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CULTURAL Times

H u m b o l d t S t a t e U n i v e r s i t y

M u l t i C u l t u r a l C e n t e r

Residents of
Culture
Council

I.T.E.P.P

United Through Diversity

Brothers
United

The Legacy

Global
Connections

Gamma
Alpha
Omega

A.P.A.S.A

Black
Student
Union

Eric Rofes
Center

I.N.R.S.E.P

BALDWIN HOUSE 55
Multicultural Center

M.E.X.A

Queens
of
Distinction

Queer
Student
Union

Lambda
Theta
Phi

American
Indian
Alliance

E.N.I.T

Ethnic
Studies
Collective

Women's
Resource
Center

1 TABLE OF CONTENTS

2 MULTICULTURAL CENTER

3-5 BUILDING COMMUNITY

6-10 EVENTS

11 WOMEN FOR PROGRESS

13-14 ARTISTIC XPRESSIONS



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Christy carving a pumpkin for the MCC Halloween party



Luis busting a move

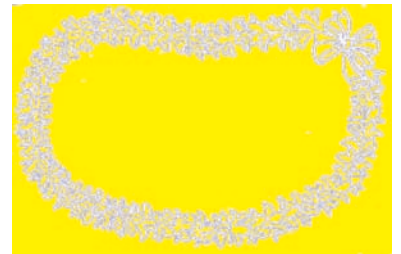


MCC staff on a jetboat ride for the staff retreat



Left to Right: Rogelio, Jerri, Gabriella, and Gabi

Multicultural Convocation



Ohana: No One is left Behind

By Tatiana Cummings

On September 7, 2007, the Annual Multicultural Convocation was held in the Kate Buchanan Room. The Convocation brings everyone together in one room to encounter academic and social settings with students, staff and faculty. This annual event is about connecting students of underrepresented communities to the resources that they need on campus.

Featured at this year's convocation, was a series of motivational speakers and poets. During the Convocation students are able to interact with representatives from different areas of HSU's campus. Not only does the program give students an opportunity to familiarize themselves with the resources on campus, but it also allows students to meet others from their communities.



National Coming Out Day

By Marylyn Paik-Nicely



Queer Community Reception



Katastrophe

Oct. 11th is National Coming Out Day, and at HSU a little rain did not dampen the spirits of the Queer community and their allies. The Eric Rofes Center for Multicultural Queer Resources (a new Associated Students program), the Queer Student Union (QSU), and the MCC held the 2nd annual Queer Fair on the Quad, sponsored the annual Queer Community Reception, and presented two performances, Katastrophe and Athens Boys Choir in the bottom of the J. It was a day filled with building community, strengthening relationships and honoring the people who paved the way for Pride.

Porscha Cobbs and Amy Moore are the coordinators for the Eric Rofes Center. For more information about the ERC, you can email Porscha at pmc19@humboldt.edu and Amy at nomountain@gmail.com.



Athens Boys Choir

Latin@ Reception

By Omar Garcia

This year's Latin@ Community Reception was a big hit. There was a slight change of the title to *Latinidades* Community Reception. *Identidad* is Spanish for identity. We combined it with Latin@ to make it plural and got *Latinidades*. Since Latin@s come from different backgrounds, countries, islands, territories, and languages, every Latin@ is entitled to identify with what they are comfortable with.

The purpose of this year's reception was to talk about issues of identity including the adversity of being Latin@ college students in Humboldt County. The reception featured music from the Andes- Huayllipacha, which means "chant to the earth." Thanks to Stephanie for teaching everyone how to make flowers in preparation for Dia de los Muertos. An improvisational skit was put together by Ana, Louis, Omar, Johanna, Cat, and Luis. The skit was a brief way to show one of the many challenges Latin@s face having to leave the comforts of home and live in a predominantly white campus town. The challenge was eating at the "J" cafeteria on "taco bar night," which is not really Mexican food. Then they gamble with which "Mexican" restaurants they can actually get real Mexican food. Unfortunately, they ended up at a restaurant that claimed was authentic, but in reality was a poor imitation of Mexican food.



African American Reception



Left to right: Daniella, Sarai, and Porscha



Oscar Stingily

By Oscar Stingily

On October 25th the Black Student Union held Humboldt State University's annual Black Community Reception in the Kate Buchanan. This wasn't the usual dinner and mingling reception that has arisen from this event in the past, but an intellectually passionate discussion accurately nicknamed "the great black debate". The topics ranged from grass roots issues like low intensity warfare in our communities to intimately black philosophical questions such as *Do we owe Africa?* Discussions ranged from long yet not resolved personal issues like internalized oppression to organized arguments about our entertainment, including the long commodified question we once asked amongst only our communities; Is Hip Hop dead?

Bless my Soul Café and Porter Street Barbeque provided the reception with dinner at intermission while the Black community reception provided a space to build community while loading mental ammunition for all that is, fighting for the complete and uncompromising liberation of people of color.

Indigenous Peoples Week

By Terria Smith

The annual Indigenous Peoples Week was held on Oct. 8-13. For one week, the original people of this land we call the United States took back the campus of Humboldt State University. "I don't really know what to say to the non-Indians, I'm kind of mad at you people," said Clifford Marshall (Hupa), at the opening rally. "There are a lot of sympathizers who say they care about Indians. They say 'oh I didn't steal your land' but yes your grandparents did steal our land."

Following the community reception, keynote speaker Clayton Duncan, an elder of the Robinson Rancheria tribe of Pomo people in Lake County and grandson of the Bloody Island Massacre survivor Lucy Moore, spoke about the injustices that still affect his people.

The town of Kelseyville that neighbors Robinson is named after a pedophile responsible for the massacre of his ancestors. "Our children were always taught not to hate, always to revere. Our ancestors blood runs through my veins... I hear their voice... I feel their pain...we were murdered by people called Mahsons, which means spirit without a heart," said Duncan.

During his presentation, he played his grandmother's voice on a CD that told the story of the massacre.

Women and children were bayoneted; soldiers laughed as they stepped on the backs of babies and killed elderly people. Chalking the walkways, staking in the grass, and mourning of those who lost their lives in the great massacre called Manifest Destiny, we gave ourselves the power to make our voices heard.



Clayton Duncan

Moon Festival & Community Reception



Phi and Sayoko going through the line for moon cakes!



The audience participating in the interactive skit

By Phi Nguyen

The Moon Festival is known as the “Mid-Autumn Festival” in China; it is also an important tradition in the Korean and Vietnamese cultures. Each of these cultures have their own unique cultural and regional customs. The Mid-Autumn Festival falls on the 15th day of the 8th lunar month of the Chinese calendar (usually around mid- or late-September), a date that parallels the Autumn Equinox of the solar calendar. This is the ideal time, when the moon is at its fullest and brightest, to celebrate the abundance of the summer’s harvest.

Traditionally, on this day, family members and friends will gather to admire the bright mid-autumn harvest moon, eat moon cakes, pomelos and drink tea together. This is also the time when family members share individual stories.

As part of the HSU celebration there was an interactive skit in which the Asian Pacific American Student Alliance (A.P.A.S.A) and audience re-enacted the story about the origin of the Moon Festival. After the skit, traditional children’s games, learning Vietnamese folk songs and eating moon cakes! The program also included the sharing of moon stories in smaller groups.

From the looks of everyone’s faces and the energy that was felt by all, this year’s Moon Festival and Asian Community Reception was undoubtedly enjoyed by all.

Poetry is Not a Luxury

By Tasia Grant

Poetry is not a Luxury debuted on September 7, 2007 and because of its great success a second Poetry is not a Luxury took place on Nov 10, 2007 featuring performances from the Heart Beat Soul Sister Artist Warrior duo Alixa and Naima from Climbing Poetree and Ise Lyfe.

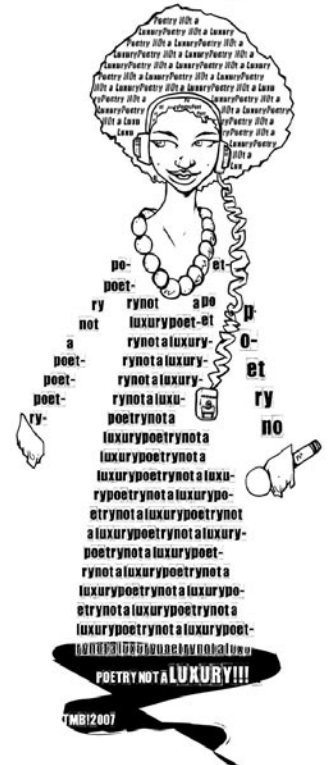
My thoughts...poetry indeed is not a luxury to me. It is the window to the purest wishes of the heart which is the chamber of the soul. These English words can barely scratch the surface of describing the reality of folks of color encountering each other. The space was one which was intended for those that the institutions identifies as non-traditional, underrepresented, low income... to name a few.

These words are very disempowering and further places students of color, who are the primary recipients of these labels, in the position of victim without power or agency.

Our ability has no limits if we decide to intervene in the middle of chaos and create the balance which works for “us.”

This perpetuation of subordination and inferiority being forced upon us through the institution we currently function in was disrupted. The Poetry is not a luxury encounter was a liberated space within a colonial institution. What does that mean? Liberated to dialogue in the way indigenous children of the earth know how, through the language of the spirit in the midst of its complexity.

Poetry is Not a Luxury is a space for students of color to come share their work or the work of their favorite poets or authors.



Art by Tarihk M. Brown

The Colored Museum

By Marylyn Paik-Nicely



Jasmine Barnes in **Permutations**

On Nov. 1, 2, and 3, the Black Student Union shook up the campus and soaked the set with their production of *The Colored Museum*, the award-winning play by George C. Wolfe. Directed by Jasmine Barnes, Ethnic Studies/Theater Arts major, *The Colored Museum* examined the questions of identity and African American culture as shaped in the shadow of white America. With humor, satire and hard doses of reality, the actors brought to light the good, the bad and the ugly of identity, self-perception and what seem to be the never-ending stereotypical perceptions of being Black in the USA.

“This play is a journey through time and art,” said Barnes. “I’ve always seen theater as community art, and I am proud to have been able to produce *The Colored Museum* with and for the community.”

Allan Barnes, the director’s father, flew in from Detroit and made the play extra raw with live saxophone tunes. The cast rehearsed for about a month and played to a full house every night. BRAVO! To Jasmine, the cast, the crew and all who helped bring this revolutionary play to HSU!



The Hairpiece: “She is going to pick me!” The talking hairpieces, Don Lyle (left) and Tasia Grant (right), kept the audience laughing in their passionate argument about the best hair.



Brotha C and Oscar Stingily in **Symbiosis with Adaptions**



Tarihk M. Brown in **Soldier With a Secret** with Alan Barnes on saxophone

Director:

Jasmine Barnes

Cast:

Crysteena Sherrills
Daniella Sharon White
Shauntea Johnson-Smith
Jahguade Johnson-Smith
Dashanae Johnson-Smith
Sarai Bordeaux
C.C. Norman
Tarihk “TMB” Brown
Donsheeka Lyle
Taisa M. Grant
Oscar Stingily

Cast:

Brotha C
Jasmine Barnes
Natasha Harrel
Danielle Jointer

Crew:

Porscha Cobbs
Taylor Moten
Courtney Terry
Brian Stephen
Ana Barba

Musician:

Alan Barnes



The cast and crew receiving a standing ovation

Dia de los Muertos

By Cat Recinos

Dia de Los Muertos has always been a ceremony centered on Indigenous knowledge and people. This is a religious holiday for other Indigenous Nations such as Olmec, Zapotec, Mixtec, Mexica, Maya, P'urhépecha, and Totonac who remember their ancestors at this time as well. Some have recently said that many Indigenous African Nations celebrate their ancestors upon these days. Days of the Dead has its origins in the Mexica months of:

- Miccailhuitontli (Little festival of the Dead, Aug 19-Sept 7)
- Hueymiccailhuil (Grand festival of the Dead, Sept 8-27)

Each month is duration of 20-days. The original Days of the Dead festivals extended over two months until colonization. Then, the celebrations were reduced to the Christian-friendly time of All Souls Day on Nov 2.

For the Tagalog people of the Filipinas on Nov 1 (which extend to Nov 2. in many areas for many different Indigenous Tagalogs) their religious holiday is called Araw ng mga Patay, this is a day where they honor our ancestors and those who have transitioned.

This is a time of family reunion for them. The emphasis and attitudes for this day is one of happiness and tombs are cleaned and decorated. Candles are lit and many times flowers are offered. Many families camp out in cemeteries to spend time with their ancestors, and the sights of eating, singing, dancing, playing card games, are very common.

A lot of people forget about the connections between Mexicas and Tagalog, for example over 200 words in the Tagalog language come from Nahuatl including the words



An ofrenda for those who have passed

for mother and father.

When the Spanish came, the first slaves they brought to the islands were Mexicas, Pacific Islanders and Native folks.

We have mad love for each other, and we learned alot from each other, even the way we celebrate our ancestors... talk about indigenous solidarity!

Christians also changed the original months that are named after the festivals for the Dead:

- Miccailhuitontli became Tlaxochimaco (flowers offering)
- Hueymiccailhuil became Xocotl Huetzi (falling fruit).



Teatro educating at **Dia de los Muertos**



Serving up some real Horchata...mmm...real Horchata at Dia de los Muertos events at the Bayside Grange, Ink People and Cooper Gulch.

Gross Cultural Queer Film Festival

By Paris B. Adkins-Jackson **HSU Alumna 2005**

(2003) I was fortunate to interact with a multi-talented community in 2002, when we created a celebration, a conversation, a healing space for and about cross-cultural queer issues. In 2002, we had no idea about the contributions we were putting forth about queer and cultural; we all just wanted to document our allegiances and alliances to each other. I have participated in the HSU MultiCultural Center's Qross Cultural Queer Film Festival (Q-Fest) from the first Q-Fest in 2003 when were competing with the US invasion of Iraq and all the war protests. As Community Coordinators, we literally forced members from our communities' organizations to facilitate the discussions. It was through those films and discussions that we added folks to the planning committee, willing and excited to expand our commitment to each other.

(2004) The second year we added the Chocolate Reception, brought in our first keynote speaker, Maher Sabry, and made the weekend experience a one-unit course. We were juiced! Our classrooms grew and the outside community had our backs as we, most of us heterosexual, chartered into unfamiliar territory. Our facilitators included faculty and staff teamed up with students. We, as organizers, were eager to investigate ourselves and challenge our own perceptions within and along with the audience.

(2007) Porscha Cobbs (Q-Fest coordinator) and I picked up Amber Sharp, the Q-Fest keynote presenter, at the airport at 11:20ish in the morning on Friday. In Oakland, I had viewed her TV series promo "Don't Go" at the Black Gay and Lesbian Film Festival. I immediately informed Porscha of the film. See, whenever I attend film festivals, I call Porscha, because we both enjoy movies, especially lesbian movies. Miss Porscha got right on it, contacting Amber Sharp to present at the 2007 Q-Fest.

I loved the series but I was not too hot on Ms. Sharp. Not that I had a thing against her, I was just not as impressed as Porscha was. Well, I was in for a surprise.

Ms. Sharp blew into the breeze with us with lively conversation and laughs to match. We were all chillin' together like sistas. I was pleased by her presence, which seemed to radiate life for each minute it provoked. I realized that the separations I was creating between people and their work did not express the capacities of either. I had done my homework on Ms. Sharp, and she is a life worth learning from, but I didn't see it through her work, which I cherished separately.

(Don't Go) The keynote film, Don't Go, is a television series that will soon be visualized on the tube. It is the intertwining of stories of people living in a four-plex in Los Angeles. Cindy, is having trouble defining for herself what she loves and needs in a career and in a family. Jess cannot seem to reach his full potential because of his mourning for his past lover and inherently himself. Shanti is seeking refuge and support from a place where family patterns and customs are expected, without realizing the ways in which her encounter is this country is a hybrid. The owners of the apartment complex also occupy space in the building as they struggle within a complicated relationship that has a pregnancy involved. Bone, a close friend of one of the women in this relationship, is struggling with her role in the healing process and life.

Bone was the character I felt most connected with because of her obvious emotional need for healing, but also, her physical ability to ignore it. She is a uniquely shaped woman, very muscular, but takes on space in the rooms she occupies. It is was ironic and insightful for me to see how one could feel so small and hurt inside, but appear so huge and content in the world. How can a woman, realizing she can't do it alone, find her way in a world that has abandoned her?

The layering of characters and life stories not only reflected the safe elements of queer peoples, but the



expectations and feelings that reside in peoples' homes. For years we had been saying after films that queer people are people, too. But what did we mean by such a statement? Were we expecting queer folks to only become normal through our insights of their lives? Or did we see in *Don't Go* the unrelenting example we seek to see. The reality is that we, in multiple spaces of marginality and privilege, through our own relationship to the infiltration of hetero-dominance, see ourselves in these characters. It took me until Sunday morning at a family breakfast with my sistas to see all of these lives in me.

(Amber Sharp) I couldn't see Ms. Sharp's contributions until I dragged my feet all the way to the airport gliding doors with her. My friend Antonia and I sat with her until she boarded. One could feel in the air the loss we expected to feel once her energy left on the plane. We had all fallen in love with Amber, and no one wanted her to leave. She showed us that we were all in love with each other as we debated and yelled in our space that morning. Although we had lips ready to speak and leak with the truths we held dear, it was the fact that we were even present and willing to reside in such spaces that documented our love for each other. Thank you, Miss Amber.

(Paris) When I graduated from HSU in 2005, many people told me "Don't Go, Humboldt will miss you." That's ironic because I never go far knowing through my family: Porscha, Taisa, Mili, Ana, Antonia, Joy, Marylyn, Daeng, Jerri, Gabby, Brandi, Gabby, Dominique, Daniella, Don, Chris, Tarihk, Oscar, MCC, EOP, the dance department, and all the newbies I meet, that patience, strength and love are always waiting for me to come home. And although we might have more than a four-plex in Arcata, the walls of our community are warm with the moments, minutes and hours that we share.



Africa Unveiled

By Nozomi Miya

Nozomi is the International Student Coordinator in the International Programs Office and a member of Global Connections Club.



Luc Lusamba, the International Community Liaison for the MultiCultural Center, gave two presentations about the African continent titled "Africa Unveiled" on October 14th and 30th. I had an opportunity to attend both presentations.

"I am very proud of what I did," Luc said. "Both of my presentations have been appreciated."

Luc is a Sociology junior from the Democratic Republic of the Congo. His first presentation was to give people insight into the cultural, linguistic, and geographic features in different regions of Africa.

"Some people think Africa is one country," he mentioned during the presentation, despite the rich diversity in all these features and the existence of nearly 50 countries. The second presentation focused more on the history; the topics included colonization, the slave trade and post-independence Africa. At the end of each presentation, Luc did a fun quiz session to see how much information people had learned during the presentation. The participants enjoyed discovering a little more about the African continent, and unveiling some of the stereotypes they had. "I feel like being an educator," Luc expressed, "since I educated people about Africa." Thank you Luc for your initiative in giving such informative presentations about Africa.



Carmellia Armstrong



By Tatiana Cummings

Camellia Armstrong, also known as “Momma Cam,” is originally from Redwood City near Palo Alto, California. At the early age of 19, after attending only one year at the University of California Berkeley she was hired here at Humboldt State University for a summer position as a special assistant to former President Alistair McCrone in 1974.

While here at Humboldt State Camellia has worked for a variety of different places on campus such as: the Counseling Center, EOP and special services, INRSEP, the Geology Department, and Housing and Dining Services where she currently works today as the Admin Support for budgets. Camellia Armstrong has been working for Housing and Dining services now for 12 years.

Working here at Humboldt State has given Camellia the opportunity to connect with students, staff, and faculty on personal and professional levels. Camellia has made various contributions to people from different communities. For about 10 years now, Camellia has put on her annual “Sweet Connections” program where she bakes sweets for the new incoming students of color letting them know that they have a support system.

Programs that Camellia has put on in the past include the Black History Month Luncheons which she has been doing now for about six years in addition to cooking and providing guidance for the annual Soul Food Dinner. Camellia has brought her great talents and support to events such as Commencement and the Black Graduation.

Momma Cam we thank you and greatly appreciate all of the time, effort, and many contributions that you have made to the students and the community of Humboldt State University.

Patty Yancey

By Tatiana Cummings

Patty Yancey was born and raised in Dayton, Ohio. After living in Ohio for the majority of her life she moved to Washington, D.C. where she earned her undergraduate degree at American University. When Patty was done with school she spent a total of four years between Santa Barbara, California, and San Francisco. Later on Patty moved to Alaska where she lived for 10 years. After living in Alaska Patty decided that she wanted to live in a more rural and wide open spaces environment.

In 2003, Patty became an Associate Professor of the Elementary Education Program, adding to the number of faculty of color.

Patty has only been here at HSU for four years and she has already made some great contributions for students and the communities around you. In 2005, Patty started the Civicorps Charter School Internship giving Education Interns an opportunity of student teaching in Oakland, California at a small, diverse, elementary charter school. This program gives education students the opportunity to intern and experience what it is like to work in a real life school atmosphere.

Before Patty was here at HSU she was at the University of San Francisco where she was the Director of Arts and Education with a collaborator in dance, theater, and visual arts.

Even though Patty hasn't been here at Humboldt State for long, she has already created a program that will help pave the way for our future young educators at Humboldt State to be ready for the world.





Giving Back to the MCC

By Marylyn Paik-Nicely

Right before the fall semester started, I was sitting in my office thinking about what to do about an “emergency hire” for the MCC’s Outreach and Social Justice Programs Coordinator. Jerri and I really needed to have a person to work on outreach, publicity, networking, website, etc. until the search and hire process for this position was completed. I was actually feeling a tad stressed about who was qualified to do what the MCC needed. Then I walked Daeng Khoupradit, 2007 HSU Graduate, former MCC staff, and very active APASA member! She came in to ask about “giving back to the MCC, because the MCC was the reason she stayed at HSU and graduated.”

What timing! But did she know about publicity, outreach, media, etc.?!?

I have always believed that if we do good things in life, goodness comes our way. Daeng came to the MCC just when we needed her, and she has given us so much in the four months she has worked as our Outreach Coordinator. Our website is up and running; our publicity is out in a timely manner; and guess what? The MCC is on Face Book!

Dec. 19th will be Daeng’s last day at the MCC. From all of us at the MultiCultural Center: THANK YOU, DAENG for all your good work, your ideas, helping our student staff and clubs, and your fabulous Thai cooking. Thank you for giving back to the MCC. We will miss you deeply. And as we say in Hawaii -*A Hui Hou*- until we meet again!

Social Justice Summit

The MultiCultural Center’s (MCC) annual Diversity Conference has evolved into the Social Justice Summit (SJS), and our community is very excited about the name change. The 2008 SJS will be held on March 7, 8, & 9 on the HSU campus. One unit of academic credit is offered in Ethnic Studies, Sociology, Leadership Studies, and Women’s Studies. There is a \$15 conference fee for students and \$45 for all others.

What is Social Justice? We have been asking this question since the name change, and there have been lively and emotional discussions! Social justice is about educating ourselves and others, and taking action to change the status quo. Social justice is about giving voice to communities who have been forced into silence; social justice is about equity and equal access. What is your definition of social justice?

The title and theme of the 2008 Social Justice Summit is “RECLAIMING SOUL!” There is great room for interpretation and innovation with this title, and the conference coordinators, Stephanie Guel and Rogelio Molina, welcome your thoughts, ideas, critique and analysis. We have a vision to utilize the creativity and activism of artists, musicians, songwriters, storytellers, actors, and writers as they reclaim their language, their art, their stories and histories, their voices and their images – as they RECLAIM SOUL! We also want to bring forth information about communities – their struggles, successes, survival and strengths.

“One of the goals of the 2008 SJS is to inform participants of the concerns our local communities in struggle are facing, through deconstructing the dominant narrative and placing the cultural means of production back into hands of the people,” said conference coordinator Rogelio Molina. “Thus as a community, we are attempting to reclaim our SOUL through the expressions of our music, art, theater, poetry, language, voice and image.”

Through the workshops, keynote presentations, special events and dialogue opportunities, the 2008 SJS will focus on the following themes:

- Teaching social justice: A foundation of education (K-12)
- Social justice advocacy: A moral responsibility of higher education
- The arts and activism: Creativity, Expression, and Action
- Multicultural Queer Studies: The intersectionality of identities
- Hip Hop: The polycultural engine for justice
- The Activists’ Toolbox: Practical and useful tools for change
- Borders and Borderlands

Please join us at the 2008 Social Justice Summit on March 7, 8, and 9. For more information about the SJS and the call for workshop proposals, please contact Marylyn Paik-Nicely at 826-3367 or visit www.humboldt.edu/~sjs2008

Goddess By Tasia Grant

African Queens/Gods-maybe too extreme, but on wit the theme.

The mothers who mothered
 Da land of our beginning
 In thinking about revolution
 The question of my identity
 Comes up always from outside
 But it's more brutal in my mind.
 Knowing the complexity of my
 Beginnings and the reason for
 Da orders of things we must
 Remember and know that
 We are indeed a reflection of
 The creator; for all we do is create.
 So walk with me for a while,
 Gotta talk to my sistas for a hot one
 But not one of da brothas start trippin
 in shit cause I got a story to unveil.
 Da truth about yo mothas dat came before mama.

In these times of exclusive sorrow
 We look upon he-ro's hopin to borrow
 A piece of wat dey new of wat we'd
 Forgotten in order to continue to
 Intervene-colonization and global
 Inherent black genocide.
 We have yet to stop and talk to
 Da warriors of this time in da universe.
 The truth about our beatin and abused spirits.
 Da warrior in us demands to be... dat is
 automatically asserted when
 They inserted themselves in us.
 MAKEDA-the queen of SHEBA
 She...hell yea! Indeed had a name.
 NANDI woman of esteem.
 Mother of Shaka Zulu.
 NEHANDA moved to MBUYA (grandmother of
 ZIMBABWE)
 1896 was the run of her spirit
 Over da bodies of euro invaders.
 NZINGHA-Amazon Queen of Matamba.
 1582-1663 fought the barbarian
 Portuguese hunters of black Gods, waging a war
 for thirty years
 Creating a human shield reflecting No!

acceptance of conqurance for the dignity Of
 Gods is far to strong.

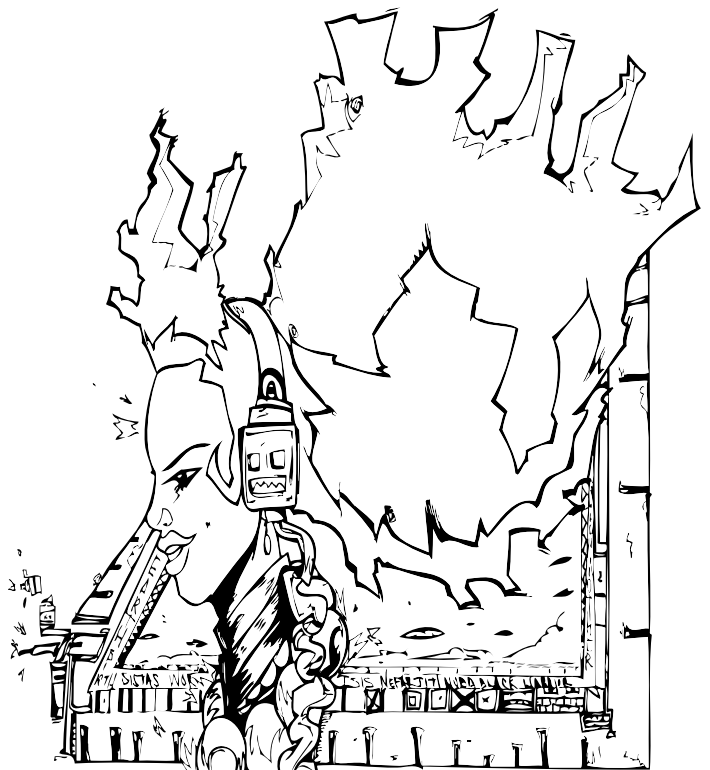
In da words of an Ashanti Queen
 On da subject of fightin for
 Da return of her king.

"I must say this, if you men of Ashanti will not
 go forward, then we will. We the women will. I
 shall call upon my fellow women. We will fight
 the white men. We will fight till the last of us
 falls in the battlefields".

For we are decedents of queens and kings, yet
 much more than that

And believe it's a fact know ur
 Identity not just the obvious but that
 Which we have grown detached.

Da spirit, da GOD in you.



Artwork by Tarihk M. Brown

YOU ACTIN HELLA BLACK!!!!!!

By Oscar Stingily

YOU ACTIN HELLA BLACK!!!!!!

Black are the pupils of the blinded warriors
 Black pupils that grow in the heat of pure blackness
 Black is the voice of the inspiring orator
 Black is the bullet of freedom resisting the fascist
 Black are the heels of the true African runners chasing the gold medaled North Star
 Black are the areola's of our liberations mother feeding chocolate milk to the seeds for brain power
 Black is the color of my lover's crown of naps and being proud of who we are
 Black is the color of the sky at the midnight hour
 Black are the cells of all our political prisoners
 Black is the shadow of the rising sun for the day we are all free
 Black is the sermon of all our native ministers
 I know black is beautiful because when I close my eyelids that's all I see
 Black are our fingertips holding our riffles of maroonage
 Black is the language of those who sing through the muzzle
 Black is the asphalt of the concrete jungle
 Black is powerfully aggressive while staying smooth and subtle
 Black is the light at the end of the tunnel of our struggle
 Black is human BLACKNESS is perfect
 Black is beautiful blackness is 100 percent certain
 Black is criminalized because a lot of people have mistaken it
 But BLACK PEOPLE is who WE ARE so BLACKNESS is what WE MAKE OF IT!!!!

The future belongs to those who prepare for it today.



Artwork by Tarihk M. Brown

My Foreign Language

By Oscar Stingily

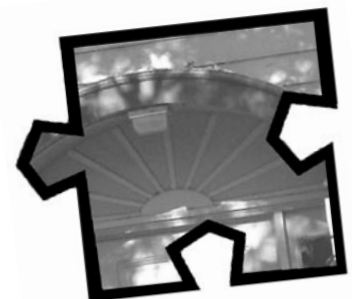
I speak an oral tradition of truth that can't be translated to English. It sounds scary that's why to the enemy power is fiendish. To the untrained ear... or rather...the trained to SILENCE ME ?? It's a foreign language so I tell it to them violently. Yeah a black person that will self defense yo ass to death is kinda scary. But my grandfather taught me at an early age..." Be a man not a mule...by any means necessary!"

I Am Your Child

By L.A. Rodriguez



To Ometeotl I pray. wisdom of the four winds I obey. I am your child. My state of being is your greatest gift. I bow to Tonantzin and Quetzalcoatl to uplift. Uplift my ancestors. Uplift 7 generations. Uplift the energy of love. I'm starting to feel it. Sacred herbs starting to heal it. Wasichu could never be you. Could never understand you. The wasichu is my apprentice to the circle. To the light. To the light. Knowledge in roots. The truth absolute. Tlazokamatli coyolxauqui, tlazokamatli huehuetotl. Nikan tlaka olin.



2008 Spring Semester Calendar

Note: This calendar is not complete. Please check the MCC website for additional events, details, and contact information. To learn more about the MCC go to <http://studentaffairs.humboldt.edu/multicultural/index.php>

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| <p style="text-align: center;">January</p> <p>18 First Faculty & Staff Professional Development Day on Diversity, Sponsored by DPAC (Diversity Plan Action Council) 8:30 – 4:30</p> <p>21 Dr. Martin Luther King, Jr. Day</p> <p>22 Classes begin</p> <p>22-28 Register for the SOCIAL JUSTICE SUMMIT!!!</p> <p style="text-align: center;">February</p> <p>1-29 Black Liberation Month</p> <p>7 Lunar New Year: Year of the Rat</p> <p>9 HSU Lunar New Year Celebration in the KBR</p> <p>23 International Cultural Festival in the KBR</p> <p>24 Annual Soul Food Dinner in the KBR</p> <p>Feb. 29-March 1 Tim'm West Seminar</p> <p style="text-align: center;">March</p> <p>1-31 Women's Herstory Month</p> <p>1 Women of Color Conference
Hosted by Gamma Alpha Omega Sorority</p> | <p style="text-align: center;">March</p> <p>7 – 9 Social Justice Summit
(formerly called the Diversity Conference)</p> <p>17-21 Spring Break</p> <p>29 Hmong Festival</p> <p>31 Cesar Chavez Day</p> <p style="text-align: center;">April</p> <p>1-5 Celebracion Latina</p> <p>6-11 Asian Pacific Heritage Celebration</p> <p>12-13 California Big Time</p> <p style="text-align: center;">May</p> <p>5 Cinco de Mayo</p> <p>12-16 Finals Week</p> <p>16 Black Graduation
Raza Graduation
Asian Pacific Islander Lei Ceremony
American Indian Sash Ceremony</p> <p>17 HSU Commencement and MCC Grad Bash!!</p> |
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MultiCultural Center

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