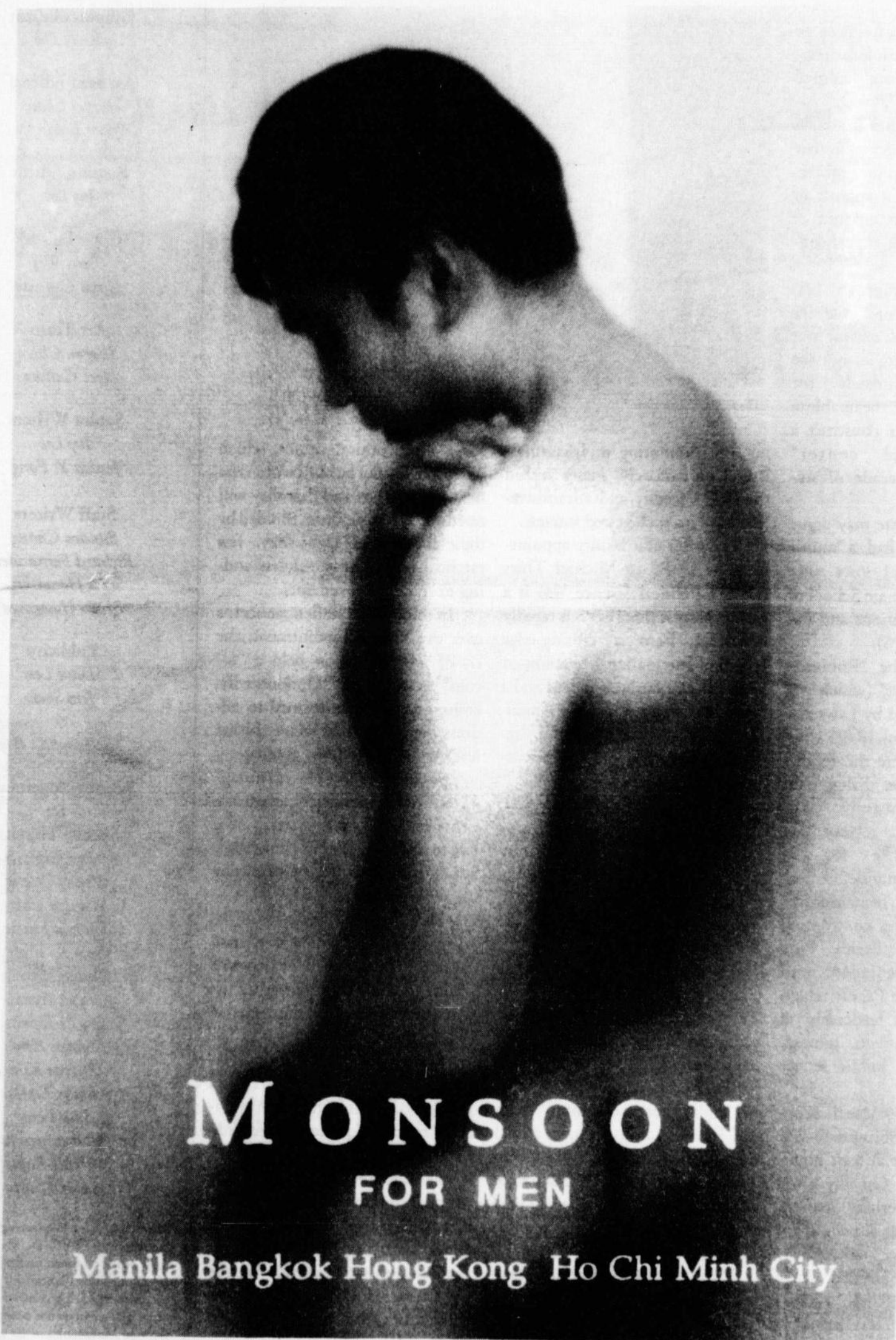


Momentum

Unlocking the Borders...

AUCSD Publication

Volume 3, Number 2, February-March 1994



MONSOON FOR MEN

Manila Bangkok Hong Kong Ho Chi Minh City

Inside: Conflict at IR/PS ■ Artist Hoang T. Nguyen ■ "A Little Mail" Verdict ■ Religion & Ethnicity ■ Little Black Dress

Conflict at the Country Club:

Multiculturalism and Rational Choice at IR/PS

By Brian Hasegawa
STAFF WRITER

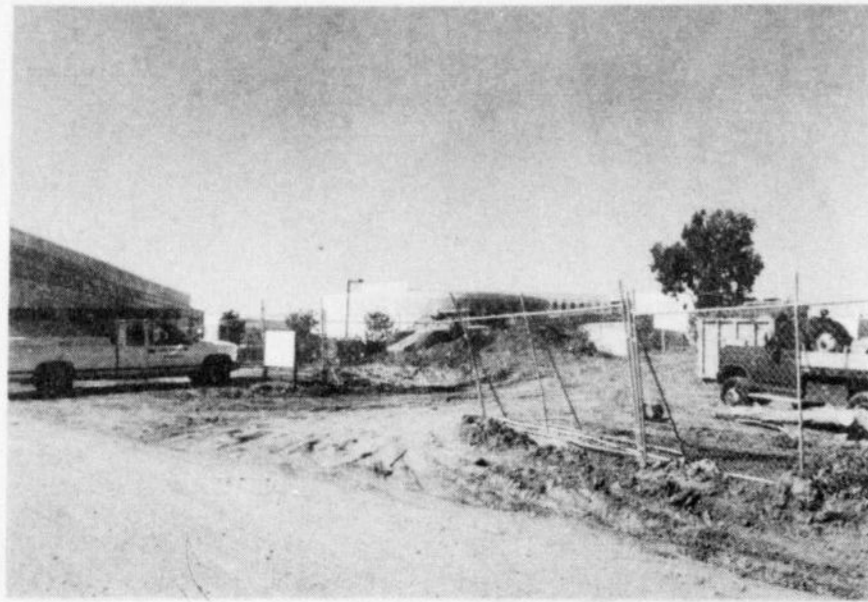
Recently, there has been an increased push for a long-overdue multicultural center at UCSD. Although the university has been experiencing a budget crisis that serves as a rationale for registration fee increases, it appears to have an enormous amount of money allocated for capital construction.

If one didn't know any better, one would think that the university's official mascot was the construction crane, not the "Triton." Unfortunately, the university appears to be unable to find the funds to construct a new "multicultural center" after nearly a decade of student petitions.

However, some may argue that UCSD has had a "multicultural center" of sorts since 1986 — the Graduate School of International Relations and Pacific Studies (IR/PS).

Housed in the "Robinson Building Complex" (which was generously funded by Lawrence and Ewa Robinson), IR/PS's initial objectives were the following: 1) to promote dialogue on Pacific region issues of "common concern"; 2) to serve as a center of excellence for research on economic, political, social, technological, and security issues confronting nations of the Pacific Rim; and 3) to prepare students with an interest in the Pacific region for positions of leadership in business, government, journalism, diplomacy, public service and other fields.

In order to promote these objectives, IR/PS continues to seek students who are at least nominally bicultural. On any given day, one can overhear Spanish, Japanese, Chinese, Korean, and a few other languages spoken by students in the rarefied air of IR/PS. Thus, IR/PS students have a vested interest in practicing and promoting multiculturalism.



The IR/PS "Battle Zone"

Unfortunately, many within the IR/PS faculty and administration have no such vested interest.

The offer of a faculty appointment at IR/PS to Michael Thies (UCSD Political Science '94) is a clear indicator that IR/PS is rapidly devolving from a cutting-edge school of international relations to a second-rate business school and a country club for European American males who attempt to use "rational choice" theory to explain non-European cultures.

Unfortunately, the powers that be at IR/PS do not wish to change the name of the school to something like "The Graduate School of International Relations and Business Studies (IR/BS)" in order to reflect its true nature.

Rational choice theory's main shortcoming, aside from being Eurocentric, is that it is primarily an economic theory that has been used to explain political and social behavior. For example, according to rational choice theory, it is more "rational" for African Americans to attend any university but UCSD; thus, the African Americans at UCSD are not rational (unless they are being paid an enormous amount of money to be here).

Similarly, rational choice theorists ("ratchos") would conclude that it is not rational for students to push

for a multicultural center, which will probably not be built within the next several years and that they will not directly benefit from. Blinded by their intellectual orthodoxy, few ratchos have a complete understanding of student movements.

In response to student concerns over the Thies's appointment, the IR/PS administration held a "forum" *ex post facto*. Undoubtedly, committees will be formed to address the problem of faculty hiring and when the students graduate, it will probably be "business as usual." In terms of a time horizon, most students at IR/PS are operating on a two to three year time horizon, while administrators are often operating on a five year time horizon.

Thus, time is on the side of the administration. If you've ever heard the term "five year plan," it becomes readily apparent that administrators don't necessarily have the students' best interests in mind.

Many feel that the "multicultural experiment" at IR/PS is a failure. As long as European American "ratchos" possess an inordinate amount of influence at IR/PS, it will undoubtedly continue along the path towards mediocrity. However, with the input of students in faculty hiring, admissions, and curriculum decisions, perhaps the best course offered at IR/PS will be something other than "lunch." ☐

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"INSPIRATION"
"Degrees of Freedom..."
"Artistry in Motion"
"A Forum for People of Color..."
"AMBIGUITY IS THE ESSENCE OF ART"
"Social Justice"
"He Who Controls Images, Controls Everything."
"ECL&CTIC"
"Earthy"

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Cover art by Hoang T. Nguyen

An Interview with Marilyn Chin

By Jessica Yi Ping Fong

STAFF WRITER



4 “If I had to characterize my work, I would say that it has a strong Asian American and feminine emphasis,” says Marilyn Chin fiction writer, and professor at San Diego State University. She teaches in the Masters of Fine Arts program for Creative Writing in her first full time position. “I love poetry. I’ve always loved poetry. But I first started out as a translator,” she says. A Chinese American who was born in Hong Kong, Chin came to the United States when she was seven years old. She was raised in Portland, Oregon. As an undergraduate student she attended the University of Massachusetts at Amherst, where she obtained a degree in Chinese Literature. It was at this time that she says she realized her love for Chinese poetry and began to write.

Chin completed her graduate studies in the Iowa Writer’s Workshop. She says that at the time she left Iowa in 1981, there were only three persons of color in the entire MFA program there. They were David Won Louie and Jen Gish. Chin was the only one of the three who was in poetry. She says that for

the three of them, this was a very lonely and isolating experience. “We found it difficult to write with a strong Asian American content,” says Chin.

After her work in Iowa was completed, she went to Stanford and through the Stegner Fellowship, was able to complete her first book, *Dwarf Bamboo*. Her second book, *The Phoenix, the Terrace Empty* was published through Milkweed Editions. Last year at UCSD, she taught an upper-division Asian American poetry class, which she says was a very rich and personal experience for her.

Now thirty-eight years old, Chin is a successful poet who is starting to get more into fiction. “There’s a real struggle to write and also to live one’s daily life. Right now, I’m going through a seven month dry period. I’m often upset about this. I mean, I’ve lost a lot of boyfriends this way! And last week I was in tears about it, but I know there’s a light at the end of the tunnel,” says Chin.

She does a lot of readings around the country. Coming up, she will be traveling to such places as Oregon, Arizona, New Orleans, and Berkeley. “It’s part of my responsibility to spread poetry around the world,” she says.

Chin believes that at this moment in time, there are a lot of opportunities for Asian American writers which are just starting to open up. “Right now, it’s a really rich time for Asian Americans to come out of the woodwork... to say to our parents that we don’t want to go into medicine. I’m really glad I stuck to my guns and forged in this direction. It’s a wonderful thing to be involved in, and I’m really fortunate to be able to do this. I’m actually teaching my passion, living the literary life,” says Chin. She claims that although one can certainly glamorize the writing life, there’s still the “agony” of trying to be a writer and making a living. But, she says, “I still try to encourage everyone to pick up a pen.”

With so many different anthologies currently available, Chin feels that there is a very strong voice in the community, especially with so many new and young writers. “Right now, people are very pessimistic about California, but I feel if this whole multicultural experiment is going to happen, it’s going to happen here. It’s so rich with artists and writers. I’m very optimistic, actually,” she says, adding that she is especially excited that Toni Morrison has won

the Nobel Prize for literature. “Right now, I think multi-cultural writers will really carry forth in American literature. We are the vanguard. You have to keep the faith. Keep reading and writing and working on the craft. Now there are so many new anthologies and novels and books of poems, we should feel encouraged. Not to say the Asian American port will always be en vogue, but just to keep doing, transforming, improving our art,” says Chin.

This coming Spring, she will be writing under a grant for the National Endowment for the Arts. Chin says that she is really looking forward to this, although it’s often difficult for her to make a transition from professor to writer. Quincy Troupe has also asked her to teach a poetry workshop at UCSD for the upcoming Fall quarter.

More recently, however, Chin will be reading her short story along with Jessica Hagedorn from the book, *Charlie Chan Is Dead*, a book put together by Hagedorn which she says has a lot of famous names in it, but more importantly, also has a lot of works by new writers. The reading will take place at the Porter Randall Gallery on February 25 at 7 PM.

Profile:

Wendy Chang

Visual Artist



“Sometimes when I go to dinner parties with my parents, and people ask me what my major is, I’ll hear ‘Oh, media arts! You want to be Connie Chung!’ I mean, they hear ‘media arts’ and automatically think ‘news.’ There just aren’t a lot of Asian American role models in the arts,” says Wendy Chang, 4th year Muir student. She is a Media Arts Major and a Literature/Writing minor.

Because she doesn’t really feel that there are enough works out there by Asian Americans in the movie and film industries, Chang sees it as a challenge for herself and other Asian Americans to break into those fields. “I think it’s good. It leaves a lot open because so many things haven’t been done by Asian Americans. Really, there’s a lot of stuff out there that hasn’t been touched yet,” says Chang. She believes that Asian Americans, are perhaps the most under-represented of any other group in Hollywood. According to her, there are a great many more movies and films made by Latino and African American artists, and that Asian Americans are usually only cast for a very limited number of roles.

Chang talks of an experience she had as a volunteer tutor for St. Stephens, a predominantly African American school in the San Diego area. She says that the little girl she had been working with did not know that Chang was Chinese. Apparently, the student considered Chang to be “American,” meaning “white.” “I wasn’t mad at her or anything like that. It was just surprising that this little girl didn’t know I was Asian American. Some of those kids didn’t know what an Asian American looks like, you know. They don’t see us on T.V.” Chang says.

In her Visual Arts classes, Chang says that she rarely even sees other Asian Americans, one or two at most. “People see you as a person of ethnicity. They see you and think you should be making a film about ethnicity. I mean, what if you want to do something else? They don’t

take you seriously if you do. It’s kind of frustrating. Sometimes I don’t want to make an ethnic film because I’ve already done them before,” she says.

Chang then goes on to talk about a video she had previously put together. She claims that in her video, she used something called “found footage,” which simply means that she has taken footage from films that have already been made and shot into movies. Her video contained scenes from such movies as “Big Trouble in Little China,” “Sixteen Candles,” and other movies by Bruce Lee. Chang says that she showed these images in her class in order to make a statement about how negatively Asian Americans are portrayed in film. According to her, the class laughed at the images, like Hollywood films had always trained them to do. Chang claims that she was extremely insulted by this response. “It’s sad how Asian Americans are stereotyped by people who don’t know any better. They just think you’re that way according to what they’ve seen. You know, like the image of the Asian American female. I’ve been told I’m exotic, and I’m like hello, I was born in Colorado,” she says.

“It seems like in the Asian American culture, the arts are not put on a very high level, like math and science are always placed above. I know in China and Japan there are a lot of artists, but not in America. That’s probably why there’s a shortage of Asian American artists,” she says. Chang claims that she does not feel like her parents really understand what she wants to do with her life or how she’ll get a job. “The field I’ve chosen is not a common one,” she says and adds, “But my parents feel that since I’m this woman, female, I can still always marry some rich guy with a stable job. If I was a son, they’d worry a lot more. I’ve seen them do this with my brother. But I always just say, ‘mom, I’m not going to marry some rich guy. I’m going to make it on my own.’”

5 “It seems like in the Asian American culture, the arts are not put on a very high level, like math and science are always placed above. I know in China and Japan there are a lot of artists, but not in America. That’s probably why there’s a shortage of Asian American artists.”



Profile

Huang Shaohua

Through the Lens: A Look at China

By Ivy Lee
STAFF WRITER

He is known as a "notorious muckraker from China, where muckraking is harshly discouraged..." as a leading expert in the Chinese photographic field, and as a widely-published author of more than forty literary works concerning the art of photography. He is UCSD graduate student Huang Shaohua.

Huang came to San Diego from China because of the educational opportunities United States had to offer. In the United States, the focus is on practical application of theoretic principles, as well as theory, explained Huang. Instruction is an open channel between instructor and student unlike in China.

Despite all that Huang has already accomplished in his thirty-one years, he has ambitious dreams. A native of Shanghai, Huang would like to return to China and publish a periodical which would focus on bringing new photographic techniques and skills to the Chinese photographic community. His publication would be devoted to documentary photography, which in his own words is "a field midway between journalism and art... you don't have to rush for the deadlines, but you... stick to the principle of being faithful to the truth... you have more time to think about how to apply the aesthetic principles into your works."

Huang's work is definitely influenced by the 1989 student uprising in Tianamen Square. Huang was present from the beginning of the demonstrations to the regrettable end. In his mind, the crisis was inevitable. Like the United States in the late 19th century, China was in the process of defining itself. Because of these experiences, he desires to "reveal the influences that economic reform brought to the daily life of the Beijing citizens and their ancient constitutions. I [want] to record those things that [will not] exist even perhaps ten years later." "Huang's work deals with natural people in its natural environment," with "sharp contrast between the old and new, the backward and advanced, the provincial and the modernized" and "most importantly, the 'evil and the just.'"

Mr. Huang describes himself as "struggling like a chicken before it breaks its shell." As one admirer of his talent and work — some of which you can see in this issue — I can hardly wait to see what he will accomplish when he is finally out of his shell. ■



■ The old and new, the backward and advanced, the provincial and the modernized.



Photographs by
Huang Shaohua



Book Review:

DOGEATERS: A Mongrel Vision

By Richard Fernandez
STAFF WRITER

"My vision is very definitely a mongrel one, and I say this with pride," explains author Jessica Hagedorn, regarding her novel *Dogeaters*. Commonly considered within the category of Asian American Literature, *Dogeaters* in many ways eludes classification. The story is set for the most part in Manila, during the period of the repressive Marcos regime, circa the 1970's or 80's. The author writes the novel in English while in "exile" here in America, and consequently the novel is considered to be both Pilipino and Pilipino American literature.

The ironies of Pilipino identity and positionality (in particular as regards a confrontation with a pervasive cultural legacy of U.S. colonialism and a subsequent "Pilipino Diaspora") are played out in the novel. *Dogeaters* is, in a unique way, a testimony to the colonial history of the Philippines.

There is no singular narrative focus in the novel; at least a dozen distinct (but sometimes interrelated) stories are elaborated, which describe the experiences of a broad range of Pilipinos. Some events in the life of the former matriarch Imelda Marcos, and of various

other members of the country's wealthiest elite, are therefore juxtaposed with the struggles of a young, homosexual male prostitute (Joey Sands) who, having grown up the offspring of an African American U.S. serviceman and a Pilipina prostitute (who kills herself soon after her son's birth), in the worst slums of Manila, grapples with his fate and any alternate possibilities. There is also an account of the impact of pop culture on the relationship of a lower middle class couple (Trinidad and Romeo) and their aspirations, as well as the myriad problems confronting a major Pilipina sex symbol (Lolita Luna). One of the primary narrators in the text, Rio Gonzaga, describes her adolescence as part of the aristocracy and how she and her cousin were profoundly affected by Western culture's imports. In contrast to this, we also get the story of an opposition leader's daughter (Daisy Avila), who, after gaining nationwide acclaim for her beauty, has an existential crisis of sorts and flees to the jungles and mountains in order to join a rebel insurgency. Throughout the novel,

intrigue, murder, corruption, resistance, tenderness, and love all combine in a complex tapestry depicting contemporary Pilipino society.

The title of the book, *Dogeaters*, was taken from a pejorative slang term that Western colonialists (whether these might have been Spanish or American is unclear) used to describe Pilipinos; citing a phenomenon they had observed (the eating of dog meat), the colonizers designated it as the distinguishing characteristic of the race. Hagedorn deploys such a word as the title for her book as a strategic move in order to describe the cultural hybridity of the Philippines, a circumstance which more often than not degrades any conception of a national culture, rather than embellishing it, in the same way that "Pilipino" is conflated with "Dogeater." The proliferation of Western commodities, brand name products, and cultural artifacts (such as a conspicuous consumption of American movies) describe what Hagedorn herself calls "cultural schizophrenia." This seems to be the predicament of many Pilipinos and Pilipino Americans today, by the



author's account. This, then, is the "mongrel vision" Hagedorn speaks about in referring to Pilipinos and their culture, and it describes the circumstances which *Dogeaters* attempts to address.

By way of conclusion, I believe it best to turn to Jessica Hagedorn herself for a concise description of the endeavors in which her writing is engaged. The *Dogeaters* project is best described by the author in how she views her personal experiences as a Pilipina, and her work. She states, "In speaking of the Filipino American then, one also has to consider Hispanic roots, Chinese roots, etc. It is this hereditary mosaic that makes up the complex unique, and dazzling Pilipino culture. It is also this elegant chaos" which definitely informs my work in style and the recurring themes of loss, yearning, alienation, rage, passion, and rebellion."

Dogeaters is published by Penguin Books, and is available at most major bookstores. ☐

* Quotes from the author were taken from an article she wrote entitled *The Exile Within: The Question of Identity*, which appeared in *Asian Americans: Collages of Identities*, ed. Lee C. Lee, Ithaca: Asian American Studies Program, Cornell, Univ., 1992: 25-29.

Movie Review:

HEAVEN & EARTH

Oliver Stone's latest movie in his Vietnam trilogy, "Heaven and Earth," should have been titled "Le Ly's Hell." Unlike "Platoon" and "Born on the Fourth of July," Heaven and Earth attempts to look at the impact of the Vietnam War from a Vietnamese point-of-view. Screen newcomer and UC Davis student, Hiep Thi Le gives an inspired performance as the main character, Le Ly.

The movie begins in a small Vietnamese village in which Le Ly and her family grow rice. Le Ly's parents, portrayed by Joan Chen ("The Last Emperor") and Haing S. Ngor ("The Killing Fields") give surprisingly convincing performances as Vietnamese peasants. As the movie progresses and the war intensifies, Le Ly and her brother join the Viet Cong. Subsequently, she is tortured by

the Americans, raped by the Viet Cong and eventually expelled from her village.

Forced to survive on the streets of Saigon, Le Ly works as a maid. After an affair with her employer, Le Ly has a child and is reduced to selling herself to American soldiers. At this point, Le Ly meets troubled U.S. Marine sergeant Steve Butler (Tommy Lee Jones) who gallantly whisks her away to the streets of suburban San Diego. Like the relationship between the United States and Vietnam, the marriage between Le Ly and Butler deteriorates and eventually Butler kills himself.

Like most Oliver Stone productions, "Heaven and Earth" was a lengthy one at nearly two-and-a-half hours. Unfortunately, in spite of the excellent cinematography, the movie suffered from a few script problems. Nearly all of the Vietnamese charac-

ters in the drama spoke perfect English among themselves and "broken English" around U.S. servicemen. However, since this movie was made by a non-Vietnamese filmmaker for a primarily English-speaking audience, such inconsistencies are not surprising.

Additionally, the narrative of the movie was somewhat disjointed which was undoubtedly the result of the daunting task of trying to combine Le Ly Hayslip's two novels, *When Heaven and Earth Changed Places: A Vietnamese Woman's Journey from War to Peace* (Doubleday 1989) and *Child of War, Woman of Peace* (Doubleday 1993), into a single movie. For instance, although viewers were shown Le Ly's pregnancy and the birth of her first child, they were left to wonder how she ended up with three children by the middle of the movie. It would have

been better to have a shorter movie based on the Hayslip's first book and a sequel based on the second.

While Oliver Stone's "Heaven and Earth" was a valiant effort, it pales in comparison to Vietnamese filmmaker Tran Anh Hung's "The Scent of Green Papaya," which also describes life in Vietnam from a woman's point of view. Stone could probably learn a thing or two from Hung. Only time will tell if Stone has exorcised the legacy of the Vietnam War from his filmmaking. ☐



Swapmeet	like small waves in the crowd
chicano essence burned into black top —	falling just past noon the sun pushes prices even lower as a frenzy begins, soaring heat bakes back lots
paper cups fly, dance plastic bags	spaced lots
whisper & breathe	the flood rushing to cool itself move into fresh openness between aisles
in clutched hands	always speeding slowing, then bending, flowing until late afternoon it all continues
cardboard signs flutter like paper flags	humanity boils & is chicano essence branded into blacktop asphalt
people	Shades soothe attempt cooling trapped shadows as the frenzy under the falling sun continues
flooding gates pouring 50¢ to the ticket man who waits as the rain begins	streams sweat burning black hair higher into the sky
at the swapmeet	swapmeet is chicano essence boiling from the masses rising like moist hot air on Saturdays and Sundays when the flood begins.
plastic toys blink and squint colors as Korean merchants	
time chants of BARATO! BARATO! BARATO!	
cada color cada chant even the greasy smells touch & call out	
music meets tortilla air exhaust begins burning baby eyes	
Spilt coke giving tongues to feet they converse steps becoming sticky, hear it?	
hips adjust to children running	—Adrian Arancibia



Your name is Diana Toy
And all you may have for breakfast is rice gruel.
You can't spit it back into the cauldron for it would be unfilial.
You can't ask for yam gruel for there is none.
You can't hide it in the corner for it would surely be found,
and then you would be served cold, stale rice gruel.

This is the philosophy of your tongue:
you, the child, must learn to understand the universe
through the port-of-entry, your mouth,
to discern bitter from sweet, pungent from bland.
You were told that the infant Buddha once devoured earth,
and hence, spewed forth the wisdom of the ages.

Meat or gruel, wine or ghee,
even if it's gruel, even if it's nothing,
that gruel, that nothingness will shine
into the oil of your mother's scrap-iron wok,
into the glare of your father's cleaver,
and dance into your porcelain bowl.

Remember, what they deny won't hurt you.
What they spare you, you must make shine,
so shine, shine...

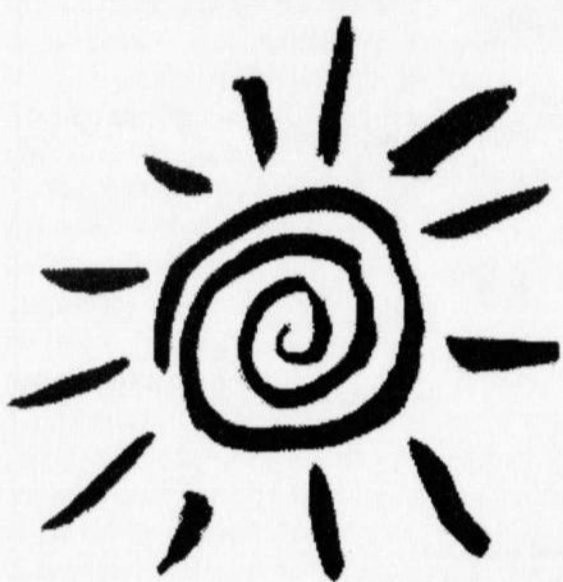
—Elaine Kim

Aoz Reality has changed chameleonlike before my eyes so many times, that I have learned or am learning, to trust almost anything except what appears to be so. — Maya Angelou

Faith

A MULTIFARIOUS BLEND

By Jessica Yi Ping Fong
STAFF WRITER



Sunday is said to be the most segregated day of the week. This seems paradoxical since many people tend to look at this day as one which brings people together instead of divides them. Yet considering the fact that there are so many people of different racial and ethnic backgrounds in San Diego in particular, it shouldn't come as much of a surprise.

Churches, in response to such a multifarious blend of people hold bilingual worship services, form youth groups which cater to the needs of 2nd, 3rd, or 4th generation members, go out into the community to evangelize and minister to their neighbors. Sometimes, linguistic or generational differences can create problems, but on the flip side of that, many churches are now using these differences as a means through which they can better serve and strengthen themselves as a whole.

"I speak very little Japanese, except for a few words and phrases. Yet I feel there's an importance in praying together with the Japanese congregation. I get a deeper sense out of it, knowing that God understands not only my prayers, but also prayers in Japanese. To me, it's an expression of unity," states Brian Nakamura, the San Diego Japanese Christian Church English-Speaking pastor.

The San Diego Japanese Christian Church holds two worship services on Sunday, one in

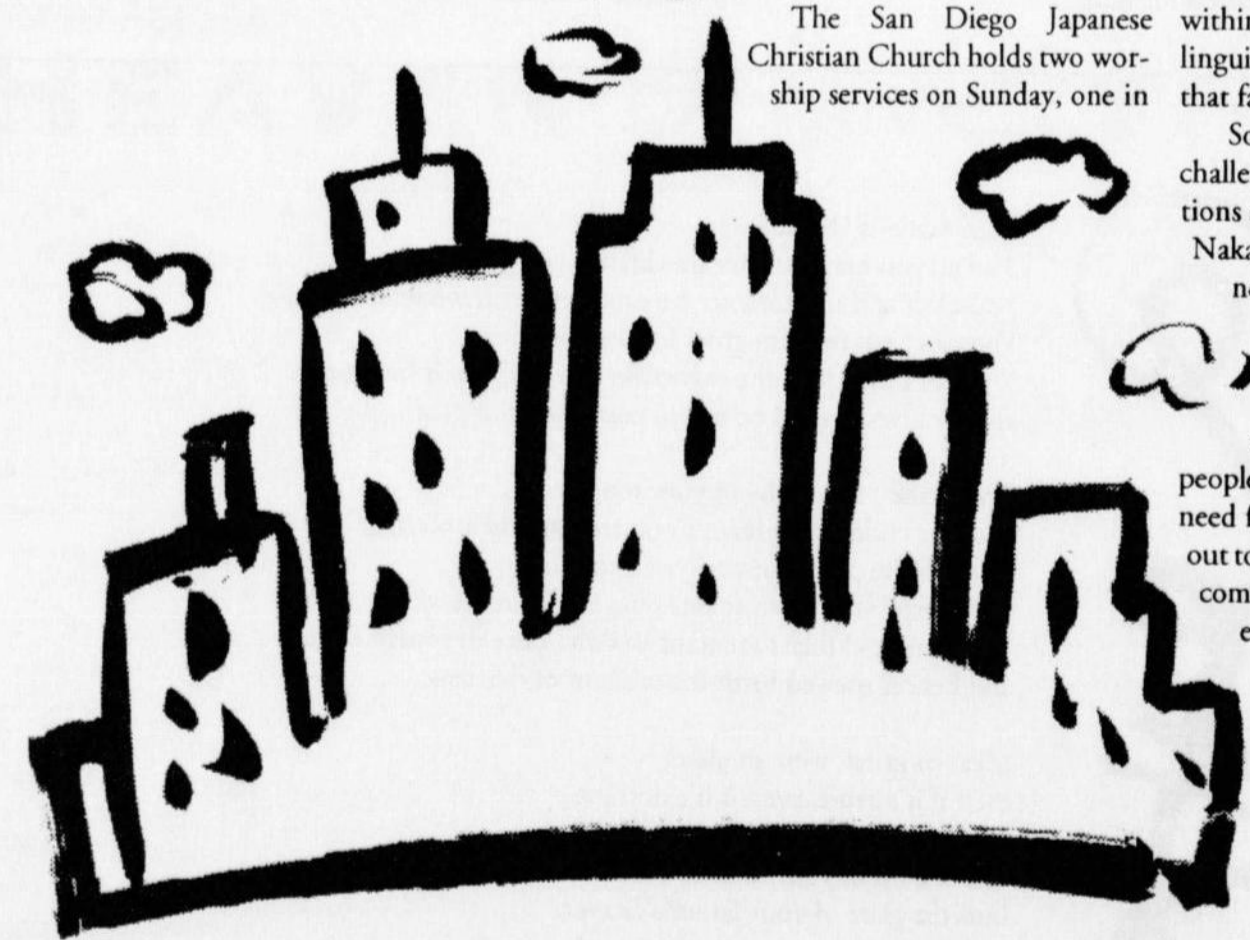
English and the other in Japanese. Although it is divided into these two departments, it is still considered a single church. Nakamura says that the church itself has been around for a long time. It was started as an outreach to the Japanese people in San Diego and began to meet on its own in the 1930s. After World War II, members saw that there was more of a necessity for an English-speaking service as children grew into adulthood.

Nakamura says that people of Japanese ancestry will no longer always marry another Japanese American and that "If we define ourselves as a church that's too 'Japanesey,' then we will be missing a large number of people who are not Japanese." He believes that the personality of the church needs to be more diverse and the ministries better suited. For example, he feels that it should not be the case that a non-Japanese spouse would feel unwelcome or nervous in a predominantly Japanese environment.

"Issues dealing with biculturality affect how we behave and relate to one another. But, when working with people who by and large are not Japanese American, we experience somewhat of a bicultural tug within ourselves," states Nakamura. He believes that the church brings a tie to this struggle through God's love, and that within the context of this love, generational and linguistic differences can better be addressed so that families can worship together.

Sometimes, all-Asian American churches are challenged by people who feel that such institutions are racist and restrictive to certain groups. Nakamura contends that these churches are in no way exclusive. "Our identity is not a function of our desire to insulate or to protect ourselves from other elements of society, but is a statement of strategy that everyone has a niche though which to meet other people," he says and claims that there is a special need for their particular niche in order to reach out to others both in and outside of the Japanese community. "There are many 2nd, 3rd, and even 4th generations of ethnic minorities. In many senses, we have assimilated, but yet inwardly, oftentimes there is a feeling that I'm not quite the same or quite fitting in. It's different for everyone, but those small senses of inferiority are areas to which we can minister," states Nakamura.

See Blend, page 13



A-Z

God had been replaced, as he has all over the West, with respectability and air conditioning. —Amiri Baraka



Mural adorned on the wall of the student-run vegetarian restaurant, Ché Cafe

A Little Known Treasure

■ *A lasting testimony: more than just veggies*

By Richard Fernandez
STAFF WRITER

Many of the art works which have been "installed" here at UCSD have almost no connection with the student body. For the most part, they have been bequeathed to the campus and the students by rich patrons who failed to solicit student opinions with regard to the desirability and importance of such projects (such as with the Sun God or the numerous pieces in the Stewart Collection, which include the Talking Trees and "Giraffe Fences" (located in the grove between central library and Peterson Hall, amongst other things).

Nonetheless, there have always existed venues for student art, and art of which the students had an interest in, to be displayed. The Undergraduate Art Festival is such an example, as are the un-sanctioned creations which appear yearly in the stairwells of the Mandeville or HSS buildings. Another important outlet for students' artistic expression and ideas are the walls of the Ché Cafe.

Located behind and slightly east of Galbraith Hall, the Ché is a student-owned, student-run vegetarian restaurant and cooperative. However, as a student organization, the Ché does much more than supply the campus with healthy vegetarian fare. It is also a venue for artistic expression, which regularly opens its doors to local bands and writers, and artists. Poetry readings, photo-exhibitions, political debates, theater performances, and even class sections have all taken place at the Ché at one time or another. But what remains as a lasting testimony to the Ché's place as a local medium for artistic expression are the murals which adorn its walls.

The external walls of the Ché are covered with murals which either students themselves created, or ones which local artists, sought after and sanctioned by the students, installed there themselves. Though nothing could compare to going there yourself and giving these works a perusal, I will at least briefly describe some of the works. See Treasure, page 13



Kim's Korner



By Kim Ka'ioli'i

Buzzwords of Da Bruddah

The English language is constantly changing. Old words fall into disuse and new words are created. Nearly every ethnic community has contributed something to the English language. College campuses are notorious for producing slang and other unique phrases. A few years ago, some enterprising souls collected some of the words and phrases used by students at UCLA and published a book entitled *UCLA Speak*. In Hawai'i there was the *Pidgin to the Max* series that chronicled some of the pidgin used in the islands. Here are a few additions to pidgin that have been contributed by students from UCSD. While some of these may be offensive to different groups of individuals, some may not. In any case, don't try using these in the continental U.S. or the "PC police" (see below) may come after you.

- Asian Pacific = Asian Americans with an identity crisis
- Asian Pacific Islander = an archaic term used by "progressive" Asian Americans at UCLA and elsewhere to describe themselves
- Bitch-na = mindless pseudobureaucrat that likes to deeled
- Bud Light = what women drink to avoid island spread
- Bud = the universal beer of the Pacific
- Catpit = a woman's apartment
- College Professor = Village idiot
- Deeled = to recycle newspapers to suppress objectionable articles; to ramble on pointlessly
- Deshened = to change your appearance in order to avoid being recognized
- Diversity = Dating more than one person at a time
- Dogpound = a man's apartment
- Ethnic Cleansing = Raising university registration fees in order to balance the budget
- Filipino = a haolefied Pilipino
- Flyswat = to make a pass at a hula dancer
- Haole = foreigner; a person of European ancestry (usually prefaced by the adjective "dumb" or "stupid")
- Haole borrow = to steal
- Haole Heaven = UCSD; UC Santa Barbara; UCLA before 1970
- Island Spread = the tendency that women of the Pacific have to put on weight as they age
- Island Time = the chronic lateness attributed to Pacific Islanders
- Island Tread = a condition that afflicts Pacific Islander men who drink too much Bud
- Multiculturalism = Eating a kosher burrito in Little Tokyo; being served pseudo-Mexican food by Asians at Tia Molly's
- Nevahmind = an island expression of resignation
- Oriental = a derogatory term to describe Asian Americans
- Pake = cheap; stingy
- PC Police = overly-sensitive political "activists" who try to force their "ideas" upon everyone
- PI Limosine = a police car
- Pineapple = a Pacific Islander who acts Asian
- Popolo = a non-Latino bruddah from South-Central L.A. or Harlem
- Pseudohaole = an Asian American
- Rational Choice = Becoming a drug dealer in Colombia instead of attending UCSD
- Sociologist = a haole who dates Pacific Islanders
- Tautology = the study of people who wear tight clothing
- Yogurt Peanut = a haole who acts like a Pacific Islander
- YP = the bastard child of Momentum and the Koala

The views and opinions expressed by Mr. Ka'ioli'i do not necessarily reflect those of Momentum or its sponsors and funding sources — The Editors

Kim's Picks & Par's



What's HOT

- 1994 Jeep Wranglers
- Keds
- Lisa Kim
- Baseball Caps (worn properly)
- Folgers w/Flavored Creamer
- Café Roma
- Korean Soap Operas
- Momentum
- Levi's Shirts
- Multiculturalism
- Muffins
- Plain T-shirts

What's NOT

- 1994 Acura Integras
- Reeboks
- Connie Chung
- Baseball Caps (worn backward)
- Espresso/Cappuccino
- The Grove Café
- American Soap Operas
- Pac Ties
- Flannel Shirts
- Rational Choice
- Rugulla
- T-shirts with 3 letters

Entertainment

Kim's Top Singles

1. Cry for You
Jodeci (Uptown)
2. Keep Ya Head Up
2Pac (Interscope)
3. Can We Talk
Tevin Campbell (Quest)
4. U.N.I.T.Y.
Queen Latifah (Motown)
5. Gin & Juice
Snoop Doggy Dogg (Death Row/Interscope)

Kim's Movie Picks

1. The Scent of Green Papaya
2. Farewell My Concubine
3. Philadelphia
4. Golden Gate
5. Heaven and Earth
6. Reality Bites

Kim's Album Picks

1. Toni Braxton
Toni Braxton (LaFace)
2. Lethal Injection
Ice Cube (Priority)
3. Music Box
Mariah Carey (Columbia)
4. Doggy Style
Snoop Doggy Dogg (Death Row/Interscope)
5. Black Reign
Queen Latifah (Motown)

Kim's TV Picks

1. Picket Fences
CBS
2. Melrose Place
Fox
3. Beverly Hills 90210
Fox
4. Martin
Fox
5. The Simpsons
Fox



Is this art? It means something... it means something stupid. — Beavis & Butthead

Blend, continued from page 10

Father Michael Tran, a newly ordained priest for the Vietnamese Catholic Mass at Good Shepherd Catholic Church, has views not unlike those of Nakamura's. He says that the word "Catholic" means universality and should be extended towards all peoples. Yet, at the same time, he believes there is also a need to serve the Vietnamese community.

According to Tran, "Most new converts don't know how to speak English, especially when they have to attend a mass in Spanish or English. They feel insecure, and this is very hard for newcomers. It's important to make them feel more at home by helping people to worship God in our own language, and then help them to understand that God is the universal language." Even if the churchgoer does not understand Vietnamese, Tran says that at least they will still be able to follow the mass.

"We are called to share one love in Christ, but some people want to specify themselves with certain groups," says Tran. He believes that it is important to spread more of a multi-cultural message to other people, and as he puts it, to know that everyone can "still share the same faith." "It's not necessary that you have to be Vietnamese in order to come. Everyone's welcome. But how much you understand can be a problem," says Tran.

At the Samoan Congregational Christian Church of San Diego, Karite Filemoni says that the vision of the church is to get Samoans and others to get to know the Lord. Filemoni is the twenty-one year old wife of the minister. Born on the island of Samoa, she has only been back to visit twice and doesn't feel that she understands very many of the Samoan customs.

She says that at the church services used to be conducted in both English and Samoan, but because her husband wants Samoan youths to know the language, the services are now done almost exclusively in Samoan verse. "In Samoan," she says, "we speak more in the custom language. Our words are really deep and respectful." Filemoni says that a lot of the members of the youth group do not understand the Samoan language. "It's like they're pure white even though their parents are full-blooded Samoan," she says, adding that when services are done in both languages, she feels that both groups really get something out of it.

"It's hard being the minister's wife," says Filemoni, who is relatively new to the area and to

See Churches, page 30



Can i slip an S
closer to your heart
perhaps take an L
use its elbow to
stroke the softness
of your hair
there

we have
the darkness of this sheet
to stretch & hide in
to use as our blanket

maybe i might drop
M's somewhere around your ear,
let their legs reach &
hook themselves
dangle off
your earlobes

V's could roll down your back
like beads of velvet
& we could

end the night
hair falling onto my face
like T's
as you and i
laugh together
clutching hands
in a night spent
under paper white sheets
sweating letters and sex

—Adrian Arancibia

Treasure, continued from page 11

When Angela Davis, a prominent African American Studies Professor (who teaches at UCSC) and civil rights leader came to UCSD a little over a year ago, students sought to commission a local artist, Mario Torrero, to paint a mural in honor of her and incorporate in it the theme of "resistance." The students were able to obtain a generous grant from the Centro Cultural de la Raza in Balboa Park, and Mr. Torrero completed the mural in time for it to be unveiled in the presence of Professor Davis herself. Her face is the largest and most apparent figure in the mural, but there are many other resistance leaders honored in the work as well. These include: Ché Guevarra, Cesar Chavez, Philip Veracruz, Rigoberta Menchu', Elaine Kim, Mao Tse Tsung, Malcom X, and several other. The

mural is awash in a blaze of color, and is easily apparent to anyone approaching the Ché on foot or by car. On the back wall of the building is another mural, sanctioned by the students and painted by the artist Gerardo Navarro, which relates the theme "The Ballot or The Bullet." In an apocalyptic landscape, a huge robotic INS guardsman glares down at a huddled mass of people who seem to be running on a roadway, a reference to border crossings. To the left of the robotic figure, a brown skinned woman cradles her infant, a perturbed expression creasing her forehead. And to the right, Lady Liberty has donned a gas mask and clutches a handful of explicitly phallic missiles in place of the torch which symbolically illumines the promise offered by America. In the far right-hand corner, a face which is on one side that of Malcolm X and

on the other that of Ché Guevarra looks on, as a large hand with an IPC Product code stamped on it is handcuffed to another mysterious, blue hand which disappears into a dark obscurity at the edge of the mural. A tiny inscription in the corner invokes the viewer to "Vote Now." After the "Take Back the Night March" two years ago, in which women marched across the campus with visiting speaker Ann Simonton in order to protest a rash of rapes that had occurred both on and of campus, there appeared on the walls of the Ché a mural depicting the biological symbol for the female, with the modification that the upward bar had a fist of solidarity crowning it.

Of course, not all of the murals at the Ché were wrought out of organized political events. There is a mural put up by Damien, the former

lead singer of the local group Daddylonglegs, which proclaims "I Just Love." A former V.A. student painted a mural depicting the precarious state of the world today, with the message that "Us Fish Must Swim Together." In the central courtyard of the Ché, former Ché collective member G.B. Hajim, painted a portrait of the significant African leader Nkurmah. And I myself was a member of the Ché collective, during which time I painted a mural depicting a Hopi Indian corn ritual.

More than most other art pieces on the campus (considering their history of alienating students' opinions), the murals at the Ché are an organic part of a handful of student visions. The murals serve as a tribute to students finding a voice and a means with which to express themselves. ☐

A View From Within

■ **1942 Internment: A mattress bag became an artist's canvas, a dull butter knife turned into a carving tool, crates became picture frames.**

On February 19, 1942, President D. Roosevelt signed Executive Order 9066, two months after the attack on Pearl Harbor. The order authorized the evacuation of any and all persons of Japanese descent from restricted strategic military zones along the Pacific Coast states in order to prevent acts of sabotage and espionage. As a result, more than 120,000 people of Japanese ancestry were forced to abandon businesses, homes, farmlands, and their personal property. Under armed military guard, they were first transported by trains and buses to assembly centers such as Santa Anita. In the following months, they were relocated to internment camps in desolate parts of California, Arizona, Idaho, Wyoming, Colorado, Utah, and Arkansas. These initial events, and those which followed through 1946, significantly altered the lives of twentieth-century Japanese Americans.

"The View From Within: Japanese American Art from the Internment Camps, 1942-1945," is the first national exhibition of works of art produced by Japanese Americans during one of the darkest chapters in American history. Presented through the collaborative efforts of the Japanese American National Museum, the UCLA Wight Art Gallery, and the UCLA Asian American Studies Center, "The View from Within" presents the artistic response of Japanese Americans to their incarceration through paintings, drawings, watercolors, prints, and sculptures.

☒ The Art Schools: Tanforan and Topaz.

We believe that art is one of the most constructive forms of education. Through creative endeavors and artistic production, a sense of appreciation and calmness is developed, and in consequence, sound judgment and a fine spirit of cooperation follow. — Chiura Obata

14 Within days after their arrival at the Tanforan Assembly Center in South San Francisco, a group of artists led by Chiura Obata began organizing the Tanforan Art School. Housed in a mess hall, the school was a monumental undertaking, ultimately offering ninety-five classes per week for internees aged six to over seventy.

For many of the artist-instructors, the "movement," as they called the art school — provided an opportunity to continue making art while underscoring their faith in the power of creativity to overcome the daily confusion and uncertainty engendered by the evacuation and incarceration. For the nine hundred students who enrolled in its courses, the art school provided a way to pass the largely unstructured spans of time that characterized daily life and allowed a positive outlet for the oppressing social and psychological effects of camp life.

The art school at Tanforan, which was later moved to Topaz, Utah, was by no means the only art school, as there was some form of art instruction at the ten internment camps, and many of the assembly centers and Justice Department camps. However, the results of the school at Tanforan symbolize the skills, ingenuity, and perseverance of the interned artists, and demonstrate that range of artist-instructors' artistic styles and working methods.

☒ The Documentors

Whenever possible, I sketched life in camp. The drawings were like photographs.—Kango Takamura

Many artists turned to drawing, sketching, and painting as a way to record and document their experiences. Their art served as a personal record of people, places, and events, and as a reminder of the collective experience of the camps.

George Hoshida kept a continual record of his stay at five different internment locations, charting his journey from Kilauea Military Camp and Sand Island in Hawai'i, to Santa Fé, New Mexico, Jerome, Arkansas, and finally G'la River, Arizona. He drew on loose-leaf paper which he carefully preserved in several notebooks. Kango Takamura was for-



Mine Okube

One day the canteen sold yard goods and the women went wild, 1942. Mine Okube used artistic skills to record aspects of daily life while incarcerated at Tanforan and Topaz. This ink drawing comes from a series of 250 drawings, many of which became a part of her book *Citizen 13660*.

bidden to have a camera, so he painted. Afraid of arousing the suspicion of camp authorities, he initially used a cartoon-like style to depict the guard tower, barbed-wire fences, and other evidences of internment. Once it became clear that he was free from reprimand, he began a series of watercolors depicting daily activities in Santa Fé and Manzanar. After the war, Mine Okube and Estelle Ishigo's drawings and commentary of camp life were compiled and published, respectively, as *Citizen 13660* and *Lone Heart Mountain*. Within the Japanese American community, the concept of "shikata ga nai" ("it cannot be helped") has engendered a silence about the experiences of internment. Given this reluctance, the artists' works take on greater importance as both a visual documentation of internment, and as a catalyst for shared stories and experiences yet to emerge.

☒ Individual Artists

I am an artist painting inside.—Harry Sugimoto

For many artists, the biggest obstacles to making art in camp was the lack of supplies and the initial fear of the authorities' reaction to art-making. Time, a necessity for any artist, was the unexpected windfall of the incarceration. Ingenuity was essential.

A mattress bag became an artist's canvas; a dull butter knife turned into a carving tool; crates became picture frames and coal dust became a pigment. Many artists took camp jobs that allowed them access to materials, which afforded them small amounts of money to order supplies from the outside. Henry Sugimoto taught in the high schools at Jerome and Rohwer, Arkansas and Kenjiro Nomura and Kamekichi Tokita painted signs for Minidoka, Idaho, administration. The camp authorities came to encourage painting and drawings as a recreational outlet and as a way to suggest normal and "free" life in camp. The artists turned their barracks into studios, held exhibitions in the mess halls and auditoriums, and embarked on public projects including the painting of murals.

Ironically, the period of unjust incarceration would prove to be a prolific time for many of the interned artists. Following the end of World War II racism, reintegration into mainstream America, and the burden of rebuilding lost communities, homes, and businesses would make the pursuit of art nearly impossible for most artists who were interned. ☐

Recipe Corner

Steamed Manapua or "Char Siu Bao"

Ingredients

Yeast Mixture:
1/4 tsp. salt
2 tsp. sugar
1 pkg. yeast
1/2 cup flour
1 cup warm water

Flour Mixture:

8 cups flour
1 tsp. salt
1/3 cup oil
1/2 cup sugar

Char Siu Filling:

2 cups diced char siu
1 bundle Chinese parsley, chopped

1/2 cup green onions, chopped
2 tbsp. soy sauce
1 tsp. sake
3 drops red food coloring
1 tsp. salt
2 tsp. red bean sauce
1 tsp. sugar

Directions

1. Prepare yeast mixture and let stand 1 hour.
2. Prepare flour mixture.
3. Gradually add yeast mixture to flour mixture.
4. Knead well. Let rise 1 hour.
5. Punch down and roll into 30 balls.
6. Fill with char siu filling.
7. Place on small squares of wax paper and let rise 1 hour.
8. Steam 15 minutes.



Images, Continued from page 22

Therefore, the essential element in studying this controversy, lies not in the arena between African Americans and Korean Americans, but in the seat of the spectator. White America seems to be moving further and further away from "minority" communities and taking all the resources with them. Very seldom will you find large corporations investing their businesses in "minority" communities. Money does not circulate in these communities because companies do not invest in them, due to the "high risk" factor of these neighborhoods. Without businesses to provide services and employment to the people, these neighborhoods fall into a pit of despair, in which poverty and crime dominate.

The abandonment of African American communities by white businesses and residents is a clear indication that integration is not a concern. As white people continue to pull their children out of public schools and place them under the protection of private schools, or as businesses continue to keep out of African American communities, we begin to see the same pattern of the vicious cycle of segregation that provides more opportunities to white communities and disenfranchises those communities of color. This cycle is the crux of the rage and frustration that caused Los Angeles' underprivileged African Americans, Latinos, and Asian Americans to lash out and destroy their own homes. It is simple to narrow the problem down to Koreans and African Americans fighting amongst each

other due to cultural misunderstandings and class conflict; however, this over-simplification only results in the further erosion of both communities.

Is it in the interests of whites to pit "minorities" against each other? These images are presented in the media profusely in order to manipulate us into believing them. I remember watching African Americans running wildly in the streets looting and burning stores. I also remember watching Koreans standing on roof tops shooting down at African Americans with their rifles. These are the images presented that show two cultures more violent and racist than the dominant culture. I barely remember hearing about the 30,000 Koreans and their supporters marching down Koreatown blaming the white system for the urban violence. Such incidences like this and the joining of many Korean churches and African American churches conflicts with the interests of the media and therefore receive less coverage.

I do not doubt that Koreans and African Americans have their differences, but to assume that these differences could lead to the caliber of disaster seen on April 29, 1992 would be inconceivable. Koreans suffered a fate in Los Angeles determined by white America, not African Americans. There is a need to address the problems that are eroding away our inner-cities. The media can only point their fingers at Asians, African Americans, and Latinos for so long. ☐



Spam Musubi

Ingredients

2 cups rice
4 tablespoons of rice vinegar
1 tsp. sugar
1 tsp. salt
1 can Spam
1 pkg. sushi nori

Directions

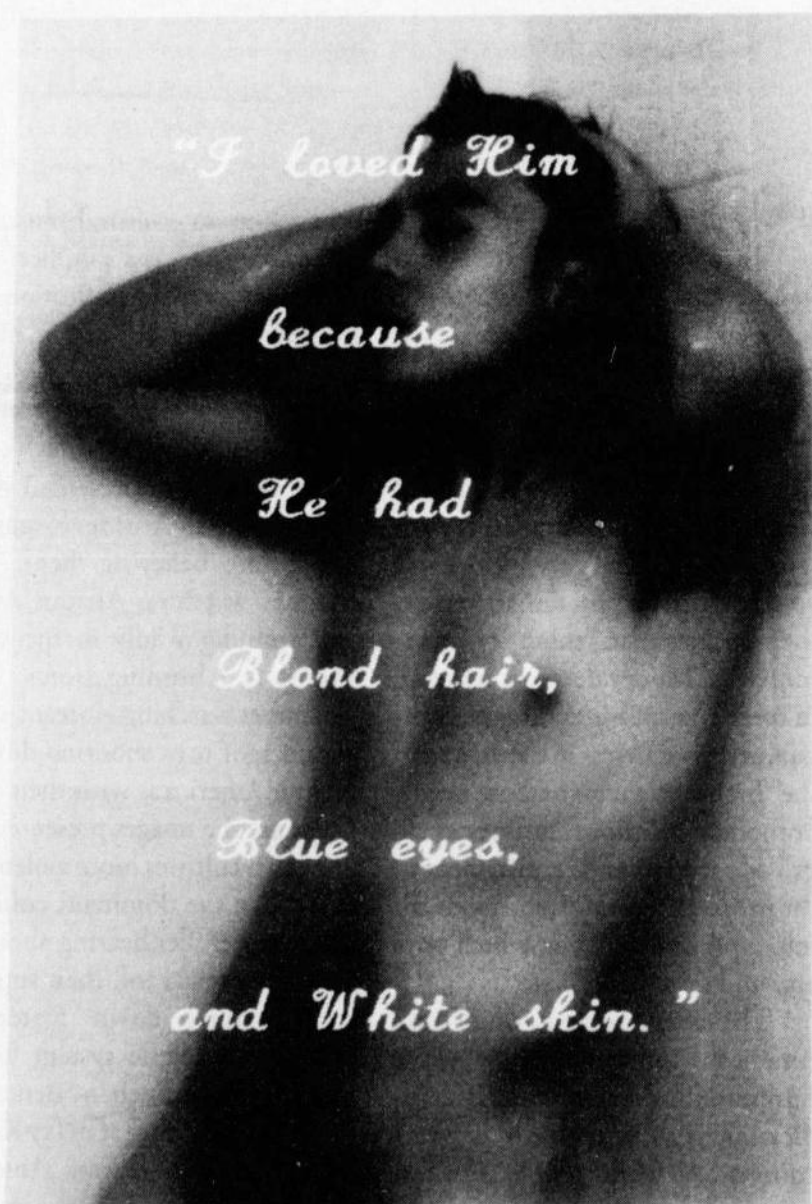
1. Cook rice with a little extra water and allow to cool.
2. Dissolve sugar and salt into rice vinegar by heating in a small skillet.
3. Add rice vinegar mixture to rice and stir well.
4. Slice Spam into 8-10 pieces and fry it.
5. Slice nori into 1-inch strips.
6. Wet hands with salt water and scoop up rice, shaping it into a rectangular-shaped musubi. (Hint: can also use Spam can as a musubi mold, however be careful of the edges.)
7. Place Spam on musubi.
8. Wrap with nori strip.

DEGREES OF FREEDOM

CHALLENGING THE ROLES:

The Heterogeneity of Asian American Males

As a minority woman, I...As an Asian American woman, I...As a woman of color, I...As a feminist...I not a foreigner, yet foreign.
—Trinh T. Minh-Ha



16

A Word From the Artist: Hoang T. Nguyen

In dominant discourses on race and sexuality as propagated by mainstream American media, Asian men are seen as either harmless wimpy computer nerds or as threatening Kung fu masters. These characters explicitly lack any sexual traits. Like all stereotypes, these roles fix and contain and thereby deny the humanity and visibility of Asian men as complex desiring subjects and desired objects.

While it is interesting to 'include' Asian men in visual representations traditionally reserved for non-Asian white men, it is even more important to problematize these culturally biased criteria of what constitutes hypermasculine sex appeal and strength. To contest these mass media constructions, I visually interrogate these stereotypes and imagine alternative identities in my art work by a three way approach: (1) pointing out, re-enacting, and playing with existing stereotypes to foreground their narrow un-'natural' -ness; (2) countering misleading, harmful notions of Asians as homogeneous and inter-changeable, thus, reclaiming our historical and cultural specificities in the ongoing process toward self-naming, self-empowerment, and visibility; (3) focusing on Asian men as desiring and desired sexual subjects, as the issues are played out in the physical Asian male body; I examine, in particular, gay Asian male desire between Asian men and in relation to white dominant masculine ideals of desire, such as those characterized by tan, blond musclemen, Marlboro men and Marky Mark.

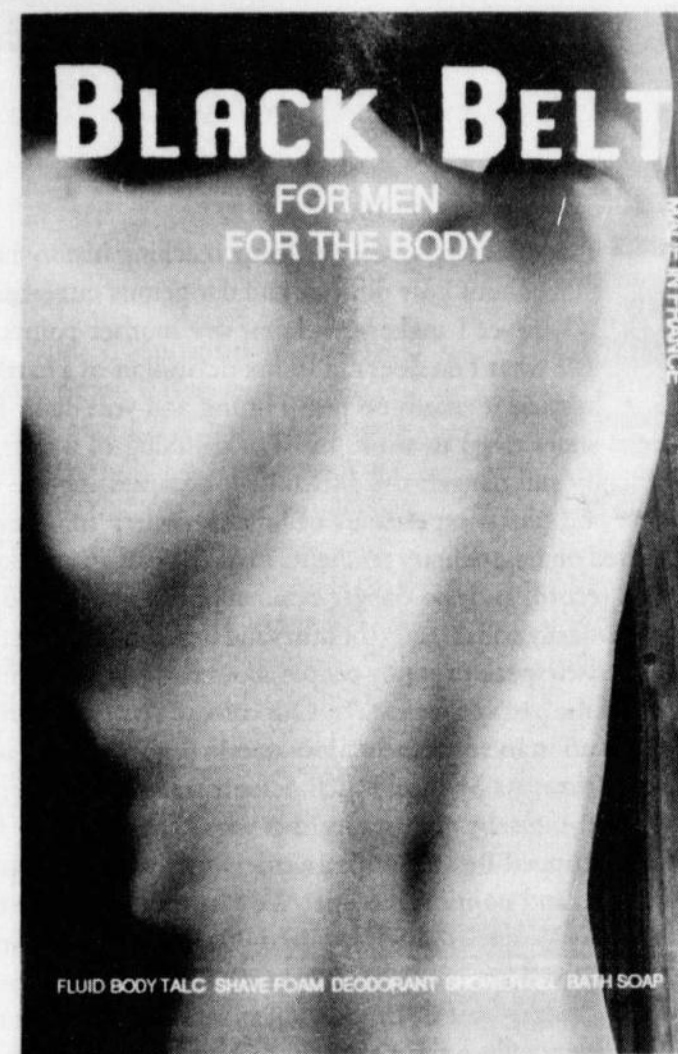
My artwork involves several photographic techniques, including self-portraiture and portraiture. The format comprises of re-creations of surveillance and institutional photography to articulate the institutionalized constructions of Asian stereotypes and view of Asians as homogeneous and indistinguishable—and photographic nudes through the codes of art, fashion, advertising, pornographic photography in looking at the sexual Asian male body.

It is not enough to simply replace the Asian male body into pre-existing structures that have historically denied it entry, inclusion, and thus visibility; but rather one must also question the structuring power of dominant modes of representation themselves. This process is accomplished by critically and self-consciously employing various photographic discourses to address how they have constituted Asian male identities k

The cost of liberty is less than the price of repression.
— W.E.B. Du Bois

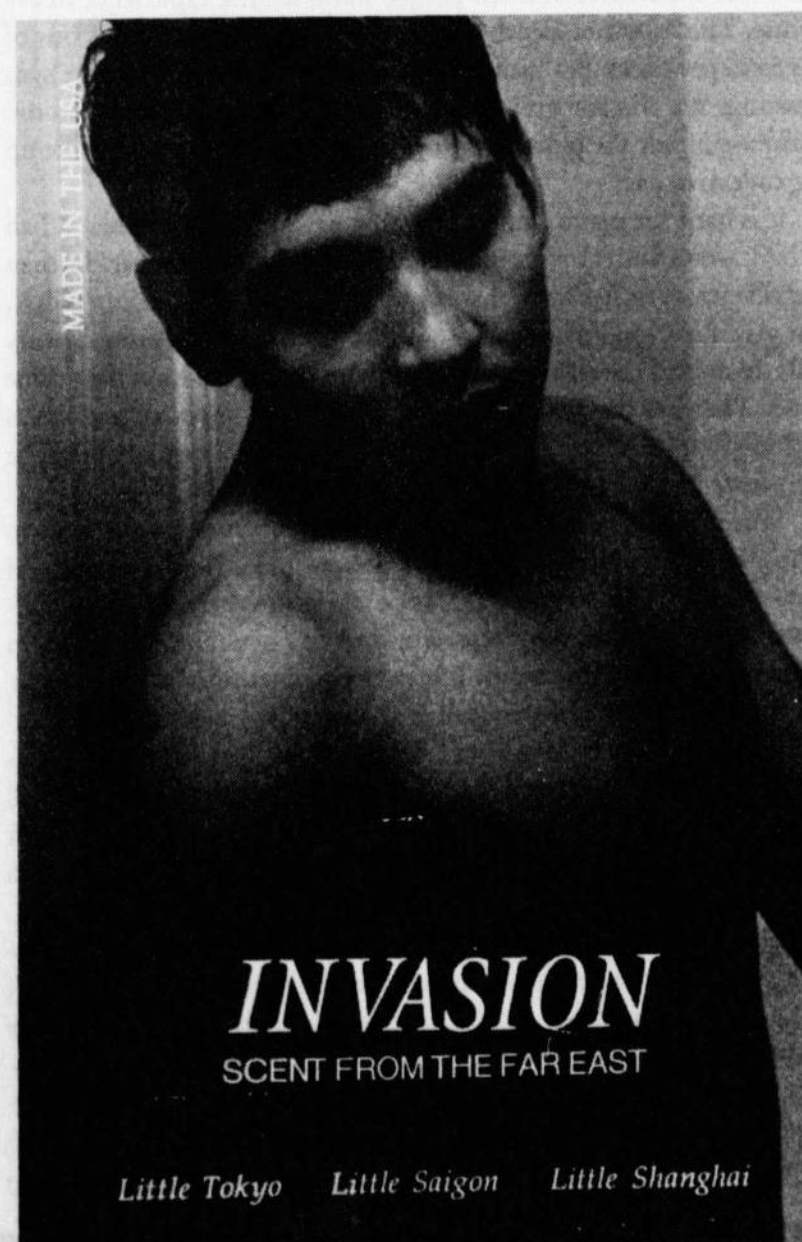


I am an invisible man... I am a man of substance, of flesh and bone, fiber and liquids — and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me. — Ralph Ellison

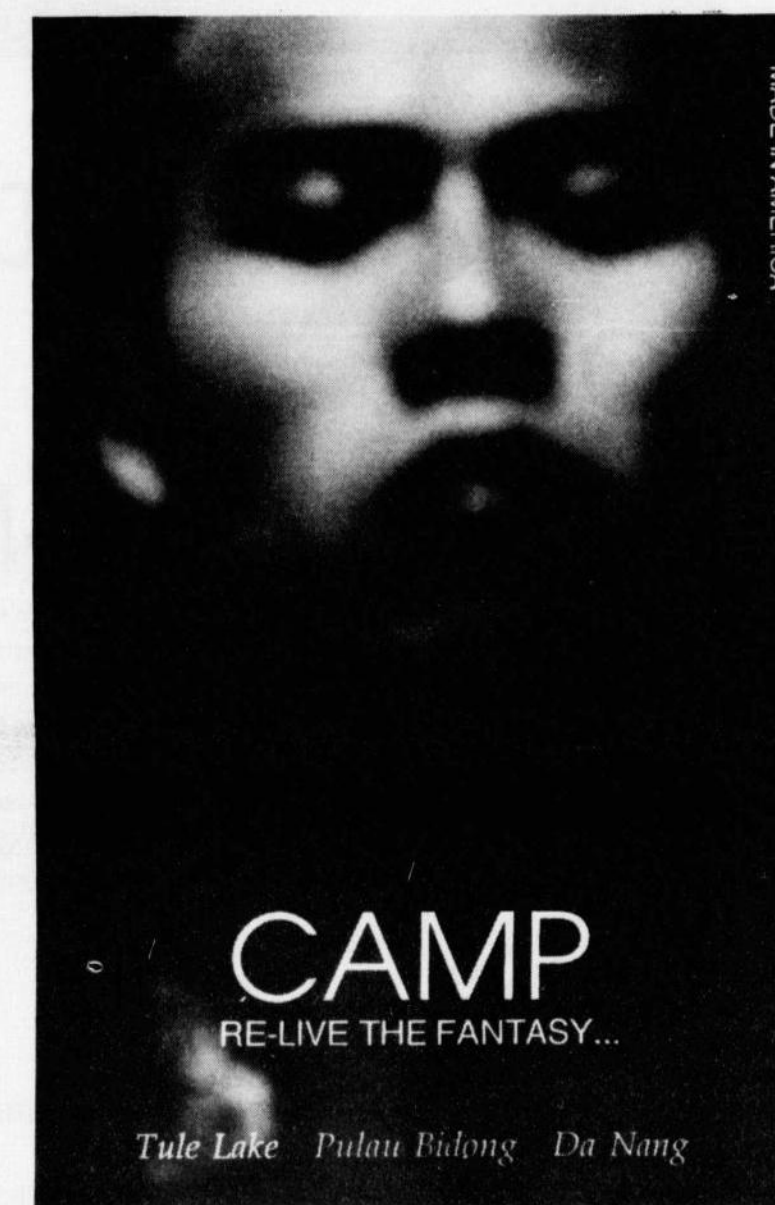


No one can dub you with dignity. That's yours to claim.
— Odetta

In the act of resistance the rudiments of freedom are already present.
— Angela Davis



Artwork by Hoang T. Nguyen



Intolerance can grow only in the soil of ignorance; from its branches grow all manner of obstacles to human progress.
— Walter White

17

FACING THE MUSIC...

IN A LAND OF A THOUSAND DANCES

18



By George Lipsitz
PROFESSOR OF ETHNIC STUDIES

Those of us who make our living teaching history rarely think about how difficult and dangerous our jobs are. Whenever I make this claim, my mother points out that what I do does not fit her definition of a hard job because it entails no heavy lifting and you don't have to buy special shoes to go to work. But I'm thinking of a different kind of difficulty and danger: the difficulty of compressing the infinitely diverse and plural experiences of human society into slender narratives based on fragmentary remnants from the past that make up the historical record, and the danger of opening up old wounds by confronting honestly and directly the hurts and heartbreaks of history.

It is not easy to speak to young people about history. To them, all moments from the past can seem alike. Our culture's emphasis on immediate gratification and direct sensations does little to cultivate a sense of change over time. As Michael Frisch demonstrates in his splendid book, *A Shared Authority*, the history that most people in the U.S. know is really a stripped-down mythical narrative derived from popular culture, folklore, and political rhetoric. We could all recite the contours of this story—one in which religious Pilgrims cross the Atlantic in search of "freedom," eat a big dinner with Indians, travel westward across an "empty" continent praying and singing songs as they go, until they eventually reach Disneyland before journeying to the moon. Or something like that. This is the kind of story that Ronald Reagan used to tell with so much conviction (if somewhat less knowledge), and it is a narrative that undergirds much of our political life. It is not entirely false, but it is only one truth.

The storybook narrative of the American past does not prepare us to think about the Americans who crossed the Pacific rather than the Atlantic, or about the people who did not come to America past a statue lifting its light beside the golden door, but instead had America come to them with the brutality and sadism of conquest, slavery, and genocide. It is too partial a story to stand alone. Partial in the sense that it is incomplete, but also partial in the sense that it takes sides, it makes the experience of a few people stand for the experience of everyone. This is not to say that we can never make a synthesis out of diverse experiences, but rather that we need to know what we are synthesizing. We run too great a risk of error if we synthesize too soon, before we survey the plurality of stories and experiences that make up our collective past.

It is hard for me to understand how we can do otherwise. When we look around our classrooms, we see direct evidence of what Herman Melville wrote in *Redburn*, that if you spill a drop of American blood, you spill the blood of the whole world. Our students bring history with them into the classroom; part of who they are is how they came to be. They are the products of revolutions and mass migrations as well as of continuity and tradition. Their collective story can never be represented adequately by one narrative told from one point of view.

What may have seemed like the heroic conquest of the west to Euro-American settlers, might very well have looked like conquest and genocide to Native Americans. The Constitution that seemed to guarantee liberty to its authors, also provided tacit sanction for slavery in the eyes of African Americans. The workers who built the labor movement in California saw themselves as honest producers resisting exploitation by wealthy employers, but the Asian American and Mexican American workers excluded from their struggle might very well have seen these "honest producers" as the exploiters. To the extent that we have had a "common culture" in the United States, it has been one of dialogue, negotiation, and conflict.

Fortunately, things are changing. An extraordinary body of scholarship in recent years has illumined the complexity and plurality of U.S. history. In *When Jesus Came the Corn Mothers Went Away* (Stanford: Stanford University Press, 1991), Ramon Gutierrez presents the Spanish and Anglo conquests of New Mexico from an indigenous point of view, revolutionizing our understanding of what

See *Dances*, page 32

A to Z

It is not who you attend school with but who controls the school you attend.—Nikki Giovanni

In the Field

COMMUNITY BASED ART IN LOS ANGELES: DEFINING THE RHETORIC

COMMUNITY

"On Community Based Arts institutions." It is something that interacts and has a true relationship with its self and with the community, meaning the streets and people that live in and around that center. There's a true relationship. There's an interaction. The needs of the people that live in and around that center are integrated or responded to by that center." □

—Theresa Chavez, Community Arts Resources, Los Angeles

"True community based art making is public art projects, murals, fairs, that capitalize on an energy already there in the community; workshops that help identify the neighborhood and string the neighborhood together." □

—Ruben Martinez, Writer

DIVERSITY

"Diversity means to share the power and share the wealth. And multicultural means to share it with everybody. It's simple. It's hard for those who are in control. Diversity...I'm hoping it doesn't become a passé term, because I don't want it to become like affirmative action, just another term everybody uses." □

—Harvey Lehman, Museum of African American Art

"What continually needs to happen is to make people aware that diversity is something—they. How do we make it relevant to everyone. I think that there again, is coming up with the right terminology to describe what it is we're all talking about. When I hear cultural diversity, it's kind of this convenient phrase...for not only differences in culture but in regions, socioeconomic, abilities, age, work experience..." □

—Cayleen Nakamura, KCET



Interviews by Joanne Tashiro

DIVERSITY IN THE HUMANITIES?

By Leland T. Saito
PROFESSOR OF ETHNIC STUDIES

I was in a meeting evaluating a 1993 San Diego Series that examined the meaning of "community," "neighborhood," and "a sense of belonging" among other things. A few people mentioned how the events highlighted different areas in San Diego and showed how people and places differed, yet were linked by common concerns, issues.

One person passed out copies of a talk presented by Sheldon Hackney, Chairman of the National Endowment for the Humanities at the National Press Club. Talking about the conflicts that have "capture(d) the headlines," Hackney suggested that "All of our people—left, right, and center—have a responsibility to examine and discuss what unites us as a country, about what we share as common American values in a nation comprised of so many divergent groups and beliefs."

I wonder if the emphasis on common themes is a way of shutting down voices of dis-

Saito's insight



sent? Countering those who point out the inequities in funding that occurs among humanities organizations?

Yes, one can say that all people share certain things such as the power of dreams and hope to pull us through difficult times, the need for affection and love. The argument seems to say: so what if the story happens to focus on whites. Because of the universal themes, everyone, no matter what their ethnic or racial background, can enjoy it. Yes, funding may primarily go to groups that produce things that emerge from a white context, but the universal themes can be enjoyed by everyone. They benefit everyone.

"...You have a lot of distinct cultural minority communities and in order for the whole to survive and prosper, each individual community has to feel that they are a part of the larger community. So the Korean American community must feel like it's a part of the larger Los Angeles community. Same for Latinos and African Americans.

It has to do with relations and one's sense of legitimacy or sense that they are included and considered a part of the whole. On a day to day existence it means that children, youth and families, senior citizens... should have access to the kinds of services, schools, parks, recreations, day care... to live a self sufficient life. If you don't have that, it's going to be difficult to get a sense of community.

So if you go into a lot of ghetto communities—I would include Koreatown in that definition—then it's very difficult for people to have a sense of community when your neighborhood is plagued with crime and drugs and your kids are getting into gangs. And we've come so far from community that people are longing for it and yet, it has to be redefined in a new way." □

—Bong Hwan Kim
Korean Youth Center, Los Angeles

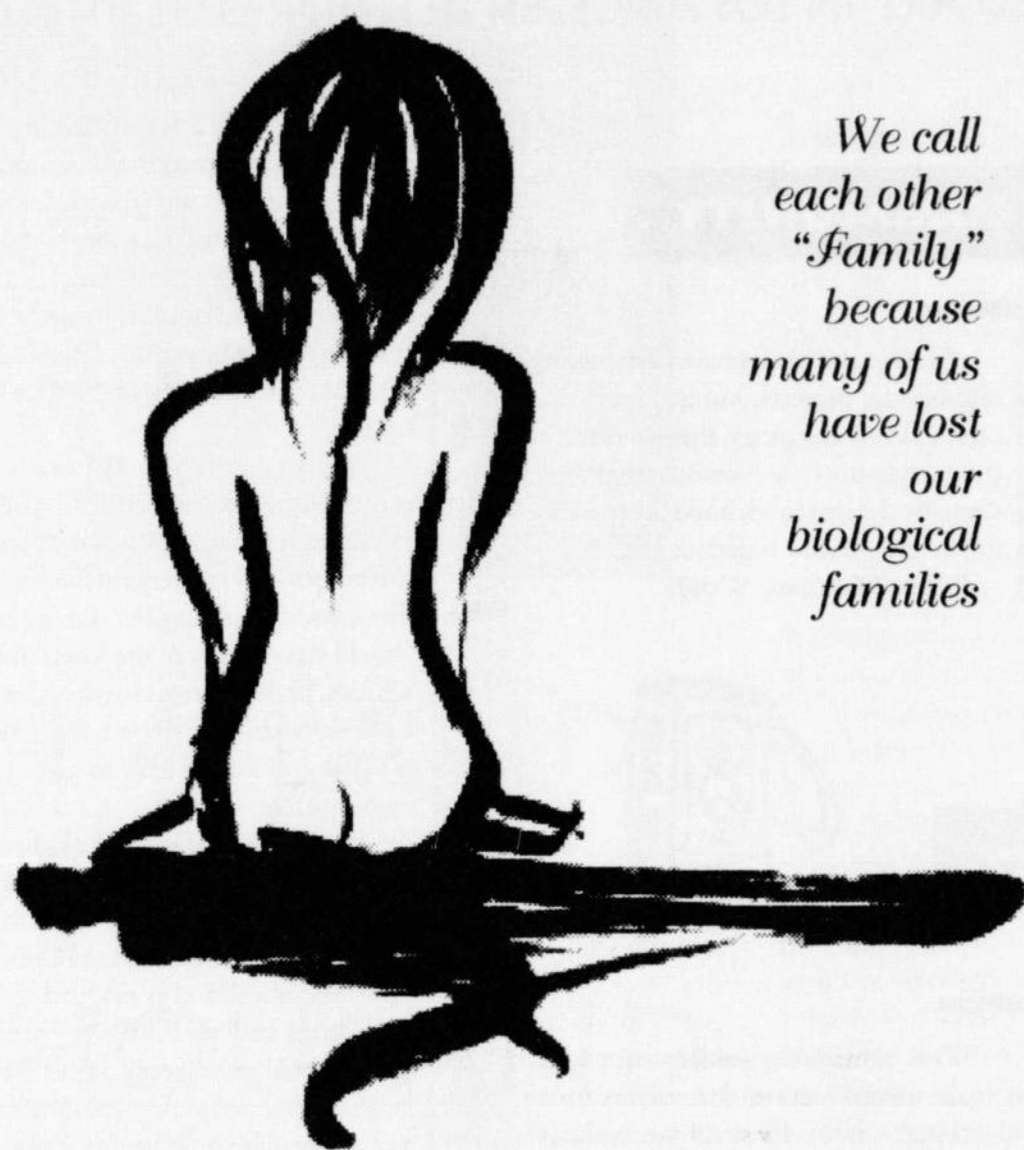
"Diversity is a verb and not a noun. I don't think you can define it very well. You gotta be doing it. It's really the conversation that takes place that helps move something. It forces you to shift." □

—Ron Wakabayashi, Los Angeles City Human Relations Commission

Yet, when we see a play, read a story or poem, listen to a song, is it just this message that we want, the "big" themes? Or are we moved by those subjects emerging from a richly textured setting, with a developed and nuanced understanding of the situation, created from one of the many communities in the nation? One that strikes our guts, makes us stamp our feet, and shake our fists, as it resonated through the experiences and memories of our lives. Isn't that one of the goals of the humanities? Not just to get across the big theme, but also to produce the interesting stories that emerge from particular contexts?

So saying that just because something has a universally understood theme does not mean that it will be appreciated by all individuals and groups in the same way. Saying that it does just seems to be another excuse for not funding works rooted in ethnic and racial communities; to fall short of what should be a goal of the humanities, that is, to produce works that emerge from the wonderful variety of communities that exist. □

19



We call
each other
"Family"
because
many of us
have lost
our
biological
families

Coming in From the Cold

By Dragon Tongue
CONTRIBUTING WRITER

Sit down, I'm going to tell you a story. Listen carefully, because I could be the person sitting next to you, your best friend, your cousin, your sister — I could be anyone.

Freshman year: college, away from the constraints of home. A whole new world — freedom at last? I can make my own decisions, live my own life.

Not really.

I realize that I fall in love with women far more readily than I do with men — that my ideal life would be spent with a woman. But I think that I can't do anything about it: I could never hurt my parents that way.

Besides, Asians aren't gay, are they? I've never seen one — at least, I don't think I have. It's inconceivable to me.

So I push the feelings aside. They're still there, though.

A few years later, I'm watching the Gay & Lesbian Pride Parade. To my amazement, a colorful streamer-waving group of Asian men march

by: it slowly clicks in my head.

They're Asian. They're remarking in the Pride Parade. They're Asian. They must have parents, too.

An obvious statement, but it's a realization that opens up an entire realm of possibilities for me.

I finally admit to my self, and to close friends, that I want to be with a woman, that I want to pursue my feelings for women. I finally "come out."

Of course, that's not the end of the story.

Coming out isn't just a matter of announcing a sexual identity to the world. The pride you hear us express comes with a price and a history. It's a long, often difficult, process of coming to grips with many things: a new lesbian and gay community and culture, a new conception of self and the world, realizing societal pressures and the threat of violence, and reworking personal relationships — especially with the family.

Many Asian Americans want to deny that Asians can be gay — this, despite the fact that homosexuality has existed in Asia for centuries. Being gay is not just a "white thing." You'd be surprised how many of us there are.

Often, in the presence of our heterosexual Asian American peers, we feel alienated, condescended to, barely tolerated, and even ignored and denied.

Many people giggle and snicker during gay love scenes in movies. They avert their eyes when they see our tables and signs at Asian American functions, when they see us holding hands, when they see us dancing close. They fall silent when the "topic" is raised in class.

All of this as if we were not there, as if we did not have feelings, as if we could not be your sisters and brothers.

Their discomfort is obvious, and distancing. And the individual rejection carries the weight of an entire community behind it.

We all know that in our Asian cultures, the family is one of the strongest and most important social and emotional bonds — a bond that is, for the first generation, often made all the stronger by the experiences of immigration and cultural/linguistic displacement.

Many Asian American lesbians and gays hesitate to come out to their parents, for a variety of reasons: not wanting to hurt them, not wanting to lose the last remaining tie to our Asian background, not wanting to bring "shame" to the family name, fearing rejection, expecting the worst — the possibilities seem endless, and the fear and guilt, sometimes near paralyzing.

Before coming out to my parents, I had already envisioned the possible responses: "Ai, what did I do wrong?" "Ai-yah, what will we tell the relatives?" I knew my being a lesbian would be hard for my parents to accept — not only because they had been raised to believe that it was "wrong," but also because of the social expectations and pressures on them to raise "good" children. If the kids turned out "bad" it must have been their own fault — or so the reasoning went.

They would lose face to their families and communities if anyone were to find out that their child was not "normal."

So, out of respect for my parents' need for privacy, I sometimes choose not to be completely "out" and "visible" in Asian American communities — though in all other aspects of my life, people know about my lesbian activism. This is

the reason I write today under a pseudonym — not out of so-called "internalized homophobia" or shame, but out of a respect that arises directly from my cultural familial situation as an Asian lesbian. This is necessary at this point in my and my parents' lives — perhaps in a few years it will be different.

Some lesbians and gays who are "out" to their families are cut off indefinitely, with little hope for reconciliation. And on the flip side of the coin, others expend large amounts of energy trying to ensure that their parents will not find out that they are gay, not wanting to hurt, disappoint, or bring "shame" upon them.

See Cold, page 32

Many people
giggle and
snicker... when
they see us
holding hands,
when they see us
dancing close.

A&Z Feminism is the political theory and practice that struggles to free all women: women of color, working-class women, poor women, disabled women, lesbians, old women—as well as white, economically privileged, heterosexual women. Anything less than this vision of total freedom is not feminism, but female self-aggrandizement. — Barbara Smith

Commentary

The Big Picture

Asian Americans Absent
in Advertising

By Scott Hamashige
STAFF WRITER

Much has been made out of the supposed "model minority" status of Asians in American society—that Asians supposedly earn more in relation to other minorities. Media sources attribute this supposed "minority success story" to the values which many Asian American families stress, namely education and hard work. But if it is true that Asian Americans have more disposable income than other minority groups, why are so few advertisers willing to employ Asian Americans to pitch their products to a community alleged to have deeper pockets than other minorities who enjoy more target-specific advertising?

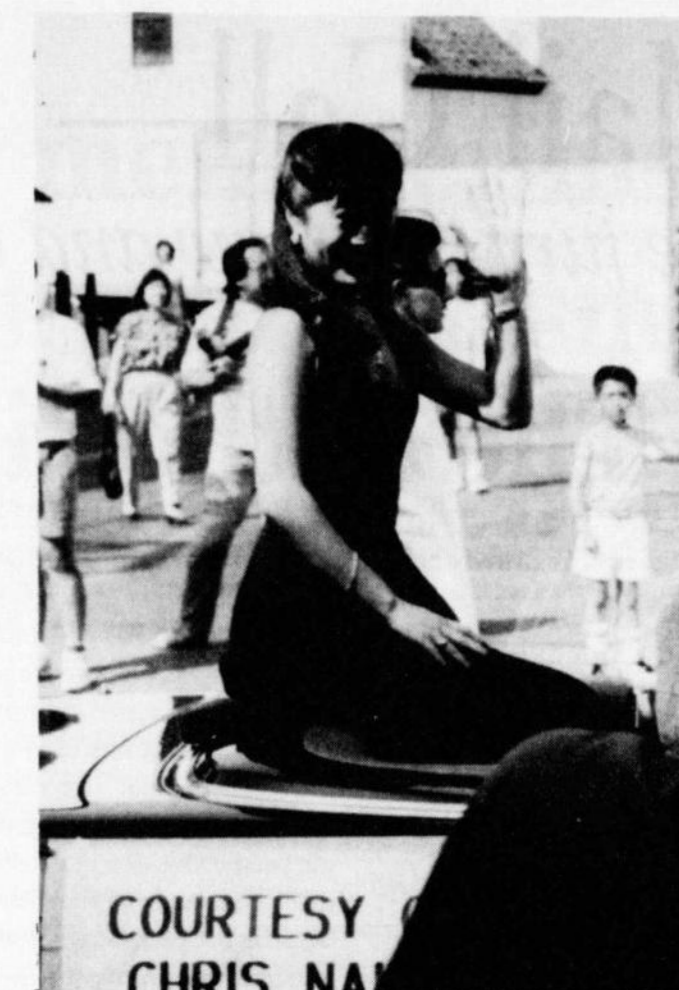
A case in point would be the success story of Asian American figure skater Kristi Yamaguchi. Her brilliant Olympic performances put her in the national media spot-

light during the Olympics, but afterwards the endorsement opportunities were few and far between. Perhaps the biggest endorsement opportunity Yamaguchi gained out of her Olympic appearances were endorsements for the Bank of Hawaii, a relatively small institution with a small target audience. Small fish to fry for someone that commanded the national and international media attention Yamaguchi did during the Winter Olympics.

What can be drawn from the relative reluctance of corporations to employ Asian Americans to advertise? Perhaps Asian Americans are NOT

the "model minority" they are reputed to be. Some critics of the term cite the fact that many of the studies of the Asian American community do not take into account the fact that most of the Asian American population is concentrated on the West Coast and Hawaii (two of the most expensive regions of the United States to live in), and fail to adjust for the higher costs incurred in living in such a place. Adjusting Asian American income with factors like housing costs and cost of living often shows that Asian Americans are not the economic tiger the media paints them to be, nor do they have more disposable income than other Americans in their respective geographical areas. This might help explain the lack of ad campaigns seeking to target the Asian American consumer.

Another possibility that keeps Asian Americans from selling to other Americans has to do with geopolitical events and the personal memories such events prick in the minds of consumers. The last three wars the United States has engaged in have been conducted against Asian enemies—Japan, Korea and Vietnam. Perhaps Asian American faces in commercials will revive memories of past wars and enemies that for many are better left in the past? Employing Asian Americans might open those old wounds for many vets and their families, and drive consumers away rather than attracting them to an advertiser's product. Even though the most recent war was over twenty years ago, for many Americans the memories remain painful and a sore spot. The United States' present refusal to revive diplomatic relations with Vietnam suggest that such might be the case. An Asian face (to many Americans, consumer and advertiser alike) is (still) the face of the enemy. ■



Kristi
Yamaguchi,
Olympic Gold
Medalist 1990

Viewpoint

Mixed Images

By Eugene Kim
CONTRIBUTING WRITER

During the 1992 Los Angeles "riots", 1,867 Korean-owned businesses were either looted or burned down. Of the total \$347 million in property damage to Los Angeles, half belonged to Koreans. Upon hearing all the activities preceding the "riots," these figures should not be too astounding. The tension between African Americans and Korean Americans was sufficiently exaggerated to create such disastrous consequences. The media successfully heightened tension between both minority groups by repeatedly showing the videotape of Korean grocer Soon Ja Du shooting LaTasha Harlins, a 14 year old African American girl. Also shown were the leaders of the Brotherhood Crusade condemning and protesting Korean businesses in South Central. These were the only images presented by the media. This is not to say that these events did not occur; however, at the rate and consistency that the media showed them, one could easily fall into the assumption that these were the only occurrences.

Where are those images that show amiable interaction between Korean merchants and African American customers? Where are those images showing those African Americans that walked through protests to support some Korean businesses? These images are not shown because they conflict with the interests of the media. Exposing any sign of coalition between the two groups would conflict with the two dimensional perspective portrayed by the news. The sensationalization of the Korean and African American tension has only served to sever and worsen relationships between the two groups, as is evident in later consequences.

Please see Images page 15

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FREE YOURSELF FROM ACADEMIC BOREDOM

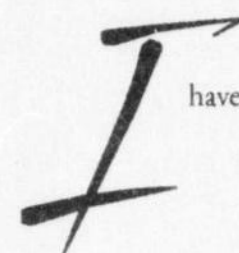
We need writers, editors, artists.
Drop by the office Old Student
Center, second floor



Mail Call

The jury is in: law and ethics

The author in question...



I have always believed that there is more than one way to approach a problem.

"But please do not underestimate the desire and the ability of an Asian American female to empathize and retaliate against stereotypes which denigrate not only Asian American males, but all Asian Americans."

The perpetuation of stereotypes is a problem which has to be fought at from all angles, because the problem itself is multi-faceted. My article "A Little Mail" was meant as a way to discredit popular stereotypes of Asian American males by parodying the perspective of a person who actually believes in all the stereotypes. Because the perspective is so small-minded to the point of believing that any and all Asian American men who prove unlike the prototype are "surely exceptions," that penis size negates all other personal qualities, and that one Asian American man's characteristics could be applied to all Asian American men, I was positive that the readers of *Momentum* would understand the point of the article. I did not believe that a spoon-fed conclusion which spelled out the message was necessary. That anyone could take this article literally and believe that these stereotypes were all true seemed too ridiculous because the perspective had been so laughable.

But from the reaction the article has received, I realized that some people did read the article literally.

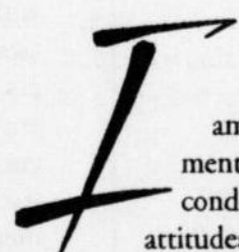
I can understand their anger. Being called names is never a pleasant experience, and racial slurs from a fellow Asian American is despicable. But please do not underestimate the desire and the ability of an Asian American female to empathize and retaliate against stereotypes which denigrate not only Asian American males, but all Asian Americans regardless of gender. My intention when writing this article was to point out the idiocy of the misbegotten idea that all Asian American males are plastic copies of one another without individuality. People who can be made to see this, can also be made to see people of other races, genders, sexual inclinations, etc., as individuals as well. And isn't that a blessing for all of us?

There isn't only one way to uplift Asian Americans and to erase racial and sexual stereotypes. You don't always have to go around beating people over the head with the fact that racism and sexism are stupid and wrong. If you can make them understand through parody, then this way is just as effective.

—Ivy Lee

22

"Mail" highlights larger ills



I am responding to Ms. Lee's Opinion article from this month's edition of *Momentum* (Nov-Dec 1993). It was very disturbing that such an article was printed condemning the Asian-American male, as men with small penises, chauvinistic attitudes, and social dysfunctions. Men make up nearly 50% of the Asian Pacific population, and I am very troubled by this outlook as a concerned Filipino-American woman.

Ms. Lee's article highlighted problems currently plaguing our Asian Pacific islander community:

- 1) Lack of appreciation for all fellow Asian Pacific islanders, either foreign-born or otherwise.
- 2) Limited understanding of the strengths of our community.
- 3) Socio-political implications upon the Asian-Pacific community to forge our identity in mainstream society.

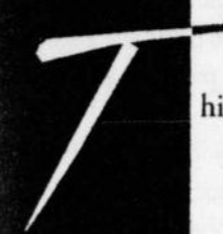
First, from a socio-political point of view, I think that we as fellow Asian Pacifics have a difficult lesson to learn— to appreciate and understand each other despite our differences. Just because one individual does not speak English very well does not reduce them to being less human. It is easy to build walls, but it is more rewarding to achieve the benefits of beginning

See Highlights, Page 27

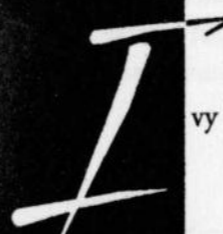


Man, if you gotta ask you'll never know. — attributed to Louis Armstrong

Asian men: victims of racism and sexism



"...what resulted is that she offended almost all Asian males who read it."



"...an example of how sexist stereotyping continue to persist despite our frequent attempts to eradicate them."

This letter is regarding the article entitled "A Little 'Mail'" (*Momentum* Vol. 3, No. 1, Nov.-Dec. 1993). I'm sure that you've already received numerous letters regarding this particular article but I would also like to contribute to the opinions of the readers.

Although I've heard that this article was meant to be humorous, the problem I feel was that the tone of the writing was not carried across as comical or humorous; rather, it was serious in tone and sincere in the message that it was (or was not) trying to carry across.

The main reason why it might be looked upon this way would be that the article did not state that it was to be taken with humor, or that it was meant to be a joke. The writer, Miss Ivy Lee, might have wanted to

write an article that was humorous but what resulted is that she offended almost all Asian males who read it. We took offense because this article stereotyped all Asian males to be "short...skinny to the point of scrawniness," and that anyone who did not fit this description was an exception. We might have also taken offense because it did in fact describe some Asian males, and this article just ridiculed them even more.

Overall I'm sure that Miss Lee did not intentionally make this article derogatory towards Asian men, but all the article did was stereotype Asian men to the point that it may be considered racist and sexist. There was no rebuttal to this stereotyping within the article so that the reader could decipher that the article

was meant to be in humor and nothing else.

I hope in future issues that the reporters re-evaluate their articles from a different point of view, and the editors to protect against mistakes like this. *Momentum* has been doing a good job thus far and I hope this mistake does not have any long term effects on the credibility of the newspaper.

—John K. Lee

PS. This has nothing to do with the article in question but what exactly was the message that you were trying to put across with the mast-head reading *MO'MENTUM*?

"A Little Mail" more than a little offensive

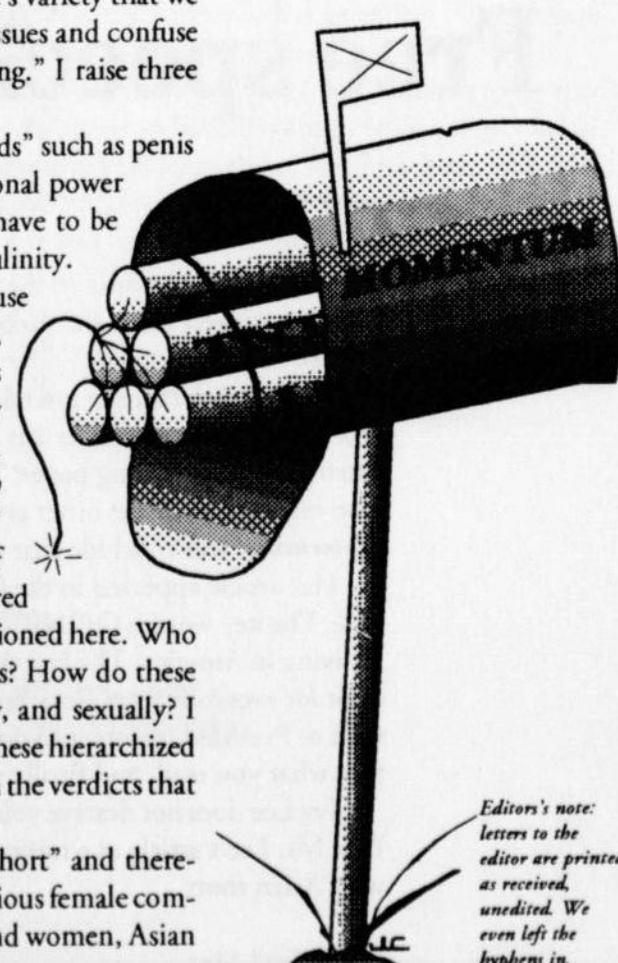
23

Ivy Lee's opinion piece ("A Little 'Mail,'" *Momentum*, Vol. 3, No. 1 Nov.-Dec. 1993) that was written in reaction to Junichi Semitsu's article on the stereotype of the Asian man's penis is an example of how racist and sexist stereotyping continue to persist in society despite our frequent attempts to eradicate them. Your publication, indeed, opens up avenues for many people to begin and sustain dialogues of this kind. But it is in articles of Ms. Lee's variety that we find, not surprisingly, a couple of opinions that distort issues and confuse social realities while donning the mask of "understanding." I raise three separate but related concerns.

First, that Asian-American men "fail to meet standards" such as penis size and other indicators of physical, mental and emotional power or stature certainly assumes that Asian-American men have to be judged according to some universal guidelines of masculinity. We don't have to wonder what these guidelines are because it is clear how Ms. Lee imagines them to be: tall, well-built, athletic, and intelligent. Of course, the verdict one arrives at is that Asian-American men don't make it. And if they do, they are either mere exceptions (Brandon Lee, Jason Scott Lee, Russel Wong) or they don't quite make it enough (he may be an "intelligent, laid-back individual who surfs" but "he probably has a small penis"). The construction of an "ideal man" that purports to be applicable to and required of not only Asian-American but *all* men needs to be questioned here. Who set these standards? How did we arrive at these standards? How do these standards include and exclude people racially, ethnically, and sexually? I think we have to ask ourselves if we all blindly agree with these hierarchized standards (and those who use them), let alone concur with the verdicts that are arrived at.

Second, that "Asian-American males are extremely short" and therefore, pose "an annoying hindrance" to their fashion-conscious female companions, blatantly essentializes real people— both men and women, Asian

See Offensive, page 26



Editors' note: letters to the editor are printed as received. We even left the typhens in.



Shame on you

"Remember high school English, when the 'show not tell' doctrine was the key to successful essay writing? It's amazing how many university students have forgotten this simple nuance when it comes to making a point. Someone attacks a race/gender stereotype by using this basic literary tool, and you vandalize and raise a ruckus? Ivy Lee cites example after example of mold-breaking Asian American males, examples which automatically invalidate the stereotypes surrounding us, yet so many people have missed this obvious point she makes. She isn't reinforcing stereotypes, she's dispelling them, and you better have a closer look-see at her article if you didn't pick this up.

Ms. Lee never states that stereotypes aren't accurate because it isn't that simple. If you were racist, and I told you "You know, racism is just so bad because..." and proceeded to give you a ten-page list, chances are you probably wouldn't be convinced. Being racist, could you sit and listen to me with an objective and open mind, and then conclude "You're right. I was just so misguided. I am now enlightened and am color-blind to the differences in skin color. Thank you for telling me." Not likely. We may wish it were so easy, but anyone who thinks it is is being ignorantly idealistic.

Instead, Ivy Lee shows us the numerous exceptions to the Asian male stereotypes that exist, and so many exceptions to the rule can only mean one thing: The rule (Asian males= nerdy, short, Long Duck Dong, computer whiz) just isn't accurate, and in fact is blatantly invalid. Stereotypes might fit certain individuals, but they can never represent an entire population accurately. Is that clear enough?

Please read the article again and follow these simple steps:

1. Look up "satire" in the dictionary.
2. Put yourself in an objective frame of mind (impossible for some, and in that case, just continue to be upset and stew in your own juices).
3. Read it.
4. Think.
5. Repeat if necessary.

Hopefully, you will appreciate a novel approach to attacking the age-old problem of race and gender stereotypes. She shows us how ridiculous one's thinking must be to believe in those sweeping stereotypes surrounding the Asian American male. If you still become enraged and think "sell-out article" or "she's rejecting her own culture," then I'm sorry. I hope there aren't too many of you because that's a sad sign for higher education in the U.S.

—Jesse Chang

24

Free speech overriding issue

This is a letter in response to the now-infamous Ivy Lee opinion article, "A Little 'Mail'". It seems that every Asian male is outraged about the various misconceptions this article appears to promote. Well, you all should be fired up, but not at Ivy Lee.

I have heard that she intended for her article to be sarcastic. What differentiates sarcasm from insults is the context in which it appears. In this case, the context of Ms. Lee's article is the *Momentum*. Is *Momentum* a racist, Asian American male-bashing paper? No. Are the other *Momentum* articles prejudiced against Asian males? No. Anyone who reads some of the other articles will notice the discontinuity between Lee's article and all the other articles in *Momentum* and conclude that she was not serious in her article.

Her article appeared in the OPINION section of the paper, and it expressed her OPINION, sarcastic or otherwise. The key word is OPINION. She is entitled to hers, as you are to yours. If that were not the case, we would not be living in America. The fact that you or I may not agree with the article is inconsequential. Freedom of speech is a right for everyone from Ross Perot to Tom Metzger to Ivy Lee. Who is to say that Asian males aren't short, skinny, CSE or Pre-Med majors, and don't have short penises? It is up to the reader to determine what to read, how to interpret what you read, and finally what to believe.

Ivy Lee does not deserve your criticism and heat. Reserve it for anyone who displays true ignorance or prejudice. I see Ms. Lee's article as a means of improving myself so I may better exemplify to others the image of an American with Asian roots.

—Kenford Mar

To you unimaginative, stagnant traditionalists who attack the problem of stereotypes by bludgeoning people with the none-to-subtle "Don't you know that stereotypes are bad..." speech:

Shame on you.

That's a single-minded approach to a multi-faceted problem, and it oftentimes isn't particularly effective. So when someone like Ivy Lee (in "a little mail") tries to shed some creative light on a stagnant controversy, don't denigrate her. You should applaud the effort, even if you don't pick up on the poignancy.

Remember high school English, when the "show not tell" doctrine was the key to successful essay writing? It's amazing how many university students have forgotten this simple nuance when it comes to making a point. Someone attacks a race/gender stereotype by using this basic literary tool, and you vandalize and raise a ruckus? Ivy Lee cites example after example of mold-breaking Asian American males, examples which automatically invalidate the stereotypes surrounding us, yet so many people have missed this obvious point she makes. She isn't reinforcing stereotypes, she's dispelling them, and you better have a closer look-see at her article if you didn't pick this up.

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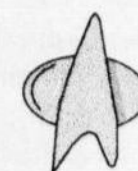
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—Jesse Chang

Star Trek cartoon deemed racist



"Racism, sexism, elitism, and all the other 'isms' that plague our society will always be with us." One had to only turn the page in your last publication to see this was so. While writing an article about Ziggy Marley on his call for racial equality, you do his cause a disfavor by publishing a racist cartoon entitled "Star Trek" on the next page. I found the cartoon to be in-

sensitive to us "white people." First, the cartoon mocked interracial relationships by having Keiko say, "Even in the 24th century, white guys are still better." Then, by showing Mr. Sulu beat up the character O'Brien, you go one step further by condoning white bashing. In the wake of the Reginald Denny beating, this is not a step in the direction of interracial peace.

I hope you take steps to rectify this breach in your publication's message. You do the "white race," the "Asian race," and human race a disfavor when you publish this sort of material, for as Ziggy Marley has said, "We are all brothers and sisters."

—R. Smith

Words on the melting pot...

I am writing in response to a letter submitted by Wei-Min Chiu published in the November-December, 1993 issue of *Momentum*. Although I applaud the author's effort to establish that the term "American" includes all residents of the United States regardless of race, ethnic background, or generation, I do not share his enthusiasm for the "melting pot" ideal.

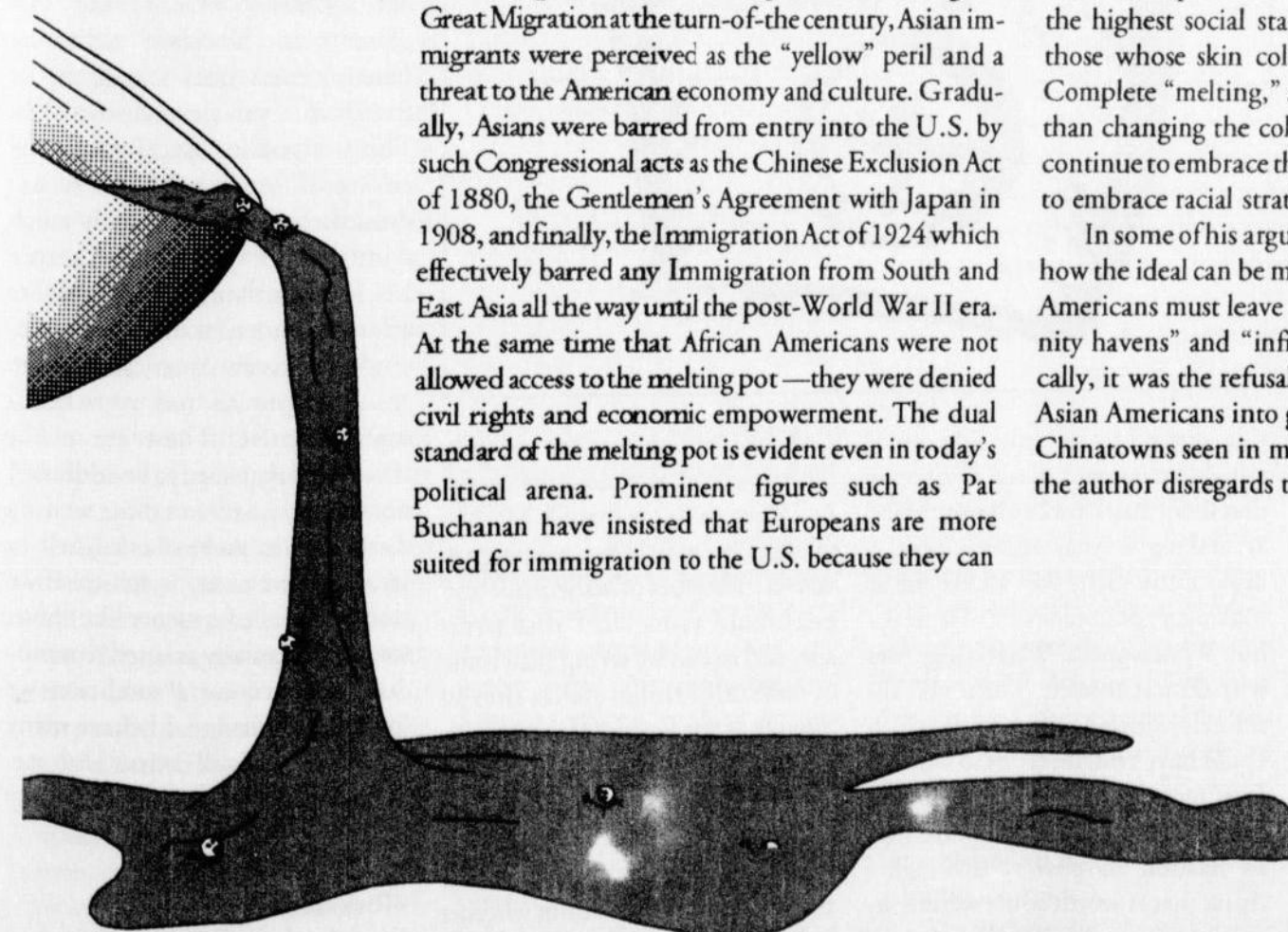
The "melting pot" is an antiquated term used by historians to describe the phenomenon of European immigrants "melting" into American culture and contributing their cultural attributes to the American identity. Superficially, the ideal may seem attractive; the reality of history is not. While Europeans were being welcomed with open arms during the Great Migration at the turn-of-the century, Asian immigrants were perceived as the "yellow" peril and a threat to the American economy and culture. Gradually, Asians were barred from entry into the U.S. by such Congressional acts as the Chinese Exclusion Act of 1880, the Gentlemen's Agreement with Japan in 1908, and finally, the Immigration Act of 1924 which effectively barred any immigration from South and East Asia all the way until the post-World War II era. At the same time that African Americans were not allowed access to the melting pot—they were denied civil rights and economic empowerment. The dual standard of the melting pot is evident even in today's political arena. Prominent figures such as Pat Buchanan have insisted that Europeans are more suited for immigration to the U.S. because they can

more readily assimilate into American Culture.

In actuality, the melting pot phenomenon set a standard for this country that today remains conspicuously Euro-based. Even the standards of excellence are often defined in this fashion. For example, with respect to English speaking skills, European accents are perceived as "suave" and "refined," while Asian accents are disdained for being "vulgar" and "foreign." (Believe it or not, this became an issue in the San Francisco mayoral campaign race). Often, those who fail to live up to the standard are forced to the fringes of society. The "Model Minority" myth is simply a disguised means of rewarding those Asian Americans who have lived up to the monocultural standard the best. Yet, the highest social status could only be reserved for those whose skin color conforms with the culture. Complete "melting," so to speak, is no more possible than changing the color of one's skin. If Americans continue to embrace this ideal, then they will continue to embrace racial stratification.

In some of his arguments, Mr. Chiu demonstrates how the ideal can be misleading. He asserts that Asian Americans must leave their "safe little Asian community havens" and "infiltrate America proper." Ironically, it was the refusal of white Americans to accept Asian Americans into general society that created the Chinatowns seen in many large cities. Furthermore, the author disregards the positive attributes of Asian

See *Melting*, page 27



A-Z

The only way to make sure people you agree with can speak is to support the rights of people you don't agree with.
—Eleanor Holmes Norton

25

Church, continued from page 13

such a large church, "but it's not like other churches where you just come and go. We are so spiritually into the Lord.

Kunsam Cho, the associate pastor at the Korean United Methodist Church of San Diego, leads the English-speaking service on Sunday mornings. This is the only one of three services held on Sunday morning which is not conducted in Korean. Founded in 1978, the Korean United Methodist Church of San Diego is the largest Korean church in San Diego.

Cho says that he feels members of the many Korean American churches in the United States have a hard time getting their children to come to the church with them. "Those born and raised here are so-called 'Americanized.' There's a generation gap. But the English-speaking ministry will help them to come together," he says.

Cho believes that by coming to a Korean church, individuals can still maintain their ethnic identities. "I'm not against their assimilation into American society," he says,

"but to be distinctive and strong in this plural society we need to see who we are as one particular ethnic group. I hope they are comfortable as Korean Americans, but ultimately, we have to invite all friends into the church." "There's a danger in shutting doors," says Cho, who fights to bring a balanced ministry to his church, "and I feel like there's some kind of barrier between our church and our neighbors."

With several non-Korean members who also attend the church, there was, at a point in time, concern expressed over the title of the church and talk of dropping the word "Korean" from the church name, so as to be less exclusive. But according to Cho, "we can't drop that name right now. The Koreans are still the dominant group at this church. We are still a new service so we don't have that kind of authority... It shouldn't be racial based anyway. I hope our youngsters could connect themselves with churches of other races so that through their Christian fellowship, they could experience a oneness with Christ." "For me as a pastor," he continues, "I want to

help... to realize that all churches should pray for the same faith in God and to develop their activities to overcome racial differences."

Emily Liu, a UCSD student and member of CORE, the leadership team at the Evangelical Formosan Church located in Solana Beach. A member of the English-speaking service, she says that at this point in time, the church is mostly Asian, although this is not how they hope it will always be in the future. "We want it to be open to anybody instead of having it seem like it's closed off. It's just hard because we're coming from a predominantly Asian branch," says Cho.

Similar to the situation at the Korean United Methodist Church of San Diego, Liu says that there is a proposal to have the word "Formosan" taken out of the name. Liu says that supporters of this proposal don't want the name of the church to be limiting. "I think it's going to happen," she says, "I'm not positive, but in the Taiwanese service, they call it Evangelical Church. We just need to wait to make sure the board agrees, so it doesn't cause

division." At the same time, Liu adds that she feels Evangelical Formosan Church is a good environment because it is one in which people can understand each other culturally and in that way, better relate to one another. "God is an all-cultures and all-peoples God," she says.

Korean Christian Mission (KCM) is one of the Christian fellowships on the UCSD campus. David Kim, on inter-bible study relations, says that the fellowship is not primarily centered upon Asians. "It's a matter of the one [fellowship] you feel the most comfortable with. Despite our different colors and races, we're all brothers and sisters in Christ and we should love one another," he says.

InterVarsity Christian Fellowship (IVCF), another fellowship on campus, is one which is interdenominational and multi-ethnic. In trying to engage the entire campus and address its diversity, it has created something called the multi-ethnic committee.

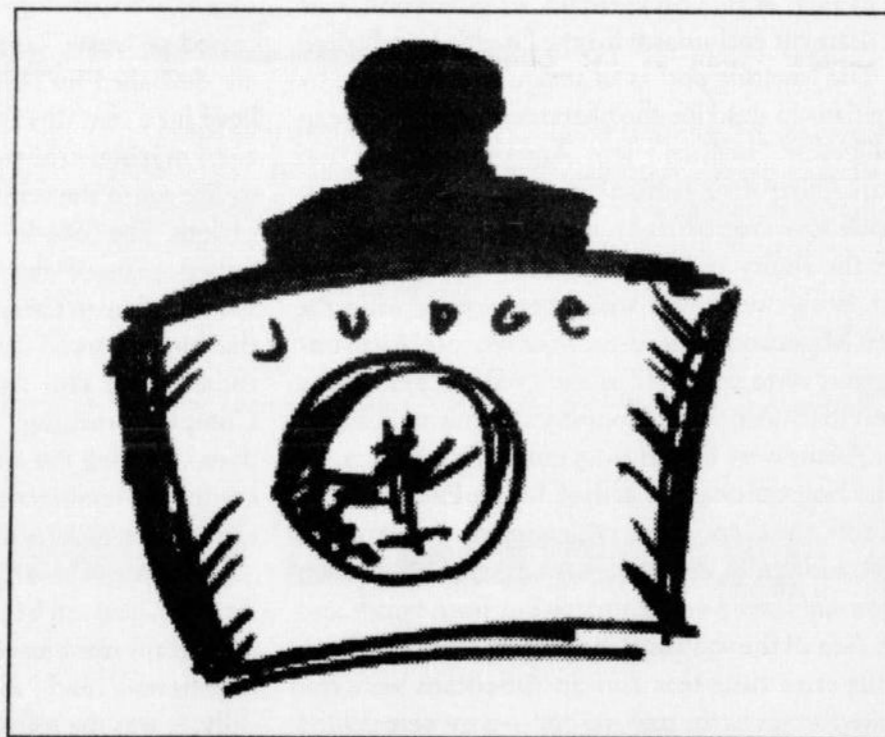
Kathie Kim, on the leadership team of this committee, says that it helps her to understand why God

Faith, continued on page 27

Offensive, continued from page 23

26 and non-Asian—with diverse physical characteristics living complex social relationships under varying circumstances. Ms. Lee not only presents quite an inaccurate statement per se (as most sweeping generalizations do) but she also delivers a pronouncement whose ramifications extend far beyond what was written. These are people who are identified as belonging to ethnic communities, social groups, economic classes, political organizations that are mostly syncretic. Representing highly heterogeneous groups of people like this fuels the kinds of inter- and intra-ethnic tensions that these communities are working out. To make sense of what was written, one is almost tempted to ask who she was referring to. Who is being represented here? Whose lives are being affected? To characterize all Asian-American males this way debases their humanity and robs them of the dignity and complexity of their lives not only in relation to their female companions but to their Asian and non-Asian ancestors, families, friends, and even themselves.

Third, for Ms. Lee to say finally that "having a small penis...say[s] it all" despite all exceptions to the



rule, doesn't quite make it as a sustainable argument. Even if it seems that there may have been an attempt at making a witty remark here, I don't think many will accuse me of making a mountain out of a molehill. What is small? What is big? And why does it matter? There was absolutely nothing in the article which could have convinced us to buy the final judgement. Now, it is not my intention to debate about penis sizes in relation to power, although I think that is worth some serious attention. Regardless, we have to be extremely careful in avoiding the

kinds of language that are not only totalizing but also dehumanizing. And it seems to me that for Ms. Lee to begin her article by propping up several indicators of inadequacy and exceptional traits other than penis size, and to end by saying that none of these other things matter after all anyway, is not worthy of any engaging rebuttal.

On the whole, the article presented such insulting blanket statements that appalled me up to the point when I was deciding whether I should dignify it with a response or just brush it aside like dust that

should have settled long ago. But these are statements from an opinion piece that came out of a public forum, in a publication that is specifically intended, I would assume, to be more sensitive to and understanding of Asian-American and other racial, ethnic, class, and gender concerns. This is not Ted Danson in blackface delivering "funny" racist lines to a group of friends in a private exclusive club. This is a public "space" where the raising of issues needs to be addressed cautiously and with much sensitivity. I do not mean to silence Ms. Lee even though I think that her efforts at understanding and representing all Asian-American men are grossly erroneous and overwhelmingly offensive. These are public statements that need to be addressed not so much to silence those who say them, but to make them listen to what we have to say in return. If we just let go of comments like these, we can be similarly accused to reproducing the very social conditions we intend to challenge. I believe many of your readers will concur with me.

Thank you for publishing my letter.

—Rick Bonus
Grad Student, Communications



The ultimate measure of a man is not where he stands in moments of comfort and convenience, but where he stands at times of challenge and controversy. —Martin Luther King Jr.

MORE ABOUT THE FAITH

Faith, continued from page 26

would consider this to be an important issue. The multi-ethnic committee was formed eight years ago by Asian American students who were concerned about the issue of fitting in within such a predominantly non-minority environment. "We're trying to get a better understanding of ethnic differences and show how it's good and brings glory to God," says Kim.

She adds, "This is important so that we can help people lay claim to their ethnic identities. God gives us this incredible freedom to say I'm made to be who I am and to recognize that as beautiful instead of saying he didn't make me white... We try to have honest discussions, addressing racism so that non-minorities won't get defensive. From honesty, we can develop racial reconciliation. It's all about sacrifice and repentance and forgiveness. There's so much to racially reconcile. God wants us to have it, but we won't listen."

The multi-ethnic committee of IVCF tries to fashion its activities around its particular goals. In the past, they have shown movies centered upon issues such as reconciliation or movies which covered specific historical events, such as the Japanese American Internment. According to Kim, "These are all tools to help us see the things we do and make us aware." With World Impact, the committee has brought people to work with the inner city. And on campus, those on the committee have tried to get IVCF to get together with other fellowships on the campus. Kim believes this is important in order to bring in the influence of other groups so that there will not be so much division.

"I think when we're distant with one another, there starts division and stereotypes," she says, adding that "Our long term goal is to work with other groups on campus if they want to." An example of this would be through InterVarsity's St. Stephens tutoring program which works primarily with African American children. The multi-ethnic committee hopes to work with the African American Student Union (AASU) on a joint project which would encourage the kids to

come to college.

"There are so many people who do not feel comfortable with InterVarsity. But the purpose of fellowship is to worship and grow in God. I think that just as we do, other groups also have to learn about multi-ethnicity," says Kim. "It's challenging to be in InterVarsity," she adds, "I believe they're a really good group. I'm glad I'm where I'm at, but I'm also comfortable with all Asians." Kim believes that there is sometimes a need for more Asian-specific churches. "Asian American ministries are great. There's a need for that. But don't get trapped in that because the kingdom of God is bigger," she says.

As various religious groups come to terms with issues of identity, with barriers in language, with disjunction because of generation gaps, they are simultaneously reaching out into the community. Connie Hom, of the Chinese Community Church, says that her church is very community oriented. Of the thirteen Chinese Christian churches in the San Diego area, the one she attends is probably the oldest. Over one hundred years old, the Chinese Community Church is the original mission church that settled in San Diego. Many of its members are 5th or 6th generation Chinese Americans.

English is the language spoken most predominantly at this church, and instead of dividing services up into two, it holds one bilingual service. According to Hom, the sermon is given in English and supplemented by a summarization in Chinese for those who do not understand.

The Chinese Community Church tries to evangelize by helping the community. They have sent a musical mission to China, collected items for orphanages in Mexico, helped to host various fund raisers in support of various San Diego Chinese non-profit organizations. Hom asserts that such activities are necessary in order to keep the community spirit. "To help people in need is our way of outreaching," she says.

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to build bridges across ethnic groups. This is very important if we are to become a politically cohesive entity in San Diego, or the larger mainstream society.

Our roots bring us back across the Pacific, and that is at least one quality we all share. Those of us living here in America are our parents' legacy of hope to be successful. However, the opposite is true. The regionalism, racism, sexism, and other "isms" which is as all-American as apple pie, and which have been transplanted from abroad, further fragment our community.

Second, we as Asian Pacific Islander-Americans have many strengths that often are ignored. Slowly we are becoming successful in various fields: the arts, public media, politics, and the medical field to name a few. In San Diego county, between 1980 and 1990, there was a 278.1% increase (up 6,607) positions held by Asian Pacifics in the executive, administrative, and managerial occupation fields. In addition, we were able to come together and successfully host the Asian Pacific Islander Candidates Forum, on October 28, 1993 at the Scripps Community Center. Thirty-eight community organizations representing various Asian ethnic groups sponsored this yearly event. Approximately one hundred twenty five participants came to hear what the candidates had to say during the forum. The moderator was anchorwoman Phoebe Chongchua from channel 10 KGTV. This event contributed in part to us Asian Pacifics coming out to vote. In addition, this highlights our capacity to come together and realize that there is strength in numbers.

Lastly, it is up to us, the Asian Pacific Islander community, to establish our own public and political identity. We can choose to identify with the Asian-American male, as described by Ivy Lee. But I prefer to think that we as a community are smarter and from among us we will create our own leaders with whom we can relate and identify. The choice is ours to make as a community.

It is easy to simply dismiss Ms. Lee's article as a sarcastic look at the Asian Pacific Islander community. However, I hope that this discussion fosters an increased awareness and sensitivity toward each other as we Asian Pacifics work to become a more cohesive community. I encourage us to come together and host a forum to begin the healing from the pain caused by Ms. Lee's article.

—Rosalyn B. Partido, MPA
Alumnus UCSC 1990

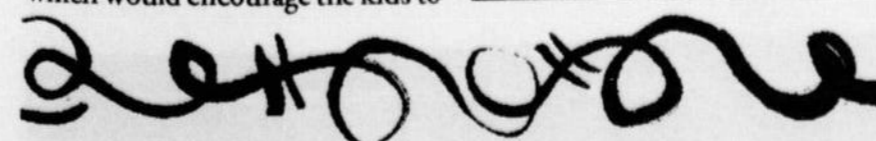
Melting, continued from page 25

ethnic communities: adding ethnic flavor to society and providing support services to immigrant families. Many non-profit organizations dedicated to helping immigrants acquire English language skills and adapt to American society work out of ethnic communities. They provide many immigrants with their only means to establishing themselves as Americans.

The author should consider the implications of his arguments in favor of the melting pot ideal and assimilationism more carefully. America is a multicultural society; instead of advocating a unicultural

idea, why not suggest a multicultural ideal, such as the "salad bowl." Each part of a salad has a distinct identity and flavor, but each is equally important in contributing to enriching the whole. Traditionalist thinkers who prescribe cultural homogeneity for a society that is inherently heterogeneous won't solve the intercultural tensions; they will only succeed in exacerbating them. Americans should live in appreciation of multiculturalism, not in spite of it.

—Kenneth C. Tan





MIX & MATCH

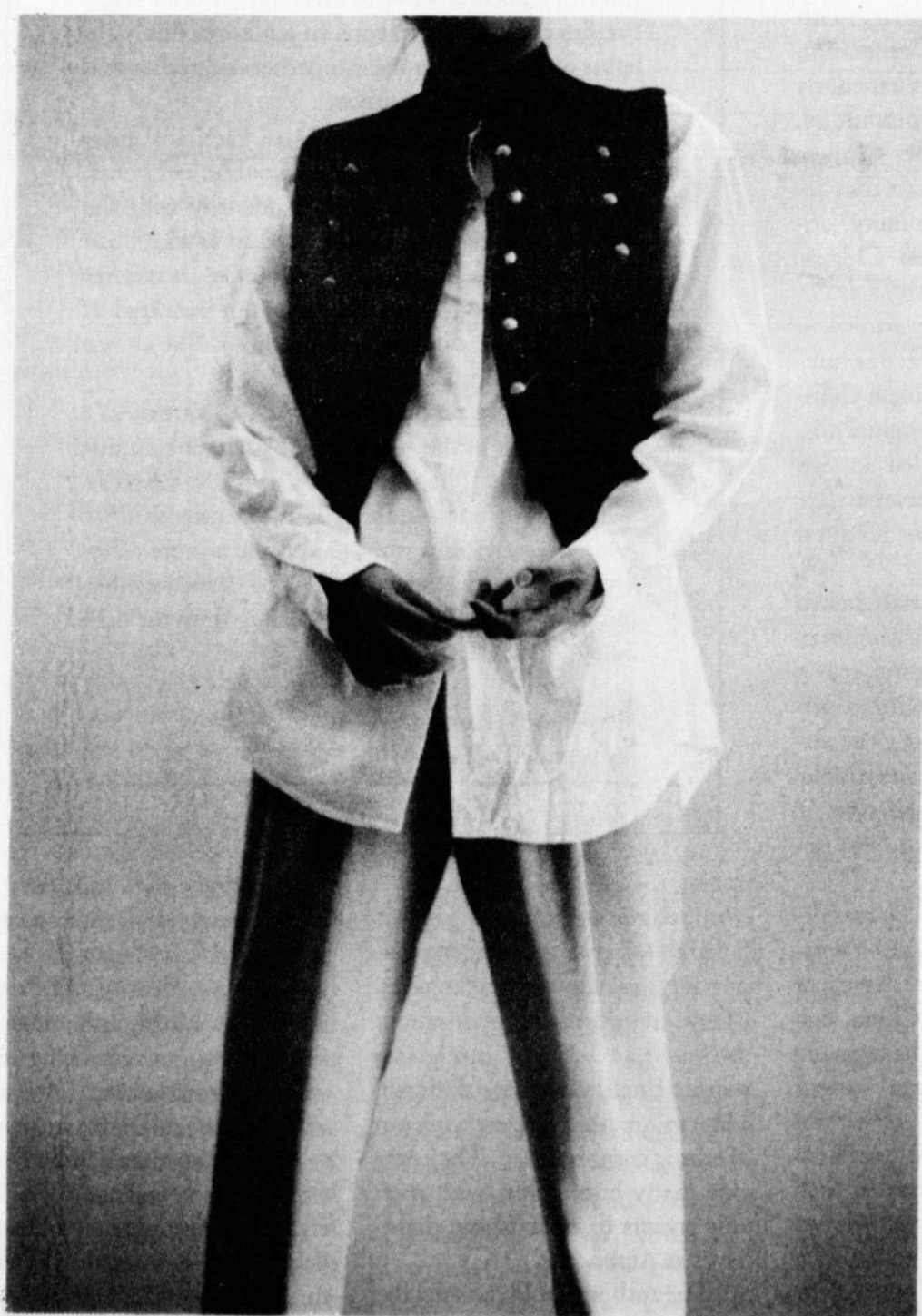
By Ivy Lee

When you have to worry about tuition, bills, job-hunting, the money you spend on clothes has to be worth it. The trick is finding pieces that you can mix-and-match, that can run the gamut from interviews to a Saturday night. It's never too early to start keeping an eye out for classic elements that can carry you through ephemeral fashion trends. After all, fashion comes and goes but your individual sense of style can help you save money, and avoid the danger of becoming a fashion victim.



Jones of New York Dresses, \$50 from Nordstroms Brass Plum

28



Photographs by Grace Lee
Age 17, Arcadia High School

"If I could photograph anything in the world, if it didn't have to be realistic, would be me having tea with Jesus...the real Jesus."

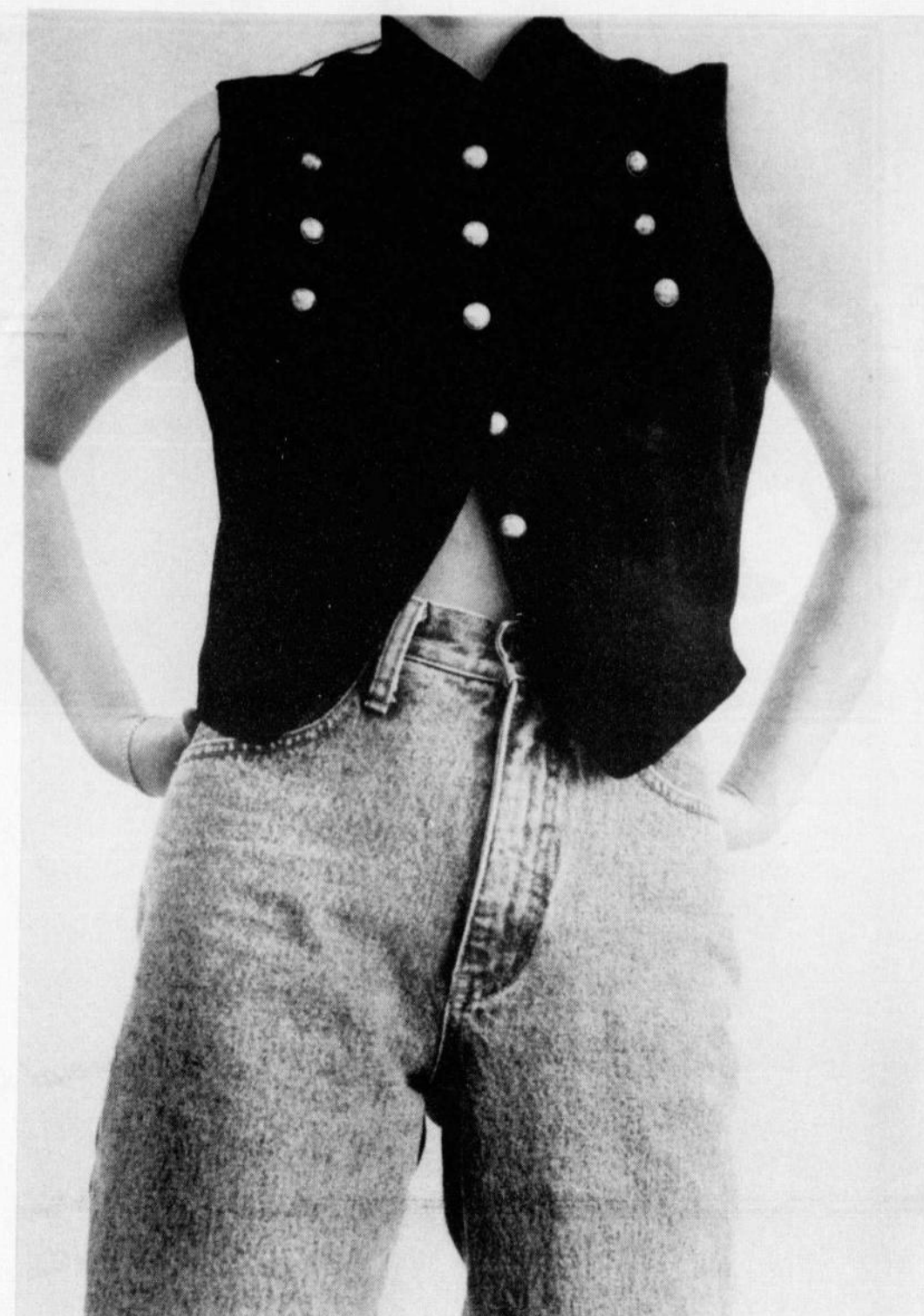


Calvin Klein navy military style vest with silver buttons, \$80; white cotton shirt from the Gap, \$40; sand-colored silk pants by Calvin Klein, \$100.

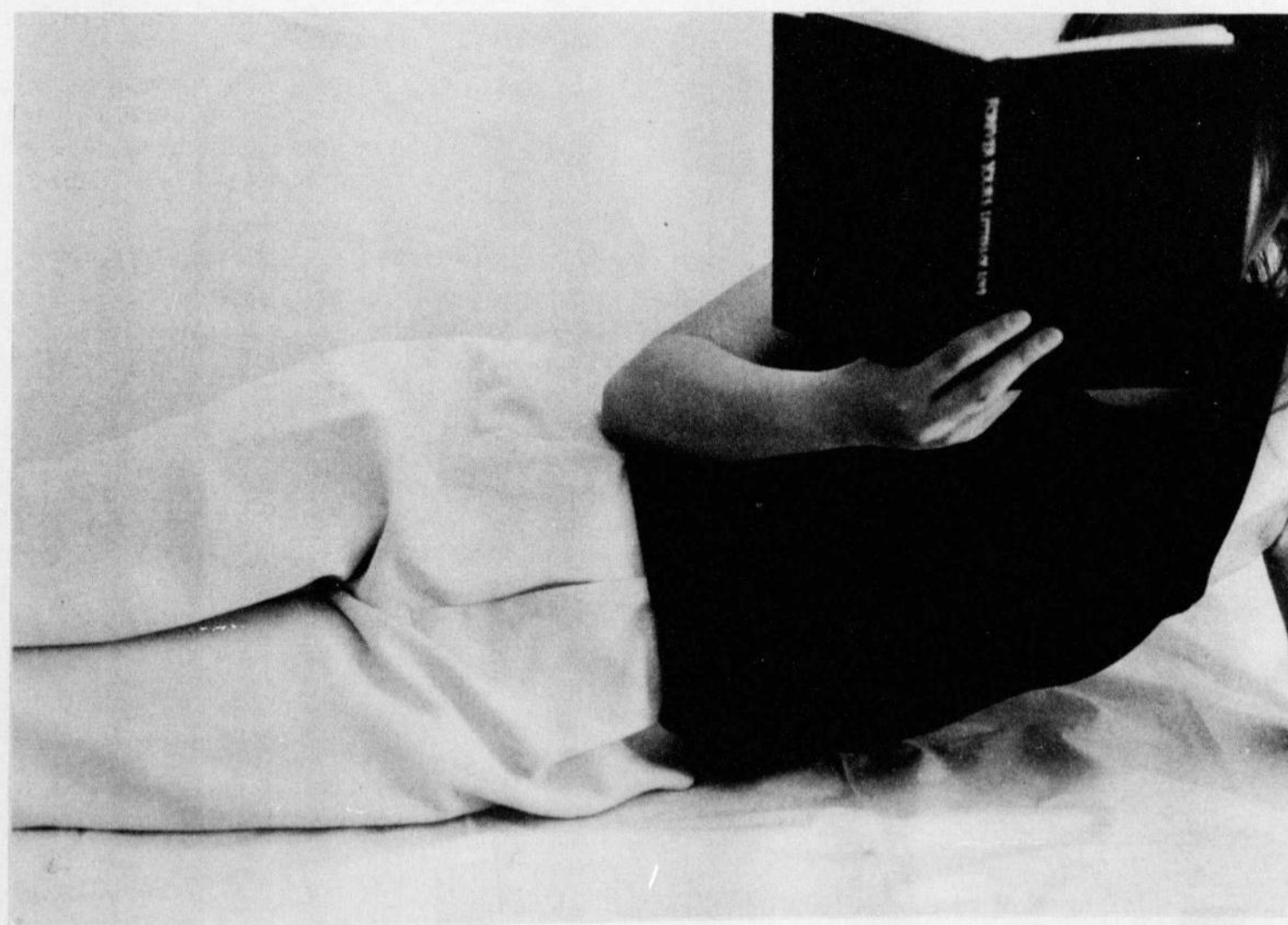
A to Z They say I'm a witch with a "b" on the front. It's the age-old problem. Someone else would be called a shrewd businessman. Women are called other things. —Anita Baker



CK vest paired with Levi's, \$80 and \$45



29



Hanes men's underwear tank top, \$10; CK silk pants, \$100

BASIC BLACK


Photographs by Grace Lee

Dressy semi-formal, informal black tie, cocktail dress required...


30

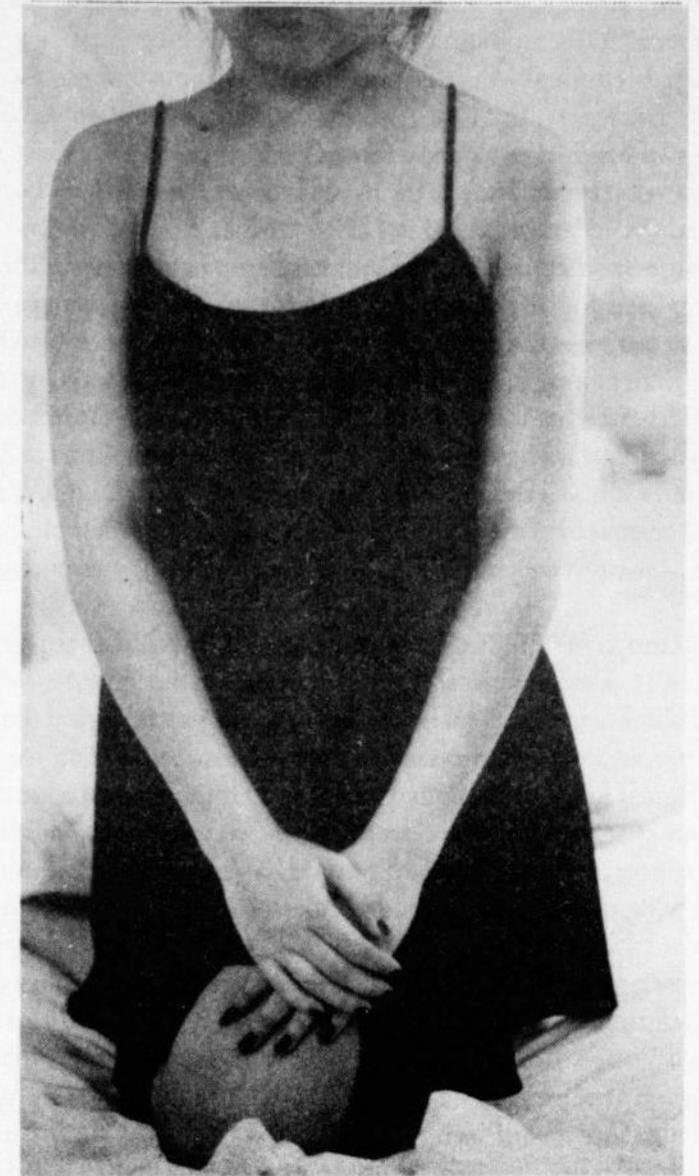
First introduced by Chanel in the 1920's, it is still the perfect solution to that indecisive hour before a night on the town. These dresses have a touch of originality which flatter the figure and draw you in for a closer look....a flirt of chiffon here, a glimpse of leg there...



 Tapemeasure's flirty stretch velvet scoopneck, \$100




 Empire-waisted slip dress with chiffon overskirt by Nicole Miller, \$145



When the invites are this confusing, the simple answer remains the little black dress. It is still the classic solution to the 'I don't know what to wear' dilemma.

31



 Silver shoelace detail and side slits by Roberto Robledo, \$160



I'm not a feminist...I'm just a proud Black woman. I don't need to be labeled. —Queen Latifah

Dances, Continued from page 18

happens when entire cultural systems collide in the context of conquest. Daniel Czitrom's important recent article in the *Journal of American History* (September 1991), on saloon culture in turn-of-the-century New York discloses the pan-ethnic alliances and inter-cultural communication within the political machine of "Big Tim" Sullivan. Sullivan's coalition linked up with a young social worker named Frances Perkins to fight for social welfare legislation that became one of the models for what would later become the New Deal when Perkins served in FDR's cabinet. Research by Elizabeth Cohen, George Sanchez, and Frank Chin has demonstrated how different ethnic groups used popular culture and the trade union movement to fashion a kind of assimilation from below, while scholarly work by David Montejano, Juan Flores, and Sucheng Chan has stressed the ways in which Latinos, African Americans, Asian Americans, and Anglos have formed their identities in dialogue with one another, not as discrete monolithic cultures seeking assimilation to a unified and uniform Anglo "center." In their dynamism and complexity, these histories at last give us an honest picture of the past that is instructive precisely because it is every bit as complicated as the present.

The new emphasis on disclosing our nation's multicultural past has raised anxiety in some quarters. Critics charge that the impulse behind multi-culturalism stems from an effort to substitute psychological therapy or political propaganda for scholarship. But without discounting the very real psychological and social benefits produced by multicultural education, it seems to me that the case for it rests primarily on its scholarly validity as a means of telling the truth about the past. It has epistemological value as a way of knowing through empathy and understanding that there are more than two sides to every story. In an article in *The New Republic* last year, the great historian C. Vann Woodward complained that multiculturalism signaled "an outburst of minority assertiveness." In truth, minorities have always been assertive. But now they are getting the opportunity to be assertive in places where even C. Vann Woodward has to notice. In my judgement, C. Vann Woodward should not be complaining about his trend, rather he should get down on his knees every night and thank God that at last we are starting to tell the truth about the past.

Multiculturalism makes sense to some people because it tells them something about how they live. It is not so much a new truth, as it is the discovery of an old one. Consider the history of popular music as just one example. The guitar came from Spain, but attained its greatest importance as an instrument in the hands of African Americans. The banjo originated in Africa, but became a distinctive American instrument within the Appalachian Euro-American tradition. The accordion came from Central Europe, but it sounds very different when played by Mexican American *norteno* musicians, Polish polka bands, or African American zydeco ensembles.

When I think of multiculturalism, I think of that episode in the television series "Eyes on the Prize" where participants in the 1966 "Meredith March" in Mississippi are chanting a refrain from a popular record by Wilson Pickett, "Land of a Thousand Dances." Pickett's infectious "na-na-na-na-na" serves as the basis for the chants that fend off their fear and build solidarity. But the refrain they are singing originated in a housing project in East Los Angeles.

Frankie "Cannibal" Garcia and his friends Yo-Yo, Rabbit and Scar had grown up singing in mariachi bands, but when the Beatles became popular they decided to sing rock and roll. They took the song "Land of a Thousand Dances" from a Rufus Thomas record. He took it from New Orleans rhythm and blues singer Chris Kenner, who wrote it based on the gospel song "Go Where I Send Thee." But when Garcia and his band first played the song at a dance, he forgot the lyrics and instead did what jazz musicians call "scat" singing, singing "nonsense" syllables like na-na-na-na-na to the song's melody. The crowds liked it so much the band kept it in their act, and they had a hit record with the song in 1965 under their professional name Cannibal and the Headhunters. The song succeeded, but Cannibal and the Headhunters did not. Their record company had no idea how to market them, because while it had success with black acts and with white acts, it had never tried to sell a Chicano act. When the band toured the segregated south with the Beatles in 1965, tour organizers sent black bands to black hotels and white bands to white hotels. "Where do we go?" Garcia would ask, but no one knew.

In 1966, Wilson Pickett did his "cover" version of "Land of a Thousand Dances," and he retained the scatsinging introduction that Garcia unintentionally created. When sharecroppers and factory workers and college students turned his popular record into a freedom song, they used that



Cold, continued from page 20

But there are also success stories, such as the Filipina woman who regularly brought her loved one home for the holidays, with no big to-do about placing a label on their loving relationship: eventually, her father merely asked her, "Are you happy? That's all that matters."

Most Asian parents of lesbians and gays are in a difficult position because there are few people with whom they would feel comfortable talking about their child's life. There are a few Asian parents' support groups in existence — for instance, a Vietnamese chapter of Parents & Friends of Lesbians & Gays in Orange County — and a huge need for more to be formed.

Fortunately for Asian lesbians and gays, there are social organizations — such as the Gay and Lesbian Asian Social Support (GLASS), the group I saw marching in Pride Parade years ago — which provide us with the community and support that we can not get from straight Asian Americans, or white lesbians and gays.

Through group discussions and the support of friendships, we exchange ideas on how to approach our parents and our multiple realities, encourage each other, and share stories of hope. Additionally, there is an e-mail network of Asian lesbians and bisexuals where, in addition to sharing political news and views, we discuss our relationships with our parents.

In the gay and lesbian community, the old '70s song "We Are Family" is a popular anthem: we call each other "Family" because many of us have lost our biological families, and because we are forming alternative families — with same-gender partners and an extended kin network of close lesbian and gay friends.

But I often think, "This 'family' could never, ever, replace my real family."

...And if I were your sister, how would you feel? What would you think? What would you do? Would your discomfort add to my distance? Or will you be my sister/brother, friend, and ally? ☐

EDITORS NOTE: *This article was printed in its entirety, undedited at the author's request.*



well-traveled multi-cultural riff to help break down a system of segregation that artificially divided people from one another in a way that music did not. I think their example holds a lesson for us, that I can best illustrate in a story that jazz musicians tell.

When Clark Terry got the chance to audition for the Duke Ellington Orchestra in 1951, he practiced in his mind every complicated maneuver he knew on the trumpet and flugel horn. But when he arrived and asked Ellington what the orchestra leader wanted from him, he was told to "just listen." The orchestra played number after number as Terry fidgeted restlessly. Finally, he just blew up, and demanded to know why Ellington had asked a musician of his calibre to just sit and listen. Ellington replied, "Young man, there's listening, and there's listening, but in this band, what we want you to do is listen." That didn't exactly help. At least not at first. But eventually Terry figured out what Ellington had been trying to teach him: that true virtuosity entails more than showing off your best "licks," that it involves listening to the other members of the band, hearing what they are playing, and hearing what they are not playing, so that when you pipe up, you know how you fit in with everyone else.

Ellington's admonition holds great relevance to multicultural teaching, research, and writing. By learning to listen, we can discover that U.S. history has not been one song sung by one group of singers, but instead, has been a chorus of many voices in a land of a thousand dances. ☐