was formed that was given, um, five units. It is the only time that has
447 been done. It was [pause], sorry it's eighty-three years that weigh on me. Uh, history, legends,
448 dances, customs and costumes of Mexico. And the first-- the first person that was there as the
449 Chicano director, his name was Jesus but I don't remember his last name. But a tall man, big,
450 young from the Chicano department. And the teacher, Rojas, made the time necessary for them
451 to learn. There in Davis was the first time that the stole that is used today by Chicanos like, like a
452 serape was made. Because the young men were poor, they didn't have enough for the gown. So
453 with the *sarapes* [a cloak often brightly colored, striped, and fringed at the end] that I had from
454 the ballet folklórico, I made strips and I made them into stoles. Today now, now they even sell
455 them. If I would have known, I would have put my brand on them and made a factory. But, yes
456 well, there's many things that the dance has given way to.]

457 [00:53:05]

458 Angelbertha: En, ah, D-QU University, un grupo de danza, ah, fue-- el grupo ese fue el más
459 joven durante el movimiento mil novecientos sesenta y siete [1967]. No, no lo recuerdo pero si
460 tengo los papeles. Este, nos escogieron y fuimos a la apertura del quinto festival de teatro
461 Chicano y primer encuentro latinoamericano, a abrí la ceremonia del teatro en las pirámides de
462 San Juan Teotihuacán. El que estaba en primer lugar era Luis Váldez y nosotros hicimos la-- la
463 apertura. El no llevaba danza, llevaba sólo teatro. Pero nosotros llevamos danza, teatro, y lo
464 hicimos en tres idiomas.: en inglés, en nahuatl, y en español. Después, para la, para la- el cierre,
465 se hizo unas pyramides de tajín. Y también lo hicimos nosotros, con lo mismo, con danza. En la
466 Ciudad de Mexico durante ese festival, ah, participamos en el teatro Jorge Negrete en el foro
467 Isabelino en La Casa de Lago. And uh, en el teatro Comonfort, danza, teatro, canción. Entonces,

468 la danza siempre les ha llamado la atención a los jóvenes. No solamente el boogie boogie, el
469 Charlie Stone, oh el danzón, si no lo que es de ellos. Lo que es danza autóctona, danza indígena,
470 uh como les quieran llamar. [In, uh, DQ-U University, a dance group, uh, went—the group was
471 the youngest during the movement in nineteen-sixty-seven. No, I don't remember but I do have
472 the papers. Well, they chose us and we went to the opening of the fifth festival of the Chicano
473 theater and first Latin-American encounter, to the opening ceremony of the theater in the
474 pyramids of San Juan Teotihuacán. First in line was Luis Váldez [playwriter, actor and founder
475 of El Teatro Campesino] and we did the—the opening. He didn't take dance, only theater. But
476 we performed dance, theater, and we did it in three languages: in English, Nahuatl, and Spanish.
477 After, for the, for the—the closing, we did some pyramids of tajín. And also, we did it ourselves,
478 with the same, with dance. In Mexico City during the festival, uh, we participated in the Jorge
479 Negrete theater in the Foro Isabelino form in the Casa de Lago. And uh, in the theater
480 Comonfort, dance, theater, song. Since then, dance has always called the youth's attention. Not
481 only the boogie, boogie, the Charlie Stone, but also what is theirs. What is autonomous dance,
482 indigenous dance, um, however you want to call it.]

483 [00:55:07]

484 Angelbertha: Pero tienen la seguridad de que van a ensayar, que van aprender, y que van estar
485 juntos con su familia, con sus hermanos, o como generalmente yo les digo, la danza es un
486 círculo. Es un círculo, dice el círculo de danza. Pero es la creación. La creación no tiene
487 principio ni tiene fin. Y existe la philosophia de los antiguos. Con las cuatro direcciones. Las
488 cuatro direcciones cuales son? Dicen la cruz de las cuatro direcciones no es precisamente la cruz
489 católica. Si no es norte, sur, oriente, poniente. Y sobre todo, son las cuatro direcciones y nosotros
490 estamos en medio. En la-- lo que aprenden es que, el círculo, es una cosa que siempre va tener

491 unida. Y si lo ven así, pues si aquí si saben donde esta mi-- mi dedo y el otro, pero en un dibujo,
492 no sabes donde empiezas y donde terminas. Bajas del norte hacia el sur, del este, al oeste, ese es
493 la cruz. No estoy enseñando religión, si no, lo que es y lo que significa. Ah, que-- que cosas sale
494 del oriente? Te pregunto a ti? [But they have the reassurance that they will be able to practice,
495 that they will learn, and that they will be together with their family, with their brothers, or how I
496 generally explain to them is that dance is a circle. It's a circle, they say the circle of dance. But it
497 is the creation. The creation doesn't have a beginning or an end. And the philosophy of the
498 ancients exists. In the four directions. What are the four directions? They say the cross of the
499 four directions isn't necessarily the Catholic cross. Instead, it is the north, south, east, and west.
500 And above all, they are the four directions and we are in the middle of them. In the—what they
501 learn it that, the circle, is what will always unite. And if they see it like this, well yes you know
502 where—where my finger is and the other one, but on a drawing, you don't know where it starts
503 and where it ends. Lowering from the north to south, from the east to the west, that is the cross.
504 I'm not teaching religion, but what it is and what it signifies. Uh, what—what things come out
505 from the east? I'm asking you.]

506 Nataly: Uh, um, me puede preguntar otra vez? [Uh, um, can you repeat the question again?]

507 Angelbertha Cobb: Si, que cosas sale todo los días del oriente? [Yes, what things come out every
508 day from the east?]

509 Nataly: Uh, el sol? [Uh, the sun?]

510 [00:57:03]

511 Angelbertha Cobb: El sol. Exactamente. Con el, viene la luz, viene vida, viene todo lo que nos
512 hace seguir porque es fuego. El fuego lo tenemos dentro de nosotros. En el corazón siempre

513 tenemos el fuego de la vida. Y a dónde se dirige el sol al atardecer? [The sun? Exactly. With
514 him, comes the light, comes life, comes everything that makes us move because it is fire. The
515 fire we have inside of ourselves. In the heart we always carry the fire of our lives. And where
516 does the sun go when it sets?]

517 Nataly: Uh, al otro parte. [Uh, to the other part.]

518 Angelbertha: Sí, es el este. Pues el-- el este, pues el otro. Al oeste. Es el lugar, si este es el
519 *opposite*, se este es fuego, que es aca? [Yes, from the east. Well, the—the east, well the other.
520 The west. That place, if this is the opposite, if this is fire, what is over here?]

521 Nataly: [Inaudible]

522 Angelbertha: No, fuego [No, fire].

523 Nataly: O, agua. [Oh, water].

524 Angelbertha: Es el lugar del agua. Es donde se ve que se mete el sol. Sale por aca, y se mete en
525 San Francisco. Allí se mete en San Francisco. El este es el lugar de los guerreros, de los
526 hombres. El oeste es de las mujeres. Hacia el sur, es el lugar de los niños, es la tierra de donde
527 venimos, y de donde vamos a terminar. Y el norte es el lugar de los ancianos. Por eso cuando
528 todos nos hacemos viejos, tenemos el cabello blanco. Porque es el norte, pero es el lugar del
529 oxígeno, del aire. Dicen, ya cuando esta uno viejito, dicen-- No le hagan caso esta hairada osea
530 esta un poquita safada verdad? Pero son las cuatro direcciones y los cuatro elementos. Y es el
531 movimiento que nosotros hacemos con la danza. Nosotros estamos en el centro de esas cuatro
532 direcciones, y somos el centro del universo, con nuestra cultura, con nuestra enseñanzas, y con
533 nuestra educación. [It is the place of water. It's where the sun sets. It rises here, and it sets in San
534 Francisco. It sets in San Francisco. The east is the place of the warriors, of men. The west is of

535 the women. Towards the south is the place of the children, the land where we come from, and
536 where we will end up. And the north is the place of the elderly. That's why when everyone
537 becomes old, we get white hair. Because it is the north, but it is the place of oxygen, of air. They
538 say, when one is old, they say—don't pay attention to her, she is "airy" that is she is a little out
539 of it, right? Those are the four directions and the four elements. And with our dance we make
540 movement. We are in the center of the four directions, and we are the center of the universe, with
541 our culture, with our teachings, and with our education.]

542 [00:59:12]

543 Angelbertha: Y sobre todo, con [And above all, with] be proud of what you are. You're not can
544 dance, sing. You're not can sing, play. You can play the--the drums, the flutes, um, the sonajas
545 como dicen [rattles as they say]. Pero al mismo tiempo, es una manera de estar conjunto en todo
546 las cosas, fases de tu vida. Se le hace una ceremonia a los niños en primavera, porque en
547 primavera todo renace. Las flores vuelven a venir, las hojas. En fin, y es los niños. Los niños
548 vienen a esta vida. Y nacen. [But at the same time, it's a way to be together in everything, phases
549 of your live. A ceremony is done for the children in spring, because in spring everything is
550 reborn. The flowers come again, the leaves. In conclusion, and it's the children. The children
551 come to this life. And they are born.]

552 [01:00:08]

553 Angelbertha: A los jovenes se les hacen otra ceremonia. Cuando dejan de ser niños y van hacer
554 *teenagers* cuando son que dicen "Yo lo se todo." Verdad? Se les enseña que el peor enemigo que
555 ellos pueden tener son ellos mismos. Entonces esas ceremonios se les llaman jugares y esa
556 ceremonia la establecio Chuy el maestro Órtiz. Dice que para traer el *ximalli* el *ximalli* [escudo],

557 es para defenderse de lo que pueden atacarlen los demás y ellos cubrirse solos. Ser Fuertes, pero
558 para sobrevivir su propia vida y no por que traigan esto van ha ir a la guerra, no! Es para
559 defenderse ellos. [The youth have their own ceremony. When they stop becoming children and
560 become teenagers and they say, “I know everything!” Right? We teach them that their own worst
561 enemy that they can have is themselves. So that ceremony is called jaguars and it was established
562 by Chuy, Mr. Órtiz. They say that *ximalli* or *ximalli* is so that they could defend themselves for
563 when they are attacked by others and that they could protect themselves. So they could be strong,
564 survive in life and just because they carry it doesn’t mean they’re going to war, no! It’s so they
565 can defend themselves.]

566 [1:01:15]

567 Angelbertha: Se hace ceremonia a las jovencitas. Cuando también dicen, “Ah, yo no tengo que
568 hacer lo que dice mi mamá. Yo no. Yo puedo tener novio, yo puedo hacer, yo, no, ha, ha...” Es
569 es xilonen, xilonen quiere decir la diosa, bueno no es diosa es el símbolo del maíz porque el maíz
570 como alimento [pause] es parte de nosotros y la mujer se cumbierte en maíz en fruto da
571 maternidad y sigue en su *role* de mujer. [There is a ceremony for young ladies. When they also
572 say, “Ah, I don’t have to do what my mom says. No way! I can have a boyfriend, I can do what I
573 want, blah, blah, blah...” That is xilonen, xilonen means goddess, well not goddess per se but
574 symbol of corn because she is corn like nutrition [pauses]. She is part of us and the young
575 woman becoms corn like fruit, she gives maternity and continues her role of being a woman.]

576 Angelbertha: Y nosotros, en el norte, los ancianos pues ya nos dicen los loquitos, ya nos dicen
577 muchas cosas pero nosotros temenos aquella serenidad que ya pasamos todo el camino lo que
578 todos van ha pasar, ya llegamos arriba. Ya nos llega la nieve en la cabeza. [And us, in the north,

579 the elderly well they call us crazy, they call us a lot of things, but we have with in us a serenity
580 because we have walked those pathways that they are about to pass, we have reached the top.
581 The snow now falls on our heads.]

582 Angelbertha: Entonces la danza en la cualquier manera es mucho muy importante y lo seria
583 imposible acordarme yo de cuantos y cuantos este estudiantes he tenido pero hay familias vamos
584 a decir como la señora Calderón que tiene ya tres generaciones bailando. María Miranda también
585 ya tiene tres generaciones bailando. Em, pues, la danza es una parte muy importante en la vida de
586 todos nosotros. No importa de donde vengas. Cada paíz tiene danza. No bailamos de puntitas. No
587 bailamos con castañuelas, pero cada paíz tiene esa parte muy importante—la danza. Um, si
588 puedo hacer un relato ya con más calma [inaudible] así del principio con acordarme de los
589 nombres porque de allí de Davis tenía 34 estudiantes y la mayoría de ellos siguieron en la danza.
590 Desde que...pues no se que más? [So dance is very important and it would be impossible for me
591 to remember the number of students I have had, but there have been families like señora
592 Calderón who has had three generations of dancers. Well, dance is an important part of our lives.
593 It doesn't matter where you come from. Every country has dance. We don't dance on our
594 tippytoes. We don't dance with castanets, but every country has that very important element—
595 dance. If I can recall with more calm [inaudible] from the beginning and remember the names
596 because there in Davis I had 34 students whom the majority continued dancing. Well...I don't
597 know what else...?]

598 Nataly: Aparte de danza hacienda halgo positive para el movimiento usted piensa que las
599 problemas...ya se re--resolvieron...[Apart from dance what other positive movement do you
600 think problems...or were resolved...]

601 Angelbertha: Resolvieron? [Resolved?]

602 Nataly: Si. Oh, todavía siguen las problemas? [Or do you think the problems still continue?]

603 [1:04:14]

604 Angelbertha: El problema existe y existirá toda la vida. Porque uno a uno vamos teniendo más
605 problemas. Tengo periódicos en que el movimiento para la inmigración, para la educación, para
606 esto, trata de muchos presidents atras. Sin embargo con la danza a mi me toco bailar en la casa
607 blanca junto con mi grupo para el Presidente Jimmy Carter. Así si eso no es importante y no es
608 llegar a una meta si no pienso llegar a bailar ha Obama porque haorita hay mucha cosa, pero si
609 queremos si vamos y bailamos enbes de hechar piedras. [The problem exists or will exist all for a
610 lifetime. Because one by one we will have more problems. I have newspapers that deal with the
611 immigration movement, education, with this and with many past presidents. However, dance
612 allowed me to go dance at the White House with my group for President Jimmy Carter. Now if
613 that is not important and it's not accomplishing a goal. Now I don't think I'll be able to dance for
614 Obama because right now there's a lot going on, but if it's possible we will instead of throwing
615 stones.]

616 Senon: We're at a good place. [talking amongst interviewers to end interview.]

617 Nataly: Cuales son las últimas ideas que me quiere decir o hablar del movimiento? [What are the
618 last ideas you'd like to share or talk about the movement?]

619 Angelbertha: Pues lo único que te puedo decir es decirtelo en mi propio idioma, es una, pues un
620 decir. Si me permirtes te lo voy a decir en Nahuatl y luego te lo voy a traducir [speaks in
621 Nahuatl]. Quiere decir, "Somos hijos de la misma tierra. Vivimos bajo el mismo sol. Somos

622 seres humanos. Que temenos alma y pensamiento. Si estamos unidos, todo lo lograremos. Así
623 sera. Así Sera.” Es todo lo que puedo decirte. Se tiene que hacer, porque si seguimos unidos,
624 estamos aquí. Seguimos con lo mismo. No hay que dejarnos vencer de ninguna manera. [Well,
625 the only thing I’d like to say is say it to you in my own language, it’s an idiom. If you allow me I
626 will say it Nahuatl and then translate it. It means, “We are children of the same earth. We live
627 under the same sun. We are human beings. We have a soul and thoughts. If we are united, we
628 can accomplish anything. That’s what it will be. That’s what it will be.” That is all I want to say.
629 It has to happen because if we continue united, we are present. We will continue with the same
630 path. We cannot let them conquer us in any shape, way or form.]

631 Nataly: Muchas gracias por su tiempo. [Thank you so much for your time.]

632 Senon: Muy Bien. [Very well.]

633 1:06:53

634 END OF TRANSCRIPT