

VOLUME XVIII // JUNE 2022
happy pride month!

THE 28 PERCENT

Women make up only 28% of the STEM workforce.
This newsletter aims to change that.



ARTWORK BY ALISSA SANTANA, 10TH

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PCC SUMMER DUAL ENROLLMENT

**DID YOU KNOW YOU CAN START EARNING
COLLEGE CREDITS NOW, WHILE YOU'RE
STILL IN HIGH SCHOOL?**

**SAVE TIME AND MONEY
STAND OUT ON COLLEGE APPLICATIONS
TRANSFER CREDITS TO UC AND/OR CSU
SYSTEMS**

**CHALLENGE YOURSELF TO LEARN AT THE
NEXT LEVEL!**

**COMPLETE COURSES TOWARDS A PCC
CERTIFICATE OR DEGREE.
CLASSES TAUGHT ON HIGH SCHOOL
CAMPUS.**

Here are some of the class
AJ 012 - CONCEPTS OF
CRIMINAL LAW

BUS 002 - PERSONAL FINANCE

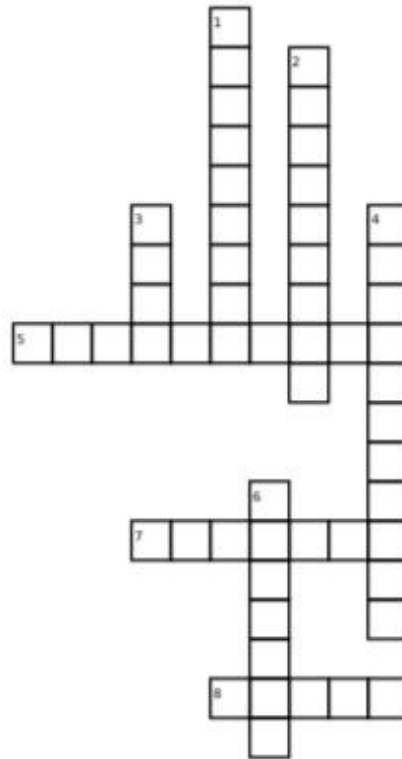
COUN 017 - CAREER PLANNING

ENGL 001A - READING AND
COMPOSITION

INT 005 - FIRST AID-
RESPONDING TO
EMERGENCIES

And more

02 // CROSSWORD



Down:

1. A tropical fruit that is native to South America.
2. a kind of plant that doesn't need much water to survive.
3. What you use to heal burns.
4. A sea or area of ocean with many islands in it.
6. The colours of the pride flag!

Across:

5. A holiday in the United States commemorating the emancipation of enslaved African-Americans.
7. Hawaii's youngest and most active volcano.
8. An herbivorous marsupial from Australia that likes to chill in trees.

CREATED BY EMMA, 10TH

***Dr. Dorothy Garcia
Pasadena High School Alum, Artist, Cultural Worker,
and Educator***

Written by Tracey Willard

“You have brains in your head. You have feet in your shoes. You can steer yourself in any direction you choose. You are on your own. And you know what you know. And YOU are the one who’ll decide where to go...” Oh, The Places You’ll Go, Dr. Seuss

I wanted to introduce you to the 28% newsletter audience and PHS school community as an alumna who I believe embodies the fruits of seeds of education, diversity, leadership, service, and an agent for change. For me, this newsletter can encourage the belief in the ability to forge new ground, the pioneering spirit, and make a difference; qualities I believe you exemplify. So here we go to take a few moments to reflect on a product of the Pasadena community, former PHS Bulldog, cheerleader, ASB president, committed learner, fully engaged student body participant, and visionary.

You were part of a pivotal time in history for PUSD and PHS; can you speak on your memories, and ways in which the experiences influenced you to step forward into leadership as a female and person of color while at PHS?

I think I am what Malcolm Gladwell calls an outlier. Coming to America after my kindergarten experience in Japan, I already had a unique educational background. Then I attended a military elementary school designed by the famous architect Richard Neutra, and the curriculum matched his creative design. There was an emphasis on the performing and visual arts that was supported by President Kennedy’s administration. We had immense opportunities and were exposed to music and opera. The faculty was multigenerational, varying from young, energetic teachers in their 20s to seasoned veterans in their mid-60s. Visitors came to see the school environment for its innovative layout. It was a remarkable place and time to learn.

Your photo is displayed at the entrance of PHS in the “A” building among the school’s ASB presidents. As I think about it, I do not believe there are many, if any, photos of female ASB presidents prior to yours. How did you find the courage to identify yourself as someone who could lead fractions of students who were being brought to learn and interact with each other, for many, for the very first time?

In terms of the way I looked, I never “fit in,” whether it was in Japan or in America. In that respect, while having a desegregated experience was new for most PHS students, it was familiar to me and that prepared me to navigate the situation with a different confidence.

You were one of the beginning classes during the time of integration; and a leader. How might your attending PHS; PUSD schools at that time shaped in some ways your life up to this point?

As a consequence of desegregation, the faculty expanded the curriculum to embrace new course offerings, including Black literature, science fiction, existentialism, as well as African, Asian, and Latin/Chicano literature. Those teachers exemplified a desire to expose the students to a curriculum that the traditional literature did not include. By the way, Happy 99th Birthday to Mr. Vournas, my PHS existentialism teacher, who still runs a “mean” book group.

I was fortunate to have as an ally PHS grad Rick Cole, who had recently been hired as a liaison between the student government and the administration. Rick, who later became Mayor of Pasadena and Vice Mayor of Los Angeles, had an exceptional capacity for meeting people where they were and building on that. Rick’s knowledge of the U.S. Constitution, parliamentary procedure, and Robert’s Rules of Order was exceptional.

It was an honor to have been mentored by committed and caring community people who taught me to work in my first presidential campaign and were instrumental in teaching me about social action and free quality education. I must also mention the staff of the PUSD Intergroup Office, which had representatives from different cultural communities in Pasadena to support the kind of change that was taking place.

Now at this time of your life, you do global work; and to me, it is primarily focused on helping others, arts & education, as well as the community. What tools did you acquire along your way to help prepare you for this type of work?

Ironically, the first canon of African literature that I read was at PHS in Troop Petrone’s African Literature class. He had lived in Africa. The class helped me to become aware of an array of political movements and Authors. Abel Franco (after whom the PHS theater is named) stunned us when he brought his Emmy Award to school. He planted the seeds of understanding how art could inform social change and restorative justice. Connie Leveille, my English teacher, allowed a group of us to DJ “Jazz in the Quad”. We put speakers up on the window ledge, facing outward, and took turns playing our favorite songs



I must touch on your work in South Africa. Besides education, you promote the work and crafts of people, as well as help to develop personal resources as means of collective and functional self-care. What inspired your work in South Africa?

In the 1970s, I saw the documentary film “Last Grave at Dimbaza” at the American Friends Service Committee which was located next to the Jackie Robinson Center in Pasadena. The documentary covered the Apartheid system that was oppressing the majority Black population in South Africa. I was stunned. How was it possible for such a place to exist and why didn't I know about Apartheid, a word that literally means "apartness"? After that, I sought opportunities to meet and learn from some key figures in the Apartheid struggle, including Tsietsi Mashinini, the leader of the Student Uprising in Soweto, and Peter Magubane, a renowned photographer who was in hiding.

Over the years, I became a teacher and teacher trainer with a special focus on social justice and utilizing the arts to inform the curriculum. Within that time, I attended the Theatre of World Conference in San Diego and was captivated by one particular presentation – a performance by a bi-racial acting duo called Ellis and Bheki. I approached them to discuss the possibility of collaborating, and the following year they invited me to join them in Durban, South Africa to work on a project known as the Self-Empowerment Theater Scheme. The program's goal was to teach young people the responsibilities that accompany democratic rights since many would be voting for the first time as the term of President Nelson Mandela, the country's first Black president, was ending. The program included intensive instruction in theatrical skills and the creation of an original theater piece, which the actors subsequently presented in townships and local schools. It was a life-changing experience.

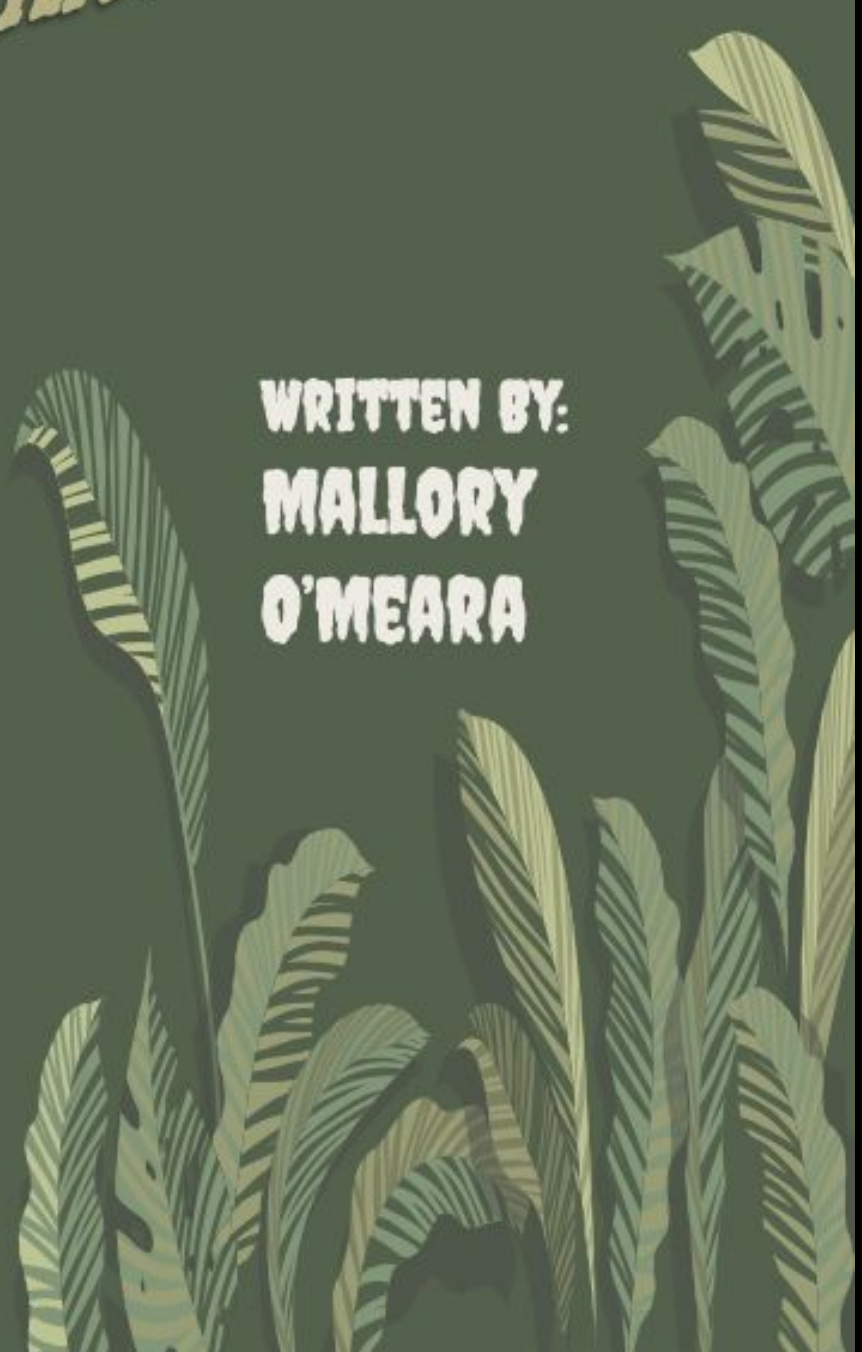
Through your work in South Africa and the theatrical/expressive arts, you began a nonprofit organization called Art Aids Art. The organization supports, facilitates, and promotes the craftsmanship of the people of Khayelitsha, the largest township in Cape Town, South Africa. From my observation, I was impressed and amazed by the ingenuity, connectivity, and artistry of the works. Would you mind sharing a glimpse into the organization's genesis, the community of the township, and the sense of inventiveness and work ethic of the people?

After my initial experience in South Africa, I returned to work with educational programs in Cape Town, and I co-founded Art Aids Art to enable Americans to support those projects from afar. In 2005, an artist involved with Art Aids Art mentioned that she intended to sell her plot in Khayelitsha. After years of working in borrowed spaces, this was a perfect opportunity to create a permanent resource for the community. Fundraising, designing, and building the center followed. We named it eKhaya eKasi, which means “Home in the ‘hood.” The intention was to create a safe space, particularly for women, where people could gather to learn, create, and generate income. Inventiveness and work ethic are simply a part of daily life for people who have to survive with whatever is available.

THE LADY FROM THE BLACK LAGOON
HOLLYWOOD MONSTERS AND THE LOST
LEGACY OF MILICENT PATRICK

PRESENTATION
CREATED BY:
MADELEINE
LEES

WRITTEN BY:
MALLORY
O'MEARA



THE SYNOPSIS

Milicent Patrick designed the iconic movie monster- the Creature from the Black Lagoon, and yet no one even knew if she was alive. Mallory O'Meara is the first person to research Milicent and actually find out what happened to her. Throughout the book we follow O'Meara's journey and hear about her own story. In her early life, Milicent had a strained relationship with her family with her wanting to pursue art as a career which her father disapproved of.



Milicent went to Chouinard School of Art, later known as California Institute of the Arts, and was hired by Walt Disney. She was one of the first female animators for him. Later, she left Disney to pursue acting. When she designed the Creature, her boss, Bud Westmore, wanted the credit for the design and she was later fired. She was a small time actress and continued to illustrate on set. She was a socialite and went to many gatherings with her friends. She died in 1998 at the age of 83.



REVIEW

While reading this book, both Patrick and O'Meara have become some of my personal role models. I loved how O'Meara talked about her own experiences in the industry. I would like to recommend this book for anyone who wants to widen their world view. I think it is important to recognize the voices that were unheard in the past. We read a lot of biographies of people who have had dozens of biographies made of them, so I liked that the author was the first person to go so in depth in finding out what happened in Milicent's life.

I would rate this book a 9/10. The only thing holding this book back was the fact that some of the writing came off a little amateur to me, but this was the author's first book. Some of the writing was a little clunky or seemed off topic.



Pictured above: Colorized picture of Milicent and Milicent at 68 years old

10 // THANK YOU

thank you

written by ms. orret

Another year done - and this newsletter has evolved and grown so much! In this past year, we have published 8 newsletters, promoted and attended events, and featured so many amazing voices within the PHS community! I hope to continue holding and expanding this space for women to keep creating and advocating for years to come. We hope to put efforts into expanding next year and becoming more active in the community as a whole. But, just for a moment, I want to take some space to extend some huge thank yous.

To every subscriber of this newsletter, **thank you!** Thank you for reading, for sharing, for responding, for subscribing, and for the endless support.

To everyone on the 28% team, **thank you!** Each of you brought a passion, an energy, and a creativity that was uniquely valuable. This newsletter would quite literally not be possible without all of you. Thank you for coming to meetings,, writing articles, creating artwork, taking pictures, designing layouts, and everything that comes with this project.. I am incredibly grateful and inspired by the work all of you have put into every single newsletter and am so excited to see where it goes in the next.. I am so hopeful for the future of women in stem and women in all fields - and it is because of all of you.

*"Let us choose for ourselves our path in life,
and let us try to strew that path with flowers."*

*Emilie du Chatelet,
mathematician, physicist, and author*

***the girls that made this newsletter
possible:***

Emma Hungerford, 10th Grade
Violet Chandler, 10th Grade
Madeleine Lees, 10th Grade
Jaidyn Carrol, 10th Grade
Morgan Gaskell, 10th Grade
Celeste Acosta, 10th Grade
Alissa Santana, 10th Grade
Ruby Chew, 10th Grade
Cecelia Bichete, 10th Grade
Mallika Sheshadri, 9th Grade
Gianna Gullon, 9th Grade
Maxine Scott, 9th Grade
Tracey Willard
Ms. Orret, Advisor

***have a question? want to get involved next year?
want to be featured on a newsletter?***

Email Ms. Orret!

orret.deborah@pusd.us

