

The Sacramento Movimiento Chicano and Mexican American Education
Oral History Project

Leo Samuel Quiñones

Oral History Memoir

Interviewed by Reyna Aguilar
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Aguilar Can you please state your full name?

[00:00:11]

Quiñones My name is Leo Samuel Quiñones [Spanish pronunciation], Leo Samuel Quiñones [English pronunciation].

Aguilar Could you please provide your date of birth?

[00:00:22]

Quiñones Yes, it's October 13th, 1943. I'm seventy years old.

Aguilar Could you please provide your marital status?

[00:00:34]

Quiñones I'm single, or divorced. Divorced. I have a daughter. And I've been with a beautiful lady for close to twenty years, and we've raised her son. He's a Marine. Well, first he was in school, ROTC, went to the Marines, was lance corporal, became a sergeant, has been deployed several times, has come back, and now he is a cadet going to the Sheriff's Department, Sacramento County Sheriff's Department, a strong, willing young man.

Aguilar Does that mean you only have two children?

[00:01:34]

Quiñones Yes, I do. I have a daughter, her name is Carmen Quiñones, Carmen Elizabeth Quiñones. I raised her when I was living in Stockton, California. She was born in—*aye*—'64, 1964, '61. I'm forgetting a lot of this. She is now forty-nine, so that'll tell you when she was born, and living in Seattle. She grew up—well, I got the divorce when she was seven, but I always had her in the summer, on vacation, her and my nephew Dean, and I had them all summer long. I raised them. Even today, to this day, I call her like three times a week. She's now very successful. She owns her own home, new car. She's a business manager and art director at a community called Jet City Label in Seattle, very successful, very beautiful lady.

Aguilar Thank you for sharing that.

[00:03:03]

Quiñones You're welcome.

Aguilar Would you mind stating where you were born and raised?

[00:03:07]

Quiñones Ah, yes. I was born in San Andreas, *el condado de Calaveras*. San Andreas is a little town in Calaveras County southeast of here in Sacramento, up in the Sierra Mountains. That's where I was born and raised.

Aguilar In those days, what did your parents do for a living?

[00:03:37]

Quiñones *Mi papá*, they were migrators. My dad, Alejandro Pedro Quiñones, was from a little town in *estado de Sinaloa, se llama San Benito*. Is that right? San Benito. And my mom is from Puebla, and she's Carmen Cortez Quiñones. They met

when Dad moved—or migrated when he was ten up through Arizona, New Mexico, stopped at the Yaqui Reservation, migrated to Los Angeles. That’s where he met my mom, Carmen. She had three children at that time, and she was having marital problems, so ended up that my dad and my mom got together and moved up to Marin County. Then following *la fruta* from Marin, moved to Colusa, to Williams, and then into Sacramento. Then my mom, here in Sacramento, was a treasurer. I think it was a Catholic church or Protestant church. Then they moved up to Calaveras County, Calaveras meaning “land of skulls.”

Now, let’s see. My uncle Louie at the time was from Riverside, sent a letter to my dad, telling him that there was work up in San Andreas at the Calaveras cement plant, so, of course, my mom and dad moved up there. My mom and dad, I think they lived in Angels Camp, and then they moved back into San Andreas, into a little community, a small little home. We were very poor. We didn’t have very much, and it was really hard up there in those places, because discrimination was not just in one spot; it was all spread all over the place. So we had to make do with what we had, and it was pretty tough when we were young.

Then we moved out into a little spot close to the cement plant, called Cement City. It’s the tiny little group of homes.

I was born in San Andreas when my mom and dad moved up to Calaveras. They moved around. Then when they moved to San Andreas, I was born. I was born in a hospital, the Mark Twain Hospital, the original Mark Twain Hospital, which doesn’t exist anymore. It’s an all-new hospital.

In grammar school, I took music. I was a pretty good kid. Well, a lot of kids get in trouble in those days, but, luckily, I was very fortunate to have good people in San Andreas that looked after me. Where we lived was out of town about a mile, maybe a little more, and I'd walk into town, and people from the community, as they would drive through and into town, would pick me up and take me into town, and they would always console me.

Then my mom passed away when I was about twelve years old, and my dad had to raise seven of us. There were five brothers, two sisters, two half-sisters, and one half-brother. It was pretty hard. We had to make do with what we had, but we were pretty creative. Just the little time that Mom was around, I learned how to sew, how to do some cooking. My dad taught me how to hunt deer, quail, how to make the little four-squared trap to catch quail, and what not to eat. I'd forgotten a lot of that already. But those were good times, as I look back now, as busy as I have been. It was a good time, and I'm really thankful for the people there in Calaveras, even though there were prejudices and discrimination. As I look back, the good thing as you get older, you tend to outgrow that and find a better way for yourself and your family, and not make the mistakes you did before, and every chance that you get, you try to make yourself a better person, and you learn how to help the community, how to help. Like, my family taught me how to help each other, how to cooperate and not be so mean as it could easily be. So I'm really thankful for that.

So when I moved out of Calaveras, I moved into the *via de* San Joaquin, where I learned that there was a lot more people like myself. I was the token Black, Mexican, Chinese, whatever you can think of, up there in the mountains, but here in

Stockton, in the San Joaquin Valley, there was very many *raza*, so I felt very comfortable. I was really a *pochó*. I couldn't speak good English, I couldn't speak good Spanish. Even to this day, I still have a little bit of trouble, but not so bad. I went back to junior college. My daughter was already grown. Well, not grown. She was eight, nine, something like that. I went back late to junior college when I was twenty-nine, and I took a lot of Chicano classes and English. I had to learn English again. I was really thankful for that.

I was at a radio station, KSJC, and I did a controversial program called *On Target*, and then a radio kind of "rockamole" kind of show in the evenings between 9:00 and 10:00, and I'd play rock music, all the latest, and then mix it with Mexican music, so it was good times for me then. That's when I would bring Esteban Villa from the Royal Chicano Air Force, he was in Sacramento at the time, and he would come down to Stockton and I would interview him. Those were the first recollections of when I learned about the Movement. I already knew about discrimination and injustice because I'd gone through it, but the awareness and the United Farm Workers and all of that I started to become aware of, and I started participating in Delta College, in the marches there in the college, not much in the community. I still was taking care of my child and working.

I got out of school in '62, in high school, and one of my older brothers, Alex, Alejandro Quiñones, named after my dad, was taught to be an electrician and was an electrician at the Calaveras cement plant, and he taught me how to do electrical work, so I pursued that as a means of generating money and learning a skill, and it put me through school, helped put me through school. I was very conscious of being a *pochó*,

so I wanted to use my skill to pay for my education so I could get back to some level of awareness, of not being conscious and feeling guilty or not feeling as good as actually I do now. Now it's just much better, way, way, much better.

Aguilar To backtrack a little, you described earlier that as a child growing up, you experienced a lot of discrimination, so I was wondering if maybe it was possible for you to kind of go a little bit more into detail about some of the experiences you had, maybe in your family or your neighborhood as a child and a youth.

[00:13:29]

Quiñones Well, of course, the Police Department there, some of them were nice, and yet some of them were not nice, and there's one in particular that my dad had named the *pistolas*. In those days in the revolution, you would have belts like this with pistols all over the place, and he named him the *pistolas*. Now, he wasn't such a good guy. He was real easy to make racist statements and this and that. We were always afraid of him, and Dad would use to keep us in line. "[Spanish] *pistolas*." And [demonstrates], helped a lot.

The parents there in San Andreas, I think, mostly were the more discriminatory people. I don't know if the word *spic* was used back then, but very similar words were used like that, and it was mostly the parents. The younger kids my age, we got along pretty good. Of course, there were some that I would always have to fight just to let them know that I'm not afraid of them, and my brothers would say, "Don't be afraid. If you're going to get beat up, we're proud that you did something to stand up." And I think I went a little bit too far on that. I would get in trouble every

once in a while, and it would always seem to be my fault, so I would always get punished at home.

Especially as a young boy in the summertime, the catechism in church, the nuns would spank my hand with a long ruler and poke me. I was left-handed, and they would try to make me right-handed, and they were always hitting me, hitting me, trying to get me to go right-handed, and I was never really good at that. That didn't work out.

My mom, she turned Catholic, and at nine I was studying to be an altar boy, and then when she passed away, I just stopped. Everything stopped. I was really torn apart. Where I lived, there was a mountain alongside of where we lived, and it was called Bear Mountain. When she passed away, I took off from the house and I ran up into those hills for three days and just stayed up there and cried. [cries] It was pretty bad. Dad would give us this empty .30-40 shell and he'd always blow it and it would echo through the mountains, and I could hear it and I would come back.

He was a good dad. I don't know how he took care of us and working all the time. It wasn't the easiest thing. It was even hard among our neighbors to be good, to be good, and I just couldn't understand how you can be good in such—it was pretty tough.

So I haven't thought of that in a long time, the discrimination and what goes on. You try to forget it, and when it comes back, it comes back twice as hard. But if you can think it out and know that you've done better, it gets better and it gets better and it gets better, and those words go away. You don't forget them. "You're never

going to amount to nothing.” “You’re always a bad kid.” “Well, there goes the Quiñones bad kid.” And I was not like that. I don’t know what it was like that.

But I moved away and I was glad. I was glad. Nothing against them or nothing else. It’s just like bullying today. I don’t know how these young kids take it, but I can sure understand what they’re going through. It should always be brought to our teachers’ attention, always should be brought to the front, just so that you could tell these kids that perhaps don’t know better, how you shouldn’t act like that, because it affects the whole community, affects the child. The child brings it home, and they’re moody, and then the parents get angry at the schools, and it could go on and on. I would always keep a lot of what happened to me to myself, and that’s kind of how I went through school.

But I was good in school. In grammar school, I was in Little League. We won the championship a couple years. I was a pitcher and first base. In high school, I was varsity baseball four years in a row. I played football. Some of my schoolmates were like John Garamendi, Earl Winkler that has a store up in San Andreas, and Grady Turner [phonetic]. Oh, man. McCombs, Elliot McCombs [phonetic]. These were good, good people. I was glad to get along with them. I had friends. I felt like I had friends, and that helped a lot.

What else? But I learned my trade as an electrician as I come into Stockton, and I worked. Is that enough on—

Aguilar Yes, that’s enough. Thank you so much for sharing that. I was wondering could I ask you, were you a Fellow or Felito during the Mexican American Education Project?

[00:20:34]

Quiñones No, no, I wasn't. I don't think I was there to. I was in and around, and I felt like I've done a lot of the stuff that I do, but no, no, I'm not.

Aguilar Earlier, you were also talking about how you eventually became aware of the Chicano Movement and you started to become involved, so I'm just wondering, what are your earliest memories of events that attracted you to the Movimiento Chicano?

[00:21:09]

Quiñones Is that question six?

Aguilar It's down to question—yes.

[00:21:21]

Quiñones Well, again, that came through my *compadre* Esteban Villa. Esteban Villa and one of my older brothers, Hank Quiñones, knew each other in junior college in Bakersfield, and they were good friends. Esteban Villa would go up to San Andreas and visit my dad, and I would always hang around there. My dad and Esteban would talk *n* _____, and I'd always be interested to find out. I never knew enough. I never could keep those words together. I know more than I did then, because I went back to school and I'm around and I use it a little bit more, like the *ceremonias* and—I go on here. So he told me a lot about it, and that's when I started paying more attention to it and feeling more that I belonged somewhere in this Movement, that I could associate with their situations, their injustices, the hard work.

And when I was in San Andreas, living in San Andreas, my dad, after my mom passed away, would take me into Stockton and my *tía* Celia [phonetic] and

uncle Nick, he had a farm labor truck, where Celia would cook early in the morning, and you could smell the *tortillas* and the *burritos*, and she'd put me on the bus, with me and my younger brother David Quiñones, and we'd go out to the fields, and whatever was being picked, that's what we would pick. We'd come back, and when a certain—say I would pick potatoes or tomatoes or peaches or berries or whatever it was, when it was done, I'd go back up to San Andreas. So I had a good idea of how hard these people worked and what they went through, and during the day when you drank water, it was usually warm water, which I know is probably better for you than cold water, but at least we would have that and our little *burritos*, and that's how we'd make it through the day. The rest of the time, we would work.

Why did I mention that? My earliest recollections of the Movement. Then Esteban would tell me more, so I started learning more about it and having controversial interviews with people in the community about how they feel about a certain issue and things like that. So I became fairly aware of that, until '74, '75, when I was thinking of moving. I'd finished Delta College and I was going to move to an upper university, and I was thinking of going to Southern California, but Esteban talked me into coming to Sacramento and becoming involved in some of the actions of the Royal Chicano Air Force. Well, right away that got my attention. "I'm going to be in the Royal Chicano Air Force. What is the Royal Chicano Air Force?"

So I came to Sacramento, and ever since then, I was involved in the Movement, in the community as an archivist, a photographer, and, again, I used my electrical skills to work myself through school. I did get some financial aid, but my

electrical helped me because I was still raising my daughter and my nephew, trying to make a living for myself.

Did that answer the question?

Aguilar Yes, that answered it. Also how did other Mexicans or Mexican Americans or other Latinos in general, how did they react to the term *Chicano* and *Movimiento Chicano*?

[00:25:42]

Quiñones *Chicano*, even though it's an older term, was relatively new in schools when you used it as the Chicano Movement, because *Chicano* was like a revolutionary term. When you used the word *Chicano*, you often wonder what is a Chicano? And what I've learned from the word *Chicano* is one has to declare that they're a Chicano, because we're *Indio de ayer y Indio de hoy*, and we find that in education or if you become aware and you're growing up and learning things, you take the best from the two worlds, and what you do with that is you try to pass it down to your children. You try to use it within your own philosophy, practice the philosophy of being a Chicano, and that means to understand *los ceremonias*, C____, S____ and Día de los Muertos, Fiesta de Colores, the other, Los Santos, many of those ceremonies tell you a lot about the Mexicano and tell you a lot about you being Americano, because you're an American first by birth, and then Mexican, and a Chicano by choice. So you learn to work with that.

Fortunate for me, I was around teachers, positive people in the community that used the word in a positive and educational manner, so I looked at the word

Chicano as a positive thing, even though you could take it to a different level, like sometimes in the *barrio* they tend to take it to a negative manner.

Aguilar You said that when you became more aware of the Chicano Movement, you became involved with the Chicano Royal Air Force. Could you explain how that changed you personally?

[00:28:12]

Quiñones It changed me a lot, actually. Being from San Andreas, you didn't have very much exposure to your happenings of the Mexicano manner, and in the Royal Chicano Air Force, we were constantly going to universities and schools and taking, like from La Raza Bookstore/Galleria, we'd go to different towns and sell books and talk about the Movement of being a Chicano.

I'm sorry. I forgot the question.

Aguilar That's okay. I was just wondering how your involvement with the Chicano Royal Air Force change you personally.

[00:29:08]

Quiñones Yeah, because I was getting a little bit off. It changed me in that I felt like I had a responsibility, a duty, and for me, I was in archives, so I felt like my duty was to photograph events, write down little stories, talk and get to know different people and find out what they do and how that affects me as a soldier in the Royal Chicano Air Force. So I did that through going with the Royal Chicano Air Force on missions. We called them missions, but it's just going to schools and educating. I got to know very important Royal Chicano people like Esteban Villa, José Montoya,

Richard Favela, Stan Padilla, Juanishi Orosco, Juan Cervantes, Max Garcia. Gosh, I could go on. Juanita Polenda [phonetic], Edma [phonetic], the Garcia sisters.

When you get involved with the Royal Chicano Air Force, you get involved with a lot of community organizations like La Raza Galeria, Escritores del Nuevo Sol. I have several of them written down. I mentioned most of them.

The Royal Chicano Air Force always—at that time, on Franklin Boulevard they had the Centro de Artistas Chicano, and there we had workshops and we'd do like the Teatro de la Calle with Richard Montoya, we would do theatre, outdoor theatre, and workshop for the community. Students from Sac State and other schools would come in to get credit, to do projects at the Centro. We did the Breakfast for Niños, the E_____ Program. I'm missing a lot of stuff that we were doing.

And also creating posters. We were creating posters for a lot of the events that were going on in our community, and we were always called upon to do posters for an event, especially like the United Farm Workers. At that time, Cesar Chavez would come into Sacramento. Cesar and the Royal Chicano Air Force, José Montoya and Joe Serna, our then-mayor, who's passed on, were very good friends, and Cesar would call upon us to make these large, large posters, silkscreen posters, because he would ask us to do this big, momentous job with no money, with just very little, if any, and counted on us to do it to combat the forces, so we could show these on our marches to be very visual. So sometimes we'd pull all-nighters, like Louie "the Foot" would say, and do silk-screening for the big large posters that was asked for, say, for example, United Farm Workers. But then Dennis Banks, the posters for them, there was Save the River for Melones Dam. That was when this one guy chained himself to

a tree and they were going to make a dam, and it was quite an event. But posters like that.

I have many collections of posters from the Royal Chicano Air Force. The Mental Health Program, there was five posters put out by Esteban, José, Favela, Juanishi, and was it Stan? I'm forgetting the fifth one. And I have those collection of posters. But it's the Mental Health Program. So we helped a lot of the community with visuals, posters, and they're collective items to this day. Even when they happened then, say for, again, back to United Farm Workers, we'd make these posters, put them on poles and anywhere we could to promote what's happening, and then when we'd go back, they'd all be done. They were picked up and collected. So there are a lot of good posters out there, and if you know anything about silkscreen, each silkscreen is an original because that's how—I don't know. There's a process there.

Did that answer?

Aguilar Yes, thank you. Thank you for sharing that. What role do you think that Chicanas played in the Movement, especially in their involvement with the Chicano Royal Air Force, for example?

[00:35:07]

Quiñones They were very much out in the forefront. It was harder for them, say, maybe to be recognized, because at that time macho-ness was kind of there, but not just responsible for the cooking and taking care of the kids and bringing the kids along and taking care of the kids while the adults—the men did their things, but always on the front line, always with their hands up in the air, always resisting,

always being verbal, being present, having their presence there. Posters, they did posters. They did Las Comadres Artistas. Many of them were RCAF and they did artwork and poster work and community work and exhibitions and speeches. They were very active, as much active as the men were, even though, I don't know, back in the early sixties, seventies, I guess, there was a statement that they weren't, but they were. They were very much alive. Many of them are good friends to this day.

That question comes up every so often about that, and I don't know that I saw it as much. Maybe I came in at a different time. But I'm very glad that they were as strong as the men, even though it might not be said. I'll say it. I think they were very much alive.

Aguilar Thank you for sharing that.

[00:37:10]

Quiñones Many of them became teachers and professors. Many of them have students to this day. Celia Rodriguez, I think is at UC Davis. She's teaching classes. One of my nieces is taking some of her classes in silk-screening, in writing. She's doing stories, she's doing a lot of projects with her. And even though some of them are retired, many of them are active and have encouraged their children and students to stay in not so much the Movement of the RCAF, but stay working in the Movimiento. The Movimiento is something real powerful for the Mexicano/Chicano community, because it bonds our *raza*, our people.

It was said when you graduate from the RCAF, from university, stick around for a year or two and do a little bit of work before you take off and make your big bucks, so you can have a good feeling of what you're about, who your community

was, and thank your community for what you've done. Well, many of them that have stayed bring this message back consistently to keep new blood and new vitality going, because I've seen some of these awards that we have, the RCAF has done scholarship awards, and I see some of the new students. I go to different events and I see some of the new students, and they're alive. To me, I think the Chicano Movement of today is very much alive, even as it was then, because today we have a larger responsibility to maintain all of this work and effort that we did in the earlier days.

Aguilar Thank you. Could you maybe elaborate a little bit more on exactly how the Movimiento Chicano raised your consciousness along social, cultural, political lines?

[00:39:26]

Quiñones I became more sensitive to people. My growing up and my input in the community was a little different than a lot of the artists of the RCAF because I was in construction. I was an electrician. Now I'm an electrical contractor. So I was always out in a different part of the community, but there was always Mexicanos, there was always Mexicanas, there was always different, let's say, the *gabacho* who would not think of me as a Chicano in a movement. They would just think of me as an electrician, and they would come out with words that I could recognize right away, just from my exposure to my education and how it is so easy to see this, and I know that it still exists, this prejudice, this discrimination, this easy to be unjust.

An example right now, at UCD, I think there was an event there that the Chicanos and Chicanas all got—and not only that, there's Afghanistans with the turbans and stuff like that, they're all working together to say, "Hey, you shouldn't be

doing that kind of stuff.” That shows you that it still exists. Well, we need more of that, a lot more of that, mainly to bring this conscious level to a better understanding that we’re human beings, we’re very intelligent, more intelligent people than—and we should not have to struggle so hard to make something so simple work so that we can become—it would become so easier as a community. Why it happens, I don’t know. They still want to dominate or something. I’m not sure what that’s all about. I don’t know if I should have said that.

But I feel we are a very exciting movement to this day. We’re builders of pyramids. We have observatories. If the European had not come here, we would still have our math, our history, our art, education, our culture, all of that. We would have it still. So when we mix all this together, we have to find a way to exist, to use the education that I have to educate and involve members of the family, to involve our children in ceremonies, get them involved in workshops, in projects, hooked up with teachers so that they can somehow tutor them so that they eventually can go to higher education and keep educating themselves and not—well, you know, there’s nothing wrong with being in the workforce, but there’s also a lot to be said about education and how you feel as a person educated. You can communicate much easier and say less, which is very important.

Did that answer that question?

Aguilar Could you please describe how some of the impacts that your involvement in the Movimiento Chicano had on your career?

[00:43:51]

Quiñones Oh, yes! I forgot about that part. What I have here is a list, communication archives list that I did as documentary work in film, 8mm video, half-inch, three-quarter-inch VHS video, and eventually when I bought my new camera in '02, I did digital video cam work, camcorder work. What I did is I documented from '79 to the present. Each one of these lines is a piece of documentary work, and there are five pages of work. For example, there's the Southside Park [unclear], there's the Día de la Primavera, there's Fiesta de Colores, the Teatro de la Calle, there's *In Search of Mr. Consapos* [phonetic]. That is a good documentary with Richard Favela, and it is twenty years of poster work that he exhibited at the H. Cook [phonetic] Gallery in Rancho Cordova, and he did his master's degree on this to show the amount of poster works that were available, even back then twenty years, and still going. Another example are interviewed with José Montoya, Esteban Villa, Favela.

And I also did a lot of documentary work and project works with the Native Americans in the community, the Wintun, the Maidu, the Yurok. In fact, I wore this to remind me, at one of the events at Lake Berryessa, it was three-day workshops by the Native Americans that brought all the Native American students from all over Northern California, parts of Southern California, Oregon, Nevada, and we brought teachers, professors, people from different trades to do workshops all day for three days at Lake Berryessa, to teach them the new and the old. The elders were there to teach in older ways. The newer teachers were there. The banking, we did banking, hygiene, how to take care of the forests, how to recognize herbs.

For example, they did a workshop on making necklaces, and this was done in—oh, I forgot—'92, '02, something like that, at Lake Berryessa they did a

workshop there and they made a hand pump with a little arrow on it, and they drilled through shells. Then they'd make little chains. They had little baskets full of different things, and the kids said, "Put your camera down, Samuel, and come and make a necklace!" So I did. I made this necklace. It had a shell that broke. Since then, a good friend of mine, she's Klint [phonetic] from Alaska, the Klint—it'll come to me, the Native Americans from there. Her brother was an artist and did metal art, as well as art in carving stuff, and she gave me this, so I put this on this, so I wore this to remind me to say this. It's the Wintun Native band of Indians at Cortina Rancheria, Highway 20 in Williams.

I would like to say hello to Kesner [phonetic] and Karen Flores [phonetic]. I would like to thank them for the experience that I got. It lasted for a couple of years. They would call me on Memorial Day. We would go three days in a workshop and live there for three days. Solar energy, we did solar energy. We learned the dances. The Midou would come in and do dancing, and then the Aztec dancers from here in Sacramento would come up and we would have a big togetherness, and we'd all do dances and we'd exchange gifts. It was really nice. It was really a growing experience.

Again, back to Día de los Muertos, I'm going to try and go real fast, just to show you the amount of work that happened from '79 to '13, when I stopped actually doing a lot of my documentary work. But it influenced me that much that I did this all on my own. I didn't have anyone to pay me for this. I bought my own cameras and all my own gear and whatever I could borrow and take and document with and make a record of so that it could be passed on later on when I decide to give this back. I want

to give it to the Sac State Archives so that it can be viewed by students and everyone, everything.

But there was a CalFed Indian Tribal Government meeting. That's pretty powerful. Los Hermanos Montoya. The Joe and Isabel Serna Foundation Dedication at Sac State. There's interviews with Juan Cervantes. The United Farm Workers' march in '02 and again in '92. The dedication to Joe Serna. I think I said that. There's La Raza Bookstore and Galeria, there was the Tibetan monks came and they did a three-day, four-day. They did a mandala, a sand mandala and ceremonies there. That's all documented there. The RCAF, Royal Chicano Air Force, and Raza Galeria silkscreen show of "Just Another Poster." Historias Vivas, the national boycott, "RCAF Goes to College.

The latest stuff I've done, "Altered States with Stan Padilla" in Auburn. A lot of stuff that went on in Lunas Café, there's a lot of events go on there that are community and Mexicano/Chicano orientated. Then the last ones that I've done was with José Montoya. His were just before he had passed on. "The United Farm Workers Present the Serna Civic Participation Award to José Montoya," that I documented. The last one I did was an exclusive with Dolores Huerta, "Celebration of Sixty Years of Organizing." I documented that. That was my last one, which was June 4th of 2013.

So that's a lot of work here, a large body of work, and I'm glad that you asked me that question, because here involves a lot of my effort of what I've done. In fact, I would like to give you a copy for you to look at and refer to, and eventually I'm going to give this stuff to the California State University Archives.

Aguilar Moving on from that, looking back at your experience in the Movimiento Chicano, are there any issues that were left unresolved?

[00:52:41]

Quiñones Issue. Hmm. Well, United Farm Workers, when they would come to Sacramento on their marches, they would be supporting bills, and I don't know that they got resolved, but we tried to do a lot here in Sacramento for the effort, and I don't know if a lot of them got signed. I think there was a lot of promises, but no one came through with signing it. I forget the governor. Well, at one time, Brown, he did a lot for United Farm Workers, too, but I don't know that he did enough. Those are the little things that probably didn't get resolved.

As far as I'm concerned, I tried to do as much as I could for what I could do. Other than maybe not living long enough to do more work, I would like to do that, but maybe become a teacher, get my master's degree, get more involved in the community, have more time to get involved in the community. As I said, I was an electrical contractor, so I was always working and not doing enough. This was my passion, what I just told you, my passion, and when it's like that, maybe I'd like to do a lot more of that. That I really enjoy. I enjoy working with my community, I enjoy having good friends that enjoy what they're doing, and a lot of it you can see that they're teachers, they're educators, they're culture people, they're historical, people who want to document history and pass it on.

A lot of this information that you're gathering, I appreciate the work that Senon [Valadez] is doing right now in this project here. That, to me, is very important. It was something that I would like to do had I stayed in, had I been a

teacher and stuff. I'd have been right along with Senon, "Let's do this." That's really important.

Aguilar Could you describe how the Movimiento Chicano impacted your community life here in school or wherever else you lived?

[00:55:23]

Quiñones The Movimiento?

Aguilar Mm-hmm.

[00:55:26]

Quiñones It made me decide that I was going to stay here in Sacramento. Here is where I feel that it's still very exciting, the Chicano Movement, the Movimiento, mainly because I'm around a lot of teachers, professors, doctors, people that are doing these projects, that are teaching, that are passing down this history. I like that. I used to live in the Bay Area, I used to live down by Santa Cruz, I lived in L.A., all over, but none of this excitement is as much as it is here in Sacramento, so deciding to stay here, I always find myself, I get a telephone call, "Hey, Samuel, we're doing something over here." I would never get that if I was somewhere else, and if I did, which I did in the earlier years, I was in the Bay Area, Santa Cruz, I would get that call and I'd drive all the way back up here, my own gas and whatever it would take, and I'd get involved and I'd stay three or four, five days, then I'd take off, go back to work, but I enjoy being here because of that feeling. *Yo soy Chicano. Aquí me gusta.* I have something to say, like I'm doing now.

Did that answer?

Aguilar Yes.

[00:57:08]

Quiñones Something else I would like to give you to you right now is this brochure. It's a brochure that I did for—I had mentioned “In Search of Mr. Consapos [phonetic],” this, but as you look through it, it has a listing of a lot of people in the community that I am still with today, and it has a whole list of acknowledgements and a letter from the United Farm Workers Union. It was part of, again, Richard Favela's master work, so I would like to hand that to you as part of more information.

Then the murals, the murals all over town, I was involved a lot in the—I don't know about the decision-making, but I was there to document that at like at the Centro de Artistas Chicano or when they were making changes at the city, we'd have to go to the city, present the images, and then it would get changed, so we'd have to come back and do those kind of things. The *murales* around here from a lot of the artists that have done murals and all over the world get involved in the community, because murals is a community-based thing. It involves the community, as opposed to a mural that's commissioned. If it's commissioned, you do this, you put it on a billboard, and that's it. But a mural, it's like an outdoor gallery and it involves the community, involves the city-makers from downtown. It has a lot of involvement in our community, so that's a big, broad involvement.

Aguilar One last quick question. What do you see as current or future challenges for the community, for the Chicano community, and if you see yourself as staying involved in meeting these challenges?

[00:59:14]

Quiñones Well, I think it's important to stay engaged in these challenges, to have at your fingertips—me, for example, maybe I can't get out and do the things that I'm able to, but I can find someone that can get out and document. I've ran into people that can photograph, that have collections of information. That can be passed down to students. That can get the students involved in more community events and ceremonies. Keep that going all the time, because, like I said, we are *Indio de ayer y Indio de hoy*. We have a big responsibility in maintaining our history and our culture, and a lot of that comes through our ceremonies. A lot of it comes on how we take care of our children. The Mexicano people are very loving. They take care of their children very, very, very well. That is very important. And if you break up that existence, then you break up a lot of the magic of the community with the Mexicano, the Chicano, because we need all of that, and it's important to keep that.

I use the term HACER. It's History, Art, Culture, Education, and Renaissance. We need to consistently be working at what we do and find resources to hand to them information so they can pass it down to students, their children, and continue this manner in which we live, and we live in a good way. We have the four directions. We have the way we see *Dios*, the way we embrace religions. To me, that's very good, and that is very important as a culture to maintain and to pass down and declare.

Aguilar Thank you so much for answering the questions and thank you for your time.

[01:01:58]

Quiñones And thank you very much, and thank you.

[End of interview]