Serving as President of HWC for the past eight months has been rewarding, and I have made many new friends and become closer to the hard-working and amazing ladies on the Board of Directors. In this newsletter you will enjoy reading about the events they have championed, and you may even see a photo of yourself.

I want to thank the women who have taken the lead in coordinating these events, starting with Stella Noriega who hosted a cooking demonstration in her home in April. Mary Frances Santistevan chaired the Mother-Daughter Merienda held in May, and Stella Noriega and Samia Hindi coordinated the silent auction. Diane Torres-Velásquez organized the field trip to Santa Fe via the Rail Runner in June, and Merrilee Foreman coordinated a Family Event at the Albuquerque Downtown Summer-fest in August. In September Carol Vigil and Leila Flores-Dueñas hosted the Meet & Greet for the current scholarship recipients. And for each of these events, we have been guided by the expertise of our treasurer, Raqui Martínez and our secretary Vangie Samora.

Now we look forward to another major event, the Masquerade Charity Ball on October 24 (see page 6), with Vi Flórez leading this effort. Marisa Stanford is soliciting sponsorships. If you would like to be a sponsor, she can be reached at web@nmhwc.com. Or, you can access sponsorship materials on our website. I look forward to seeing you there. In costume, or not, come and help us raise funds to continue awarding scholarships to deserving, outstanding women.

The HWC Speakers Bureau, organized by Elsi Sánchez, is “up and running” and spreading the word about HWC. If you would like us to speak to a group you are involved with, please contact Elsi Sanchez at web@nmhwc.com.

I am personally doing outreach by writing congratulatory letters to women from the community that “are making strides and making a difference.” I like letting women know they are appreciated and they like getting to know HWC. Our organization continues to thrive and become stronger because of you. Your attendance at events, your volunteerism, your donations, and your friendships keep us going. We appreciate you and all that you do.

I always look forward to seeing mis comadres, and I also look forward to meeting the ladies that I have yet to meet. Hopefully this will happen at the Masquerade Ball or at the annual Christmas Party in December.

We enjoy a steady stream of new members, so if you have a friend or family member that is interested, it is never too late to join!

Marcela Sandoval
Mother-Daughter Merienda
features “Desfile de Trajes Folklóricos”

This popular, annual event was held at the Sawmill Lofts in Old Town on May 3, 2015. The Merienda (afternoon tea) featured a variety of finger-foods and teas, and the silent auction offered over 90 items for bidders to consider. For entertainment, we were treated to the Desfile de Trajes Folklóricos (parade of folkloric costumes) featuring costumes from 16 of Mexico’s 31 states. The models and dancers were members of Ballet Folklórico Fiesta Mexicana and several HWC members wore traditional costumes. Marcela Sandoval wrote and presented the narrative explaining each of the costumes, thus providing attendees a remarkable and rare opportunity to become informed about the origins and significance of the exquisite costumes. An excerpted version of Marcela’s presentation follows. The photographs are courtesy of David Martínez Photography. Enjoy!

Yucatán In the Yucatán peninsula, you began to see some mixture of the Mayan Indians with the Spaniards. The woman’s dress has a lot of bright embroidery and is worn even to go to the mercado. You see the Spanish influence in that there is a fan, rebozo, and thick-heeled shoes. The castanets are not used, but the arms are lifted.

Marcela Sandoval, Yucatán Costume

Chaipas Chaipas is the southern-most state in México. There are many styles representing the state of Chiapas. As you move away from the eastern side of México, the native Indian influence becomes more prominent and the Spanish influence less so. The prominent instrument used is the marimba. The dances have a lifting of the heel, and the high heeled shoes are worn. Whenever you see a lot of color, that is Indian influenced. The Mexican people run out of one color of thread or fabric and will add another color and the embroidery imitates the colors of the rainbow or a peacock. The most widely known dance from this region is Las Chiapanecas (the women from Chiapas). This is the song where the audience claps at the appropriate moment in the music. Chiapanecas has been taught in New Mexico for so many years, it is considered by some to be a traditional New Mexican folk dance.
Veracruz  The State of Veracruz was the point of entry for most Spanish customs and traditions. The dances have complicated footwork resembling the flamenco dances of Spain. The dress most typical of Veracruz is traced to Andalucía, Spain, and like the classic flamenco dress, it has many ruffles and is longer in the back. A peineta, fan and lace shawl are used. A regional dance is La Bruja in which a glass with a votive candle balances on the head. Folk tales state that women took lunches to miners in the early morning hours when it was still dark and, since their hands were full, they placed the lights on their heads.

Oaxaca  The state of Oaxaca is located in southern México. Dances from this area are basically indigenous and steps are simple. A ropón is an old fashioned baptismal gown. Both girls and boys would wear them. They were basically long baby dresses. The folk tale is that ships from Spain were bringing a shipment of ropones from Spain and the ship was wrecked before getting to shore. The ropones were gathered by the Indian women. They had no idea what they were, so they put them on their heads. In the traditional costume, the bottom ruffle is on the top of the head and at the bottom, the little sleeves of the dress are on the back of the dancer.

Michoacán  The state of Michoacán is on the western side of México with more Indian influence in costumes, music, and dances. There is a delightful dance that young boys do where they dress up as viejitos (old men). They imitate the way viejitos walk with a cane, but then do a very lively dance with fast footwork. At the end of the dance, they grab each others cane and form a line to run out. Of course, one of them falls, and they try to pick him up. Some years ago, dancers from Michoacán were in Albuquerque and performed this dance and included a viejita. They threw her up high in the air and caught her in their joined arms. The dances are performed barefoot or in huaraches. The steps are done with completely flat feet.

2015 membership...cont’d

Lilly Ann Dow, Practicum Director, UNM Public Health Program
Rosario Fiallos, Retired Bilingual Education Teacher
Dr. Leila Flores-Dueñas Assoc. Professor, UNM College of Education
Rosemary García Executive Assistant National Hispanic Cultural Center
Julia Gonzales, Realtor
Maria J. Gutiérrez Financial Planner
Samia Hindi, Educator
Dr. Mari-Luci Jaramillo Former Ambassador to Honduras
Viola M. Johnston Retired Accountant
Jeri Lynn Kellogg
Teresa Leger de Fernández Officer, Leger Law and Strategy, LLC
Paula LeSueur, Retired Nurse Practitioner
Edna L. López President & CEO Compa Industries, Inc.
Leticia López Retired Educator
Mary Jean H. López Retired Educator
Anita Maestas, Owner Elite Physique Gym
Esther M. Márquez, Retired Education Administrator
Josephine Martínez Retired, FAA
Salomé Martínez-Lutz, Artistic Director/Producer, Teatro Nuevo México
**Puebla** The famous costume, *la China Poblana*, is from the State of Puebla. The legend states that in the 18th century, an Asian princess was kidnapped by Portuguese sailors. She was brought to México where she was sold as a slave. The memory of her former glory stirred her to dress as richly as possible, so she started sewing different shiny objects on the skirt. The cloth was never wide enough to provide the proper skirt length, so additional strips were sewed on. The costume is still made with three bands of different colored cloth, usually red, green, and white (the colors found on the Mexican flag). The shiny objects have become sequins and beads sewn in intricate figures and themes. The costume of *la China Poblana* is a National symbol of Mexico. The dance steps are called *zapateados* that simulate the sound of galloping horses, heel clicks, and spurts. The dance *el Jarabe Tapatío* (the Mexican Hat Dance) has become the National Mexican folk dance. *Jarabe* means mixture, *Tapatío* refers to someone or something from Guadalajara. The dance combines steps and tunes from different regions in México. Often *el Jarabe Tapatío* is danced in the *China Poblana* costume. An interesting dance performed from this state is called *Quetzal* (a tropical bird), which only men perform.

![Image of La China Poblana Costume](image)

Alva Torres, *La China Poblana Costume*

**Jalisco** The state of Jalisco borders seven other Mexican states and also borders the Pacific Ocean. The horse, brought by the Spaniards, became a symbol of power, wealth, and manhood. Like the cowboy of the United States, the Mexican *charro* is symbolized as a man at one with his horse. The *ranchera*, or ribbon dress, has become one of the favorites because these dresses are full and can be twirled around while dancing. The women are not as shy as they are in some of the other states. The women also ride horses in parades and *charradas* (rodeos).

![Image of Ranchera Dress](image)

Diane Torres-Velásquez in *Ranchera Dress*

**El Norte** The northern part of México is an arid desert. During the pre-Columbian era, this land was largely uninhabited because the limited water supplies could not support settlements. As a result, no Indian folklore was waiting to be mixed with that of the immigrant Spaniards. The northern style of Mexican music and dance, which is call Norteño, is quite distinct from all other Mexican musical and dance forms. The European dances that came with the settlers to the United States in 1873 were the same dances that took root in northern México in the states of Tamaulipas, Nuevo León, Chihuahua, Durango, Sinaloa, Sonora, and Coahuila. The *contradanza* (a variation on the English country dance), the polkas and *mazurkas* from Poland, and the *schottisches* from Germany, France, and Finland, were brought to the northern part of Mexico and into New Mexico, where they took on regional characteristics. The *rancheras*, popular in New Mexico, are similar to the *norteño* dances and were influenced by the European dances mentioned. These dances also influenced the country-western dances now popular in the United States. The men’s costume is what one might expect of a working cowboy: dark pants, bright shirt, neckerchief, cowboy hat, boots, and maybe a fringed leather or suede jacket. The women wear a modest cotton dress or a skirt and peasant-style blouse. The New Mexican fiesta dresses are made in the *norteño* style. Petticoats and square dance bloomers can be worn, and knee or short boots complete the costume.

![Image of Peasant-Style Costume](image)

Monique Guzman in peasant-style costume
In 1910, the Mexican Revolution took place. Pancho Villa’s troops moved throughout the northwestern part of México and helped break the isolation of el Norte from the rest of the country. The soldaderas were women who fought next to the men, cooked for them, and helped with nursing and in every other way they could. The soldaderas are often pictured with carrilleras (belts of bullets) crossed on their chests. Jesúsita en Chihuahua and Adelita are songs that were dedicated to soldaderas and that have become the best known songs from this era. After the French were expelled from México, the new government did not want any “foreign” dances or music. However, in the isolated north, the polkas took hold and were preserved. The music is highly repetitious. The dance, on the other hand, has a tremendous variety, enthusiasm, energy, and spirit. The instrument typical of the music of this region is the accordion.
Congratulations to Dr. Merrilee Foreman who came in second place in the chiropractor section of the Albuquerque Journal’s Readers’ Choice Awards. Anna Villareal Sánchez was selected to head the NHCC Foundation starting June 29, 2015. Before this she was Development Director of the Central New Mexico Community College Foundation. New Mexico First awarded the Spirit of Bipartisanship Award to Clara Apodaca for leadership and bipartisan contributions to government and community. Margaret Montoya was included in the “2015 Women Inspiring Change Portrait Exhibition” hosted by the Harvard Law and International Development Society and the Harvard Women’s Law Association in honor of International Women’s Day. The exhibition showcases the “astounding contributions of women around the world to the areas of law and policy. Margare t is featured in HWC’s book, Mujeres Valerosas. Another Valerosa, Bianca Ortiz Wertheim, has been appointed chief-of-staff to Senator Tom Udall in Washington. Previously she was Senator Udall’s State Director. Salomé Martinez-Lutz, Artistic Director of Teatro Nuevo México, is producing/directing a play she wrote titled “Estoy en el Rincón.”

Hispanic Women’s Council
Masquerade Charity Ball

Saturday, October 24, 2015
Albuquerque Country Club
601 Laguna Blvd., SW
Albuquerque, New Mexico

$100 per person
($1,000 for table of 10)*

6:00pm, Reception (cash bar)
7:00pm, Dinner
8:30-11:00pm, Dance

Costumes are optional; a selection of masks will be available for purchase.

Tickets must be purchased in advance. Visit our website to download the order form:
www.nmhwc.com
Photos courtesy of David Martínez Photography
Scholarship Recipients Meet & Greet

The HWC Meet & Greet Event brings the scholarship recipients together...in many cases this is the first time they will meet one another. Additionally, members of HWC have an opportunity to connect with the students one-on-one. During the round-robin, the students talked about their educational pursuits. We also heard from family members and friends who attended the event to show their support, and the HWC members shared their area of expertise and offered their support. The collective wealth of intellect, enthusiasm and expertise was extraordinary. Special thanks to Dr. Leila Flores-Dueñas and Carol Vigil for coordinating this event and for hosting it on September 11 at their place of business, the lovely Las Amapolas Event Center. Here are some images capturing the camaraderie that highlighted the evening.
Congratulations to the 2015/2016 Scholarship Recipients

Merlyn Avila, BS Biology
Gloria Muñiz Chavarría, Executive Master of Business Administration
Modesta Cruz, Alternative Teaching Licensure
Leticia Cuevas, BA Early Childhood
Alyssa Cruz, Doctor of Pharmacy
Monique Gallegos, BS Biology
Jacquelyn García, MS Speech & Hearing Sciences
Gisselle Guerrero, BS Nursing
Lisa Herrera, Doctor of Medicine
Saydra Alvarez Moreno, BS Civil Engineering
Carla Nieto, BBA Business/Accounting
Rosa Prada, BS Secondary Education & Spanish
Amanda B. Provencio, Doctor of Medicine
Mónica Sánchez, MFA Dramatic Writing
Christina Termini, Ph.D. Biomedical Engineering
Lucretia R. Vigil, BS Biology/Psychology

Alicia López, BS Civil Engineering
Marisa López, BS Nursing
Melissa Martínez, Doctor of Medicine
Trisha V. Martínez, Ph.D. American Studies
Florence Monge, Ph.D. Biomedical Engineering
Saydra Alvarez Moreno, BS Civil Engineering
Carla Nieto, BBA Business/Accounting
Rosa Prada, BS Secondary Education & Spanish
Amanda B. Provencio, Doctor of Medicine
Mónica Sánchez, MFA Dramatic Writing
Christina Termini, Ph.D. Biomedical Engineering
Lucretia R. Vigil, BS Biology/Psychology

About the Scholarship Fund...and how you can help

With the establishment of the scholarship fund in 2007, the Hispanic Women’s Council (HWC) is creating a legacy of educating Hispanic women, moving them into professions, and enabling them to become valuable leaders in our community. What distinguishes the HWC Scholarship is an emphasis on continuing Latina students and a mentorship component. To be eligible, students must have completed 12 credit hours and be currently admitted at the University of New Mexico or the Central New Mexico Community College. Since its inception, the HWC has awarded 172 scholarships totaling $70,200 to undergraduate, graduate and PhD students. For more information about the program, visit our website: www.nmhwc.com.

How can you help? Send your tax-deductible donation to HWC at P. O. Box 27271, 87125. Or, attend our annual Masquerade Ball...proceeds from this event support the fund. Details on our website.
**Train Ride to Santa Fe**

As a way to stay connected with HWC members who live up north, HWC traveled to Santa Fe via the Rail Runner on June 7, 2015. A quote by Mari-Luci Jaramillo sums it up: “Glorious day in Santa Fe. I enjoyed every minute of it.” Attendees visited and lunched at La Fonda then strolled the Plaza before heading home. New friends were made as members of Voces de Santa Fe joined in the fun: María Montez-Skolnik, Virginia Gonzales Moench, Carmen L. Gonzales, and Patrick Scott. Raquí Martínez and her brother Dan Martínez (visiting from out-of-state) helped to shuttle women from the train station to the restaurant. Another taxi was provided by Diane Torrez-Velásquez’ nephew Nick Renner. In all, about 24 people attended, and this is a very good turnout for a field trip. Special thanks to Diane Torrez-Velásquez for coordinating this event.

![Photo, left: Ready to board the Rail Runner, l-r: Dan García, Judy García, Gus Noriega, Stella Noriega, Frances Romero, Marcela Sandoval, Diane Torres-Velásquez, Julie Guerra, Saydra Alvarez Moreno.](image)

**Lenten Food Cooking Demonstration**

On April 25, 2015, Stella Noriega hosted a Lenten food cooking demonstration in her home. She took us step-by-step through the preparation of salmon croquettes, torta de huevo and red chile, quelites con frijoles y chile de arbol and sopapuya. Stella provided some history about these foods and shared her personal story of how her family observed Good Friday. Attendees received a copy of her recipes and were treated to a meal of all the foods she prepared.

HWC is committed to the preservation of cultural traditions and this event added to our preservation efforts. The cooking demonstration was video-taped and will be deposited in the HWC Archives held at the New Mexico State Records Center & Archives in Santa Fe.

![Stella Noriega](image)