

Raquel Rubio-Goldsmith

*Raquel Rubio-Goldsmith: Reflections on a Career in Chicana/o Studies*

Chicana/o Studies Oral History Project

Interviews conducted by  
Todd Holmes  
in 2019

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Raquel Rubio-Goldsmith

## Abstract

Raquel Rubio-Goldsmith is lecturer and co-director of the Binational Migration Institute in the Department of Mexican American Studies at the University of Arizona. Born and raised in Douglas, Arizona, she studied law and philosophy at the National Autonomous University of Mexico. She was a founding faculty member of the history department at Pima Community College, where during her thirty-year tenure she helped create some of the first courses in Mexican American history and Chicana/o studies. She joined the Department of Mexican American Studies at the University of Arizona in 1983, where she eventually founded the Binational Migration Institute, which over the years has conducted some of the most in-depth studies on the immigration and conditions along the US-Mexico border. She is the author of numerous publications in the field of Chicana/o History, including: "Hispanics and the Humanities in Arizona" (1986); "Shipwrecked in the Desert: A Short History of the Mexican Sisters of the House of Divine Providence in Douglas, Arizona 1927–1949" (1987); "Seasons, Seeds, and Souls: Mexicanas Gardening in the American Mesilla" (1994); "The Funnel Effect and Recovered Bodies of Unauthorized Migrants, 1990–2005" (2006); "Ethno-Racial Profiling and State Violence in a Southwest Barrio," (2009); "The Border Community and Immigration Stress Scale" (2012); *Migrant Deaths in the Arizona Desert: La Vida No Vale Nada* (2016). Over the decades, Professor Rubio-Goldsmith has also worked with many community organizations in Arizona dedicated to the rights of women and immigrants. In this interview, she discusses: her family background and upbringing; her educational journey from Douglas High School to UNAM in Mexico City; her legal work in Mexico; joining the history department at Pima Community College and creating classes in Chicana/o studies; her reflections on the state of Chicana/o studies and how the field evolved over her career; the aims and contributions of her scholarship in the field; the reception of Chicana/o studies at Pima and the University of Arizona; her work in the community; founding the Binational Migration Institute at UA and the research projects undertaken; as well as her thoughts on important works, themes, and high points in the field's development over the last fifty years.

## Table of Contents

Project History	viii
Advisory Council	x
Interview 1: May 2, 2019	
Hour 1	1
Parents' backgrounds — Birth in Douglas, Arizona in 1935 — Siblings' recent deaths — Childhood on "Green Street" in Douglas, Arizona — Racial divisions — Experience in the 1C class at Seventh Street School — Second grade teacher Gladys Woods, principal Sarah Marley's Christmas activities — Segregated middle school classrooms — Accommodations for a music class, early perceptions of justice — Movies during World War II — Douglas's Grand Theatre — Aluminum drives — Rationing during the war — The termination of the Mexican manager of the Douglas Safeway, resulting protests — Difficulties entering high school — Junior high and high school music director, Mr. Udkey — Mr. Brendon's integrated band — Positive experience in the high school band, frustration with remaining high school experience — Suggested tracks for Mexican students — Desire to attend college — College prep classes — Graduation requirements — High school graduation in 1952 — Father's disapproval of plan to attend Vassar — Move to aunt's house in Mexico City, attendance at UNAM (National Autonomous University of Mexico) as a foreign student in spring of 1953 — Childhood trips to Mexico — UNAM physical examination — The language barrier — Eye examination — Difficulties with writing in Spanish, Spanish night classes — Family's educational background and views on education — Decision to study law at UNAM — Friendship with the daughters of aunt's doctor — 1954 Juegos Florales contest — Discrimination and systemic racism in Douglas — Family's sense of justice — Parent's views on Mexico — Life in Mexico City as a young girl — No-school days — Friendship with Gloria Sandoval — Activities in the city — Low numbers of women in law classes — Cosío's civil law class — Biblioteca Nacional — Study groups — Resources available to current students — Professor Luis Recaséns Siches	
Hour 2	16
Oscar Morineau — Philosophy of law class — Classes in the School of Philosophy, José Gaos — Friendships with Abelardo Villegas and Mercedes Arnal — Philosophy classes with Gallegos Rocaful and Leopoldo Zea — Eduardo Blanquel — The impact of Simone de Beauvoir's <i>The Second Sex</i> — PRI brochure on the history of women in the family in Mexico — Studying Simone de Beauvoir's work with Mercedes Arnal — Law school and master's degree in philosophy — Issues with UNAM bureaucracy, political activism at UNAM — Involvement with the <i>asociación</i> — Fernando Zertuche's and Carlos Monsivais's publication — Attendance at Communist Party meetings — Demonstration for	

Jacobo Árbenz in front of the American Embassy — Aunt's "apolitical" stance, aunt's friendships with radical left-wing *bohemos* — *Salt of the Earth* — Lombardo Toledano — Political activity and immigration status — Interest in the *amparo* — "*Oigo pero no obedezco*" — Marriage — Teaching position at the University of Yucatán from 1962–1963 — Teaching at the University of Buenos Aires from 1964–1966, coup that shut down schools in Buenos Aires — Oscar Morineau's career advice — Morineau's scholarship, clerkships under Morineau's mentorship — Experience working in the supreme court — Bribery attempt — Decision to leave career in law

Interview 2: May 3, 2019

Hour 1

24

Move to Pittsburgh, Pennsylvania in 1967 — Job with the Catholic Church's poverty program — Difficulties finding housing in Pittsburgh as a person of color — Anti-Semitism in Pittsburgh — Experiencing racism on the job — Racially-motivated violence at the local high school, beginning of interest in education reform — The aftermath of the assassination of Martin Luther King Jr. — Interest in the Civil Rights Movement — Interracial friendships between children — Anti-Vietnam War sentiments, protest activity in Washington, D.C. — Move to Tucson, Arizona — Difficulty finding work — Job at Pima Community College — Assembly of intercultural curriculum — The Chicano movement at the University of Arizona — Guadalupe Castillo — Formation of community committee for history classes — Establishing transferable credits for the University of Arizona — Small class size for first Chicano history class — Guadalupe Castillo's Chicano history class — The importance of community involvement — Bill Lewis — Intercultural workshops between history classes, student leaders — Myra Dinnerstein — Louise Bronson's departmental directorship — Western Civ. classes — Interest in Partido Liberal Mexicano (PLM), James Kluger — Community involvement in Tucson — Immigration work — Work to combat police brutality — 1976 border patrol raid of community office, mass deportation — Felony charges against volunteers, response protests — National connections within the immigration rights movement — Asylum work for Central American refugees in the 1980s — History of Mexico night classes for veterans, encouraging women to attend classes — Development of women's studies curriculum with Angela Zerdavis — Difficulty retaining ethnic studies and women's studies courses under new university administration — Organization of an academic center at the University of Arizona — NEH grant for a Chicana history bibliography, research for project — Oral history project with Douglas women — Research on religion and women — Involvement with Arizona land use project at the university — Juliet Mitchell's feminist history work

## Hour 2

38

Experience as the first Chicana on the Arizona Humanities Council — Friendship with Antonia Castañeda — Work with oral histories, Jan Vansina's *Oral Tradition* — Ramón A. Gutiérrez, *When Jesus Came, the Corn Mothers Went Away* — Sexism in the Chicano movement — The desire to eradicate sexism in the Chicano movement while still providing support for Chicanos — The dynamics of power — MALCS — Chicano studies journals — Significant early works on Chicano history, the process of accumulating new material — The importance of Juan Gómez-Quíñones's work — Antonia Castañeda's work — Mexican colonial history — Thoughts on the evolution of the field of Chicano studies — Decolonization — The development of Chicana history — Interest in cross-border experiences — Research on women fleeing from the Mexican Revolution — Work with Marcela Suarez on violence and sexual assault — Thoughts on "Hispanics in the Humanities in Arizona" — Other writings — Teaching at the University of Arizona, interactions with Chicana students — Development of the Indian Studies Program at Pima, issues and fallout — Positive experience at the University of Arizona — The transition from the Manzo Area Council to La Mesilla Organizing Project — Research study on border patrol mistreatment — Work on enforcement — The foundation of the Binational Migration Institute in 2004 — Research study on migrant deaths at the border — Thoughts on "The 'Funnel Effect' and Recovered Bodies of Unauthorized Migrants from 1990 to 2005" — The publication of "Ethno-Racial Profiling and State Violence in a Southwest Barrio" — Other publications — Thoughts on the evolution of the discipline, community support — Acknowledgements: Antonia Castañeda and Guadalupe Castillo — Thoughts on the Chicano movement — Community — Closing words

## Project History

By Todd Holmes  
Berkeley, California

Over fifty years ago, UC Berkeley anthropologist Octavio Romano founded the publication, *El Grito: A Journal of Contemporary Mexican-American Thought*. In many respects, it was one of many actions of the time that sought to channel the educational aims of the Mexican American civil rights movement into the corridors of higher education. And in the years that followed, scholars on campuses throughout California and the West built upon those objectives, ultimately establishing the academic discipline that became known as Chicana/o studies.

The Chicana/o Studies Oral History Project was established in 2017 with the goal of commemorating fifty years of Chicana/o studies and documenting the formation of the field through in-depth interviews with the first generation of scholars who shaped it. As a research unit of The Bancroft Library, the Oral History Center has enjoyed rare access to the academy since its founding in 1953, compiling one of the richest collections on higher education and intellectual history in the country. Interviews with Nobel laureates and university presidents fill this collection, as do those with renowned poets and leading scientists. Thus, oral histories with the founding generation of scholars in the field of Chicana/o studies were a fitting addition. Moreover, documenting the formation of an academic field aimed at studying the Mexican American experience was a rare and special opportunity all its own.

The importance of the project was without question; the reality of executing a project of this size and complexity, however, ushered forth a host of logistical challenges. To that end, we at the Oral History Center forged partnerships with scholars and universities across the country, establishing what could be considered an unprecedented collaboration to document the history of Chicana/o studies and celebrate the scholars who played a vital role in its formation. I first created an advisory council composed of recognized junior faculty in the field. Establishing the council was important, as it not only brought a larger, community voice into decisions on the project's scope and direction, but also seasoned expertise to the nomination process for interviewees—a procedure that likely proved much lengthier and more complicated than anyone anticipated. Ultimately, the council helped develop a list of over twenty-five prominent and pioneering scholars to be interviewed for the project.

The second part of this collaboration developed with universities. The Oral History Center is an independent, soft-money research unit at UC Berkeley, which means the office receives very little direct support from the university. Endowments and fundraising underwrite the OHC's operations. For the Chicana/o Studies Oral History Project, a generous consortium of deans, provosts, chancellors, and presidents stepped forward to extend support. Stanford University sponsored the first two interviews, with the University of California Office of the President raising the bar by pledging to fund all UC-related interviews. The pledge not only sought to highlight the role of UC campuses in the field, but also served as a call to arms for other universities in the West to follow suit. Many university administrators answered that call. Deans at UT Austin, Arizona State, and the University of Arizona pledged support, as did administrators at Loyola Marymount, Gonzaga University, UT San Antonio, Brigham Young University, and the University of Houston, among others. Again, highlighting the leading role of

California in the field, the California State University system agreed to fund all CSU-related interviews for the project. The outpouring of support behind the Chicana/o Studies project stands as an inspiring collaboration within the academy.

The scholars included in this project represent some of the most influential writers, educators, and activists in the field of Chicana/o studies. To be sure, their contributions to the field are many, from teaching and scholarship to mentoring and administration, with each playing a unique and significant role in advancing the study of the Mexican American experience from a mere idea in the late 1960s to a mainstay on college campuses across the country five decades later. I'm indebted to each for their generosity and participation in this project. They not only opened up their homes and offices for the interviews, but shared their work and experiences with sincerity and candor. They also exhibited a noteworthy level of humility, as each would be among the first to call this project far from complete. Projects are often imperfect, and this oral history series is no different. Some of those we wished to include, such as Juan Gómez-Quiñones, passed away before they could be interviewed, just as funding complications have delayed the inclusion of others. Thus, as the first installment of this project goes to press, we remember those who passed before they could participate and look forward to the new additions to be made in the years to come.

This project significantly advances our understanding of the development and evolution of the field of Chicana/o studies. Yet the development of Chicana/o studies, as captured in these interviews, is more than just the story of a discipline. It is the story of a generation of scholars who broke through barriers to take their place in the nation's universities, and spent their careers documenting the history and experience of their community. It is the story of educational reform, where scholars of color demanded that America's curriculum equally include all its citizens. In many respects, it is also a story that highlights another side of the civil rights movement, one where actions in the classroom, rather than those in the streets, proved the long-lasting vector of social change. It is my hope that this project does justice to that legacy.

## **Advisory Council**

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## Interview 1: May 2, 2019

01-00:00:01

Holmes: All right, this is Todd Holmes with the Oral History Center at UC Berkeley. Today's date is May 2, 2019, and I have the privilege of sitting down with Raquel Rubio-Goldsmith for the Chicana/o Studies Oral History Project. We are here in the César Chávez Building, at the Department of Mexican American Studies on the beautiful campus of the University of Arizona. Raquel, thank you so much for taking the time to sit down.

01-00:00:32

Rubio-Goldsmith: Oh, thank you for inviting me. This is very exciting.

01-00:00:36

Holmes: Well, in our two sessions together, we're going to be talking about your life and your career, and both your contributions and observations with the development of Chicana and Chicano studies here in Arizona. But to start, why don't we talk a little bit about your family and background?

01-00:00:55

Rubio-Goldsmith: Okay. My family on both sides. My mother and father are good examples of what happened with families during the Mexican Revolution, that there were great changes in where they lived and what happened to them. On my mother's side, her mother was a Norteña, from Culiacán and then Sonora. She was born in Sonora, my grandmother, and on her father's side, they were Norteños from Monterrey who had gone to Mexico City. She has a strong Mexico City connection, and also, with Baja California. On my mother's side, there's a strong Norteño element.

On my father's side, his mother came from the Sierra, Chihuahua, and she was widowed in the revolution and went into El Paso to live with her sister, so my father was born in El Paso. My grandmother was pregnant when she left Chihuahua, and so they, my mother and father, ended up meeting each other in Douglas, Arizona, both of them having gotten there in long, complicated ways. My father went through the eighth grade, and he worked. He started working right after the eighth grade to support his mother, because she had been bringing up her three children, and the three children got together and said, "No, you will work no longer."

So my father went to work as a delivery boy for the Douglas Drug, and then, as a delivery boy for Western Union. In 1934, he got a job, which was really a miracle because it was the Depression, as an apprentice with Southern Pacific. So that launched his long career with what he called "the Suffering Pacific," he worked there until he retired in 1969. My parents were married in 1934. They eloped, and I am the eldest of nine children.

01-00:03:28

Holmes: And you were born in Douglas, Arizona.

01-00:03:29

Rubio-Goldsmith: In Douglas, Arizona, yes.

01-00:03:31

Holmes: In 1935.

01-00:03:32

Rubio-Goldsmith: Mm-hmm.

01-00:03:33

Holmes: And so you had eight siblings then.

01-00:03:36

Rubio-Goldsmith: Yes, and eight siblings, but now, in 2019, four of them have died, in just very recent times. And so it's been hard being the oldest sister, yeah.

01-00:03:58

Holmes: Tell me a little bit about your family environment and childhood.

01-00:04:02

Rubio-Goldsmith: Oh, well, you know, I had wonderful experiences and yet they were marked in an interesting way just because of the systematic, kind of structural racism that was there. My father, working for the railroad, he earned what was quote, "a good salary," but not really a good salary, and so, he always rented. Later they bought a little house, I think about 1938 or 1939. So I remember growing up on what was called Green Street, in Douglas, Arizona. It was called Green Street, and not Sixth Street, because the streets there are numbered, because on the eastern end of Sixth Street was where there were brothels, and so the people who lived on that street further west didn't want to be identified as that, so it was called Green Street. It was a neighborhood that was basically Mexicanos, right—we were called Mexicanos—because the city was pretty much divided in terms of housing, but there were some families there that were what we call Mestizos, that is half Anglo and half Mexican.

We lived in a house where, two blocks to the west was Seventh Street School, which was for Mexican children, and two blocks to the east was Clawson School, which was for Anglo children, because, a dividing line there on the avenue a few blocks up was where Anglos lived even on Sixth Street, and Seventh Street. The housing was pretty much divided. We all kind of knew—we learned as we grew—our place. I started going to school, and I was put into 1C, although I spoke English fluently. I spoke Spanish first, but then I had a little friend down the street who only spoke English. Her mother and father were both half Mexican, but they only spoke English at home, and so I learned English very young, but they still put me in the 1C class.

So I spent that whole first year translating, for the students who didn't speak English, and I loved my teacher, Miss Lacy. She taught us Hawaiian dances. She had taught in Hawaii. We had nothing to do with Mexico ever, nothing to do with Spanish, but we did learn Hawaiian dancing, and I had a friend in

there, Alicia Aragon. She spoke English too. We were translators. And so then, we were put ahead—at the end of the year, instead of putting us into the first grade, they put us into the second grade, but we didn't know a lot of the content, such as reading and math that had been taught in the first grade.

01-00:07:15

So, our second-grade teacher was a woman, Gladys Woods. Gladys Woods was wonderful to me while I was in Douglas. She taught us how to pronounce properly. My pronunciation now is not good because of my lack of teeth, but she would spend hours with us, after school, teaching us how to read and pronounce properly. Alicia and I, we had her to ourselves. We did very well in second grade. Sarah Marley was principal there, and now that school is called Sarah Marley School. She, every Christmas, out of her own money, would give us all a present. We each got an orange, an apple, and a bag of candy, at the big Christmas program, and the parents could come. But there was an atmosphere too that, as I look back, I realize, most of our teachers were cranky, and had very little patience putting up with us. Miss Woods was an exception to the other teachers I had there, but I have great memories of my second grade with Miss Woods. It was wonderful.

Then, I went to a school where the segregation was by classroom. That is, it was a middle school, and fifth and sixth grades, and we had sections that were for Mexican children, and sections that were for Anglo children, because we were called Mexicans, although we were all born in the US practically, and that's where it was quite clear that there were differences. My mother was a great believer in education, she had gone through high school. She always wanted us to learn and encouraged us.

There was an occasion when there were going to be some music classes, violin and I wasn't allowed to enroll because I had spelling during that hour, and my mother went and saw the principal and said, "Well change her to a different hour," but that was an Anglo class, and he said no. She went to the superintendent. And I was allowed to take the violin classes, but I would miss my spelling classes. I learned from my mother and father both, they always were conscious of what my father called "injustices," and my mother said, "Well, we just have to change it." We grew up with that, yeah, a vision of justice.

01-00:10:23

Holmes:

You also experienced World War II during your childhood.

01-00:10:28

Rubio-Goldsmith: Yes, oh yes, World War II, you know, it was amazing. I have a lot of memories of World War II, because I love movies. Movies were like the best, right? And so, to go to the Saturday afternoon matinee, I would do anything all week that my mother wanted, so that I could go to the movies, and there were many war movies. They were actually, as I think back, kind of propaganda. We would see the cowboy movie, but then there would often be a

war movie, and I have memories of a couple of movies where we just loved the Russians. The Russians were our allies. They were these wonderful people, and these wonderful children, and they were suffering so much, and oh, I just had this fascination with the Russian people as heroes and all they were doing. And we could get into the movies sometimes during the week. They would have these food drives. It wasn't the food necessarily, but it was the cans they wanted, and so we would each take a can of food and get into the movies, and we'd see more propaganda.

Douglas had the Grand Theatre, which was one of these theaters that were built during the early twentieth century that were elaborate and beautiful. It was like going to a palace. You not only got the movie, but you got this wonderful building that you went to, and it had this sweeping staircase, and upstairs a great big room for the ladies' lounge. It was like, you go up there and have fun just walking up and down the stairs, which we did a lot. And so, the movies were one way that you'd always see the news, what was going on with the war, so we would pick up information like that, as much as children of that age can understand, but you can pick up images, ideas, attitudes.

01-00:12:27

And the theaters and schools had aluminum drives. So, we were so upset because you would get a prize in your class if you took—you know, they'd weight aluminum, how much you took. But our father didn't smoke, nobody in our house smoked, so we had no place to collect the aluminum, off the cigarette wrappers. And then one day, my father came home from work and he had a big box, and it was filled with rolls of aluminum. He said, "Well somebody dumped this off the train, threw it off the train." So I took it into class. Oh my gosh, we won the prize for that month and the next month for having had more aluminum than any other classroom, and it was probably a box from where they had collected all the aluminum of other people, right? But, the war was just a very exciting time, and then we'd go home, the kids in the neighborhood, we'd have battles, and we'd have these fights as to who was going to be a "Jap" and who was going to be a German and who was a prisoner and who was a doctor and who was a captain.

We had our wars that took place at home as well, but what I remember was that there was rationing. Couldn't get lard, you couldn't get butter, and certain kinds of meat; but not having lard was really hard, because the Mexican diet, the way we were brought up was using lard, never Crisco. That would be horrible to use Crisco. And so, and then butter, they had this horrible substitute called margarine that you had to beat up with—not at all good, we didn't like that. The whole thing was, when can you get lard, and every now and then they'd say, "Oh, Safeway's got some lard," and everybody would rush down there and get in line, and have your stamps to pick up your lard. One time, my mother came and said, "Well we have to go to Safeway," so I thought it was to go get some lard.

01-00:14:30

No. The manager of Safeway's, he was a *México*no, he was from New Mexico. Mr. Alvarez was the manager, and he was the only manager in Douglas that was a Mexican. All the other managers at Penney's and all these places were Anglos. So he was kind of outside of that ceiling, and he had been fired. He had gone, and they had changed the locks on the door to the store and he couldn't get in. Word got out and all these women went down there to protest that he had lost his job, but of course, you know what? We all went, and we were there for a couple of hours, milling around in front of Safeway's, and then, nothing happened, and he finally got a job somewhere else, but, I always remember that because in Douglas I had never known what a demonstration was or protest. I mean, that was beyond the pale of anything that happened.

This was something that really stuck in my memory and I remember my mother talking to all these other women and a bunch of women out there with little kids, but he didn't get his job back. He went to work for another grocery store in town. He lived right down the street from us, and he had a son. His son and I coincided in high school. I kind of skipped a couple of grades so I finished a little bit young, but his son, Ramon Alvarez, he came to law school here at the U of A. We graduated at the same time in 1952, and he came to school. He was an only son, and his parents had saved up money, and he went back to Douglas as a lawyer, and I think he has died now. He died a number of years ago, but he was the only other person in my class, my graduating class, he and I, who went to law school, but he stayed, he went back to Douglas.

01-00:16:41

Holmes:

Tell me a little bit about your high school years.

01-00:16:43

Rubio-Goldsmith: Well, see, how I kind of had gone ahead, right? I was always younger than other people in my class. You know in high school, that can be pretty bad. It's like, you're not in the right place, and so, we had what was called a junior high. So you went into high school in the tenth grade—ten, eleven, and twelve—and that summer before I was to go into the tenth grade, my best friend died. She had an illness and died very quickly, and it was a very hard time for me because she was my best friend, and at that age, a best friend is really important.

So, I went into high school, and I didn't have any friends, because I had not made friends a year before. I had skipped a class, everybody was older than me, but that summer, a reckoning came. There had been a music director for the whole district, well, not elementary, but junior high and high school, Mr. Udkey. He was this wonderful man from, I think Minnesota, and he had an orchestra in the junior high and he had an orchestra in high school, and he was director of the band, the high school band. Douglas was a pretty big town for Arizona at that time. Douglas wasn't huge, but we were a substantial

population of 12,000 or something, and the band was a really important element of that community for the parades, and the football games.

01-00:18:32

And so, Mr. Udkey, there was a change, and he was left on to do some of the orchestra, but they brought in a new band director, a young man, and this young man played the trombone and he'd been in the Marine Band. This was after the war, so he was filled with energy, and came into town in the summer, and was anxious to get started. The word passed around that there was this guy who was going to be the band director and he was looking for people, and he had instruments, and whoever knew how to read music, he'd kind of like to talk to them. Well, I had taken piano and then with Mr. Udkey, I had taken violin, so I knew how to read music. I was in the orchestra in junior high, but the band was the exciting place. I went over that summer, like a number of us did.

The band was not really integrated in high school, and Mr. Brendon, he was from up North too, I think Minnesota or North Dakota. He didn't know that Mexicans were different people. He had not had that experience. So when we come in, a group of us came, he said, "Oh, you read music? Well, here is this—" da-da-da-da, and before we knew it, there were like six or seven of us there, one with a flute, and I ended up with a bass sax, which is huge, and I mean, that was like, not good, but I got there late, so I ended up with a bass sax. He had us working over the summer. Other students came in too, other Anglos played, we had a great summer.

When school started, we had to go practice marching to get ready for the football games. Early in the morning, you were out there on that field marching away, carrying these huge instruments, and suddenly, it turned out he got called on the mat, because he had all these Mexicans in there, and there were, I don't know, like maybe six or seven of us. We didn't know that was going on, and he was kind of surprised but it was too late. We were already in and that would make it a mess. How was he going to get these other students trained in time for the first football game? Whatever. Well, the band was the best experience I had in high school. It was wonderful, because it was the one place where you could kind of just be and work hard—it was really neat. The rest of my high school experience was pretty frustrating. I had an American lit teacher. She was so old. The only activity we did was memorize the names of authors, what they wrote, and when they wrote it. That was it, these long lists, that was our exam—we'd read texts, but we never discussed anything we read.

01-00:21:45

Holmes: And were the classes segregated?

01-00:21:47

Rubio-Goldsmith: Well, no, but what would happen is, you would be kind of tracked. If you were Mexican, you studied business, typing, and shorthand, and accounting; you were not encouraged to take the college route. Well I wanted to do the

college route, so I had some real problems with my counselor, because I kept insisting on those classes. My mother told me, "That's what you have to do, because you're going to go to college." I wanted to go to college, and after my friend died, I was determined to get out of Douglas. I had already learned about racism in those years, because there were certain clubs and activities like at the YW that were for Anglo girls, and others that were for Mexican girls. And so, we had learned. As you grow, you begin to see these boundaries vividly, what you can do and you can't do, and so, I was fed up. I wanted to get out of Douglas. I wanted to go to college. The only way I could get out was to go to college. There was no other way, and so I'd go to my counselor and I'd insist on taking certain classes, because I found out—I went to the library and I looked at catalogs. They had all these college catalogs, and I checked into what the requirements were and I'd go back.

I took algebra and I took chemistry and all those college prep requirements. I wasn't good at algebra or chemistry, but I got through okay. I got good grades, and I loved my history classes. I even took a year of Latin. They had Latin. I took a year of Latin, with Mr. Landon, but I was determined to get out. And so, I had been there two years, my sophomore and my junior year, and at the beginning of my junior year, because I was always counting up my credits, I counted up and I realized, I could graduate at the end of my junior year; I had enough credits. So I went in to see the counsellor, and I showed him, and he looked at it and looked at it and he said, "Well, you think you can, but you can't, because you don't have a minor. You have to have  $x$  number of credits and a minor." I hadn't known about the minor.

I took it all back, and I just kept going over everything, and then I found out, music and Mr. Udkey saved me, because when I had been in junior high in the orchestra, he had arranged for people to get a fourth of a credit per semester for orchestra, and since I had been a faithful player—and horrible player—of violin, I had enough credits for a minor in music between band and the orchestra. I went back to that counselor. He couldn't believe it. He said, "What do you mean? You're too young!" But I got out. I graduated in 1952, because I was going to get out no matter what. And then, I finally got a job. Dr. Atonna, who was our family doctor, he needed someone to help out in his office, and so I got hired there that summer at twenty dollars a week, to be the receptionist, do the bills, and the janitorial work, and I was so thankful for my job. Twenty dollars a week was a fortune!

I'll just say this: I had applied for a scholarship at Vassar, because see, I went through all the catalogs. The state schools didn't give you any money. You'd get \$250—that was nothing. When you have no money, you need something that's going to pay the whole thing. Well, I found out that at Vassar, they did, they'd pay you the whole thing if you got a scholarship. So I applied there, and I was put on a waiting list. Then my father said, "Don't even bother. I mean, there's no way I can send you. You're too young. You don't know anybody

there. This is totally outrageous." My father would not even hear of it. So I was pretty desperate.

01-00:26:20

My mother's family was in Mexico City, and she had an aunt who was widowed and had no children, and her aunt, Artemisa—my mother always wrote to her family—was always saying, "Send one of the girls. I'd love one of the girls to come out." And so then my mother wrote to her and said, "Well, Raquel wants to go to university, but things here are difficult because she's too young. We can't let her go alone to Tucson, we can't. So, do you have any suggestions?" And this great aunt of mine, she had been a concert pianist, had lived in Europe and in New York, and so she wrote back and said, "Oh, send her. That would be very exciting to have someone go to the university," and then she put in parentheses—I always remember this—"of course, it's not for nice young ladies, but I'll find a good school for her.") I was a little discouraged, but you know, that was all there was.

Then my mother's younger sister, who was much younger, lived in Mexico City, and she had a friend who worked in the Office of Admissions at UNAM (National Autonomous University of Mexico.) I had to be a foreign student. I was born in the US. I wasn't Mexican. There was no dual citizenship then. She got all the paperwork for a foreign student, sent it to me. Oh my gosh, it was endless, but, we started this process and I saved up my money, and school was going to start in the first week of March, at UNAM.

01-00:28:26

Holmes: And what year was this?

01-00:28:28

Rubio-Goldsmith: This was 1953. So in January of '53, I had quit my job, I had saved up my money, and I had enough money to pay the foreign tuition, which at that time was like \$240 a year, and I was going to live with my great aunt. My grandfather came up from Mexico City on the train. He was a retired railroad person. He came up and we met in Torreón. My father worked for the railroad, so I could get a pass twice a year to Mexico, that was what made all the difference. And so, my mother went to El Paso, we have family there, and they took me to Juárez and I got on the train. I had already been to Mexico City. My mother would take us every two or three years. We'd go on the train to visit her family. So I kind of knew about it, knew my family down there, so it was not totally new.

01-00:29:41

My grandfather came, and then we went to Mexico City. He took me to my aunt's house, and my aunt had a beautiful house, and her pianos—it was a totally different from my life in Douglas. And so I did all this paperwork, and I was set up with an appointment. It was called the physical examination that all girls had to pass to see if we could be admitted to university. It was on Palma Catorce; I still remember the address. I learned how to get there on the

bus from where I lived. We had to be there at 6:00 in the morning, which is really early. I took the bus at 5:00 to make sure I got there on time, and there was this long line of young women. We're all there standing in line, and they'd handed us these sheets of paper in different colors, pink, yellow, green, because we had to go through all these different doctors: your eyes, your ears, your chest, your balance, everything. There were like eight doctors or more that we each had to see, and so each was color coded.

They start putting us through, and then they took blood tests, all kinds of tests, and I was having trouble because although I spoke Spanish, I could only read it a little, but these forms were kind of complicated, and I could do it slowly, but you had to do it fast, because you'd be in the line, nothing to write on; you'd be writing and you'd be shoved in a room and you have to turn in a form, I never knew exactly which one, stuff like that. It turned out that there was this young woman a couple of people ahead of me with red hair, and she was having the same problems I did. She was an Anglo from Los Angeles, and she was going into the medical school. So we got together, and then this other young woman from Mexico and helped the two of us; you know, we'd go in.

01-00:32:02

Well at about one o'clock after all these hours, there was one sheet left. I think it was a green sheet, was for the eyes. I'm standing there in line, the woman goes ahead, and then suddenly the door opens and I'm shoved in; was all dark, because they had the little lights there to test your eyes, and I couldn't find the chair. I finally found the chair. They yelled at me. I gave them the sheet, and then it turned out to be the wrong one. I thought I had turned in the wrong one somewhere else. I don't know, it was a mess, but anyway, they got that straight, and I'm sitting there, and so they put an *E*, and they asked me what it was. I said, "E" in English, using the long "E" sound. Well it's the short "E" sound in Spanish, right?

We went through this whole test: *E*, "E." They didn't say anything. I left, and I came back a week later to get the results, so I could get certified so I could go ahead with my application, that I was healthy. Well it said I was blind. So I'm standing there, and I said to the woman, "There's a mistake. I'm not blind. Look at me." "Well," she said, "that says you're blind, so you can't go in. You can't be admitted." I said, "But look at me! I'm not blind!" [laughter] Then I said, "Oh, I know. I forgot my glasses. I didn't wear my glasses," and I put them on. Oh, so then they kind of listened to me, and she went and they made the change, and it wasn't till later I realized, it was short "E", and not *E*. That was my first big mistake with language.

So that first year was really hard, because I could understand the lectures, my vocabulary was good enough to understand, but I couldn't write that quickly in Spanish, and so I'd write all my notes in English, and I slowly started taking notes in Spanish over the year, but I took Spanish classes at night. The

American institute where they taught English, they had one Spanish class, and I took that, and there were only two students: another person and myself. Had a wonderful teacher, Sra. Sandoval Vallarta, and so I improved my Spanish. By the end of the year, I was okay, but everyone called me "*la gringa*."

01-00:34:42

Holmes:

Were you the first of your family to go to college?

01-00:34:45

Rubio-Goldsmith: Yes. Well, see, my mother's grandfather, Ismael Elizondo, he was a federal district judge, and I have a little book that he got when he graduated from Colegio Civil de Monterrey, as the first prize in law, back in 1873, but my father only went through the eighth grade, and my mother didn't quite finish high school—she eloped right before she finished—but they both were really devoted to getting an education. We always had books around the house. My mother loved to read. We'd go to the library a lot. So, it was not outlandish that we'd go—I mean, it was going to be very hard, but my mother wanted us to go to college, and my father went along with it.

01-00:36:01

Holmes:

Yeah, what did you end up getting your degree at UNAM?

01-00:36:04

Rubio-Goldsmith: Well, see, I had to make a decision. Lines can be really important when you're making a decision. I had thought I wanted to be a doctor, a medical doctor, and the day that I went to enroll, there were two huge lines. One was the humanities and the other was the sciences, and the humanities one, they gave me a cut, and see, it was really important because what they would do is, the lines would start forming like at 4:00, 3:00 in the morning, so if you got there at 8:00, chances that you'd get to the little window to turn in your papers were pretty slim. I had to go back three days before I even got close, and the science one was just so long.

So I go, "Well, what the hell; I love other things, I love history." I kind of wanted to do history, because I have always just loved history. So I ended up in the humanities line, and everybody said, "Well, history will never make a living, you should do something else" and I thought, 'well law, that sounds good; you can make a good living with law,' so I thought I'd do international law; I'll go to the UN. I was really into the UN, and I thought international law, that's what I'm going to do. I got a little cut in the line, the humanities line, and I went that route.

01-00:37:49

Holmes:

Well, which is interesting you say this because, in 1954, you actually won first prize in an essay contest writing on the cultural basis of international relations.

01-00:37:59

Rubio-Goldsmith: Yes, I did. Exactly, and see, I am prouder of that prize than I think anything else I've ever done, because my Spanish was not that good, but I was lucky,

because when I first got there, my aunt's doctor had two daughters about my age: one a year older and one a year younger. So I had only been there about four or five days and they invited us to lunch so I'd meet these two young women, and they're still my friends. This was in 1953, and we became good friends. So one of them, the older one, Raquel is her name also, she had a boyfriend, and of course at that time you couldn't go out with your boyfriend without a chaperone, but they liked to go to the movies on Saturday afternoons, but they couldn't go alone, but they wanted to go alone. So we had a plan that she would say she was going to the movies with me, and she'd go off with her boyfriend. But then I couldn't be home on Saturday afternoon. I had to go somewhere so that we wouldn't get caught. So I'd go to the library, and I often have said to her, "Well, thanks to you, I got through school," [laughs] because I was covering for her, and I'd go to the library and just work, work, work.

So I saw that ad for the essay contest. I didn't know that Juegos Florales was this important cultural event in Mexico, and a really important kind of contest. I thought, well that'd be kind of fun to try, and I had heard about Antonio Caso, the philosopher, and that he wrote wonderful essays. So I got one of his books, and I analyzed how he wrote his essays. I went over and over and over and over his essays, and then I thought, okay, I'm going to try to do this. And so I wrote that essay. I wrote it over, I don't know, a hundred times, and I send it in, not ever thinking I'd hear back, and I did. You know, Octavio Paz was a judge. Carlos Pellicer was a judge, a couple of other people, and then when I went to Zacatecas to get my prize, it was just wonderful. It was just three days of fiestas, and I met these wonderful people. It was just great. I loved it.

01-00:40:50

Holmes:

Talk a little bit about the environment of UNAM, particularly in comparison to what you left there in Douglas.

01-00:41:03

Rubio-Goldsmith: Douglas, people call it a pretty town. If you ask people now, they say, "Oh, it's really a nice town." It has wide streets. It has a central little park. And so, there's an aesthetic, a nice aesthetic, but in my mind, so much of that is tinged with such incredible racism, that it's hard for me to think of it as a nice town. There were a lot of nice people there and we'll talk about that and some of the writings that I've done tomorrow, but systematic racism puts people into difficult places. And, when you're in a school where they're telling you, "We're all equal and there's the Constitution, and we're a wonderful people because we have the Declaration of Independence," all those promises, and then you walk out, and there are doors that don't open because of who you are, or you see it with your father. My father suffered horrible discrimination, and it angered him and it filled him with rage, and he would come home angry, and talk about these injustices that were done to him. And so we all grew up knowing that, and then with my younger brothers, there were many places they couldn't go and there were fights. I guess we have a similar cycle going

on now, but it was harsh, and when you're little, it takes a while to understand but once you do, it's horrible.

Justice becomes very important, and it was always important in our home, and our parents were so fair in the way they treated all of us, and my mother would talk about Juárez. My mother, in a sense, was in exile from Mexico. She was twelve years old when she came over here, so she had already gone to Mexican schools, and so she knew Mexican history and she was always telling us about the conquest, Montezuma, Hidalgo, Juarez, Zapata, and Villa. She'd go back to Mexico City, but my father, on the other hand, he didn't like Mexico at all. My grandmother, his mother, who lived with us all my life in Douglas that I can remember, she had left Mexico in dreadful circumstances, and crossing in Juárez in 1912, that was not easy for a woman with two children and pregnant, and she was very fortunate because she had a sister who lived in El Paso and was married and was waiting for her, but my grandmother had a horrible time, and she would never, never talk about Mexico. All my growing up, she lived with us and she would tell us stories, but she never spoke of Mexico. So whatever happened to her there was so horrible that she would never, and so my father was not happy with Mexico. He was always talking about how corrupt they are.

So we kind of had that very schizophrenic view of Mexico at home, my mother loving and my father putting it down. Although we'd go to Agua Prieta all the time, to buy groceries, and buy *chile*. My mother would do that, but he didn't say good things about Mexico as a country. Mexicanos, yes, were great people, but the government and all of that, he hated. So, when you grow up in an environment like that, it's very hard to look back at a town and say, "It's a pretty town," and I read all these stories about small towns, that kind of romantic view in the US about a small town versus a big city. I'll take a big city any day of the week, any time.

01-00:45:53

Holmes:

So in Mexico City when you were attending the university—

01-00:45:55

Rubio-Goldsmith: I loved Mexico City. I was free. I wasn't free in the sense that you had to have chaperons, all those restrictions for young girls. However, if you went to school—I'd go to the university every day. I was going to class, and then I'd be home at 2:00 in the afternoon to have lunch, and so, those hours in the morning were my hours. I was free, and the university was a constant political adventure, so sometimes you'd get to school—I was in Prepa Uno on San Ildefonso, which was that beautiful, beautiful colonial building, that, to me, was just wonderful to walk up those stairs and these huge corridors. I just felt like a queen walking up there, and you'd get to school those mornings, and they'd say, "*El Día Muere*" (there's no school today). There'd be some, whatever reason, *es Día de la Santa Cruz*, like tomorrow's going to be May 3<sup>rd</sup> and *Día de la Santa Cruz*, no, no school. And so you'd get there, and there'd

be a bunch of young guys, because it was mostly men, closing out the entrance, which, there was only one entrance, so there was nowhere to go.

The first time that happened, I went back home. I got home about 8:30 or 9:00, and my aunt said, "What are you doing here?" and I told her. She wanted to take me out. She said, "All these boys, all they do is waste time. They don't go to school. It's a bunch of radicals," da-da-da-da-da, "I'm going to take you out and put you in a school where you'll really go to work." I said, "No, no, I'm sure it won't happen again." You know, I just wanted to be there. I had wonderful teachers. It was heaven for me with what was going on there. And so, she said, "Well okay, I'll give it another month." So the next time it happened, I didn't come home. How was she going to know, right? So, and that was true with a couple of other girlfriends I had. There were eighty of us in each class. They were all lecture classes. The teachers could have cared less whether you were there or not, and there were about, out of the eighty, there were maybe twelve young women, and one of them, Gloria Sandoval, was from Michoacán. She was an only daughter. She wanted to get her university degree. Her mother was a widow and had a store and had sent her, and they made her go live in a convent.

She was having a hard time because she couldn't talk to anybody. She'd get out the school and go to the convent and nobody there spoke, and so we became good friends. So on some days, we would take off, and we went to all the churches downtown; went to the museum. I got to know the downtown of Mexico City just intimately. We'd go to the Mercado de la Merced. We'd go to the different churches. They had early movies at 11:00 at the Cine Prado Hotel. It was a movie house there that had French movies. We'd go to the movies at 11:00 in the morning. So, it didn't happen every day, but a couple of times a month, you were on your own, and so I got to know Mexico City just in the most beautiful way. There'd be three or four of us and we'd just go all over.

01-00:49:50

Holmes:

You were saying there's probably about, in a given class, twelve women—

01-00:49:56

Rubio-Goldsmith: About, at that time, yeah, there were about twelve women. When I went into law school, there were fewer. I went into law school in '55, and there, the classes, I think there were seventy seats, sixty or seventy seats, and there would be maybe five women in the class, and the first class I had, the very first day on a Monday morning, at 7:00 in the morning because the classes all started at 7:00, I had Cosío. Cosío was the civil law teacher, and we walked in, he was wearing a black suit, had a black hat which he took off. He was at the door, the door to the classroom, and with his watch, at exactly 7:00, he walked in and locks the door. So if you weren't there a minute before 7:00, you didn't get in. And then, he talked about what he was going to do in class—you know, what we were going to do that year, because you'd go to

lectures all year long and then take a final oral exam at the end. After saying a few directions and reading assignments, he said, "Well, I have never had a woman pass my class, so those of you who are in here, you might want to see what you do about it."

Well you couldn't change! Once you were in a class, there was no system for changing classes. That was it, and probably the other teacher would be the same, so, okay, and he had a reputation for being the best civil law teacher. I thought, okay. So, I stayed, and I worked really hard, but it was challenging, and this was also in the *prepa*, and teachers would have nothing to do with you mostly. A few maybe would talk to you, but that was rare. You became very close with other students, and we had study groups, and we helped each other out with exchanging notes. To me, I had some wonderful professors, just wonderful professors, in terms of the intellectual rigor, but the friendships that I formed there—and I'm going to get very sad again. My very best friend, throughout school, just died a few months ago, but we were friends since 1955 until he died, and it's that way with other friends. Well, most all of my friends have died that were in philosophy and in law with me, my girlfriends.

01-00:53:14

It was so wonderful to have such a positive group—and there wasn't a feeling of sexism, you know what I mean? We were all in this together because you had these professors that were just on your neck, and if you wanted to get out of there, you had to find a way. Like, the library at UNAM—and '55 was the first year that they had the law school there, and they had this beautiful library. You've seen pictures of it. Maybe you've seen it, right? It was empty inside. You had to go to La Biblioteca del Congreso, which was downtown, or the Biblioteca Nacional. La Nacional was in what had been this magnificent church that was converted into a library. So you walk in to this church, and there would be a desk, librarians. You tell them what book you wanted. You'd write, fill out the form. You'd wait maybe an hour, forty minutes for them to call you and bring you the book. You couldn't take it. You had to read it right there in the reading room.

You go into the reading room. The reading room at the national library at that time was what had been the big part of the church. And, they had these reading tables, these old kind that were like leaning over so you could adjust your book, and then there'd be a light fixture up here, and a place where you could put your feet down below. So what would happen? You'd go there. You couldn't see anything, turned on the light fixture—no light bulb. So we all learned, you carry a light bulb in and then you take it with you when you leave, otherwise you couldn't read. And you'd be sitting there, and there'd be mice running over your feet.

01-00:55:25

You learned. And so if you needed to do some research—I mean, they'd tell you what you had to read, but there was no place to go buy the book, and

that's what you had to do. And so, many students, they didn't have time, if they worked, whatever. This was heavy duty. So, you learned to help each other. And so, we had a union groups—you get that book, I'll get this one, and trade notes, and that kind of strategy, and then, I had this friend whose father was a lawyer, and also taught, and so he had a magnificent law library. So we would go to his house, and his poor mother, she was feeding a bunch of us, and we'd be there for hours, because that was where we could get the books.

So, I kind of hate to say this, but nowadays, I get so impatient with students. They have no idea how they have it made. They have everything at their fingertips. They have institutions with interlibrary loan, and they complain, and I think, I know I shouldn't say we went through the snow and all that, I realize that, and I'm very glad that people have everything now, but I do get a little bit impatient, because it's like, don't you realize there are places in the world where people have to make a real effort to do this, and you complain? Okay, I had to get that in. It's a generational gap. [laughs]

01-00:57:14

Holmes: Well, tell me what inspired you? So you graduate from UNAM with your bachelor's degree, I believe in, is it—

01-00:57:19

Rubio-Goldsmith: I earned the *bachiller*, and then I completed *licenciatura*, and when I was working on the *licenciatura*, I had the great fortune, the very first year I went into law school, I met a professor, Professor Luis Recaséns Siches. Luis Recaséns Siches had just arrived at UNAM. He was a great scholar out of Spain, and had been at the UN. UNAM was just wonderful. I was walking to the bus after my classes, and I sat under one of the big pepper trees there, because I had bought something to drink, a Coke. It was pretty warm, and I was just sitting there, and I was reading a book in English, and this man walks by, and he said, "Good morning," and "*Buenos días*," and he said, "What are you reading?" So I told him. "Oh," he said, "you speak English," and he asked me in English. I said, "Oh, yes," so we started talking.

Well it turned out, he had just come from the UN. He was part of the committee that set up the minority rights department or commission at the UN. He had been working there for about three years, and he had just come to UNAM to settle, and be a professor, which is what he wanted to be. So, we were talking about all this, and he'd like to practice his English. It turned out that he was teaching sociology at the law school. I had another professor in sociology, but he said, "Well come to my class too," he said, "because I know the real sociology." [laughs]

So I took two classes. I went to my regular class and I went to his, and I just loved sociology. I just fell in love with it. But of course, quantitative sociology was just really hitting, and he was really interested in that, but both classes I took were more philosophical than they were empirical, but I just

loved it, and then, he also taught the philosophy of law, which you take your last year. And so he said, "You should come take this class now with my second year," and I had had a wonderful, wonderful professor my first year, which was called the Introduction to Law, which was all philosophy. His name was Oscar Morineau.

01-01:00:20

He's the man who taught me how to think. I learned how to think in that class. In other classes you are exposed to many ideas, but you don't really learn, and with him, you learned how to think. He was from Sonora. His family had been from Sonora but with the revolution, they ended up in Mexico City. He had a big law firm, but he taught this one class, because he thought he should give back to UNAM, because they had trained him, and so he had an assistant. He always had an assistant. He'd come in, and he had written a textbook, which was quite unusual. Not many of the teachers had textbooks. He had a textbook he had written. It was incomprehensible—he was a terrible writer—was all philosophy, but you couldn't understand a word. I mean, it was really hard. I remember trying to diagram sentences so I could begin to understand what he said, but anyway, he gave us an exam at the end of the second week. He lectured and gave us an exam, which nobody did there—nobody did that—and of course, just about everybody flunked it, because his book was so difficult, and his lecturing was good, but the questions were really hard.

01-01:01:50

I got a really good grade on it. So then he said, "Oh, okay, those of you who got *x* grade don't have to come to the study groups," and I go, oh I am going to the study group. So those of us who passed were actually the only ones who went. The others, most people flunked his class. But the study groups were fantastic. His assistant ran them, and we went twice a week, from 6:00 to 9:00, that's six hours a week, plus what we did on our own. By the end of the year, I had learned how to think.

So my teacher, Recaséns Siches, when I took my exams and I got good grades, then he said, "Well you should take the philosophy of law class now. You don't have to wait." So, I took it. Unofficially, I sat in. You couldn't break processes like that; it'd all have to be in the system. The bureaucracy of UNAM is incredible. So anyway, I did that, and I just loved philosophy of law. I just loved it. And so, I started taking classes in the School of Philosophy, and I was so lucky. José Gaos was teaching then. José Gaos was this incredible Spanish refugee philosopher, who was just soaked in all the European nineteenth and twentieth century philosophy, you know, Hegel and so many other philosophers, just so beautifully well-read. And I met a young man there, Abelardo Villegas, who was finishing his doctorate in philosophy, and we became very good friends, he and a woman, Mercedes Arnal. Mercedes and I were beginning students, and we met Abelardo, and he kind of took us under his wing, and told us which classes to take in philosophy.

01-01:04:11

So, there I was able to take history. See, I'd go to law school in the morning and I'd go to the School of Philosophy in the evening. It was evening classes from 4:00 to 9:00. And so, what was so great about it? For example, the philosophy of history was taught, on one hand, by Gallegos Rocafal, who was this radical, Jesuit, Spanish refugee priest, and then, there was someone who taught more traditional philosophy of history, and so you'd take these classes. They'd be like, so different, but you're having the same questions, but coming at it in different ways, and I just loved that. And then I took classes with Leopoldo Zea. The big philosophical question in Mexico at that time was *qué es ser Mexicano*, what is Mexican, *qué es el Mexicano*, and you got Samuel Ramos with all his psychological analysis; you have Octavio Paz with his poetic views on history. [laughs] That's another story.

01-01:05:40

But Gaos, and then using some of the ideas from Jose Ortega y Gasset, "*Qué es el ser*," they said, "it's your—*el yo y su circunferencia*" that was so clear in my mind, and I did all this philosophical work that put it there, and so, it opened up the doors to history in ways that later set a strong foundation for what I did later on, because it was the person as an agent of history, centering it that way, and having all these discussions with Abelardo Villegas and Eduardo Blanquel. Eduardo was in history. Eduardo Blanquel, he got his PhD in history on the revolution, and Abelardo, who was studying *Los Liberales*, philosophically and going at it from both—and we would spend hours and hours discussing these topics and going over writers. And then, towards the end of that comes out Simone de Beauvoir with her book [*The Second Sex*], and it was just like the crowning glory. But you know, consciousness—it so betrays us. We can live in a world and not see it, until someone opens our eyes, and here I was living this wonderful world of ideas, and women were nowhere.

All my professors were men. I had a couple of women professors who were outstanding, but it had nothing to do with feminism or anything like that. It was doing the epistemology that men had developed and that we would open doors for ourselves in it, but not with a consciousness of it. I mean, yes, we wanted for there to be women, we wanted to be treated well, but it was all ideas of the enlightenment and we're all equal, but we're not really equal. We're all equal and we all had our place, but you might get out of your place a little bit and make choices that are different, because you're bright and you had a good chance, but it wasn't like looking at the structure, and here, you were studying sociology and all these theories, but women weren't there, and then Simone de Beauvoir comes out with that book, and suddenly it begins to open up a crack, "You really have to ask some questions. What's going on here?"

01-01:08:44

I had been commissioned at one point to write the history of women in the family in Mexico for a brochure for the PRI. I was always looking for money,

and some one of my friends was involved with the PRI, and he came up and he said, "We have 500 pesos if you want to do something on this," and you know, I wrote a short booklet on the history of legal rights for women in the family. But even that didn't open my eyes much—I just did it. But Simone de Beauvoir, that was special. So Mercedes Arnal and I would sit for hours going over every page, and then, Abelardo and Eduardo, well, they weren't that much into it. They kept coming up with these critiques—this, that, and the other—so it was there in the back of the mind, but it wasn't like the principal question. It did leave a mark for later on, but I've often thought of that, how, until our eyes are opened through experiences, you can't see what's right in front of you.

01-01:10:01

Holmes: Well, you end up writing your master's thesis on her, correct?

01-01:10:06

Rubio-Goldsmith: On her, yeah. But it was theoretical, you know?

01-01:10:13

Holmes: But it's interesting to think of. So you finish up your bachelor's degree there at UNAM—

01-01:10:20

Rubio-Goldsmith: Yeah, *licenciatura*.

01-01:10:22

Holmes: And then decide to go into law school, and by pure chance, you also develop this side and parallel track in getting a master's in philosophy.

01-01:10:34

Rubio-Goldsmith: Yeah, it was because of this teacher, Recaséns Siches, and he opened that door, and then I met Abelardo and Mercedes and it just clicked. It clicked, and I didn't have time to read everything I wanted to read. I was going crazy, but they were wonderful years, just wonderful. When I put together my doctorate with Recaséns Siches—he was my mentor—I had a lot of problems with the bureaucracy, because it wasn't philosophy and it wasn't law. But I don't want to talk about that right now. I have to think through it even myself. Interdisciplinary studies was not acceptable—everything was so categorized, and I worked through numerous processes to try to build these bridges—but I was very political. Thinking now I realize my extensive political activism did not help. That's the other side of the story that goes into UNAM. UNAM was a place where my mind, my consciousness of political action, really opened, and that happened when I was in the *prepa*.

They had the student association, and so they were advertising the student elections, and there was the Blue Party and the Green Party. So, I knew, because these guys that were running for president of the Blue or the Green, to be our representative on the *asociación*, they campaigned, of course, we all got to know them. So I knew them both. The day we go to vote, they set up

two boxes, one green and one blue, and the candidate for each stands right next to each box, and then when you vote, you go to either one. It was nothing secret about the vote! I thought, that's not right. So I didn't vote, because I didn't want anyone to know which one I had voted for, but I got very involved with the *asociación*, and there was this group, a couple of young guys, Fernando Zertuche and Carlos Monsivais, and they had a little publication that they were always pushing and getting people to write articles for.

01-01:13:31

They had a cultural activities budget, and I worked with them for a while to do cultural events, bring in speakers, a very traditional thing; however, one of the fellows in that group and I can't remember his name right now—he was from Tamaulipas—was very into left-wing politics. So, I'd go with him to some of these meetings of the Communist Party, or the this or the that. I was really intrigued. The anti-American opinions I learned, there was a whole world out there that was criticizing the US with arguments I had never heard articulated, and I remember so well the day that [Jacobo] Árbenz, the president of Guatemala, was taken out, and there was a demonstration in front of the American Embassy, and when I got out of school, my bus went right in front of the American Embassy, on my way home on Reforma, because I lived right by the Angel, and I saw all these people. So I got off the bus. I wanted to see what was going on because I saw some of the placards, and I had been following the story; people had been talking about it.

I got off, and I went there, and I just really liked what I heard and saw. This was really exciting. And so I went home and I told my aunt, and she said, "You have to be careful, because you'll get deported." And I said, "What do you mean?" She said, "Well you're not a *Méxicana*, and any foreigner that gets involved in political activities in Mexico can be deported and that happens." Well see, she had lived in Mexico through the twenties and the thirties. She knew what could happen, what had happened to left-wing people, and she was always very quote, "apolitical," but she knew what was going on and a lot of her friends were what they called *bohemos*, but were kind of radical left-wing people, and I was reading all kinds of critical literature, and, so this whole anti-American narrative that was developed around imperialism, I was very aware of. I started really looking into it, and I'd go to meetings and things, and I continued to do that all the time I lived there.

01-01:16:10

So, that caused me some problems and I don't want to go into that, because I have to resolve in my mind what I'm going to do with that part, but I was very active in a number of political groups. I saw the movie, *Salt of the Earth*, had just come out, and they had a *cine-club* at the university and I had a subscription to it, and so I went and thought—oh my God, that's me! That's my life! That's the people I know! It's like, oh, my heavens, I couldn't believe it. I just went bananas when I saw that film. It was like the most amazing film

ever, and then I got to meet Lombardo Toledano. He was the president of the Communist Party. He lived in a great big house, like a real bourgeois. [laughs]

01-01:17:21

Holmes: It's funny how that happens sometimes, right?

01-01:17:23

Rubio-Goldsmith: Well, I understood later. [laughs] As a matter of fact, Recaséns Siches, I knew that because he lived right next door to Toledano, and he's the one who told me. I didn't believe it at first, but yeah, it was true! So, I got very involved with a lot of student political activity, and so it was problematic in terms of my immigration status, let's put it that way, okay.

01-01:18:00

Holmes: Well maybe we can turn to you finishing up with both your master's in philosophy in 1960, your doctorate in law in 1961, and then you start a career in law.

01-01:18:14

Rubio-Goldsmith: Yeah, because, see, one of the specialties I had studied in law that really captured my imagination was *amparo*, which is judicial review, and the *amparo* has this incredible history. It gives the individual civil rights, in terms of defending yourself over a state injustice or perceived injustice, unconstitutionality, and when I had studied, I studied with Ignacio Burgoa, who is an expert in *amparo*. In Mexico, people would put it down sometimes, kind of like people in this country put down the Supreme Court when they have a liberal view, because the *amparo* would also really look at process, due process, and if you don't have due process, you have to stop that action.

I was very interested in civil rights and human rights. I was thinking of the UN, that was part of what was going on in my head. And so, when I learned that Spain had this constitutional process in the medieval age, "*oigo pero no obedezco*." I was just really taken by that, because it was this wonderful protection from injustice where this law would be put out by the king, or the ruling person in this town, and then for example, they would ask for every household to give one sheep in tax, and then, I had three children, and I only had two sheep, and so if I gave one sheep up, surely the king did not want that injustice. So I would go to the mayor and say to him, "*oigo pero no obedezco*," and explain why, and then the mayor would decide, should I or not? Would the king want me to give up the money? And so, I thought, this is just wonderful. That's where *amparo* came out from; that's what judicial review is about, providing justice in the very big scheme of things. So, I wanted to study that so I did. I studied judicial review, *amparo*. In many ways, it's very boring too because then, you have to know all of these details of process for every single little part, and it gets really detailed, but, I studied that.

So, I got married. My husband was sent to Yucatán, and after I kind of checked out a few people there, and I told them what I worked on, and I taught there for a half a year—I taught this course—and then I also taught *amparo* in Argentina. But Argentina was going through this big political shift—I was at the University of Buenos Aires one, maybe two years. Twice I did it, and Argentina was a real challenge, because the law school was real political, and while we were there, there was a *golpe* [coup], and so the schools were closed down. So it was very, like hit and miss kind of thing, but it was an interesting experience, and then I kind of gave up.

01-01:21:57

Holmes:

Well I wanted to talk a bit about that. I believe you were at the University of Yucatán in 1962 through '63, and then in Buenos Aires '64 through '66. But before we discuss that, I wanted to talk about some of your clerkships that came before that. And for both, I think the same question applies in the sense of was it rare to work in those positions as a woman? If we look at the United States, by comparison, it would have been a huge achievement for a woman to have clerkships and be teaching in the law schools.

01-01:22:37

Rubio-Goldsmith: It was, but it was different in a way. I'll tell you why. The clerkships. This professor, Oscar Morineau, he really liked my work, and he knew I was broke. My aunt had money and she lived in a beautiful home, but it was her money, not mine. She fed me. I always had a home, but I had to have my own spending money. So I was always looking for opportunities. I taught English. And so, after I took this class with Morineau that first year in law school, he really liked my work, and he said to me, because he knew I wanted to study *amparo*—I had made that clear, and so, he said, "All right. If you're going to do a good job with *amparo*," and he was a practicing lawyer, "what you have to do is, you have to clerk at the different levels of the court system, so that you learn the process inside and out, and that's the only way you can learn it, is by doing that."

He gave me a scholarship. I got paid 400 pesos a month, which at that time was a lot of money. It was good money, and he, because he was a top practicing lawyer, he picked the civil court, for me to go there for a year, then a year at a district court, and then a year at the supreme court, so that I would learn those processes inside and out. So it wasn't that I was selected by a supreme court justice. It was because he, as a practicing lawyer who knew these people, wanted me to get that training. And so, I would report back every six months in his office, and report on what I had learned and done, and the kinds of cases that come up, and what I was learning in terms of *amparo*. He was wonderful. He was just this incredible mentor, and there was another young man whose last name is Rubio, as a matter of fact, who was also provided that by him. We were the only two that he had done that with.

01-01:25:04

And so I worked in the offices of two of the justices, but that was like, they'd give me these cases to read. There would be twenty boxes of case files you had to go through, and write up a summary for them. Well, that's good training, but it's really hard work, and then, I think sometimes they didn't even read it. They had their own assistants, so it's not a clerk in the same way as over here, but I did work intimately with these two people, and then the judges before that, and I learned a lot about corruption, in that time.

One of the experiences when I was working in the supreme court, I had a little office, which was almost like a little cell. It was kind of in the middle of the building, so it was dark and cold. No matter how hot it was outside, in there, it was like a refrigerator, because the sun never hit it. So I had all these blankets in there that I'd wrap myself in. We had a case that was a foundation, a charitable foundation, that was asking for an *amparo* against the taxes they were being charged by the federal government. They supposedly were not supposed to be charged taxes, but there was a tax issue and it had to do with the inheritance of one of the people, the foundation. It was a family foundation, so it was very complicated administrative issues of inheritance and taxes and property, and so the constitutional issues were incredibly complicated. So those, they had boxes and boxes and boxes. It had been appealed and re-appealed. I worked six months on that. I was going through papers all the time, and I'd even have dreams about it, it was wild.

The lawyer for the foundation would buzz by every now and then, put his head through the door and say, "Hello, how are you? How are things going?" I'd say, "Oh, just fine, thank you." So one day he came in. His last name was Pascal, and he came in, and I had some of those papers on my desk, and he said, "Oh, you're still going over it," and he said, "Have you turned anything in to the judge?" and I said, "Well you can ask him about it." I was just trying to stay out, keep clear. I knew enough to do that. And, so, I said, "I'm sorry but I have to be leaving now. I have to go, so, if you don't mind, we can talk another time."

I got the files and I stuck those in my drawer, and saw him to the door, went out and closed the door and left. The next day, when I came back, I opened the top drawer of the desk, and there were 5,000 pesos there. I just couldn't figure out what was going on, so I went, I talked to the janitor, because my door was locked—the desk wasn't locked, but the door was always locked—and the janitor said, "Ah yeah, Señor Pascal, he forgot something. He had to go back and get it, so I opened the door for him." I said, "Oh, okay, please don't do that again." I said, "Check with me."

Well, so then, I knew what had happened. So I remember calling this friend, the one who just died recently. I said, "Miguel Escobedo, what am I going to do?" I said, "I mean, if I turn him in—this is like really bad, right?" So he said, "Oh," he said, "I know what you can do. Just donate it to the Mexican

people." He said, "There's an office at the treasury department where you can go and make a donation to the people of Mexico. Go and donate it, and give him the receipt. He'll get the message." So that's what I did. Mr. Pascal was not happy. And I was nobody. You know what I mean? I was just writing this up and it probably wasn't going to be read.

01-01:30:14

Holmes: And so you gave him the receipt that you then—

01-01:30:16

Rubio-Goldsmith: I gave him the receipt. I put it in an envelope and handed it to him. It was a good lesson to learn, and so I learned a lot, and in the civil court and the district court both. It's a perfect way to learn, because you're right there and you have to go through every bit of process, and process is what you have to know really well for *amparo*, because it's when there's a violation of due processes, it's really key, and so I learned all that. That was thanks to Oscar Morineau.

01-01:31:01

Holmes: Well, I know we'll pick this up next session, but I guess, maybe we can end with, why did you decide to leave a career in law?

01-01:31:11

Rubio-Goldsmith: Well you see, my husband was in the foreign service, and how can you practice law and be a lawyer if you're just jumping from one country to another? You can't, and then I couldn't really do research, and I'm of a generation, you get married, you go where your husband goes. That was my life, and I love my husband dearly. I had two children in those years, and it was a wonderful life with the foreign service, being there. But then, Vietnam was really a bad conflict, and both my husband and I had real problems with our role. My husband came to the conclusion, the foreign service was not a good place for him, and I agreed totally, and so he left. He had always wanted to do theater, and so he applied to Carnegie Tech and got a scholarship, fellowship, whatever, to get his master's in directing. We came back, and went to Pittsburgh. It was when Martin Luther King was assassinated. So I learned. I had been away from the US for all these civil rights movements, and I got there in time to become a part of that.

01-01:32:45

Holmes: I think that's a great place to end today and we can pick that up tomorrow.

01-01:32:49

Rubio-Goldsmith: Yeah.

01-01:32:49

Holmes: Thank you so much, Raquel.

01-01:32:50

Rubio-Goldsmith: Oh, thank you.

## Interview 2: May 3, 2019

02-00:00:03

Holmes:

Okay, this is Todd Holmes with the Oral History Center at UC Berkeley. Today's date is May 3, 2019, and I am sitting down for our second session with Raquel Rubio-Goldsmith, for the Chicana/o Studies Oral History Project. We are here at the Department of Mexican American Studies at the University of Arizona. Raquel, thank you so much for sitting down again. In our last session, we covered your life and education, and discussed your experience at UNAM where you earned a number of degrees. We also talked your early career in law. Tell us about coming back to the United States.

02-00:01:00

Rubio-Goldsmith: Yes, we came back in the summer of 1967. My husband had a fellowship to get a master's in directing at Carnegie Mellon. I think it was still Carnegie Tech at that time, but anyway, it was in transition, and so, we went to live in Pittsburgh, Pennsylvania, and I had to find a job. The skills I had were of absolutely no use looking for a job in Pittsburgh, in a sense. There was no way, but, so I looked in the want ads, and there was an ad for a job with a program that was a poverty program that was big at that time, run through the Catholic Church. And so, I went and applied, and the priest who was in charge, Father Jones, he was interested in my background. He thought, well, maybe I could do the job.

It was kind of being an area director. They had Pittsburgh divided into different areas, which were basically at that time called black ghettos. I was really into civil rights. I had a sense of it. I knew a little bit what had gone on in this country, but I really had not been here, but I knew that racism was a big problem, and so to me, this was a really attractive job. It paid fairly decently, it had benefits that went with it, so it was a good opportunity. We had already had an experience in Pittsburgh finding an apartment, which was very interesting to me, because when we got there, the university gave us lists of apartments that were for rent, and my husband and I would go, and get there, and it was always, had just been rented, and we couldn't find a place. So finally one morning, I couldn't go and he went alone, and the first place he went to, he got it, and we suddenly realized that people saw me as a person of color. They weren't too sure. I maybe wasn't quite black, but I wasn't white, and so we realized that it was really good he had gone alone, and we got an apartment.

I already had that sense, and Father Jones, he was afraid to hire me because I was a woman. He said, "This is kind of rough," but he hired me. Later I realized that he hired me because he didn't want to hire a black person. There were a number of black applicants for that job, but I was seen as Catholic, and although my name is Goldsmith and in Pittsburgh, I was constantly called Jewish, and so I picked up on a lot of anti-Semitism as well, right? But anyway, I got the job, and this was right by the Laughlin Jones Steel Mill, in

an area called Hazelwood, and the way it worked was, it was in the Monongahela River, and the steel mill was located here in this canyon, and so the neighborhood, all the housing for the workers was going up these hills, these very steep hills. Sometimes you'd have to walk up sixty, a hundred steps to get up to a house. They were just piled up on each other there, and it was a mixed neighborhood where African Americans and Polish, people of Polish descent and Irish descent—and the hatred was absolutely horrendous. People just hated each other, and what made it worse was that Jones and Laughlin was closing down, and so a large number of men were unemployed. The alcoholism problem was huge, domestic violence, although nobody talked about domestic violence, but it was very obvious, but the racism was just really out there.

02-00:05:25

And so I went in, and I was given an office, and the staff people would walk by—it had a glass area there dividing my space—and they'd kind of come in and stare at me, and walk by, and so after a while I picked up that some people thought I was Japanese, other people thought I was Filipino. Nobody knew what I was, but they were trying to classify me. So when I came back the next day, I brought back a big map of Mexico, and I put it on the back wall there, and I explained who I was, and people knew absolutely nothing about the Southwest, or Mexicans, or anything like that. And so I started working there, trying to help, and the racism was pretty horrendous, but you kind of had a few programs function, but I learned one thing, that is what really changed my way of looking at my life, and that was the high school there.

The high school was a building that probably had been built at the turn of the century—this great, big, gray, Victorian kind of building, and it had this huge chain-link fence around it, and there were police at the entrance, because there were horrendous fights in that school all the time. There wasn't a day that went by that someone didn't get badly hurt, and it was all racial. And so I learned, if we don't do something with education, we will never, never change this country, or change issues of race. That was clear. I knew it had to start there, there was no other way. And so, when I was there when Martin Luther King was assassinated, we had terrible riots. There were people who died. The ambulances ran for three, four days. Where our apartment was, was an old part of Pittsburgh that was an entranceway to another black ghetto, so at night, those nights, the ambulances were going up that street all night. It was a very terrible time.

And so I just knew that it was only through education, that was where we had to start, that's what we had to do. I got very sick at that time, and so, I had to stop working, and so I only worked there maybe nine months or so, but it was a total education to me. I mean, I had been away from the civil rights movement, but I came and I jumped right into what was going on, and, I lived in a neighborhood that was just becoming integrated, just barely, because we lived right on the edge of this black neighborhood, but Monsignor Rice was

the priest at the Catholic parish there, which was in the black neighborhood, and Monsignor Rice was kind of a leader in Pittsburgh in trying to bridge this gap of racism.

My older boy, well, little at that time, he was going into kindergarten, and two houses down from me, there was a Jamaican family, was black, and, the elementary school that our children went to, this little boy, Antoine and my son were good little friends, and they both went to a school that was about six or seven blocks from there. When I would go to pick him up, all these kids would be coming out of school, and they'd be running, and there'd be a group of black kids, and there'd be white kids, and Chris and Antoine were the only two who were friends that were mixed. They had a lot of problems. There were fights and conflicts, and here they were just in kindergarten.

02-00:10:15

So, it was a very difficult time, and then there was Vietnam, also. My husband and I were both very, very much anti-Vietnam, and that summer, which was the summer of '68, a friend of my husband got him an internship at the foreign service, where he had been working before, but to help him out with summer expense, and how I had been very ill. My children had come out to Arizona with my mom and dad, and I was not allowed to be up and around, so, I went to Washington and I'd spend all the time just watching TV in bed, and he'd go out and march, but we had a little tiny flat right close to the White House, and there was a killing practically every night downstairs. We were on Sixteenth Street. It was impossible to sleep, the sirens every night. One night, our little VW car which was parked there—had a parking space in the street with the apartment—got smashed. We didn't know it until the next morning when we went down. It was like Washington was all in revolution. There were demonstrations and protests going on, and my husband was marching in all these big marches on Pennsylvania Avenue. It was really fascinating in a sense, to see marches of that size in Washington, D.C., it was absolutely amazing.

We went back to Pittsburgh, and my husband finished his degree, and of course he couldn't get a job. In theater, you don't get a job, right, but he had a job offer in Saskatchewan. Well, we weren't going to go to Saskatchewan. So, his parents lived in Tucson. My husband grew up in Tucson. He's not from here but he grew up here, and my parents were in Douglas, and then, I wanted to come back, because this whole Chicano movement I was reading about here and there—I'd pick up stuff—and I wanted to be here. So we came back to Tucson. My husband got a job, and I couldn't find anything. I was looking and looking, and I couldn't find a job, and I'd go home and cry. I couldn't even get hired to sell airline tickets. The big airline, TWA, they were hiring people to be ticket seller, to sell the tickets at the airport. I'm bilingual. I even speak some French. I couldn't get a job with them. I was just so disgusted.

Well, my father-in-law called one day. He said, "You know, they're opening up this new community college, and they're having a breakfast. The Kiwanis is having a breakfast, and their new president is going to speak, so why don't you come with me, and see what you think? Maybe there's a possibility there." So we went to the breakfast, and Dr. Harper was the incoming provost at Pima, which was—they hadn't opened, and he talked about how we had to educate the whole person, not just train them in a job, but they had to have a whole person, because the community wanted trained workers, that was the big consideration. And, so, they were going to have a theater program. So I went out to the college. They had these little offices in a place called Carondelet, which had been a nun's convent, but it goes down, and they were running that facility while they planned for the opening of the college. So I went out there, and it was very hot—it was in June—and I was directed to this one little office, little kind of cabin place there, on the second floor, to see the dean. He's the one who knew about jobs, okay.

02-00:15:03

So I went up there. It was Dr. Richard Snyder, Dick Snyder, and he was sitting there with a fan, and it was so hot in that office, because their evaporative cooling was not working. This is an old building. So, I sat there, and he told me, "Well, there's wonderful things that the college was proposing to do," and I said, "Well, my husband was bilingual, he had directed in Latin America, and so, he really might be a good person to apply." So we went through the whole thing. He gave me the application, and then he looked at me and said, "Well, why don't you apply too?" He said, "Seems that you have an interesting background. Take this, and go ahead and apply." So, my husband applied. It was for one year, because they had a federal grant to set up the college, and they were hiring forty faculty, but their whole vision was not to hire necessarily teachers, but people who had practical experience in their professions doing things, and that would want to teach, that was part of their philosophy. And so, my husband had done a lot of theater, and then he had his degree, and he spoke Spanish, he was a good candidate.

So, my husband was not in town at that time. Actually, he was still in Pittsburgh working, hoping to get a job up there, and so he mailed in the application and they set up an appointment for him to come do interview. So we went to Pittsburgh, moved out, brought everything—furniture—out, borrowed money and moved here. He was interviewed, but the committee then decided that they didn't need someone in the arts, they needed someone in physics, and so they took a physics professor instead. In the meantime, my husband was looking for other jobs there, and he was hired as the executive director at the Arizona Theater Company. I had sent in my application, and had heard nothing, because all their slots were filled, these forty slots, then they said, "So just, we'll keep it for when we open next year, and you might be a candidate."

So then they started their program at the beginning of September, and two weeks in, I got a call. The woman who had been hired to do the history curriculum had to cancel out because her mother was ill, so she had dropped out, and they needed to fill that position immediately, and so they had given my curriculum vitae to the humanities person, and he looked at it and he said, "Well she has all this history. I think she'd be certifiable by the state for the community college." So they called me in, and I went. You go to an interview, you dress up, and it turns out it was like all hippies there. So, I thought, well okay. So I had this long interview, and they hired me. It was incredible. This college was being put together in response to everything that was going on in education then, 1969. There were people breaking down doors. There were all kinds of activities in civil rights, anti-war protests, student protests happening, especially with history.

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They hired me, and I thought, this is my chance, it's education, I get to do it. They wanted community involvement. They wanted curriculum that responded to what the community needed. They needed minorities because with that grant, this was before affirmative action, they had to have some minorities. Well, there weren't too many of us that had higher education degrees at that time, and so, I came in, and it was all group work. We're going to have the newest technology, all these wonderful resources. There were only about eight minorities in this group of forty. There was a commitment by the Anglos, as I'll call them, to this intercultural education, but nobody really knew what it meant, and nobody really knew the consequences. So you say, "We're going to do intercultural," but when you start doing it, doing curriculum, then people get all freaked out.

So, it was a year, and we had this incredible woman, Louise Bronson. She was a clinical psychologist, and she ran the groups. We had all group work. And so, everything was done in groups, and she was so supportive of this ethnic studies pedagogy. She was very quiet, but very supportive. So, I was able to put together this curriculum. I worked like a dog. The library here at the U of A was so much help, but a key moment was that right after I got here and right after I got that job, I had a sister who was going to university here, and she was part of the Chicano movement, part of the Chicano House, and so, I told her, "You have to take me there. I have to know." They didn't want to have anything to do with me because I was with an institution. They were fighting the U of A tooth and nail. They were having all kinds of strikes, all kinds of protests, and there was the anti-Vietnam. This place was just bubbling with political activity. You'd never know it now, but that's how it was.

And, so my sister introduced me to Guadalupe Castillo. Her name has to be somewhere in history, because Guadalupe Castillo, from a family that had been in Tucson for generations, was in the history department. She was getting her master's in Latin American history. Well, Latin American history was the only place for Chicanos then. That was it. So that's where she had

gone, and she was in the master's program, but she was one of the leaders of the Chicano movement, of the student movement, and in the community. They worked both; they were doing both.

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I met her. She was very distrustful of me. Who is this woman who comes from nowhere, and she's at this institution, and da-da-da? Well, we talked and talked and talked. It was a place here at the student union—my sister brought me to meet here there—called Louie's Lower Level, that's where the Chicanos would hang out; they went down there. We spent hours that first meeting. And so then, we began to see that we were on the same page, that I could kind of be trusted. Yeah, I did want to do Chicano history, right? She, with Herminio Rios, who had been at Berkeley and come here because the bilingual movement really took off in Tucson, and people from here were leaders at the federal level—so Herminio Rios, who had been studying at Berkeley, came here to get his doctorate at the College of Education, and he became a part of the movement with students and in the community. He and Guadalupe did the first publication, a bibliography of Spanish-speaking newspapers, a source for our Chicano history.

We just went to town. She helped me, but, she wouldn't come work out at Pima. I wanted to hire her for the first year. She wouldn't do it, because she had this job as a social worker and she needed a good job—she was broke—and she was afraid that Pima wouldn't work. She already had that job. She didn't want to take a chance losing it. She was in the community, she helped me enormously, because she knew local sources. So we put together the course. Then, I put together a community committee for these history classes that would respond to community needs, it was African American; it was Chicano; it was Tohono O'odham, which at that time was called Papago and Yaqui. I got a friend who introduced me to a Yaqui leader. She was someone who had total confidence of the Yaqui pueblo. She introduced me to Anselmo Valencia. He was the historian of the Yaqui people of Old Pascua. I went to see him. We spent hours. We had meetings with other Yaquis. They agreed, yes, he could be the lead person for the history, and then we did the same thing with the Tohono O'odham, with Cipriano Manuel, and African American, I didn't do much there, because we were hiring Bill Lewis—William Lewis was coming from Ohio. We were going to hire him full time, and so, I put together a very skeleton kind of course for African American history, but he was going to fill it in when he came, and it was glorious.

That happened in the first few months; however, the big requirement was that I had to get them to be transferable to the University of Arizona. Well the U of A didn't have any of those courses. I come to the history department. I got all dressed up, set up an appointment with Dr. Browder, who was head of the department, the new head. I introduced myself. I had sent him a packet with all this curriculum: Latin American history, Mexican history, US history, history of Arizona, and all the traditional history offerings, and then I included

the ethnic history courses, and he looked at it and he said, "Well, this is interesting." He said, "I just got here from Stanford, and we had the same discussion at Stanford with African American history, very interesting. Of course we need them here," he said, "but I can't approve it. It has to be approved by my faculty." So he gave me the names of the faculty to see.

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So I go. He sent me to Latin American guy, and he looks at it and he laughs, and he says, "There's no body of knowledge for this. What do you mean? You can't have a course. People have to study US history; they have to study Latin American history; just the history of Mexico, I mean, what are you talking about?" I didn't fight. I just said, "Okay, thank you very much," and I left. I had learned, you can't change the minds of people like that. It's like, I had no power. It was all in their hands. They all hated Pima because the U of A was very against Pima College. They saw it as an enemy. They didn't want it, so, there were lots of problems. They had a person, John Nichols, who taught Indian history. I think he's still around. He said, "Absolutely not. There is nothing here for you to look at, not with Tohono or the Yaqui. That's anthropology." So, for African American history, the US history person said, "Well, we don't have that course, and we don't anticipate having anything like that for a long time."

I went back to see Browder a week later and I told him what had happened, and he said, "Well, I'm going to do the one thing I can do. They can have history credit for it, just three credits of history. I can do that." So that enabled me to get the whole program approved as transfer, which is what they required. Then the problem was, it was difficult to get students to enroll in the ethnic classes at first. I hired a young man to teach the Chicano history who had just gotten his master's in Latin American history. Lupe and I trained him, and he got his materials together, and taught the first class, and we had like fifteen students, but then he decided that he really wasn't a history teacher, he was an artist, and he left. He went back to Yuma. He died soon after. He was a sick person. He was very ill.

So then I finally got Lupe to come, and Guadalupe developed that class of Chicano history in the most beautiful, fabulous way, doing research, and sending the students to the historical society, Special Collections at the University. The other important part of that, and this goes to some you have here, because I worked with Lupe and the community on this, of course we knew what was going on with Santa Barbara [*El Plan de Santa Bárbara*]. We were connected to our community and the Chicano movement community, and this is what education is in my mind. You always have to be tied in to the community in a big way. That's where real learning happens; that's the way you know what questions you ask. I mean, in my mind, it goes back to Ortega y Gasset: "*Yo soy yo y mi circumferenceia*." It's a person, and their surroundings, right? It's, you're here and you have to know what's around you, and that around can be going way back in prehistory, and it can be way into

the future in where the universe is going. I mean, it opens up everything, but it's all connected in a way that our mind can use it, and that we can change it. We become agents of history by knowing our circumferences.

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I was so happy because Bill Lewis came. Bill Lewis had trained as a theologian. He'd gone to seminary in Chicago. So he had his degree in humanities and religion, but he saw religion as ritual so he did a lot of theater, so he was in the theater department, and he was in history. Bill and I sat down, and thought about how are we going to move the me, the Chicanos, to understand this? What is it that's the same, and what is it that's different, in this racist world? How does an African American in Tucson go out? How does a Chicano in Tucson go out? How does the Tohonom go out, et cetera? And that's the heritage book we put together, a handbook that people had to look at themselves, and starting with themselves, and their family, and their community, what was the history, how had they become what they were, in the place they were in, and how can history help us look at that?

02-00:32:02

Holmes:

So for the curriculum, as you're saying, there wasn't a lot of literature to use, not like today. So here you were sending the students out into the community to recover both their own history as well as that in the community.

02-00:32:18

Rubio-Goldsmith: Right, and work out from that, and so the way we taught—he taught African American history, I taught some Chicano history, and History of Mexico, and then we had these other teachers, Cipriano Manuel and Anselmo Valencia who were teaching the Indian histories—we would have intercultural workshops. We would bring our students together, and they did this book together, this workbook. That would be the initial step, of how we, together, had similar questions, and looking at the relationship between ourselves. We worked really hard to get some of the student leaders that were out in the streets and rebelling to be in our classes. We got them scholarships to go to Pima so they could be in our classes. That was a time when there was some money to do those things and we had a grant. So, I remember, this one black leader who was so filled with energy and vitality, he looked at this quote in Papago, and said, "Well what's the word in Papago for a black man?" and she looks up and she said something, and he said, "So what is that?" and she said, "Well, what that says is, the black white man." [laughter] Yeah, because it had been black soldiers that were sent out to kill Indians.

So we were able to do that kind of teaching and learning from each other, and we would have these workshops maybe three times a semester on weekends, and give special credit. So, it was like those first two years were just filled with adventure, and then, we had a real positive energy too. It wasn't just Bill doing the African American history, but we had a woman whose husband had been hired here—Leonard Dinnerstein had been hired in the history department—and she, Myra, had her PhD from Columbia in history of Africa,

and she couldn't get a job anywhere. It was not easy for a woman to get a university position. It was bad then for women—so, she had come to Pima. I said, "Yeah, oh won't you teach the US history?" because she had a good background in US, but she had this African specialty. So she worked with us too, and she thought we were crazy. Bill and I were challenging traditional historical concepts that was just so outside of this kind of normal kind of thing, but she went along and she supported, she helped us in all these crazy kinds of ways. So those first two years were just a total adventure in how the individual fits into the world through history.

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Holmes:

Well and then after those two years, I would say that you were hired on as a full-time instructor at Pima.

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Rubio-Goldsmith: Right. I had been hired full time at the beginning, and we had a department, it was called the Social Science Area, and the woman in charge was Louise Bronson, who was this incredibly creative person when it came to teaching. She was determined that the way we taught—a lecture, exam, and all that—was just a total disaster, and instruction had to be done a different way. She had been a part of the original grant from Pima to hire people who had not been teachers, so that they would go out and try new strategies, and I had never wanted to be a teacher. That's why I went into law and other things, because I wanted to be out in the world doing things. I didn't want anyone to tell me what to do. I saw teachers as being people that were run by principals, by this, by that. I didn't want that, but Pima was different, because I was able to do what I wanted to do, and she opened that door.

Then, I had to teach Western Civ. You have to have five courses, so I had to teach Western Civ. We had very few Chicano students that would take the classes because the counselors all told them that it was a waste of time. We had that problem. We still have that problem, so, my bread and butter was Western Civ, and of course, I had a good background with all the humanities I'd taken. I was okay. But that was really good, because it made me read constantly the newer research that were in Western Civ, and it really helped me because here I am, and here's my circumference, and this was the empire. We have to understand the empire, so I kind of taught my Western Civ class from that point of view, [laughter] which was also kind of problematic, but you know, all these students that took my Western Civ classes, I never had any history majors. None of them ever came to the U in history. Some of them went to College of Architecture, or to engineering. They were the ones that would take that, all men, usually; very few women in the first fifteen years.

So I developed a lot of curriculum on the history of architecture, within that, but it was always the empire. [laughs] So they kind of got a different view of Western Civ, but that was a really good for me, in helping me really focus in on Chicano history in a way that I wanted, and Guadalupe Castillo also was

there with me. She fought. It had been a good meeting of minds, but then, she came, but then she left. She got a Ford Foundation grant to get her doctorate here, so she took time off. [After 12 years she returned to Pima and taught Chicano History until she retired in 2009.]

And so, when she took leave, she was going to come back, so it was going to be just a two-year contract with someone, and there was this person who applied. I was determined that we get someone that knew labor, because by this time, I was really into the PLM [Partido Liberal Mexicano], I had done all this research on border issues. I really wanted to hone in on workers in Arizona, the miners, their work in the PLM, all those activities, and here was this man who had studied here at the U of A, with a professor who really honed in on labor, which was somewhat unusual, and so he had written his dissertation on the Clifton strike of 1915, and I thought, well this is the guy, and he had taught at a black college in Texas, so, I thought, this is a really good combination. James Kluger was his name, and he was a wonderful professor, but he was a traditionalist. He didn't like all this kind of other pedagogy in history. He did his thing, and he would lecture and give exams, and that was fine, because he was teaching good material that those students had to have. His US history was good, a lot of labor history, that's what I wanted, and so that worked out real well. He ended up staying there until he retired,

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Once I got settled in at Pima, I was able to really get into doing community work. I had always been supportive of the Chicano movement, but I wasn't down there all the time. I was focusing on Pima and I had a family. But by 1975, the Chicano movement around here had kind of calmed down. There were people who were called radicals, they couldn't get jobs anywhere. The Chicano movement was kind of leveling off in terms of constant stuff. Vietnam protests had kind of petered out. The poverty program brought these community development offices and area councils, and they'd have these little centers where you could provide services for the community.

So I joined one, on the West Side where the Chicanos live, right by the Chicano House, and Guadalupe was there, and a group of other women. We started working, and that's when I started doing my immigration work. We had all these clients, because if you lived in Tucson and you went to Sonora and you married a woman and brought her back, she had a right to get her papers. However, if you went to the federal office here with your wife, Mexican, to get the papers, they'd say, "Oh, she has to wait in Mexico," and they'd deport her, and then from Mexico they would have to work everything out, and sometimes it takes seven or eight years. So of course people wouldn't do it, they would just stay. So there were all these families that were irregular in that sense, and we'd do social security, all that other bureaucratic work, but immigration ended up being our biggest project, helping all these families regularize their immigration status. And we found out, if you took a lawyer to

the federal building, the immigration office, they wouldn't get deported. The lawyer would just work. So you can do this work for people, not as a lawyer, but a power of attorney, so we would do that. So we had over 500 families by 1975. This was a big growing community need. So we had all these volunteers, and we were always raising money.

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We provided community services, and we had organized and negotiated an agreement with the police department. It was a police brutality problem, and we had worked things out so that the city would pay six months for policemen to study Spanish full time. We got them teachers from Cuernavaca, and then they had to have one week of community training. We'd teach them history of Tucson and history of Chicano for a week. So that was going well, but then, in '76 the police and the border patrol raided our office, and they took everything, even the posters on the wall. They took all our files, and that night, they deported practically all of those 500 families. It was like a war movement against us. So, this was—I guess Nixon was—no, it was President Gerald Ford?

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Holmes: Ford, yeah.

02-00:44:27

Rubio-Goldsmith: Ford. It was a Republican administration, and of course, Republican in Arizona. So, that happened. Well, they accused our director, Margo Cowan, of transporting; seventy years possible in jail, with all the felonies they accused her of. They accused two of our nun volunteers of that too. So we had these three women who had felony charges against them, and we didn't have any money, so we immediately started organizing. There were all these people in this town that had been supportive of our poverty program activities, and the fight against police brutality, so we had a good list of supporters, particularly in the churches, the ecumenical groups, and because of Vietnam, there were many community groups that had helped organize on immigration issues, and we had big support there, so people showed up, and we told them the whole story. This was a horrible violation. So we were able to garner a lot of local help, but we immediately started reaching out to other places, because we had to raise money.

So a group of us, we would go all over the country, speaking and raising money for this, and they did us a favor, border patrol, because we had not been connected nationally in the immigration rights movement. That did it, and not only that, together with the Chicano movement too, kind of really helped us do that, and so we got really connected on a national level with all kinds of people, and we're just organizing. We worked, worked, worked, worked. Within three years after Carter was elected, we were able to get the charges dropped. We sued the border patrol for damage against these people they had deported. We got them papers to come back. They got a small compensation, but the one thing we learned: border patrol didn't know how to

keep records. They didn't know where anything was. They were asking us, when we went to settle on the families. They didn't even know who they had taken. We were the ones that had the records; they didn't. It was terrible.

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In 1980, refugees started getting here from Central America, and we were the first ones—MANZO, that was the name of our area council—the first ones that dealt with that, and before we knew it, we were sending people to a detention center to take asylum applications by the hundreds. It was asylum, asylum, asylum, raising money for bonds, and then the churches chimed in and really pulled it together and put in place sanctuary. We did asylum work and they did sanctuary. So this community got an education on immigration like you couldn't believe, and we were dealing with these officials and community all the time. So, I just kept working that, forever, and Guadalupe Castillo and Margo Cowan and myself and a couple of others, Isabel Garcia, we formed such a tight working group of such trust, and we went through so much together in these movements that we've just formed a very, very profound friendship, and helping each other, and to this day, we continue to work together.

02-00:48:30

Holmes:

Well, and you brought some of that knowledge also into the classroom. To look at some of the courses you taught: Explorations in Prejudice, Introduction to Chicano Studies, US History for Bilingual Teachers, The History of Women of the Western World.

02-00:48:49

Rubio-Goldsmith: Right, and see, that was the whole other factor—and when I was teaching, at the very beginning, History of Mexico, I couldn't get students, and then suddenly, I had a million students. If I taught at night, it was all these vets coming back from Vietnam who wanted the GI Bill. They work in the day and then they take classes at night, and History of Mexico was perfect, so I'd have classes with over a hundred students with History of Mexico, all men. I had no women, and that just drove me nuts. I said, "This is totally wrong." So at the end of the semester that year, I had a party at my house and I said, "You ought to bring your wives, because your wives are doing the homework." I'd give them homework, and I could tell from the writing—I learned to tell the difference in writing between men and women so well—it was the wives doing all the homework for these guys. This is before computers or anything, people would write stuff out.

And so, I was determined, so, I told this group of women that came that night to my house, I said, "You have to come. If your husband is taking classes, you have to take classes." We had all these classes in the community. We had Chicano History upstairs over a bar. We had all kinds of classes and workshops, and so, I said, "I'm going to teach you what Mexican women have done so that you'll see that we have all this background in our background," I just jumped into it and got research on feminist Sor Juana Inéz de la Cruz

from my History of Mexico class, women of the revolution, then I thought, I have to do the same with Western Civ. What's wrong? This is like, we got to do that, and so I asked for a curriculum grant. We developed courses, right, and there was a woman, Angela Zerdavis, who had come from California in anthropology, and she was heavily into the women's movement. So I said, "Angela, we've got to do something."

So we had put together a class called Women in Society, and we co-taught it—it was a sociology class—and I had developed women's topics for the History of Mexico, so then we decided, well, we should have another course just for women, and I did this Women of the Western World, that was wonderful because I started getting women to take Western Civ. We'd do that, and then they'd move into Western Civ which was really good for them to transfer to the U, so, and that was great for me too, because I had to read all this other material.

02-00:51:30

Holmes:

Well there was The History of Méxicana, Chicana—

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Rubio-Goldsmith: Méxicana, Chicana—now that came about different. I couldn't get anything like that through the curriculum at Pima anymore. See, there was a lot of opposition to the ethnic classes, by a lot of the faculty, because it wasn't traditional. After the first two years, we had a change of administration and we got a very traditional president. When you have an institution that they think goes haywire, they quickly put it back in place, and so I always had to find a way to keep these classes alive, find these little niches, and it was really hard. I did a lot of bureaucratic time doing that, and it was very hard to get new courses through, and this one on the Méxicana, Chicana, I couldn't get it approved because they said, "It's upper division. It has nothing to do with community college curriculum."

So, at that time, they had just really organized this center at the university. It was a center then. They had had a center for students, but not an academic center. There had been some organizing toward an academic unity and I was on that committee as well, to get money to set up this thing formally at the U of A, with courses and research, and there were few Chicano faculty that had been hired in various departments, so Celestino Fernandez, Juan Garcia, Macario Saldate, John Garcia, and others put together a proposal. They got it approved, but they didn't have anyone teach classes. They didn't have enough classes. I mean, Celestino would do some in sociology, you know what I mean, but they needed classes, and Celestino and I went back a long time because we had taught an immigration class together, and I knew the other faculty because I was on community committees.

So, Celestino called me. He said, "Hey, you've been doing all that"—because I got a grant to do a bibliography, in '75, a bibliography for a Chicana history

class, an NEH grant. So I spent a summer—I had already been doing some research, and I knew, I had a good sense of what I wanted to look at. I wanted to do oral histories, because I'd come here to the library—this is the early seventies. You couldn't find anything in the index. It was a card index. There was nothing there on Mexican women. You'd look at labor, Mexican labor; there'd be maybe one or two entries that said something about women. Mexican women in literature, there would be some of the—but, writers in Mexico, it was a disaster. You couldn't find anything.

So I started going to special collections and looking at men's papers, and I started to find, in men's papers, like the head of Phelps Dodge, and material by their wives. I'd go over each paper, and I'd find, oh, a diary that his wife had left, and so I started finding places where they would write that then would talk about Mexican women. There were Anglo women talking about Mexican women, but to find that, it's like a needle in a haystack. You have no idea how many papers I went through to find. And so I thought, well I'm going to go talk to old women. I know a bunch of old women, and I knew that Douglas had been important for Partido Liberal Mexicano. I knew that women were involved in that work, so I wanted to know, in Douglas, where there had been that. I wanted to go back there and talk to those women. What did Mexicanas remember about the PLM?

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I really wanted to work on this oral history. A very dear friend that I had known, who had helped me work with Anselmo Valencia, and the Tohono. She was a woman who came from New York, was in love with the Southwest and had money. She funded me through the anthropology department, so I could go interview these women in Douglas. I put together all these questions and I went down there. I start looking for women to interview. Nobody would talk about anything that had to do with the Partido Liberal, nothing that had to do with strikes, nothing; they would not. And so, I didn't know what to do, but I interviewed them because I was also learning wonderful stuff, and it turned out that the most important factor in their dealing with life and the problems they confronted as newly arrived refugees in this boom town was religion. But it wasn't just one form of religion. There were all these different practices.

And so I started reading the literature on religion and women, and everything else, so it took me in this other path. But it all came out of what they were saying, and then, I had something that was really good that happened. The university housed a unit on the study of arid lands. They were awarded a humanities grant on land use in Arizona. The principal investigator called me because he was interested in including something on Chicanos/as in the study. I remember saying to him, "We didn't own the land." I said, "The women I know about, they always worked for somebody else. It was somebody else's land." [laughs] He said, "Well, just do whatever." Okay.

02-00:58:42

So I went back and started listening to my tapes over and over again, and I realized, they all had gardens, and I thought, oh my gosh, it was religion and gardens, and what the gardens meant. I did that article on gardens, and it was like, so far removed from everything I had thought of doing in terms of politics and women involved in feminist ideas, but this wonderful agency that women developed in their own homes, and to survive, and how to be a person, and how to take care of their family. So, I just really honed in, because I had learned, when I first started reading feminist theory, Juliet Mitchell, she wrote this wonderful book on women and history, theoretical, and talked about the concepts we have to examine are the real experiences and activities of and by women in production, reproduction, socialization, and sexuality. She wrote that in the early seventies, and I always used that, because that framework, in my mind, allowed me to go in all kinds of directions, but keeping it within that world of what it is that women do, and I loved that. And so with the gardens article, I was able to frame, I could always find this frame, and that's what I did with the Chicana History class.

Myra Dinnerstein was on the Arizona Humanities Council, and she got me on. I was the first Chicana I think they ever had on there, and it was wonderful, because I got to meet all these other people, and really push a Chicano culture, and that's how I wrote that article on the Chicanos in humanities, because it was a project that we all in the humanities council, working with other humanities councils, established, what was called the Southwest Council of Humanities. It didn't last for very long, but, it lasted long enough, but that was how I got connected to Chicana historians on a broader level at that time.

We weren't organized then at all. People were out there doing research, teaching, community work, and nobody knew anything about it, but through the humanities council, every state had sent two representatives to the Southwest Humanities Council, and so I was a representative from Arizona. I can't remember who the other person was, but from California, they sent Antonia Castañeda, and somebody else I can't remember right now, but, it doesn't matter. I met Antonia, and Antonia was a grad student at Stanford at that time doing her research on Chicana history, and so, we hit it right off. Here we were with all these people, mostly people who didn't look at Chicano history at all, and although they were in the humanities and were supportive, but, they didn't really know about it, and women's history, all that was bad, and so, we really hit it off. And through knowing her, and the work she was doing in California, I got to meet some of the other Chicanas/os studying our history. And so, when Adelaida Del Castillo was formulating this conference to bring Chicana historians together, I was invited to participate, because Antonia knew about my work.

02-01:03:14  
Holmes:

That was the conference at UCLA?

02-01:03:16

Rubio-Goldsmith: Yea, I think it was either in '83 or '84. And see, I had already been writing. I had done my oral histories, and I was writing a paper on oral history as a source for history, and, those years between '78 and '84 were really crucial, because my research was coming together, and when I started doing my oral histories, which were, I think, in '77, '78, I had already done that bibliography that ended up being almost useless, but I did my oral histories, and I talked with Dr. Thompson, and he said, "You know, if you're going to do oral histories as a source, there's a person, you have to look at his work, and that's Vansina, who has a book named *Oral Tradition*." I loved Vansina, and that book, because Vansina had been a lawyer who went to Africa and interviewed people in African groups. He was from Holland, and he wrote this book on how oral tradition can be a source for history, in this very rigorous way. It was just wonderful, was exactly what I needed.

So, Vansina was like my hero, and then the other person that was really important in terms of oral history was Ramón A. Gutiérrez. His book, *When Jesus Came, the Corn Mothers Went Away*, to me, that book was incredible, because here, he tackled gender and conquest, and that was such a key topic, and the way he did it with oral histories—I know he got in all kinds of trouble—but it was so important in my mind how he was able to pull that off. He had been a student of Vansina's. I didn't know that until later. So, I really was looking at oral history, and every time I'd go back and listen to my tapes, I would find these new insights; details, moments that I hadn't heard. It was like when you learn to see something, and you have to see it and see it and see it before you see it, and that's the way it is with oral history. I get kind of upset with people who have their interviews transcribed. You've got to transcribe it. You've got to hear the silences. You've got to hear those pauses. There's such richness, or there can be. It's not always there, not always, but there can be, and so I fell in love with oral history.

02-01:06:27

Holmes:

I wanted to ask about the development of the field, because as you were just explaining in such beautiful detail of how Chicano studies began to take root here in Arizona, particularly in Tucson between Pima and eventually U of A, in 1969, when did you become aware of the *El Plan de Santa Bárbara*?

02-01:07:00

Rubio-Goldsmith: Well, I think right after it came out, because I was connected with Guadalupe through the Chicano movement, and so, see, one of the elements that the Chicano movement had here, and I think in other places, was, we talked a lot, we read a lot. There was Frantz Fanon, Betita Martinez, Angela Davis. We were anxious to get anything that any other Chicanos were writing. We had this mimeographed material that would go around, and Lupe and I would spend hours. We went to conferences in Long Beach, San Antonio, Sacramento, Denver, Houston. You know what I mean, and yeah, the whole issue of machismo was very real, but I'm of a generation, and there are generational differences. It was like such a normal part of life. The Chicano

cause was so big, that it took me a while to think—we have to attack this patriarchal problem, because we had to open that door just to get in, no matter who got in, and I was so used to that, I was. We talked about Simone de Beauvoir. Even with that it was an abstraction, in a sense.

So, as I got into preparing and teaching these courses on women and then seeing what women were doing, I must say, I was reading people like Juliet Mitchell, Asunción Lavrin, Leslie Marmon Silko, and some of the British writers that I really liked, because it kind of gave a way for an academic; that is, if you're doing academic work, and you also are doing community work, you have to bring the two together, and I had learned that with the Chicano movement. You work together, but sexism is just as bad as racism in terms of eradication or consciousness building. It comes out of a very profound place in the psyche.

02-01:09:27

And so I wanted Chicanos to change but I saw guys here in the Chicano movement that, they had sacrificed their lives, they couldn't get jobs anywhere because they were seen as radicals and they couldn't make a living. There were Chicanos all over the Southwest that were giving their lives to this movement, and women that were there with them, and I didn't like this turning our backs on them. I kept thinking of my father. My father was, oh, a total traditional authoritarian *México*no, okay, but he worked so hard every day of his life, putting up with horrible discrimination and violence at work to put food on the table for his family. He loved my mother, he respected her, he was a good man, and yet I had times when I was very angry with him for his machismo, but he gave his life for us.

And so I could not endure this hatred of men. I cannot go there. Men do terrible things, yeah, oppress people, suffer terrible pain when they're oppressed. Women suffer terrible pain as well due to these ideologies and everything, and I have tried always to try to change that ideology, to try to find ways for people to change to make it better. But I, too, can do terrible things to people, because misuse of power is horrible. We all have to deal with power, and there's a reason why power is so dangerous, and we all have to learn how power can become evil. Power can be very good and do good. It can also do evil things.

02-01:11:38

Holmes:

Well I wanted to ask too, on that same note, in 1983, Chicanas formed their own organization, MALCS—

02-01:11:46

Rubio-Goldsmith: Right, and I was invited to join, Antonia Castañeda invited me. You know, it's one of the groups that I've always lamented missing. I always had to work in the summer. They always had their juntas in the summer. I never was able to go. I've always belonged. I've always gotten their journal. I don't know the

younger generation now, but it's something that has always been a thorn in my mind, but I couldn't do it. That was the truth of my life.

02-01:12:26

Holmes:

Well you mentioned journals as well, and I wanted to ask, as you started teaching, and putting together these very earliest courses on Chicana and Chicano history, and related subjects, the journals began to come out, certainly by 1970, such as *Aztlán* from UCLA and the *Mexican American History Journal* out of Santa Barbara. Were you able to get these journals and use them in your class?

02-01:12:59

Rubio-Goldsmith: Yes. We had a librarian at Pima College who was very cooperative, and so she always kept me up to date, and we had subscriptions to them, so I was very much aware of that, and we used them in our classes, readings that were used in our classes, yeah.

02-01:13:19

Holmes:

When we think of the work of the first generation, were there significant themes or books that really stand out to you in that early work of Chicano history?

02-01:13:35

Rubio-Goldsmith: Well I'll tell you, to me, Rodolfo Acuña's work was key. It was just so wonderful to have a book [*Occupied America*, c.1972] where it was all there, kind of, and then you could go out from that, so that was incredibly important to me, in our teaching. And well, there was the writings of Ernesto Galarza, Julian Samora, Fernando Peñalosa, Jack Forbes.

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All these early books, the minute they'd come out, we would take them in and use them, and I had this supportive person in the library at Pima. We were always checking out new works. There were a couple of journals out of New Mexico, for example, that came out, pamphlets. We'd go to conferences, buy up everything that was there. It was hard. A number of people would just mimeograph their work and send it out, but it was kind of like when I went to the University of Mexico, that you really had to go out and find material and get it. So I was kind of used to that. It was like, that's what it is. You've got to go out and get it and do it, and a lot was student assignments. I had students doing research. Send them out to go get it, newspapers, old newspapers, make copies—you know what I mean, and it was good training for them, but it was also a way of accumulating material.

02-01:15:40

Holmes:

It's funny, many of the students of Juan Gómez-Quiñones recall that he would send them out into the community to do the same.

02-01:15:49

Rubio-Goldsmith: Yeah, because that's where it was. We had no other place to look, and I can remember going to a conference when Juan Gómez, right before or right after

he got his PhD. That was so important, that book of his, in terms of Partido. It was wonderful. It was publications that just filled one with energy, and the same thing like knowing of Antonia's work on the colonial period, and really looking, and the questions that came out of that. Antonia has been so important in the development of Chicana history. She has made it a discipline with the kinds of questions that she has asked, absolutely incredible, and that conference, that first conference that Adelaida Del Castillo pulled together, it had all the elements of what—a lot of that has been forgotten—but of how we have to be so close to Mexican history. She had these women in Mexican literature. We were there together as scholars, and that has been so important, because one of the things that I learned about Mexican history is that you study the history of Mexico, and when I studied it, of course it included the colonial up here, but then after 1848, it ceases to exist. Mexican historians never touch anything after 1848 that's north of the border, and I'm thinking, what's wrong here? You put in a political line, and then you're doing cultural history, and you're doing history of the people, and you leave out all this up here, especially when there were all these people from Mexico coming up.

And so, I can remember once being in a woman's history conference. It was all women that did research with nuns, and they asked me what my work was on. I said, "Oh, it's on the work of the goats that Santa Anna forgot," because Guadalupe's grandmother, and my great-aunt, both used that same expression. That's what we were, the people up here, okay, and that woman historian, she looked at it and she said, "Oh, I had never thought of that." Yeah. And so, it's like, as a historical topic, nobody ever saw us, and so when Adelaida had scholars from Mexico as well, to open up those doors—because of course, we have to. There's no other way.

02-01:19:04

Holmes:

Well, in thinking of that, you taught at Pima for nearly thirty years, and in that time, you also not just saw the development and played a huge role in the development of the field, but you also saw, particularly by the 1990s, how it had matured. What of the development really strikes you out of that maturation?

02-01:19:32

Rubio-Goldsmith: Well, you know, that's really hard for me to answer. In one way, I see this development of scholars that really have known how to mine questions from our community, that really have not forgotten our origin as a community kind of history, because we have all those urban histories, the history of towns, but a lot of the cultural history that's gone on, you know what I mean, I really liked that that has stayed so alive, that it has not become a history only of contributors.

I always think, the world is a world not of heroes and saints. We're all people. We're all there. We all have to be there. This is social history. That's who we are, and I am particularly happy to see that that, what is now called decolonial,

we had lived it, and we didn't use that word, but that was what our beginnings are. We were decolonizing, and now it has reached this point where we have Emma Pérez, and so it's so beautiful to see how we were able to take something that was so organic, and take it to a place of this high theoretical moment, and that fascinates me. That fascinates me, that we have been able to play that game, if you like, and now, we're playing another game, which is that of the indigenous knowledge, which is coming in so strong, and I don't know where those ideas are going to take us. I don't know exactly what a decolonial world is like. I really can't imagine it. I try hard, but I can't imagine it because it is so rich and so complex, and unfortunately, too, it's filled with a lot of hatred in many ways, right? And so, Anzaldúa is so important, because she has opened up spaces where we can be decolonial and not kill everybody. [laughs]

02-01:22:39

Holmes:

Well, one of the things that we also see by this time, as you were just referencing with Antonia, Vicki Ruiz, and then even Emma Pérez, is the blossoming of Chicana history—a topic that you were teaching well before many of these books arose, and here it's now, it's a mainstay on bookshelves, and a discipline.

02-01:23:05

Rubio-Goldsmith: I know. Just wonderful. I can't keep up with everything they're writing. I get so happy, and then I think, I don't have to read any of it anymore, because they're doing it, they're doing it! It's so wonderful. They're doing all kinds of research. Every time I pick up a catalog, I go to the bookstore, it's all over the place, and it's just like, okay, it's about time that it happened. And when I think of that first course, of the struggle to have material, how to put it together, and now it's wonderful, so, I don't teach it anymore. Because there are all these young people doing great work.

02-01:23:54

Holmes:

Well, which is interesting when we think of that change, from in those early years, trying to make the case of why these classes should exist, and now we look and it's part of the college catalog nationwide.

02-01:24:17

Rubio-Goldsmith: Yeah. It's wonderful, and of course, we've had incidents in Arizona that go against that, but that's part of the resistance, that's part of like when you have a revolution, there's a counterrevolution. You have to deal with it.

02-01:24:34

Holmes:

Lastly, I wanted to get your thoughts on the developing field—it's already developed, I shouldn't even call it new anymore by this point—of borderlands. This really goes to the very point of some of the institutes you've set up here at U of A, and even your work in immigration, but also as a topic of scholarship that we see, as you were just saying, Mexico history—they never wanted to cross the political line, and the same could be said for US history,

and now we see this meshing, this acknowledgement that we need to look at the border region.

02-01:25:07

Rubio-Goldsmith: At the border, yeah. It's when I started doing the research on women, it was clear in my mind, because I was looking at women who had come over as a result of the Mexican Revolution. See, all the time that I taught Chicano history, I also was teaching history of Mexico, and the revolution is something that I just love studying. I just really hone in on that part of it, and so I kept up with all that literature, and so I wanted to do women that were involved in that process, and I had been doing some historical research on a family in Aguascalientes, the Escobedo family, because a woman there in Aguascalientes had been one of the great landowners, and she ended up a widow, and her family, because of her ideas, survived the revolution in a very good way. Although they lost their property, she had educated her sons in such a way that they were able to become the technicians the revolution needed, so they remained upper class, and then I had, in my own family, my mother's family and my father's family, the very different family experiences that they each went through during the Mexican Revolution.

I wanted to compare what had happened with women with revolution in Mexico, what had happened with families. And of course, my family was very much within the border—part of my father's family and part of my mother's family, in very different ways, one in Baja-California, and the other in the Chihuahua area. They had family members that had fought against the Americans in the 1840s and 1850s. So to me, it was interesting then how this cross-border experience had been a big part of their lives in this area, and yet they had fought Americans to try to keep their lands, and they had ended up losing. They didn't lose at the time of the war, but they lost as a result of that.

Anyway, I wanted to look at the big picture, the comparison, so I honed in on women who were refugees from the Mexican Revolution to do my research, and so I did a lot of reading on social history, border history, all that so I could find this place for these women that I interviewed. I kind of went backwards, but I had to find an anchor so I could understand all these dynamics, because like I tell you, I found all these religious practices, all these gardens. Here's culture jumping in where I was looking for politics and economics. So I'd look at all this that's coming out of these interviews, I needed to bring culture into the conversation, and there was a professor here, he did European history and he really put me onto some good authors in terms of European history, of looking at culture within this framework of Marxist, political economy. And so, I got introduced into that whole line of thought and started working. He helped me a lot with that, because the gardens article, I was going to move on, because one of those women, she made her living growing flowers, and how the flowers had come out of her garden, and looking at that material expression—so it was all that wonderful movement into including culture as a part of the political economic analysis.

02-01:29:22

And so, doing all this reading on the border, and literature—I'm not good on literature. That's where Antonia is so wonderful. She had her training in literature, you know, so she can read in ways that some of us can't read—I can't read the same way—but that's what took me to the border, and having grown up on it, I had all these experiences, and all these stories. And then looking at the border patrol and women, and then my experience at Manzo Area Council here, with the border patrol and immigration, Chicana history started falling into place in a different way for me, and I can see all these young Chicana historians producing fundamental feminist historical research, but then I wanted to move. I really wanted to look at the violence, because that's something we had shut up.

So I had a friend, Marcela Suarez, in Mexico City who, she's a historian and I had worked with her on women's history, on some conferences at times, but a very young woman, much younger than myself, and she was putting together a conference on the body. This was in 2003 or maybe it was 2004, something like that, so she invited me because she knew I was doing this research on the border. I had written an article on impunity, and she had asked me if she could publish this article, so I had put together one in Spanish that was published in Mexico, and she said, "Well, we want to do something on the body," and I had just been looking at the case of a woman that was raped by a border patrolman here in Nogales, and I went back, and I found some material I had put away on different sexual assaults, and I said, "Yeah, I'll do that." So, after that, I thought, with everything that's happening, people dying on the border, we have been involved in these huge increases here—I had been marching, we had been sending letters—I said, "We have to do immigration," and so I did.

02-01:31:52

Holmes:

Well I wanted to read into the record many of the publications we were just talking about, from your earliest articles: *The American Heritage Book*, published in 1971, and that was the workbook that you were using in the classes with the weekend seminars; in 1983, "Hispanics in the Humanities in Arizona," which was with the Southwest Council on the Humanities<sup>1</sup>—

02-01:32:26

Rubio-Goldsmith: Let me say something about that.

02-01:32:29

Holmes:

Sure.

02-01:32:30

Rubio-Goldsmith: I really got into trouble with that in a way, because in a way, it was very impressionistic. It was an essay. It wasn't like something I had sourced, and so some of my impressions were wrong. The ultimate point though that I really

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<sup>1</sup> "Hispanics in the Humanities in Arizona," in Arturo Rosales and David Foster, eds. *Hispanics and the Humanities in the Southwest* (1983).

wanted with that article, and that I stand by, is how the conquest of the Southwest by the US did away with whatever mechanisms we had to preserve and transmit culture, and we had to then, as a people, hunker down and really take care of the culture that we had right at home, or right in our barrios, and then we've never had those institutions that allow us to recreate them, and that's a big difference that there is with the experience of African Americans, because they had their churches, and they had their colleges, and it has given them a strength that is so vital in their culture; whereas, Chicanos and Mexicanos, we've never had that, and so, the Catholic Church was not hospitable. It was racist and segregationist, within a very human kind of religious way, but it did that, and so the church was not that place where we had the freedom to recreate our culture, and of course, we didn't have schools and universities. We tried, but it never happened, and so, I wanted us to really look at these strategies that we developed that have helped us keep some of our culture.

02-01:34:36

Holmes:

And then, another article you mentioned, of the Mexican sisters out of Douglas, "Shipwrecked in the Desert: a Short History of the Mexican Sisters of the House of Divine Providence in Douglas, Arizona," and that was published in *Women on the US-Mexico Border*, edited by Vicki Ruiz and Susan Tiano; "The Oral History: Considerations and Problems for Its Use in the History of Mexicanas in the United States," again referencing your work with the oral histories, and that, I believe, was from the conference that you were mentioning, that was published in the anthology *Between Borders: Essays on Mexicana/Chicana History*, edited by Del Castillo; and then, "The Gardens," as you were talking about, published in 1994, *Seasons, Seeds and Souls: Mexicanas Gardening in the American Mesilla*.<sup>2</sup>

02-01:35:36

Rubio-Goldsmith: I have one other that's not there, I think. It was published in an anthology that was done here, out of the women's studies program. I have such a bad memory with that, but that came out of my oral histories, and women's visions in terms of religion. I probably didn't have it on my CV. I'm very bad about keeping track of anything I publish, because publishing is not important to me, and so, that's a real problem. [laughs]

02-01:36:40

Holmes:

Well, you have certainly made your contributions both in print as well as in the classroom. I wanted to talk about your time coming here to U of A before

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<sup>2</sup> "Shipwrecked in the Desert: A Short History of the Mexican Sisters of the House of Divine Providence in Douglas, Arizona 1927-1949," in Vicki Ruiz and Susan Tiano, eds., *Women on the US-Mexico Border: Responses to Change* (1987); "Oral History: Considerations and Problems for its Use in the History of Mexicanas in the United States," in Adelaida Del Castillo, ed., *Between Borders: Essays on Mexicana / Chicana History* (1990); "Seasons, Seeds, and Souls: Mexicanas Gardening in the American Mesilla" in Heather Fowler-Salamini and Mary Kay Vaughan, eds., *Women of the Mexican Countryside, 1850-1990* (1994).

we finish up. You retired from Pima College in 1999, but you started lecturing here, at U of A, in 1983.

02-01:37:12

Rubio-Goldsmith: That was to have a class for the center, and let me tell you, the first class I taught, I think I had eight students, and they were six men, maybe. There weren't any women in the social and behavioral sciences much. There were not many Chicanas at all, and so, they'd be in the College of Ed, but they didn't know anything about what I was doing. It happened pretty fast, but it was so wonderful, because actually, it was the only class I think in the curriculum that was devoted just to Chicanas. Over time, they added Chicanas in Literature, but for a long time, it was the only class that just focused on Chicanas, and so I would get students from anthropology, from political science, Chicanas from all kinds of disciplines. So it was wonderful, and I'd have a few from history now and then, and so, it was very exciting for me to teach that class. I was getting really tired because it's hard to teach five classes at Pima and then have a class over here, and so it helped me retire from Pima, because you get burned out. And I had developed at Pima the Indian Studies Program there—

02-01:38:55

Holmes: Yes, you helped develop that in 1990.

02-01:38:57

Rubio-Goldsmith: Yeah, it was a really difficult process, and I almost lost my job as a result of it. I certainly lost communication with a large number of people, faculty, and I call it, by 1994, '95, when I finally got it all through, I was "sent to Siberia," as I say. I was never put on another selection committee. I was never put on anything, because I had put the Indian Studies Program through. So anyway, we did that, and that made my life at Pima rather sad, I guess, because people I had worked with for a long time saw it as not a good thing. There's one point about Indian studies that I loved. I had had the complaint before: "It goes against Western civilization." They say that about Chicano history too, but Indian studies, it was—I had a faculty member say, "You're trying to destroy Western civilization." I mean it's like, okay, how can I respond to that, and it was someone in the humanities who said that.

So, it became a very problematic issue. I guess I had a lesson in power, because I was head of the department at that time, when I put it through, and being a lawyer, I do look at details on process, how to follow process. So I had put together this program with two other people, and followed all the rules and regulations and put it through, and I was accused of not having followed process, and as a result of that accusation, without dealing with me, that group of faculty went to the accreditation commission in Chicago that accredits colleges, and accused me of racism and said that I should be fired. And so the president of the college at that time called for an investigation, and I was found not guilty. I had followed all the process, but there were some people that felt that I had left them out, and so, I went to Siberia. [laughter]

02-01:41:55

Holmes: Well, and then made your way over here.

02-01:41:58

Rubio-Goldsmith: Yeah, well, I was already over here at the university [U of A], and so then it was like, well, I retired, and I'd come in. It was wonderful because I taught one class. I had my class that I loved, and I had time to go to lectures, and meet people, and do research, and work with grad students, and I just loved it, and so it was good.

02-01:42:22

Holmes: Well let's talk about the Binational Migration Institute, which was founded in 2004. Now, you discussed a little bit of how the idea began to percolate.

02-01:42:33

Rubio-Goldsmith: Well, one of the factors that is in the background there: Manzo Area Council became La Mesilla Organizing Project. At some point, after all the activities with sanctuary and asylum, we were totally burned out, and we had no money. Manzo Area Council was beyond anything. We just couldn't deal with it anymore, and we decided we were not going to do any more helping people individually, we're just going to do advocacy, okay. So, we entered into this process of La Mesilla Organizing Project which would be not doing work for people, but just advocacy work. Well, in that process with many discussions and many hours of reflection, Guadalupe Castillo and Isabel Garcia were the founders of La Mesilla, and I was on their board. They brought in Jose Matus with the Sin Fronteras Indigenous Alliance, because he had been doing all this border work—he was Yaqui—and then he was to build coalitions, and do advocacy work.

So we're doing that, and it became very obvious that we needed a research branch, but there was no way. At that point, we just did what we could, and everybody would read, et cetera, so this research project was always kind of in the back of our minds, that it would be so good if we had a place that could be doing research for the projects our community needed. In '94, I had the son of one of my very dear friends who had gone to law school with me, got in touch with me, said he wanted to come up, and he was working on his thesis, and he wanted to do something on the border. So he came up, and I took him to a meeting of what then had become Derechos Humanos—we had transferred to that—a meeting in the community, to see what questions the community had on immigration, that maybe he could do something on it, and at the same time, Maria Jimenez, who had been doing all this border organizing that we were a part of, she had been in touch with a grad student from the University of Wisconsin, in political science, who wanted to do some work on enforcement in Texas.

02-01:45:13

So, our projects came together. The people here said, "We have border patrol people just hassling us all the time. We want to know, could you do something

so we can present this to the city council?" And so Manuel Escobedo said, "Great, I'll work on that," and Maria, when we told Maria about it at a meeting, she said, "Oh! I've got this guy, Robert Koulish, who is trying to do the same thing in Texas. Let's get them together." So, we got them together, and they put together a project, to compare South Tucson with his community in Texas, and so I worked with both Robert Koulish and Manuel, and we put together this early project, with a survey of South Tucson— Koulish developed his project in Texas with the same questionnaire—really as rigorous as we could do, and we came out with this study. And it just blew our minds, because what happened was, we were expecting to find all this mistreatment of border patrol on undocumented people. Well, this very tight little community that we surveyed, with 10 percent sample of the households, they reported 20 percent of the households reported mistreatment at the hands of border patrol—and when you compare that to police brutality, that is so high. Police brutality is like 2 or 3 percent. Here we have 20 percent, and out of that 20 percent of households, 80 percent were US citizens. It was like, we couldn't believe it.

So we had a representative here to the legislature in Washington. We took it to him. He took it to Congress. It was put in the congressional record, but nothing ever happened. You can uncover these injustices, and nothing ever happens. We did our presentation to the community. We did this; we did that. So, it was clear, we knew from our own experiences that enforcement is horrendous, that it's really a heavy clamp. We'd gone to hearings. We had presented evidence for the civil rights commission. We've done all those activities for twenty years, and it has not done any good, and now we have this little study, and, well, it wasn't doing any good, but we had a study, right? And so we'd talk about it. We went to conferences and meetings. Manuel wrote his thesis on it. Robert Koulish wrote his dissertation on it, and so we had that rigorous study on enforcement. We knew that we had to have some really good work on enforcement, then we have this increase in people dying in the desert, which had never been happening.

And so everybody's getting involved, we have all these immigration people that we talked about. This community became really educated too, and there were meetings on it, and then I'm looking at this situation. How are we going to look at it? There were a couple of obvious needs coming out. I went to my friend in Mexico City whose son had done this work with us. This was when I went to the conference on the body. I went to see him then, because as I was saying, the body, the deaths, enforcement, it's all coming; we've got to do something. So I went to see him I said, "I think we could do some good work. I think we could do some good research on this, but I need some money. I don't have any money. I don't even know where to go look for money," and he said, "Well, I can give you a little money." Okay. So I came back here. I talked to the head of the department, Antonio Estrada. I said, "I can get a little bit of money if I can pull some people together, and we can talk about these

issues and see how we can go about researching this enforcement problem." He said, "Fine."

02-01:49:17

So, in 2004, we had a meeting. I invited some people. Celestino Fernandez helped me. He's always been right there with me on immigration issues. He's very supportive, and so we brought together this group of people, some from Washington State, Texas, Arizona. We met for two days. We presented. Mary Romero had just written an article on arrests in Chandler where they had arrested dozens of people. She presented. We presented the South Tucson study. And so we slowly started coming together that, we would have this center focused on enforcement research. At that time, there was hardly any. Enforcement had not been a big topic for academics or government, just for communities, so we started working on that, but I couldn't get any money anywhere, no money.

So then one day, 2005, end of 2004, I went to give a presentation at a junior high, for Chicanitas, on Chicana history, and a guy from the Board of Supervisors, who was a former student of mine, Richard Elias, was there, and he's very much into good, progressive politics, and so, he asked me how my work was going. I said, "Oh, lousy." I said, "We have to do something with the deaths—nobody's doing that study—but I don't have any money and I don't know what to do." He said, "Oh, would \$5,000 help?" "Yes, it would help," I said, "it'd be great." So, I immediately came back and I told the head. "I have \$5,000," I said.

So, I had a grad student who had just come in. I had several good students. I had been working with Chicano studies students. That whole summer of 2004, I had them all out working, but he was particularly committed, and he was in our master's program. So I called. I said, "Daniel, if you don't mind," I said, "let's do this research on migrant deaths on the border. I think we can do something really good. I can't pay you, but I can give you gas money"—because I had to save money to publish and get it out, and we did. We pulled together the study. I went, got a letter of agreement with a medical examiner—because through Derechos, we had a long-standing relationship—complied with all legalities, and so Danielle Martinez and Ines Duarte, who was another grad student, went to the Pima Office of the Medical Examiner and they collected all the data. But what are we going to do with this data? Okay, how are we going to look at it?

So, we came up with structural violence, and we got our study out, and that wasn't public. In fact, I mean, we just did it, right, gave it to the board of supervisors, but then, some people from public health, I had been trying to get money with also, because they do a lot of border research. They knew a guy up in Washington at the American Immigration something or other, and they had a website, and so they said they'd publish it. So, they put our report up on their website, and then we did a little article on the humanitarian crisis and got

it up, and so, we were able to put our foot in the door, and that was the only community research there was on Arizona migrant border deaths, and it was totally empirical, rigorous research. Then we had other projects going. I had other people that helped me with grants, whatever, and I haven't written any grants in about four years now, which, so now we don't have any money, but, I've trained a lot of students.

02-01:53:30

Holmes:

Well there was a long list of these studies, if I could read in here: the 2006, "The 'Funnel Effect' and Recovered Bodies of Unauthorized Migrants from 1990 to 2005"—

02-01:53:42

Rubio-Goldsmith: Yes, I said, "It has to be historical"—and I wanted to go back to 1980, but we didn't have the money for them to go through all those files [laughs] but it helped, because it gives a historical perspective. Now, these students have taken it. Now they're not students. They have their PhDs. The funnel effect is like the first period, now they have the second period, and now they have a third period that they've done, including the disappeared, the missing, and the unidentified. So it's kind of given them a framework, which was great.

02-01:54:21

Holmes:

Well, and that's what, if we follow that out exactly, because if we do follow that out, it's, here in 2016, *Migrant Deaths in the Arizona Desert*, which was a co-edited anthology that brings all of that research together, from of course, 1990, but also bringing it up to date. A few other of the studies that came out of the center was "Ethno-Racial Profiling and State Violence in a Southwest Barrio"—

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Rubio-Goldsmith: And that comes out of that 1994 study.

02-01:54:51

Holmes:

Yeah, and that was published in 2009.

02-01:54:56

Rubio-Goldsmith: Oh, and that one got a prize.

02-01:54:58

Holmes:

It did, if I remember it correctly. You're absolutely right—and that was published in *Aztlán*.

02-01:55:00

Rubio-Goldsmith: Yeah, in *Aztlán*.

02-01:55:06

Holmes:

And it won the best social science article that year from the Latin American Studies Association.

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Rubio-Goldsmith: So that was kind of neat. My son, who was one of the authors—because see, he does stats. I don't do stats, and so I'm always calling him. So, he came and did that with the rest of us, and then he told me, "But Mom, it's got some holes." I mean, [laughs] they're more rigorous in a certain way, but it's okay. It was good enough to get in *Azilán*.

02-01:55:43

Holmes: Oh yeah. Well then that same year in 2009, "Challenges to Farmworker Health at the US-Mexico Border," which comes out of those studies—

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Rubio-Goldsmith: That was a study we did in Yuma, yeah.

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Holmes: Yes. And also, in 2012, "The Border Community and Immigration Stress Scale," which it adds another layer to the health—

02-01:56:03

Rubio-Goldsmith: And it's for all of South Tucson, yeah.

02-01:56:07

Holmes: Well, Raquel, before we end, I'd like to get some of your reflections on the evolution of the discipline that you helped establish here in Arizona.

02-01:56:20

Rubio-Goldsmith: Well, it fills me with happiness, that, but see, I am just one little cog. There have been so many people that have given so much to have this happen. It's like, I was involved, but with so many people, and others took leadership at different times, and it's a total community effort, and that's why we exist. There are threats, and there are constant threats especially in the last few years, here in Arizona, since there's always been a problem, but in the last fifteen to twenty years, it's been very intense. And so, it's because there's this strong community support that is here. There are divisions and problems—people see conflicts differently—but every time that the center has been threatened in a way of like, oh, we're going to write you off, or whatever, the legislature's upset, da-da-da, all that noise, we have this community that comes together and says, "No, we want it. It's ours. This is a land-grant institution. We keep it." At Pima, there have been some warrior women Chicanas there that have just kept it alive no matter what, and they've expanded it, and so, it's like, we're here, and we're not going to go away. We're here to stay, and of course there are problems—we see the world in different ways sometimes—but we're here.

02-01:58:08

Holmes: Well that almost answers every and all questions I could have asked on that front, in so many beautiful ways. Well, maybe the best part to end then, is to recognize those who have helped. We stand on the shoulders of so many, and particularly, this field. Are there people along the way and scholars in the field that you'd like to recognize that are no longer here?

02-01:58:34

Rubio-Goldsmith: I don't even know who's no longer here, in a way. I'm very bad with names. I just really have to say that the role that Antonia Castañeda has played in Chicana history is so key, and then, there are a lot of others, but you know what I mean. Her vision and her way of working and her way of training scholars and mentoring scholars is just so important into everything that happened, how she so generously brought people together and helped people get ahead. That's one person that I think is really there, and of course there are a number of other people too. Guadalupe Castillo here in Arizona, she is a wealth of information of the history and the dynamics, and the example of building coalitions, of working in community, of having that center for what we are as a people so clear, how we have to work together, and she just exemplifies that in marvelous way, and then we have all kinds of other people, artists.

There has been such a cultural flowering that happened with the Chicano movement, and one of the things I think that we need to say about the movement is that, you see, books on the Chicana/o movement write about this demonstration, this meeting, this issue, and the leaders. My experience with it was that it was integrated into people's lives. People in their school, where they were an elementary school teacher, people working in a health clinic, people working, they became involved in the Chicano movement. They would work for justice. They fought for justice, it gave them energy, and to me, that is what has made the Chicano movement really stay alive in many ways, and people use different strategies. They have different visions, and they can say, "Oh," they're this, or they're that." No, they're people who are seeking justice, and they do it in the name of the Chicano movement. That is, they got their energy from there, and that's what has changed us, that it's gone in all these different levels.

It seeps in, and so when students come into class and they take a class in it, suddenly their lives and experiences become legitimate. It gives them even more strength, because it's not just me thinking that I understand what I saw in the movie of César Chávez. It's not just me thinking this is unjust, or a couple of us there where we work. It's more. It's all of us, and that, to me, is what makes the change come. It's not one person; it's all of us, and we all have our little place, and you'll talk to a counselor, you'll talk to a doctor, and there's this goal, vision: I want to go do it to help my people; I want to be in my community. And that goes on, and we may not agree on how it's done, but it's there, and so that makes me really happy, because yeah, we're here.

02-02:02:46

Holmes: Well, and you played such an important role here—

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Rubio-Goldsmith: Well, a lot of people did. We all do what we can.

02-02:02:52

Holmes: Well, any final thoughts before we go?

02-02:02:54

Rubio-Goldsmith: Well, I think it's wonderful that you've interviewed some of us, and thank you for documenting this, and I hope it helps. You're a wonderful interviewer.

02-02:03:06

Holmes: Well, you're a wonderful interviewee and you make my job extremely easy, so, thank you so much, Raquel.

02-02:03:12

Rubio-Goldsmith: Thank you.

[End of Interview]