



A countywide reading project at your local
Deschutes Public Library

Reader's Guide

gonzález and
daughter *Trucking Co.*

by María Amparo Escandón

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about the project

Deschutes County can now boast one of the largest book clubs in the West! In its third year, *A Novel Idea...Read Together* is a reading program organized by the Deschutes Public Library. The idea is simple: invite all residents of Deschutes County to read and experience a single work of fiction—together. Participation in the project has doubled since the inaugural year in 2004, demonstrating Deschutes County's interest in good literature and in sharing ideas one book at a time.



A Novel Idea...Read Together is a multimedia, multifaceted series of events that kick off early in April during National Library Week and lasts four weeks. Throughout the month, programs and events highlighting the selected novel are offered at libraries in Bend, Redmond, La Pine, Sisters, and Sunriver. These programs are designed to enhance the participant's knowledge of the novel in entertaining and unexpected ways. The project culminates with a series of author events including two readings at the Tower Theatre, a reading and signing at Paulina Springs Book Company and a reading/ discussion in Spanish at Mi Pueblito Restaurant in Redmond.

This year's selection, *González & Daughter Trucking Co.* by María Amparo Escandón is a story that has feet planted firmly on both sides of the U.S. and Mexican border. The story of Libertad, her father, and her fellow inmates, explores the power of storytelling, the bonds of family, the meaning of freedom, and the quest for redemption. *González & Daughter Trucking Co.* is a story full of colorful characters, landscapes, and relationships, and highlights the Latino culture. During *A Novel Idea...Read Together*, Deschutes Public Library invites you to learn more about our southern neighbor, Mexico, and enjoy the story of Libertad.



author

María Amparo Escandón

María Amparo Escandón, a best-selling bilingual storyteller, published her first novel, *Esperanza's Box of Saints* and its Spanish version, *Santitos*, in 1999 (published by Simon & Schuster and Bantam Doubleday Dell, respectively). Her novel, a *Los Angeles Times* bestseller, has been translated into 21 languages and is currently read in more than 85 countries. She was designated as a “Writer to Watch” by *Newsweek* in 1999 and by the *Los Angeles Times* in 2000.



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Escandón also wrote the screenplay *Santitos*, which was produced by John Sayles and directed by Alejandro Springall in Mexico. The film was the third largest grossing Mexican film in Mexico in 1999 and was successfully released in Latin America in January of 2000. To date, *Santitos* has received awards in fourteen film festivals around the world.

María Amparo Escandón's second novel, *González & Daughter Trucking Co.* (translated into Spanish by the author under the title *Transporte González e hija*), was successfully published in North America by Random House in mid-2005. It is being translated into other languages including Polish and Turkish, and was recently awarded the “Libro del Año” (Book of the Year) prize in Spain.

Escandón lives in Los Angeles, California. She is an advisor at the Sundance Screenwriters Labs, the Fundación Contenidos de Creación Creative Writing Workshops and the Latino Screenwriters Lab. She also teaches Fiction Writing at UCLA Extension.

mexico

At a Glance

Official Name

Estados Unidos Mexicanos

Chief of State

President Vicente Fox Quesada

Capital

Mexico (Distrito Federal)

Government Type

Federal republic

Administrative Divisions

31 states and 1 federal district

Independence

From Spain, September 16, 1810

Official Language

Spanish, various Mayan, Nahuatl, and other regional indigenous languages

Largest cities

Mexico City (8,591,309)

Guadalajara (1,647,720)

Ecatepec (1,620,303)

Puebla (1,346,176)

Netzahualcóyotl (1,224,924)

Population

106,202,903 (July 2005 est.)

Border Countries

Belize—250 km

Guatemala—962 km

U.S.—3,141 km

Official Religion

Roman Catholic 89%

Protestant 6%

other 5%

Ethnic Groups

Mestizo (Amerindian-Spanish) 60%

Amerindian or predominantly

Amerindian 30%

white 9%

other 1%

Chief Products

Agriculture—corn, coffee, cotton, sugar cane, tomatoes, bananas, oranges, wheat, sorghum, barley, rice, beans, potatoes

Manufacturing—motor vehicles, processed foods, beverages, iron and steel, chemicals, electrical machinery

Mining—petroleum, natural gas, zinc, salt, silver, copper

National flag

Mexico's flag, adopted in 1821, has three vertical stripes, green, white, and red (*left to right*). The country's coat of arms is in the middle white stripe. The green stripe stands for independence, white for religion, and red for union. The coat of arms represents the legend of Aztec Indians. The Aztecs built their capital Tenochtitlan (now Mexico City) where they saw an eagle perched on a cactus devouring a snake.

Money

Basic unit—Mexican peso. One hundred centavos equal one peso¹

¹CIA—The World Factbook, 2005. www.cia.gov/cia/publications/factbook



History

Mexico and the United States are more than just neighbors. The relationship looks and feels more like family. Besides a border, we share a similar history. Like the United States, Mexico was a colony that after three hundred years revolted and won independence because of the grit and determination of its people. More recently, during the 1960s, both the U.S. and Mexico redefined political and social norms through revolutions led by young people.

Like siblings, the two nations have had disagreements. Water rights, immigration policy, and economic treaties have dominated the relationship between the U.S. and Mexico in recent years. But there is also a deep bond. We integrate the customs and culture of Mexico with our own when we celebrate Cinco de Mayo or Día des los Muertos. We embrace the food, music, literature, and cinema from Mexico and are a much richer and more diverse community for doing so.

You can find many resources on Mexico at the Deschutes Public Library. We encourage you to read further about the history, culture, and people of our southern neighbor. You will find a list of related reading suggestions in the back of this guide that includes both fiction and nonfiction.

The following is a brief excerpt from the online *World Book* database available on the Deschutes Public Library website, www.dpls.us. We've included it to provide some basic information that might help get your study of Mexico started.

Mexico is the northernmost country of Latin America. It lies just south of the United States. The Rio Grande forms about two-thirds of the boundary between Mexico and the United States. Among all the countries of the Western Hemisphere, only the United States and Brazil have more people than Mexico. Mexico City is the capital and largest city of Mexico. It also is one of the world's largest metropolitan areas in population.

To understand Mexico, it is necessary to view the nation's long early history. Hundreds of years ago, the Indians of Mexico built large cities, developed a calendar, invented a counting system, and used a form of writing. The last Indian empire in Mexico—that of the Aztec—fell to Spanish invaders in 1521. For the next 300 years, Mexico was a Spanish colony. The Spaniards took Mexico's riches, but they also introduced

many changes in farming, government, industry, and religion. The descendants of the Spaniards became Mexico's ruling class. The Indians remained poor and uneducated.

During the Spanish colonial period, a third group of people developed in Mexico. These people, who had both Indian and white ancestors, became known as *mestizos*. Today, the great majority of Mexicans are mestizos, and they generally take great pride in their Indian ancestry. A number of government programs stress the Indian role in Mexican culture. In 1949, the government made an Indian the symbol of Mexican nationality. The Indian was Cuauhtémoc, the last Aztec emperor. Cuauhtémoc's bravery under torture by the Spanish made him a Mexican hero.

Few other countries have so wide a variety of landscapes and climates within such short distances of one another. Towering mountains and high, rolling plateaus cover more than two-thirds of Mexico. The climate, land formation, and plant life in these rugged highlands may vary greatly within a short distance. Mexico also has tropical forests, dry deserts, and fertile valleys.

The Mexicans gained independence from Spain in 1821. A social revolution began in 1910, when the people of Mexico started a long struggle for social justice and economic progress. During this struggle, the government took over huge, privately owned farmlands and divided them among millions of landless farmers. The government established a national school system to promote education, and it has built many hospitals and housing projects.

Since the 1940s, the government has especially encouraged the development of manufacturing and petroleum production. But all these changes have not kept up with Mexico's rapid population growth, and the country faces increasingly difficult economic and social problems. A large number of people still live in poverty.²

²Riley, James D., and Roderic A. Camp. "Mexico." *World Book Online Reference Center*. 2005. World Book, Inc. 14 Dec. 2005 <<http://www.worldbookonline.com/wb/Article?id=ar358800>>.



The Massacre of Tlatelolco

The catalytic event that gets *González & Daughter Trucking Co.* on the road is the student revolt of 1968. Motivated by the unfulfilled promise of economic equality and continuing political corruption, students in Mexico organized and demonstrated. The government used violence to quell the revolt. Although Libertad's father is present at the University when the revolt erupts, he is an unwitting participant. However, the effects of the event have significant impacts on the rest of his life. We have selected the following article to give a brief summary of the historic event that drives Joaquín to a life on the road.

October 2, 1968 was a sad day in the history of Mexico. That day, in the Tlatelolco Massacre, hundreds of unarmed students were suddenly killed by the government in a public square. The late 1960s were marked by student protests and uprisings in many parts of the world, including the French May in Paris, the campus unrest in several U.S. universities, and the Cordobazo in Argentina.

In Mexico, student protests against the government had started on occasion of the Olympic Games, which for the first time were held in Latin America and provided a unique opportunity to bring issues of disconformity to the international stage. The two main sources of discontent were the low progress made by the political leadership in fulfilling the promises of the Mexican Revolution (1910–1920) of eliminating poverty and inequality, on the one hand, and the limited levels of democracy in the political system, on the other. Students took advantage of the international attention devoted to Mexico during the Games to express their frustration and criticize the government, as well as to demand democratic reforms and social justice.

President Díaz Ordaz was determined to stop the protests. By mid-September, the army invaded the university campus, assaulting anyone in their way, arresting students and eventually causing the resignation of Rector Barros Sierra on September 23rd. Not surprisingly, by that time students incorporated university autonomy and the freeing of political prisoners in their demands.

A week later, on October 2nd, after nine weeks of student strikes, a contingent of 15,000 students marched throughout the streets of



Mexico City carrying red carnations to protest against the army's occupation of the University. By the evening, 5,000 students and workers, many of them with their spouses and children, entered the Plaza of the Three Cultures, known as Plaza de Tlatelolco. That peaceful student demonstration was suddenly drowned in blood, in what was going to be remembered forever as 'La Matanza de Tlatelolco', or the Tlatelolco Massacre. Without any warning, by sunset, the army began to fire against the unarmed Tlatelolco protestors. The killing was indiscriminate and included people who were at the plaza for reasons unrelated to the protest. Although accurate figures are still unavailable, it is estimated that more than 300 people were killed, hundreds were injured and several thousand were arrested.

Three decades later, in October 1997, an opposition-dominated Congress reopened the case and established a committee to investigate. The committee talked to 18 participants, including ex-president Luis Echeverría. In 1968, as Minister of Interior, he was directly responsible for the operation. In his statements, Echeverría admitted that the students had not been armed, and suggested that the military action had been planned in advance to destroy the leadership of the student movement. The PRI (Partido Revolucionario Institucional) held power in Mexico until the year 2000, when Vicente Fox of Partido Acción Nacional won the national elections.

The students killed in Tlatelolco on October 2, 1968 are still present in the collective memory of many Mexicans, and are remembered every year by the new generations of students.^{3,4}

³Schugurensky, Daniel (2005). The Department of Adult Education, Ontario Institute for Studies in Education at the University of Toronto.

⁴Poniatowska, Elena (1971). *La noche de Tlatelolco; testimonios de historia oral*. Mexico DF: Mexico Ediciones Era.



discussion

Book Discussion Groups

Talking about books is exciting and educational. Although we have read the same book, each of us has a different opinion as a result of different personal experiences, life choices, and frame of reference. The keys to good book discussions are an open mind and tolerance for diverse opinions.

The following questions are not the only ones raised by the novel but will help get the conversation started. Your group might get through all the questions or only one during a book discussion. Don't worry about the destination, and regardless of where you end up, enjoy the ride! We have organized the questions around four major themes of the novel: the power of storytelling, freedom, family, and redemption.

The Power of Storytelling

From cave painting to the modern novelists, storytelling has been a critical component of how humans make sense of the world. Storytelling gives shape to our experiences and helps us share with others what is meaningful and important to us. Think about how storytelling plays a role in your life.

1. The subtitle of the novel is a pun (*A Road Novel with Literary License*). To take literary license is to distort the truth to make a story better. How is literary license evident in the novel? Why does Libertad embellish, and is it important to her prison audience or to you that she has taken literary license?
2. Literature has a cathartic power in that it allows both writers and readers opportunities to experience, resolve, or confront issues. How is Libertad's storytelling cathartic for her and her prison audience?
3. Libertad learns to read by being read to by her father, and reading to her father helps her remember and appreciate fiction. However, for Libertad, books are ephemeral. To keep them would take up valuable room in the truck cab so Libertad must throw them out the window. She learns to remember and retell the stories she has read. What does this say about oral storytelling versus literature?

4. Libertad's writing serves a purpose. She is "talking" to those she is unable to dialogue with directly (her mother, those killed in the truck accident). What does she accomplish by writing to those she can no longer communicate with directly?
5. The truckers in the novel serve as a "Greek chorus" by commenting on the happenings of the novel in ways that you and other readers might comment. What do we learn about González and his daughter through the truckers? Why was it important for Escandón to include the truckers' perspective?
6. How is Escandón's use of humor throughout the novel successful?
7. Is there significance to the books that Libertad "reads" to the prisoners? What about the books she reads to her father?

Freedom vs. Self-Imposed Prisons

Prisons can be physical as well as emotional. The walls of the prisons we construct for ourselves are just as hard to penetrate as the walls of the most secure institution. Consider your own personal prisons and what it might take to scale them.

1. Why does Libertad feel a greater sense of freedom behind prison walls than she did on the road with her father?
2. The act of naming is powerful. What we call ourselves defines how we see each other. Consider the names characters in the novel give themselves and what insight we are given into these characters.
3. Discuss the prison Joaquín has constructed for himself. Discuss the irony of his life on the road and the paranoia that rules him.
4. Discuss why the women embrace prison life so readily.
5. Who are the characters in the novel that enjoy the most freedom? Why?



Family

We make for ourselves different families as we navigate life's highways. Families give us support and acceptance and can be found in the usual places as well as the unexpected. Think about the "families" to which you belong.

1. Describe the different "family" groups in Libertad's life and the different functions they serve for her and the reader.
2. The women in the prison form a type of family. Discuss some of the examples of this family and how it functions.
3. How is Warden Guzmán similar to Joaquín in terms of being a parental figure or guardian?

Forgiveness and Redemption

As in many classic tales, forgiveness and redemption and how we go about achieving them are at the center of the novel. What makes forgiveness and redemption such critical issues that we examine them over and over again?

1. What does Libertad discover through storytelling? How does storytelling help her forgive herself and her father?
2. How is Libertad's story similar to yet different from a confession of guilt? Does telling her story relieve her guilt?
3. In an interview on National Public Radio's program, "Day to Day," Escandón asks: "Who is forgiveness for? For the one forgiving or for the one being forgiven?" What do you think?

latin american fiction

A Brief Account of Recent Trends

Contemporary Latin American fiction is complex and diverse in its origins, themes, genres, and writing styles. This overview highlights three important developments in recent Latin American literary history: boom literature of the 1960s, post-boom fiction starting in the 1970s, and contemporary fiction. The “boom” refers to the publishing boom of Latin American novels during the 1960s. For example, Latin American writers who may have sold 2,000 copies of their work in the 1950s began to sell tens of thousands of copies a decade later. *The City and the Dogs* (1962) by Peruvian Mario Vargas Llosa (1936–) heralds the start of the boom movement. Perhaps the more recognizable novel of the boom generation is *One Hundred Years of Solitude* (1967) by Colombian Gabriel García Márquez (1928–), a novel about the creation and destruction of Macondo, a fictitious town in a South American jungle.

One Hundred Years of Solitude became a classic and shares with other boom novels the following characteristics: ironic vision of the world; rewriting of myths and of official histories; multiple and unreliable narrators; intertwining plot lines; reality as a subjective experience; fluidity of time; and revised perspectives on “magical realism.” Magical realism is the matter-of-fact incorporation of marvelous, fantastic, or mythical elements into an otherwise realistic fiction. For example, in “Letter to a Young Lady in Paris,” part of *Bestiary* (1951), an anthology of short stories by Argentinean Julio Cortázar (1914–1984), a young woman recounts in a suicide letter how she came to vomit eleven rabbits. This concept of “magic” or “magical” realism was first used by German art critic Franz Roh (1890–1965) in his 1925 essay “Magic Realism: Post-Expressionism” to describe paintings in which the “magic of being” co-exists with everyday objects to reveal a new kind of realism. Using Roh’s ideas, the term was first applied to Latin American literature by Cuban novelist Alejo Carpentier (1904–1980). In his introduction to *The Kingdom of this World* (1949), a novel about slave revolt against French colonial powers in Haiti, Carpentier coins the term *lo real maravilloso* (“the real marvelous”) to argue that what may seem “marvelous” about the history of the Americas is grounded in violent historical realities.



After the so-called “boom” of the 1960s, post-boom writers of the late 1970s and 1980s begin to abandon complex plot structures, obscure imagery, “magical realism,” and language tricks. Post-boom writers tell seemingly streamlined story lines with recognizable themes. In the 1980s and 1990s, first-person narratives about love and courtship, for example, appear in novels such as *Aphrodite: A Memoir of the Senses* (1997) by Chilean Isabel Allende (1942–); *Like Water for Chocolate* (1989) by Mexican Laura Esquivel (1950–); *Tarzan’s Tonsillitis* (1999) by Peruvian Alfredo Bryce Echenique (1939–); and *Love in the Time of Cholera* (1985) by Gabriel García Márquez.

A majority of contemporary writers avoid calling themselves “boom” or “post-boom” authors in order to distance their work from a marketing and literary trend that occurred in the 1960s. These writers prefer an open-ended category such as *escritores novísimos* (“newest” writers). The one constant in contemporary Latin American fiction is that it engages and challenges past literary traditions.⁵

⁵By Dr. Oscar Fernández, Assistant Professor of Spanish and Comparative Literature, Dept. of Foreign Languages and Literatures, Portland State University, Portland, Oregon, osf@pdx.edu

related reading

Fiction

Caramelo

by Sandra Cisneros

During her family's annual car trip from Chicago to Mexico City, Lala Reyes listens to stories about her family, including her grandmother, the descendant of a renowned dynasty of shawl makers, whose magnificent striped (or caramelo) shawl has come into Lala's possession, in a multi-generational saga of a Mexican-American family. (NoveList)



Esperanza's Box of Saints

by María Amparo Escandón

With her favorite saint to guide her, Esperanza Díaz, a beautiful young widow, leaves her humble Mexican village on a search for her missing twelve-year-old daughter and learns the nature of sin and forgiveness. (NoveList)



Bless Me, Ultima

by Rudolfo Anaya

When a curandera comes to stay with a young boy, he tests the bonds that tie him to his culture and finds himself in the secrets of the past. (DPL Catalog)



Non Fiction

Mexico: Biography of Power: A History of Modern Mexico, 1810–1996

by Enrique Krauze

A “magisterial history” (*The Wall Street Journal*), this sweeping volume tells Mexico’s story through the fascinating and sometimes volatile personalities that have shaped it. (iPage)



Couldn't Keep It to Myself

by Wally Lamb et al.

Lamb once again reveals his talent for finding the humanity in the lost and lonely—a group of incarcerated women at the York Correctional Institution where he taught writing. (iPage)



La Revolución: Mexico's Great Revolution as Memory, Myth & History

by Thomas Benjamin

This path finding book shows how Mexicans from 1910 through the 1950s interpreted the revolution, tried to make sense of it, and, through memory, myth making, and history writing, invented an idea called “La Revolución.” (iPage)



Infinite Divisions: An Anthology of Chicana Literature

edited by Tey Diana Rebolledo & Eliana S. Rivero

This first major anthology devoted to the genre is organized by themes that highlight the key issues, motifs, and concerns of Mexican American women from 1848 to the present. (iPage)



event schedule

Deschutes Public Library invites you to take part in one or all of the Novel Idea programs. The programs marked with an (*) indicate a bilingual presenter. The presentation will be delivered in English with summaries and support materials being offered in Spanish. A representative from El Programa de Ayuda will be in attendance to facilitate any additional translations.

April 1 Parenting Behind Bars

Learn about an outreach program serving women in the Deschutes County Jail.

Brooks Room, Bend Public Library

2:00 p.m.

Sponsored by the Family Resource Center

April 2 A Novel Idea Kick Off

Join us for an afternoon of art, music, and refreshments at the High Desert Museum.

High Desert Museum

12:00 p.m.–4:00 p.m. Opening remarks at 1:00 p.m.

Sponsors: High Desert Museum, Deschutes Public Library Foundation

April 4 Santitos

Based on Escandón's first novel, *Santitos* is a wonderful road movie about faith and sacrifice. (Spanish with English subtitles.)

McMenamins Old St. Francis School

6:00 p.m.

Real Women Have Curves

Torn between her mainstream ambitions and her cultural heritage, Ana learns to admire both her Chicano and American roots. (English with Spanish subtitles.)

8:00 p.m.

Sponsored by McMenamins

April 5 Vaquero: Hispanic History of the High Desert

Bob Boyd, Curator of Western History at the High Desert Museum discusses the historical role of Hispanics in the High Desert.

Sunriver Area Public Library

6:30 p.m.

Sponsored by the High Desert Museum



April 5 *Real Women Have Curves*

La Pine Public Library
6:00 p.m.

April 6 *Trucking 101*

This program takes participants inside the world of the long haul truck driver. Facts from the Oregon Trucking Association and road stories from a veteran trucker. Explore a double sleeper cab and board a traveling trucking museum.

Sisters Public Library
6:00 p.m.

Sponsored by Pacific Truck and Trailer

April 7 *Book Discussion*

Sisters Public Library
12:00 noon

April 7 *Book Discussion*

Brooks Room, Bend Public Library
12:00 noon

April 8 *La Malinche: From Whore-Traitor to Mother-Goddess**

University of Oregon's Stephanie Wood illuminates the often misunderstood woman known as La Malinche, who lived in Mexico five centuries ago. She was blamed, by some, for opening the doors to Cortéz and betraying her own people. Others, over time, have come to regard her as the mother of the Mexican race.

Brooks Room, Bend Public Library
2:00 p.m.

Sponsored by the Center for the Study of Women in Society

April 9 *Second Sunday*

Brooks Room, Bend Public Library
3:00 p.m.

With guest reader, poet Carlos Reyes.

April 10 *Trucking 101*

Redmond Public Library
6:00 p.m.

more..

April 11 Book Discussion

Redmond Public Library
12:00 noon

April 11 *Like Water For Chocolate*

Sisters Movie House
4:30 p.m.

Tita and Pedro are passionately in love. But their love is forbidden by an ancient family tradition. To be near Tita, Pedro marries her sister. And Tita, as the family cook, expresses her passion for Pedro through preparing delectable dishes. In Tita's kitchen, cooking becomes her release, her pain, and her pleasure. (Spanish with English subtitles.)
Sponsored by the Sisters Movie House

April 13 Trucking 101

Sunriver Area Public Library
6:00 p.m.

April 14 Book Discussion

Sunriver Area Public Library
2:00 p.m.

April 15 Ritablo Workshop

The Art Station, Bend
9:00 a.m.–12:00 noon

Local artist, Cristina Acosta leads a hands on workshop at The Art Station. Workshop is limited to 12 participants. Advanced registration is required. Call 312-1032.
Sponsored by The Art Station

April 15 Reclaiming Sacred Spaces: The Altar Tradition in Mexican American Homes*

Pacific University professor, Gabriella Ricciardi, discusses the role of the home altar within the Mexican immigrant population.
Redmond Public Library
2:00 p.m.
Sponsored by the Oregon Council for the Humanities



April 17 Trucking 101

Bend Public Library
6:00 p.m.

April 18 *Dust To Dust*

Bound by the love for their grandfather, and despite the fact that they loathe each other, the two grandsons of Rodrigo Carnicero undertake a hilarious road trip to Acapulco to scatter the old man's ashes at sea. Along the way, the two young men learn about themselves and one another as well as a few shocking family secrets that will change their lives forever. (Spanish with English subtitles.)
McMenamins Old St. Francis School
6:00 p.m.

Santitos

McMenamins Old St. Francis School
8:00 p.m.
Sponsored by McMenamins

April 19 Book Discussion

Library Administration Conference Room, Bend
6:30 p.m.

April 20 Trucking 101

La Pine Public Library
6:00 p.m.

April 21 Book Discussion

La Pine Public Library
12:00 noon

April 22 Mexico, 1910–1968: Revolution and Counterrevolution*

University of Oregon history professor Carlos Aguirre discusses historical developments in Mexico between the beginning of the 1910 Mexican Revolution and the 1968 student protest and the massacre of Tlatelolco.
Sisters Public Library
11:00 a.m.

more..

April 22 Prisons in Contemporary Latin America*

Carlos Aguirre presents an overview of the current state of prisons in Mexico and Latin America.

Brooks Room, Bend Public Library

3:00 p.m.

April 23 Book Discussion in Spanish

Brooks Room, Bend Public Library

3:00 p.m.

Sponsored by El Programa de Ayuda

April 26 An Evening with Author María Amparo Escandón

Reading and signing

Tower Theatre

7:00 p.m.

Tickets available at all Deschutes Public Libraries beginning April 8.

April 27 An Evening with Author María Amparo Escandón

Reading and signing

Tower Theatre

7:00 p.m.

Tickets available at all Deschutes Public Libraries beginning April 8.

April 28 Craft Workshop

Create a Mexican sunflower pot with local craft instructor, Tika Weeks. Limited to 15 participants. Advanced registration is required.

Call 312-1032.

Sunriver Area Public Library

12:00–2:00 p.m.

April 29 Reading and signing, Author María Amparo Escandón

Paulina Springs Book Company, Sisters

10:30 a.m.

Sponsored by Paulina Springs Book Company

April 29 Reading and signing (in Spanish), Author María Amparo Escandón

Mi Pueblito Restaurant

3732 SW 21st Street

Redmond

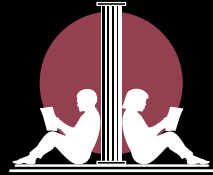
2:00 p.m.



acknowledgements

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Sisters Movie House

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Aaron Switzer

Helen Vandervort

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