THE MULTICULTURAL TIMES

HSU MULTICULTURAL CENTER

FALL 2012

Hints for the answers can be found on our website at: www.humboldt.edu/multicultural

ACROSS

1. Where your heart is.
3. Another word for adventure.
5. Social gatherings.
6. Lightbulbs over the head.
7. Comes from the Greek word politikos.
9. Common characteristics of a group of people.
12. To ____ someone
14. Video game stats
16. Long established community custom.
18. A group of connected people.
19. The act of developing.

DOWN

2. Your voice counts, so __.
4. Oxytocin & vasopression closely tie to this emotion.
6. Don't get caught up with the politics of ___.
8. Condition of being composed of differing elements.
10. You need your ___ to escape the Humboldt crud.
11. All the people born and living in the same time.
13. Don't keep your feelings bottled up.
15. "No ___ can live if it attempts to be exclusive." -Mahandas Gandhi
17. To enable power within others.
20. "Who controls the past now controls the _" -Rage Against the Machine

and anything else that is related to
Diversity, Ethnicity, Community, and Multiculturalism.

Please submit work to mcc@humboldt.edu subject line: *Cultural Times* by Fri., April 12, 2013

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MCC Cultural Times
HSU MultiCultural Center
1 Harpst St.
Arcata, CA 95521

and/or the editor at **JRC662@humboldt.edu**

Copies of all correspondence should also be sent to Associated Students of HSU.

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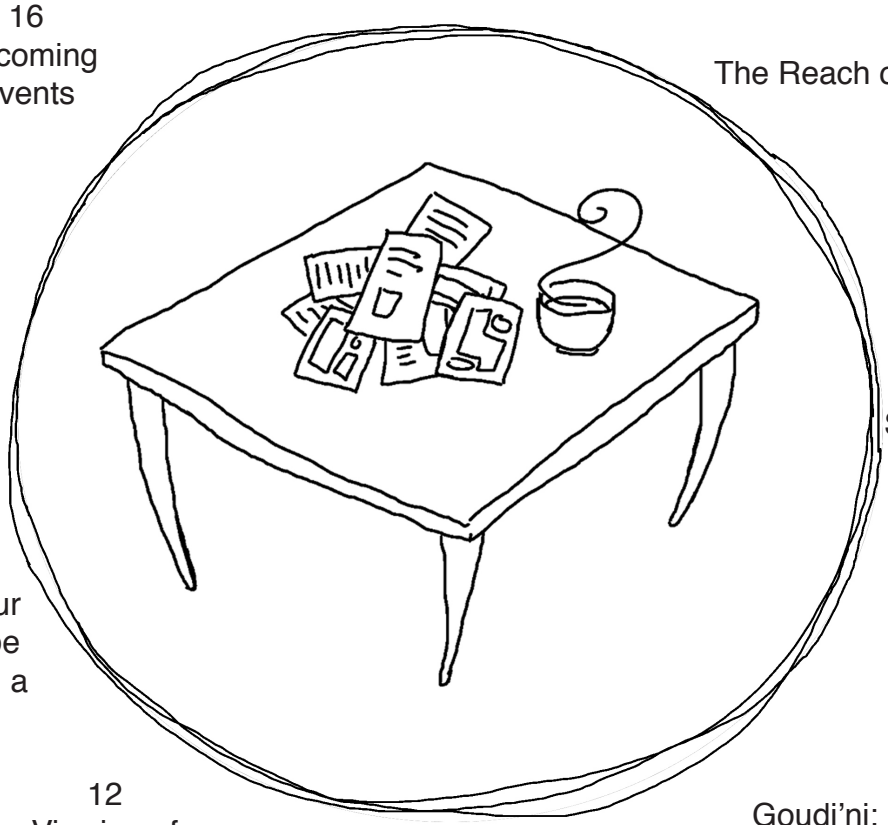


LETTER FROM THE EDITOR

Greetings Fellow Earthlings,

Fire cracks and the flakes go on. In this publication you'll find a vast array of images, words and spirit. What's the big idea? My vision—here is how it goes: you read this, I am not sure who you are or how you obtained a copy of this, but you read. Something cracks inside of you, and the story goes on. Maybe a bit fragmented because that happens, like a game of telephone by the 30th telling the moral might have changed, the plot is more compelling and characters might have different names but it's still part of that original fire.

With that…you have hot fire in your hands. Storytelling is part teller and part listener; we carry the stories of one another and become a connected community. The collective mission is that you feel welcomed into the stories, that you are (re)vealed about the devoted community that joins to make the MCC and creates a home for those that are searching for a warm reception. Sincere appreciation to all that have given their support and bits of life to this publication. Enjoy.

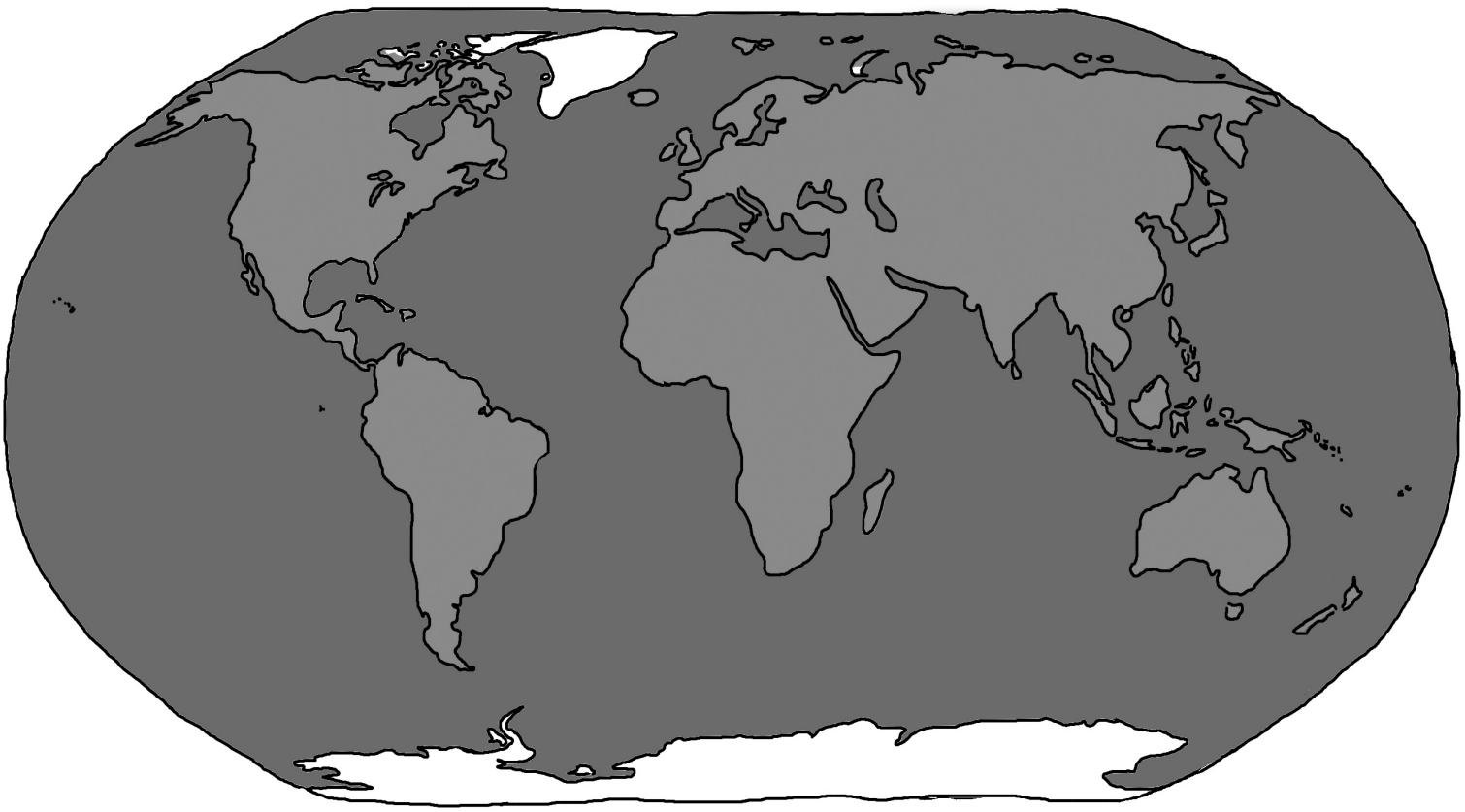
Julian Cabezas

INDIGENOUS PEOPLES WEEK

By Devina Miller, Native American Community Building Coordinator

Indigenous Peoples Week (IPW) has become a tradition at Humboldt State University in which the Native American community celebrated its 16th year. As the busy mid-semester approached, this particular week full of events gathers Native American students, professors, staff, and all others who support indigenous peoples and each tribe's diversity. Indigenous celebration starts the day most people recognize as Columbus Day. We celebrate to recognize the Indigenous peoples who existed the day of so-called discovery and the Indigenous peoples who are still today representing the culture of original Americas. On October 8th we gathered at the UC Quad, kicking off the event with Red Cedar Drum performers. The sun was shining upon us early Monday and many gathered at the Quad to soak in all the good medicine. Some danced, some listened to the music. It was a prideful day to all those celebrating. Later in the afternoon we gathered again at the KBR for our Native American Creating Community Reception. With an opening prayer by Leo Cañez, followed by a smudging of sage by Vince Feliz, the ceremony involved all to participate. We sang in circle and told many stories. Some offered us with song performances and even videos shedding light on factors of change within our community. Smoked salmon and Marylyn's famous Three Sisters Stew were a delicious treat of the night. Overall the opening night to IPW was one filled with satisfaction and togetherness, one the Native community reflects upon the rest of the week.

Carolyn Dunn, special guest speaker of the week, presented, "Travels to the Ghostland: Indian Survivance 101." "She was amazing. I learned about inclusion and appropriation of culture through an ethnic studies lens. Inclusion can seem like appropriation. I really liked that perspective of hers," says CRGS major Julian Cabezas. Many of IPW's other speakers were our very own professors: Joe Giovanetti, Rain Marshall, and Michael Yellowbird. MEChA concluded the week with a successful Sabor Latino Dance Party, a fundraiser for the California Big Time. This year's Indigenous Peoples week gathered the community through lectures and celebration of Indigenous pride. Our goal was to inform of not our struggle, but our resilience, and the importance of being together in our unity.



By Hanakekua-Kekaulike Caron Abero Joao

‘Olelo No’eau (Hawaiian Proverb)

I ulu no ka lala I ke kumu

The Reach of a Tree’s Branches Depends on its Trunk

The Asian Pacific Islander Creating Community Reception took place on Monday, September 24, 2012. The event was held in the Kate Buchanan Room from 4-6 pm and was sponsored by HSU’s MultiCultural Center, Associated Students, Asian Pacific American Student Alliance (APASA), Office of Student Affairs & Enrollment Management, and Office of Diversity & Inclusion.

We are dedicated to the education, exploration and expansion of our community by first, creating it. The diversity within this specific community is extremely vast and in need of representation and collaboration. Featured was an open mic, a variety of craft tables to add to our community lei, creating community activities, snacks and more! This was our call to celebrate the Asian Pacific Islander community with an array of astounding individuals, uniquely connective activities and food for the soul…without charge. The A.P.I. Creating Community Reception was open to all members of our campus and North Coast community.

This event was publicized to the campus community (faculty, staff & students) and to active participants within the Asian Pacific Islander, MultiCultural & North Coast community. The program addressed this by providing a variety of activities that could be recognized by all ages, races, genders, etc that in which exemplified these particular cultures. This is based upon the wide spectrum of individuals in which have participated in this event in the past to benefit the now. This specific event has a prominent following within the Asian Pacific Islander Community after many years of active participation through a variety of groups and individuals.

We were extremely blessed to have such a responsive and helpful team of staff from the MultiCultural Center in addition to our volunteers. There was one community coordinator, four MCC staff members, six volunteers and four faculty members to our little over 100 participants. The number of “staff” members to participants was adequate to the needs of the event because it created a comfortable space to enjoy and cater to the individual needs of participants in all activities.

The intended outcome of all Creating Community Receptions is to leave our participants feeling more connected and inspired when they leave the event in comparison to when they arrived. Within the terms of development, this is taking note of the progression and innovation of discovering the common ground of hundreds of cultures embodied in this broad “category”. Looking upon the basis of recreation, the implementation of an array of activities to stimulate as many people as possible on a cultural level.

I felt as if it was an event that was compelling and compassionate towards our participants. Overall, it was moving to see the diversity in which was present in personalities, worldviews and practices. What was extremely prevalent at the Creating Community Reception was the presence of talent, openness and humor that was reflected in our participants. It was amazing to see the active exchange of education and inspiration that was occurring in the majority of interactions. Overall, our event was a successful and stimulating way of reinstating the foundation of this community.

BUILDING COMMUNITY

By Bryan Leonardo Fiallos

Falling down I hope
For someone to catch me
Before I hit the floor

Falling down
I ask for your help
To build and create
Communities that
Embraces our differences
And lets us enjoy
Those things that we
Share in our hearts

Falling down
I can see the sky
Time freezes
I can see

Ancestors of
Red,
Brown,
Yellow,
White,
The LGBT and everything in between

Rising up
I see the hands, the faces, the bodies
Guiding me towards our
Spoken and unspoken visions

Rising up
I see the walls
Being torn down
Internally and externally

I see the final bridge in the distance
Remembering when I was falling
The community we built
Was there to never let us fall

The bridge that helped
Us remember how to
Connect our hearts
together.

CONSPIRACY THEORIST?

By Bryan Leonardo Fiallos

I Conspire? against my n-a-t-i-o-n
hoping for the day that they
stop pushing ME US away

I conspire? against my n-a-t-i-o-n knowing
that it is not always looking out for
MY OUR best interest

I conspire? against my n-a-t-i-o-n
hoping to teach those that come AFTER ME
to not just take everything for a f-a-c-t

I conspire? against my n-a-t-i-o-n
because it is the most American no HUMAN thing
I, we are taught to do:

Learn
Speak
Fight

I
We
Conspire? for a BETTER NATION

August 23, 2012
"Conspiracy Theorist?" was written a day after my Women Studies class. A young girl in the class under her breath decided to call me a conspiracy theorist because I had the audacity to say that I did not trust the history that is written in books. Our professor was asking how much we trust the written history that we are taught and under my breath had said under 50%. This young girl, then under her breath, after hearing what I had said, "I tell you about these conspiracy theorists." Now I would like to take the chance to take this a level deeper. This girl was White. So right then and there I think about the different ways in which we grew up. I grew up in South Central LA and know that I am not taught my history. I am being taught the White imperialists, melting pot, supremacists, Culture History. I also did not want to come off as being better or knowing more than here because a part of that would imply that my male privilege would have to come out. So instead I chose what I know I can do best and that is write. I wrote this poem because I knew I could pass it down to her without having to cross certain boundaries that she may or may not have been ready for. I wrote this poem because it was an alternative to a face to face confrontation which would involve different forms of power and privilege. I write to show others that there is another way then the way we have been taught to "fight" back.

SHERIS TALAVERA ARTIST STATEMENT 2012

My sensibility for others stories embodies a multiplicity that promotes an openness for the human experiences. I play with colors and forms, to reflect on the bareness of the souls I encounter everyday. I believe people share an unknowingly connection with each other, existing in spaces where we interact through interpretations. How much does our identity change through the lens of another individual? Our exterior is not capable of reflecting the raw feelings and emotions that exist within the vessel of each human being. My artwork explores a medium of interpretation. The stories that exist within a person and my curiosity for them becomes the subject of my work. It drives my artistic voracity to imagine how to recreate my interpretations through art. Sometimes the people in my work, with the intention of knowingly producing art, also share a need to express a narrative that raises awareness on the conditions we are placed in daily. A wave of new abstract, rage, and understanding about our need to express and communication is shared. I want these perspectives to separate us from the familiar, and confront us with the unfamiliarity of what it means to truly live in this world.

MULTICULTURAL CONVOCATION
AUGUST 31, 2012

Interm Board Committee (L to R: Chag Lowry (Yurok/Maidu/Pit River) & HSU Alumnus 1998/2002, Mona Mazzotti (Wailaki) & HSU Alumnus 2003, Margaret Mary Campbell (Hoopa) & HSU Alumnus 2007, Michelle McCall-Wallace (Art Lecturer & Gallery Director), Zo Devine (Associate Director, CICD), Paula "Pimm" Allen (Karuk/Yurok) & HSU Alumnus 1996, Julia Alderson (Art Assistant Professor) & HSU Alumnus 1994

GOUDI'NI: One is way up, and one looks back

By Julian Cabezas

Accompanied by fellow tribal members, artist Rick Bartow visited Humboldt State University as the speaker for the unveiling of the Goudi'ni Gallery. During Rick's speech, he said that "all we have is breath and time," while joking about how we were all giving some of our breath and time to listen to him speak about his recent stroke's influence on the composition of his life and artistic form. Songs were sung with the entire audience creating a ranging melody of pitches, filling the gallery with acoustic well-being for all.

Goudi'ni is a Wiyot word that translates into "One is way up, and one looks back"—the Wiyot word for Arcata. Let's look back at the story behind opening night, over 2 years in the past, when a committee of dedicated individuals began meeting to design the name, mission, and policies for the gallery. Goudi'ni is a place that brings representation to a culture that is vibrantly around the lands and spaces of Humboldt County. Thankfully because of this group of individuals, HSU is recognizing space for fruitful art, traditions and life.

The Goudi'ni is the only gallery in the CSU system dedicated to the collection, dissemination, and celebration of Native art in all its forms.

Rick Bartow, Artist (Mad River Band of the Wiyot Tribe)

Gallery Mission

In recognition of the strong cultural and artistic history of California's first people, the Goudi'ni Native American Arts Gallery is located at Humboldt State University in Arcata, California on traditional Wiyot homeland.

Goudi'ni Gallery honors living culture through the presentation of contemporary and traditional Native American art. This respectful learning space builds campus, tribal and community connections by promoting diverse artistic perspectives. Inspired by the Wiyot name Goudi'ni, translated as "one is way up and one looks back," we acknowledge the long history of this place by sharing the stories of past, present and future generations.

Urban Natives in the Environment U.N.I.T.E.

By Juan Quezada Gonzalez

Inequality at any level, shape or form affects the community, but an inequality seldom spoken for affects the community forever. Immersing myself into the MCC has reminded me of the very people and community I had left behind as a newly arrived transfer student to HSU. Memories invoking the lively neighborhoods of North East Los Angeles were the mentioning of one's neighborhood often described ones past and identity. Inequality through many lenses take shape in neighborhoods like these but an inequality that profoundly strikes me at heart is the most simplest and overseen.

The ability to recreate in the urban environment like Los Angeles and the multiple metropolitan city's along the coast and state have become not an issue of whether one has the physical ability but if one has the financial means and the opportunity to do so. Recreation in the form of traveling and exploring a new place, a new environment where one can find solstice and a place where one can attempt a new skill and dare to say they have experienced life out of the ordinary. It is here at Humboldt State University, a school situated in one of the world's most beautiful and scenic environments where true giants live and where the term recreate is no more apart of everyone lifestyle here than the rain is to this climate, and it is here where I find myself and so many others at a disadvantage.

The ability to recreate here in Humboldt County holds parallel inequalities as they did back home, where the ability to transport, finance, and experience this new environment was held back and reserved for those who can only afford and have the opportunity to do so. It is here were I see urban natives in the environment yearning for this very recreation and asking why not them. Why aren't they taking these stories back home, stories about the experiences of attempting and learning something new something different something they knew coming to Humboldt State University was going to lead them into doing? Inequality at any level shape or form affects the community but an inequality seldom spoken for needs the attention and perseverance it deserves, the ability to recreate at any level should be an opportunity we all have and will have with the help and support of the MCC and all urban natives who want it.

Latino Poetics

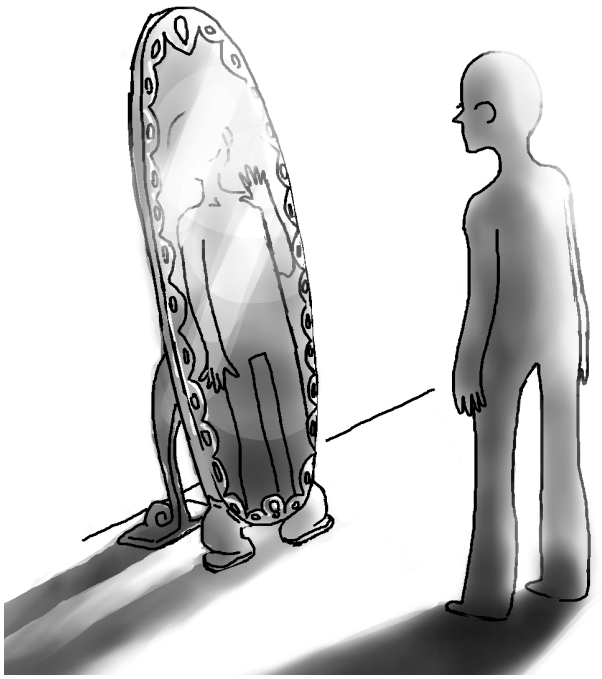
By Barbara Brinson Curiel, CRGS Professor

I want to talk about the topic of history in Latino poetry. do this, not in a prescriptive way, but to describe an on-going topic, not only in Latino poetry, but also in Latino writing in general. I acknowledge that my description is an act not without its own challenges, so, like in the story of the blind menand the elephant, I'm describing parts of Latino poetry that, as writer and as reader, I've felt with my own hands. What I know of Latino poetry is a reflection of my own particular concerns as a Latina writer.

When I grew up in the 1960s, I could not locate my family's experience within the east-west trajectory of the narrative of the nation I learned in school, any more than I could locate our working class and Mexican cultural experience within the media images of American culture. To understand our location within these narratives and images became my obsession. The silence and shame many of my family members communicated about our poverty, cultural difference, and language was an additional hindrance to my knowledge of our past.

The Haitian scholar Michel-Rolph Trouillot writes that "any historical narrative is a particular bundle of silences, the result of a unique process, and the operation required to deconstruct these silences will vary accordingly." (*Silencing the Past* 27) These silences can be and are reanimated with sound and with voices because, as Trouillot notes, what happened in the past leaves traces, some of which are quite material: bodies,

Latino Poetics, *continued*



documents, buildings, artifacts. Although my family history was a puzzle to me, I had a few photographs, the fragments of stories from two grandmothers, and the reality of my own body and my own name as evidence. As I got older, I also sought out the literary production of other writers—principally narratives—to fill in the evolving timeline of my family's past.

My maternal grandmother rarely spoke about the suffering that prompted her crossing into the U.S., but I filled in some gaps in the 1970s when I read about the Mexican Revolution and the migration it triggered in Anthony Quinn's memoir *The Original Sin*, and Ernesto Galarza's *Barrio Boy*. I saw a black and white photograph of my maternal grandfather sitting with other workers in a railroad yard, and when I read Carey McWilliams *North from Mexico*, I realized that he had participated in one of three typical labor sectors for Mexican workers at that time, and that the work of men like him fueled the economic engine of 20th century development in the western U.S. A handful of writers tackled the reality of Anglo-Mexican marriages, like the one between my paternal grandparents. I saw glimpses of my life reflected in the first chapter of John Rechy's *City of Night*, and later in Cherríe Moraga's "La Guera." I would wager that my experience as a reader, reflects that of many of you in the room today.

When I began, as a poet, to document the whispers, the confidences, the shards of documents about the history of my family, I did it both out of a personal need, and because I was inspired by the work of my Latina and Latino contemporaries who were engaged in the same project. One early Chicano anthology was titled *El Espejo/The Mirror*, not only as a reference to the myth of the god Quetzalcoatl, but also because to write about Chicano/a experience, to chart the geographies of the places where we have lived, to document our social and political histories, and to use our own languages, was to hold up a mirror in which to see ourselves and to counter the invisibility and misrepresentation that surrounds us in mainstream culture.

Latina feminist writers have made the recovery of traces a core concern. Historical and mythic figures like the Virgin of Guadalupe, Mesoamerican goddesses, Sor Juana Inés de la Cruz, have been claimed and represented with a feminist lens by hearing the contradictions in the ways their stories are usually told. The story of La Malinche, the indigenous woman blamed to this day for the conquest of Mexico, was transformed into a visionary by, among others, our literary comadre Carmen Tafolla. Carmen's Malinche says: "I saw a dream/and I reached it./ Another world…" rejecting her given role as victim and as traitor. Writers like Carmen read the traces and the contradictions in the Malinche story and challenged her portrayal.

I would like to open up a conversation about the historical in our work. What are the traces you have incorporated into your work? What impact has this concern had on formal considerations? Does this make your poems more fragmentary? Conversely, do you find yourself using a more narrative style? What does it mean to be poet and historian on either a social or personal level? In what way can poetry serve the historicizing project, and is it in any way inadequate to the task?

This talk was part of a panel discussion at the 2012 CantoMundo, an annual master workshop for Latino writers, in which Barbara was a participant. In Spring 2013, Barbara will teach ES/ ENGL 336: Latino Literature. Some of the books for the course include: Ruben Martinez's non-fiction account of contemporary Mexican immigration Crossing Over, two novels by Dominican-American writers: Julia Alvarez's How the Garcia Girls Lost Their Accents*, and* The Brief Wonderous Life of Oscar Wao *by Junot Diaz, which won the Pulizer Prize, and two poetry collections: Nuyorican Martin Espada's* The Republic of Poetry *and Chicana environmental writer Maria Melendez's* The Flexible Bones*.*

VIEWING OF *PILGRIMAGE: JAPANESE INTERNMENT TO MULITCULTURAL ACTIVISM* DURING CAMPUS DIALOGUE ON RACE

By Jacqueline Honda, Director Institutional Research

For the past 20 ways, I have been sharing the experience of Japanese Americans who were incarcerated during WWII with students through movies, readings, museum visits and discussions. What always surprises me in these events, is that the internment is still not taught in K-12 education in California and throughout the rest of the country. Most students, myself included, do not become aware of it until they stumble upon it in college. Therefore, I encourage the adaption of the book *Wherever There's A Fight* by Elaine Elinson and Stan Yogi as part of the K-12 curriculum standards in California and as a general education history requirement for college students. A discussion about the meaning and implications of the Japanese American incarceration must be included as a part of American history.

Why do I think this topic is so important? Because if we fail to acknowledge our responsibility in creating an awareness that US citizens were denied their inalienable rights, then it can happen again, and it does. Any (fill in the blank) American group can be targeted by our government as not being "patriotic" enough, not looking American enough (what does an American look like?), or having ancestry in a country that the US is in an adversarial position with, such as a war or sanctions. We have a lot to learn from our history, including informing our present and future. Therefore, it is critical that we examine the past, our errors in making rash decisions in this country. First and foremost, we protect our citizens, all of them, from an irrevocable tragedy such as incarceration.

MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS OR, WHY I'M A NATIVE DRAG KING

After reading *The Drag King Book* by Judith "Jack" Halberstam and Del LaGrace Volcano, for the first time I might add, instead of oggling the stunning photographs of Kings, I am finally thinking critically about Drag. About the meaning of the intersection of race and gender while I am in Drag and the ramifications of it. For the most part the drag spaces I have been in have felt comfortable and I do see other POC around, which is fantastic really especially in regards to the makeup of the community within the Humboldt County area. I have the college to thank for that I suppose.

But overall, as a Native Drag King, I perform masculinity specifically from a white background I suppose. I am drawing from specific male figures—Tom Jones, Elvis Presley, Johnny Cash, Frank Sinatra, and George Clooney to name a few. All are non-POC and are emblematic of a particular strain of masculinity. I'm realizing, as many young Natives must also realize at some point in their lives, I have no real positive or substantial masculine Native role models within popular culture. The tropes of Native masculinity are abhorrent at the worst and subpar at best. As a King I take on ideas of masculinity and maleness—I perform gender in an over-the-top way that circumvents masculine culture and gives me ownership over it rather than it of me. I don't have that same access if I were to perform Native masculinity, and if I did, what would it look like? Would it be the "stoic brave"? The "drunk Indian"? The bodice ripper from the covers of romance novels? Those are not men I want to be or emulate, I can far more easily be the White notions of maleness, and do a passable job of blundering through it...

And yet a part of me looks towards the obscure (to popular culture and the audiences I perform to) representations of Native men in a kind light. To Russel Means, Graham Greene, my father, my uncles, my cousins—all have aspects I have unknowingly taken into my drag acts and my everyday values. Maybe it comes down to a series of visual symbols that end up being lost on the wider audience who may not know I am a Native King, because they've never seen it before…

Maybe at the end of the day my racial background doesn't intersect well with my drag performance, and yet at the same time I desperately want it to. I want to access the potential that is there. The creation of a new Native masculinity that would be all that I had wished, to be a fine upstanding King within the queer community and within the Native community... now to find an outfit that will show that off...

Brittany Britton/ Jules
November 2012

Letter from the Director, Marylyn Paik-Nicely

Aloha,

Greetings from the HSU MultiCultural Center (MCC) and thank you for reading our *Cultural Times*—the collective voice of the MCC and the many communities we serve. A big thank you to our Publications Team: Julian, Clarissa and Mona for a beautiful and insightful *Cultural Times*!

Fall 2012 has been an amazing, busy, eventful semester. We began the year with community building events such as the Multicultural Convocation, Creating Community Receptions, and MCC Staff Retreat. It is always so heartwarming to see students supporting each other as each school year begins. All of us know the challenges of being away from home, and the changes that we must negotiate in a new environment. Creating community…finding that sense of home…developing your support system…this will help all students establish their sense of place at HSU. The MCC is here to support all students establish that sense of place.

In 2013, HSU will celebrate their centennial birthday, and the MCC will celebrate its 20th! Yes, MCC is turning 20, and we hope many of our alums will return to HSU to celebrate 100 and 20! We'll be sending save the date postcards, emails, notices on Facebook. So, start saving for the journey back to Arcata and your home-away-from when you were a student at HSU. We look forward to seeing all of you back at the MCC.

Once again the MCC has THE most AMAZING student staff. We cannot do all that we do without a dedicated, passionate about social justice, hard-working, insightful, awesome staff. Thank you Team-MCC!!! You Rock!!

We have another busy semester ahead of us in 2013. Please check the MCC website or call us for information about the events and activities that our student clubs and staff are planning.

Happy Holidays!
Marylyn Paik-Nicely, Director
HSU MultiCultural Center

FALL 2012 MCC FAMILY

Rashod Berkley, Office Assistant/Events Staff
Xuan Bernal, Events Staff
Ruby Buentello, Student Office Manager
Julian Cabezas, *Cultural Times* Editor
Frank Cardenas, Achivist
Bianca "Bea" Castillo, Office Assistant/Events Staff
Jasmine Cooper, Office Assistant/Events Staff
Jamaeca Dedrick, Office Assistant/Events Staff
Lamont Douglas, Office Assistant/Events Staff
Melissa Estrada, Office Assistant/Events Staff
Bryan Fiallos, Queer Community Building Coordinator/Q-Fest Coordinator
Erin Harris, African American Community Building Co-Coordinator
Dylan Inskeep, Events Staff
Hanakekua Joao, Asian & Pacific Islander Community Building Coordinator
Alaisha Johnson, Events Staff
Clarissa King, Graphic Artist
Dena Lactoen, Events Staff
Terri "Daisy" Lopez, Events Staff
Angelica Lua, Office Assistant/Events Staff
Stephen McAuliffe, Office Assistant/Events Staff
Devina Miller, Native American Community Building Coordinator
Carlos Molina, Latino Community Building Coordinator
Lucina "Lucy" Morelos Gonzalez, Latino Community Building Coordinator
Christanne "Chrissy" Myers, Office Assistant/Events Staff
Anhvu "Vu" Nguyen, Office Assistant/Events Staff
Graciela "Grace" Padilla, Office Assistant/Events Staff
Geneva Peppars, Events Staff
Juan Quezada, Office Assistant/Events Staff
Fabiola Quiroz, Events Staff
Tyrus Rouse, African American Community Building Co-Coordinator
Victoria Sacramento, Office Assistant/Events Staff
Alana Souza, Office Assistant/Events Staff
Cherry Sripan, International Community Building Coordinator
Tou Thao, Events Staff
Kyla Winthers-Barcelona, Office Assistant/Events Staff
Aunty Marylyn Paik-Nicely, Family Director
Miss Mona Mazzotti, Social Justice Programs Coordinator
Momma Amanda Staack, Budget Queen/Office Manager

Email us at MCC@humboldt.edu to join our family!

MCC STAFF RETREAT SEPTEMBER 9, 2012

FINALS WEEK
DEC 10TH – 14TH
MCC OPEN LATE
& SNACKS PROVIDED

19th Annual Social Justice Summit
March 1 & 2, 2013

Register for 1 unit in Ethnic Studies or Women's Studies

www.humboldt.edu/summit

HUMBOLDT STATE UNIVERSITY

Social Justice Events Calendar

Events listed below are subject to change. For more information about the MCC and the most up-to-date information about our events, please visit us at www.humboldt.edu/multicultural

JANUARY

7th	MCC Open
21st	Dr. Martin Luther King, Jr. Day
22nd	Classes Begin
25th	Leadership Summit
30th	Fred Korematsu Day
31st	Register for the Social Justice Summit!

FEBRUARY

1st–28th	Black History Monh
10th	Lunar New Year: Year of the Snake
23rd	International Cultural Festival
25th–Mar 1st	Celebración Latina

MARCH

1st–31st	Women's Herstory Month
1st–2rd	Social Justice Summit
8th	Women of Color Conference
18th–22nd	Spring Break
25th–30th	Pan-Asian Celebration

APRIL

1st	Cesar Chavez Day Observed
6th	California Big Time & Social Gathering
19th	National Day of Silence

MAY

13th–17th	Finals Week
17th	Cultural Graduation Celebrations
18th	Commencement

APRIL 6th 2013

6th Annual

California Big Time & Social Gathering

www.humboldt.edu/multicultural

HUMBOLDT STATE UNIVERSITY

"... to build, nurture and sustain an inclusive multicultural community."

— MCC Vision Statement