

ROOTS

Inside this issue:

Latino Heritage Month Recap	2
Lead Actress of Film Quinceañera Comes To Poly	2
Culturefest Recap	3
ATOG October Featured Poet Rudy Francisco Interview	4
Club Spotlight: Hip-Hop Congress	6

Culturefest X Moves Mission Plaza



Story and pictures on page 3

November Events

- **White Privilege: A Conversation** Nov. 3, 11:00 a.m. UU 216
- **Chumash Elders Presentation** Nov. 6, 6:30 p.m. UU208 (Bishop Lounge)
- **Another Type of Groove** Nov. 7, 7:30 p.m. 03-213 (Business Rotunda)
- **Coffee And Careers: Diversity Focus** Nov. 8, 11a.m. MCC Lounge
- **Drum Circle presented by Soldier Creek Drum** Nov. 8, 3:30 p.m. UU220
- **Native American Craft Workshop** 7 p.m. 52-A12.

November is Native American History Month

In November the MCC is proud to host Native American heritage month with four exciting events, all of which are free to attend.

The first event will be the Chumash Indian presentation and discussion on Tuesday, November 6, 6:30 p.m., UU 208 (Bishop Lounge). The elders of the Chumash tribe will be giving a presentation on the history of the Chumash and afterwards will lead a discussion.

Another Type of Groove will return on Wednesday, November 7, 7:30 p.m. in the

Business Rotunda (Building 3, Room 213). This month's featured poet is a member of the Lakota tribe, Ben-Alex Dupris. While he is not a world champion slam poet, he is a Native American thinker whose travels have lead him from the reservation to the city and back, and have now landed him in the front seat of the contemporary Native American art scene. In describing himself he says, "Coyote is the DJ, and he spins me, I am the remix of old-fashioned ghosts."

The celebration continues with a drum circle presented by

Soldier Creek Drum on Thursday, November 8, 3:30 p.m., UU 220. Don't miss your chance to experience this amazing tradition.

For our last Native American Heritage Month event, we invite you to get your craft on. Learn how to make a simple yet traditional Native American craft on Wednesday, November 14, 7:00 p.m., in the Science Building (Building 52, Room A-12).



Latino Heritage Month in Review: Great Times at Great Events

During the month of October, the MCC celebrated Latino Heritage month with lively events aimed at creating both an immersive experience in Latino culture and an awareness of issues within the Latino community.

A showing of the award-winning film *Quinceañera* set the celebration in motion on October 10th. Popcorn, candy



Students create recuerdos at the mock Quinceañera event.

and soda were offered free of charge to the audience members who filled every seat in San Luis lounge leaving some people sitting on the floor. The movie was received well by the audience. "I felt it was interesting to get a look into that cultural experience of the Latino community that I've heard about but never seen. So I felt it was informative while still being an entertaining movie," said Saba Abuhay, Statistics Sophomore and CAS student assistant. After the credits rolled, the film's lead actress, Emily Rios, answered questions.

The next day, October 11th, the MCC presented a mock Quinceañera. The event was an exploration of this Latino tradition's roots and modern

practices. A panel consisting of people who had been in a Quinceañera, had their own, or were currently planning one, answered questions from the audience and the host, Ethnic Studies senior Gabi Garcia. Following the question and answer segment, and videos of Quinceañeras, the audience was treated to a beautiful cake and sparkling apple cider, as well as given the chance to make a recuerdo, a Quinceañera party favor.

On Monday, October 15, Augustin Garcia, founder of Lambda Theta Phi Latin fraternity Inc., spoke to a crowd of about 150 in Philips Hall. His lecture, titled "The Latinization of the U.S.," dealt

Continued on page 7

Quinceañera Film Showing Brings Lead Actress To Cal Poly

In celebration of Latino Heritage Month, the MCC showed the award-winning film "Quinceañera" to a packed house. The movie, which depicts issues of race and sexuality in a mostly Hispanic Los Angeles community, was received very well by the audience.

Following the feature, the lead actress, Emily Rios, 18, fielded questions about her role in the film and her personal life.

She shared with the audience that prior to the film; she was unaware of the religious side of the Quinceañera celebration. This was partly due to the fact that she was raised as a Jehova's Witness for the first 14 years of her life.

Rios also said that her motivation for doing the movie was, "I read the script and was like, oh my god, this is my family." She added that the similarity to her family made it easy for her to play her role in the film as she could relate the character to her own life's experiences. "Altogether I thought it was a great project," she said.

Rios also said that the movie was filmed in 18 days and that she never thought that it would see the light of day. Since then, the film has been shown overseas as well as in the U.S. and even received a premiere in her parent's hometown Guadalajara, Mexico.

She said that walking out of one premiere, "an audience member says, thank you for

showing me a life right around the corner that I've never been exposed to." She added later in the discussion that she was proud that she could be a part of a project that showed the Latino culture and that for the whole crew it was a labor of love. "Everyone who jumped on board, it was because they really wanted to," she said.

When asked what she hoped people gained from the



Quinceañera lead actress Emily Rios answers student questions

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Culturefest X: A Decade of Discovery



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On a gorgeous day, the beautiful San Luis Obispo Mission was the backdrop for the tenth annual Culturefest. A variety of amazing and colorful performances grazed the stage on the mission steps and a large crowd gathered to witness the vibrant music and dance and also to buy tasty cultural food and participate in family activities.

New to this year, the performances were judged by a panel and the two best of the day were crowned and awarded \$100. The winners were the Pilipino Cultural Exchange who performed three different dances and the Chinese Student Association who performed a lion dance.

Club booths lined the plaza's walkway and attendees were able to purchase food, henna tattoos, face paintings, and balloon figures.

As the event drew to a close, reggae band Resination moved the crowd to dance and capped the already fantastic day off with a fun and light-hearted set.



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October ATOG Featured Poet Rudy Francisco Interview

By Brian McMullen

Those who attended October's Another Type Of Groove event were treated to the poetic styling of Rudy Francisco, self-proclaimed writer, poet, and maybe someday urban legend. His poems burst with wit and humor, but always strike a meaningful chord. The pieces he presented at Cal Poly touched on a variety of issues, hip-hop, prostitution, the power of poets (whether or not poets are superheros, he said, "there's no poemobile!), the plight of black men and women, and none failed to resonate with the crowd of 200. In fact, towards the end of his set, when he said that he would be doing one more poem, an audience member called out "no, more!" and he replied, "okay, two more." Following his performance, his ovation, and his meeting the audience and shaking hands, I had the pleasure of interviewing Rudy and attempting to figure out more about his influences, his connection to the issues his poetry touches on, and also his writing process.



Courtesy Photo

Brian: How'd you get into poetry, youngest age, what was it?

Rudy: I wrote my first poem when I was 17, it was actually a part of my English class, 'cuz we were reading poems and you know, we were analyzing them and our young minds are basically trying to decipher the meanings of poetry; and as an exercise and as a homework assignment, our teacher asked us to go home, write a poem and then turn it in the next day. So I went home and I wrote the poem, basically because it was a homework assignment, and I came back the next day and before the teacher collected all the assignments, she asked if anyone wanted to get up in front of the class and read theirs. And a friend of mine, she actually read my poem that morning, and she really liked it. So after the teacher asked "anybody wanna read their poem?" she's kinda like, nudging me on my shoulder like, "yo, get up there" and I was like, "no, I'm not getting in front of the class and reading my poem. You're crazy." Then I was

like, "how about you go up there and read it for me," and I didn't think she was gonna say yes, and she was like "okay" so she got up there and was like, "yeah, this poem was written by Rudy," and then she read it, and the class really liked it, and then that's what got me started writing.

Brian: So then you just took it all from yourself and started writing and developing those skills or did you have any mentors?

Rudy: I definitely wouldn't say that I did it myself. I really started paying attention to my writing when I read "The Rose That Grew From a Crack in the Concrete" by Tupac Shakur, because I was a huge Tupac fan, because like even when I first started writing I never told anybody because, you know, there was a stigma against poetry, and nobody wanted to be a poet. But when I heard that Tupac

wrote poetry I got a chance to read the book, I was just thoroughly inspired because he was larger than life to me. So that's what really got me started doing poetry was that I finally had someone that I could really relate to. Because we were reading Langston Hughes, and though Langston Hughes is an African American author, it was hard for

me to relate to some of his subjects. And we were reading Walt Whitman and Shakespeare of course, I couldn't really relate to them. I didn't feel like there was anything in their poetry that was directly related to what I was going through. At least I couldn't see it at the time. But Tupac really put it in plain view.

Brian: And of course he's like the hardest guy on record at the time so when he came out with poetry it shocked everybody.

Rudy: Exactly

Brian: Excuse me, he's got a soft side?

Rudy: Yeah I know right?

Brian: Speaking of hip-hop, you talk about almost a disenchantment with hip-hop today, and the materialism in it in your poetry. How big of an issue is that for you?

Rudy: I would say it's a major issue, but not

Continued next page

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Rudy Francisco Interview Continued

necessarily my disenfranchisement with hip-hop, but my disenfranchisement with mainstream hip-hop, because there's a lot of hip-hop out there that's very conscious and that is geared towards social change, but you don't hear that on the radio ... that's my disenfranchisement with hip-hop, there's so many cookie-cutter hip-hop artists that are played on the radio.

Brian: They got a new dance.

Rudy: Exactly, everybody's got a new dance and I think it's because when you have a powerful artist, who has a message, and who is loved by the masses, the record company loses power, that artist can now demand whatever they want. And the record company has to be able to provide for that artist whatever he or she wants because they want to keep him or her.

Brian: Another topic you talk about, it's interesting because you bounced back and forth in the poems you presented tonight, was the power of poets to affect change. And sometimes when you're talking about poets and superheroes it seemed like poets had a hard time affecting change but that's why they're here, but at the same time, you kind of painted this picture like poets seemed powerless. Do you feel powerless or do you feel like you can affect a change?

Rudy: I do. I don't necessarily feel powerless; I do feel that unfortunately spoken word doesn't get the exposure that it should. And in that sense I guess you can say I feel slightly powerless against that. Because I don't own a T.V. station, I feel like there's not much that I can do to put spoken word in the mainstream media yet. Me and my friends, we talk about it all the time, what can we do to get spoken word some exposure? I bounce back and forth just like in my poetry, you know, there were 200 people here today, and 200 hundred people got a chance to hear a message, so I mean, no, millions of people aren't listening to me right now, but 200 by 200, I plan on really exposing the world to spoken word.

Brian: Have you ever seen any examples of your words affecting a change in somebody?

Rudy: Definitely, I actually teach poetry as well. One time -- because I have this class at High Tech High School -- after the workshop was over I did a show in the downtown area and this woman walks up to me, she's like "you're Rudy Francisco" right?" And I was like "yes," and she was like "my daughter took your class, and I got a chance to read her

poetry, and I feel like now I know her." So I've seen it, and that's only one case, I can name maybe four or five people that have come up to me like, "I feel like I know myself better now that I've started writing. And I started writing because I saw you." So I have seen the change.

Brian: How have you changed as a poet over the years as you continually grow, has your style changed?

Rudy: Definitely, I would say that my style changes about every five months, because I consider myself to be a student first of the craft. And I listen to poetry CD's in my car, if you go to my youtube, click on my name, there's all kinds of poetry saved in my favorites, and I listen to it all the time. And I feel like every time I listen to a certain artist, I try to think of, okay, what are they doing well and how can I add that to my repertoire, so I feel like my style does change because I'm constantly searching for new ways to deliver a message.

Brian: How much of that is taken from current events and your surroundings, the change that is?

Rudy: I think a lot, because I'm fortunate enough to have very intelligent, intellectual men in my life like, all of my friends are pursuing higher education degrees, and I think a lot of my poetry comes from having conversations with them. I don't watch the news as much as I would like to, I'm working on that, but they really keep me up to date on current events, they'll tell me "oh, did you hear about such and such," and I'll be like "no" so I'll go home and actually read the story. So I feel like a lot of being around them has influenced my work.

Brian: You know, that's how a lot of information was passed on back in the day anyways; someone would read a newspaper and talk about it in the barbershop.

Rudy: Exactly.

Brian: You kind of set up a lot of your poems where there's humor in the beginning and then it takes a serious turn, why is that?

Rudy: Because I like to surprise the audience, and I feel like sometimes, to get people to listen, you have to throw in that humor. And I feel like it's kind of like putting the medicine in the food. They're laughing and it's funny, and then it gets real serious out of nowhere, and I feel like the humor gets them listening, and then I get a chance to put a message in there.

Brian: How much is inspired by real life. Like Clarissa and whatnot.

Continued next page

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A Member of Hip-Hop Congress Cal Poly Chapter spins during a break at Culturefest X.

Club Spotlight: Hip-Hop Congress

Fresh to the campus is a new club: Hip-Hop Congress Cal Poly Chapter.

Originally started in the spring of '06 and titled Students United By Hip-Hop Culture, the club is a gateway into the hip-hop culture for students. This year, the club changed its name and affiliated itself with the national non-profit organization Hip-Hop Congress.

When asked culturally what Hip-Hop Congress has to offer Poly, co-president Cari Pimentel said, "Hip-hop is a culture in itself with a history that not many are aware of. The hip-hop Congress offers the Cal Poly community a look into the true, positive culture and power of hip-hop right here on our campus."

Jennifer Rosenberg, co-president, added that, "People all around the world are connecting to hip-hop musically, verbally, physically, and visually; personally expressing themselves while being unified by the creative

elements and communal relationships that are formed within hip-hop culture. The Cal Poly Hip-Hop Congress represents this culture as an organization that embraces cultural diversity while promoting unification through the different elements of hip-hop."

Rosenberg also said that "The Hip-Hop Congress



A member of Hip-Hop Congress takes it to the mat while breaking.

mission is to unite, educate, and empower individuals by utilizing hip-hop Inspire civic action and cultural creativity within the community. We want

people to see a different side to hip hop culture that isn't as glorified as the rap seen in the mainstream music industry."

During breaks in the Culturefest performances, Hip-Hop Congress's two presidents, Pimentel and Rosenberg, mixed music on the turntables. During a longer break, members of the club as well as other students got down in a

Continued on page 7

Rudy Francisco Interview Cont.

Rudy: Pretty much everything I speak about is inspired by real life in some way shape or form. And Clarissa is a girl that I – and her name isn't Clarissa, but I just kinda have to make up a name – she was a girl that I knew, and that story is a very common story. A lot of people that I know, know at least one girl from high school who is now a prostitute, and that's why I felt I had to address that message in particular, because it's a growing issue in our black community and not very many people are speaking about it. So I feel like a lot things are inspired by real life, they're either inspired by my conversations with people, or conversations I've had with other people about situations that they've been in.

Brian: And a little abstract question to wrap this thing up, which comes first, the words or the meaning behind them?

Rudy: I would say the meaning first. Usually before I sit down and I write, I try to think about what I wanna write about, first and foremost. So I feel like the meaning comes before the words, and usually I write the endings before I write the beginning. So I already know how it's going to end, I just need to get there.

For more information on Rudy Francisco, you can visit his myspace page: www.myspace.com/rudyfranciscothepoet



Co-President Cari Pimentel (a.k.a. DJ Snax) on the turntables at Culturefest X.

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Club Spotlight Cont.

breakdance session. An event like this is just a precursor of more to come.

“You should look out for an all around hip-hop event November 15,” said Pimentel.

Rosenberg added that the event will be called “The Elements” and “will be a showcase of the different elements of hip-hop culture, downtown at Tridosia from

9 p.m. to midnight. It’s only three dollars and we’re going to have b-boys and other dancers from the hip-hop dance group on campus Affinity, live DJ-ing, an emcee battle, spoken word, and live performances.”

The club will also will be putting on film screenings, bringing speakers to campus and, lining up hip-hop concerts both on and off campus.

When asked what students can gain from the club, Pimentel said, “You can learn some ill dance moves, listen to hot new artists, hear about upcoming shows, and help plan events.”

Hip-Hop Congress meets Wednesdays from 8:10-9:00 p.m. in Building 14 room 246.

Latino Heritage Month Cont.

with “The impact Latinos have had on the U.S. and why people shouldn’t look at them as aliens or people threatening the country,” said Bery Gonzalez, Bio Resources and Agricultural Engineering Senior. “Many people who helped form the nation are not being recognized because when people think about Americans they think white people.” Renoda Campbell, MCC coordinator, was moved by the ending of Garcia’s speech. She paraphrased, “If we’ve been good neighbors for 500 years, why can’t we live on your block?”

Students were treated to another immersive experience during October 17th’s Night in Belize event. Following a presentation on this small and beautiful country, students dined on Belize-style food provided by campus catering and danced to traditional Belizean drum rhythms played live.



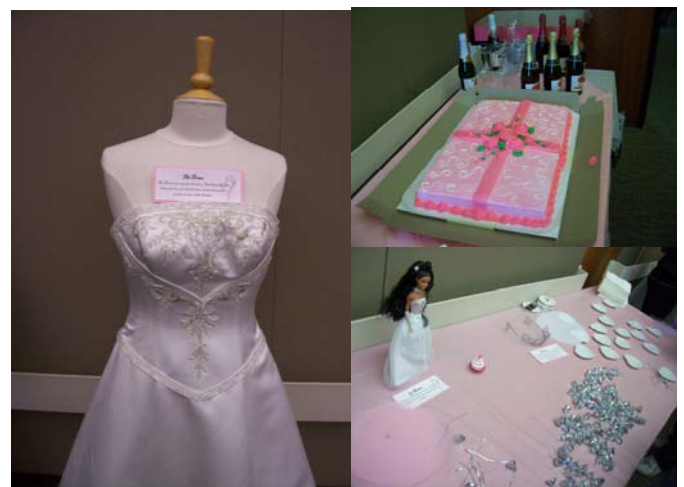
A Belizean drum group plays traditional rhythms and makes use of a sea shell during “A Night in Belize”.

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Students dance to the Belizean rhythms during “A Night In Belize.”



Top Right: The cake and sparkling cider for the mock Quinceañera event.

Bottom Right: The materials for making recuerdos and doll showing the typical dress and make-up styling for a Quinceañera.

Left: The Quinceañera dress.

