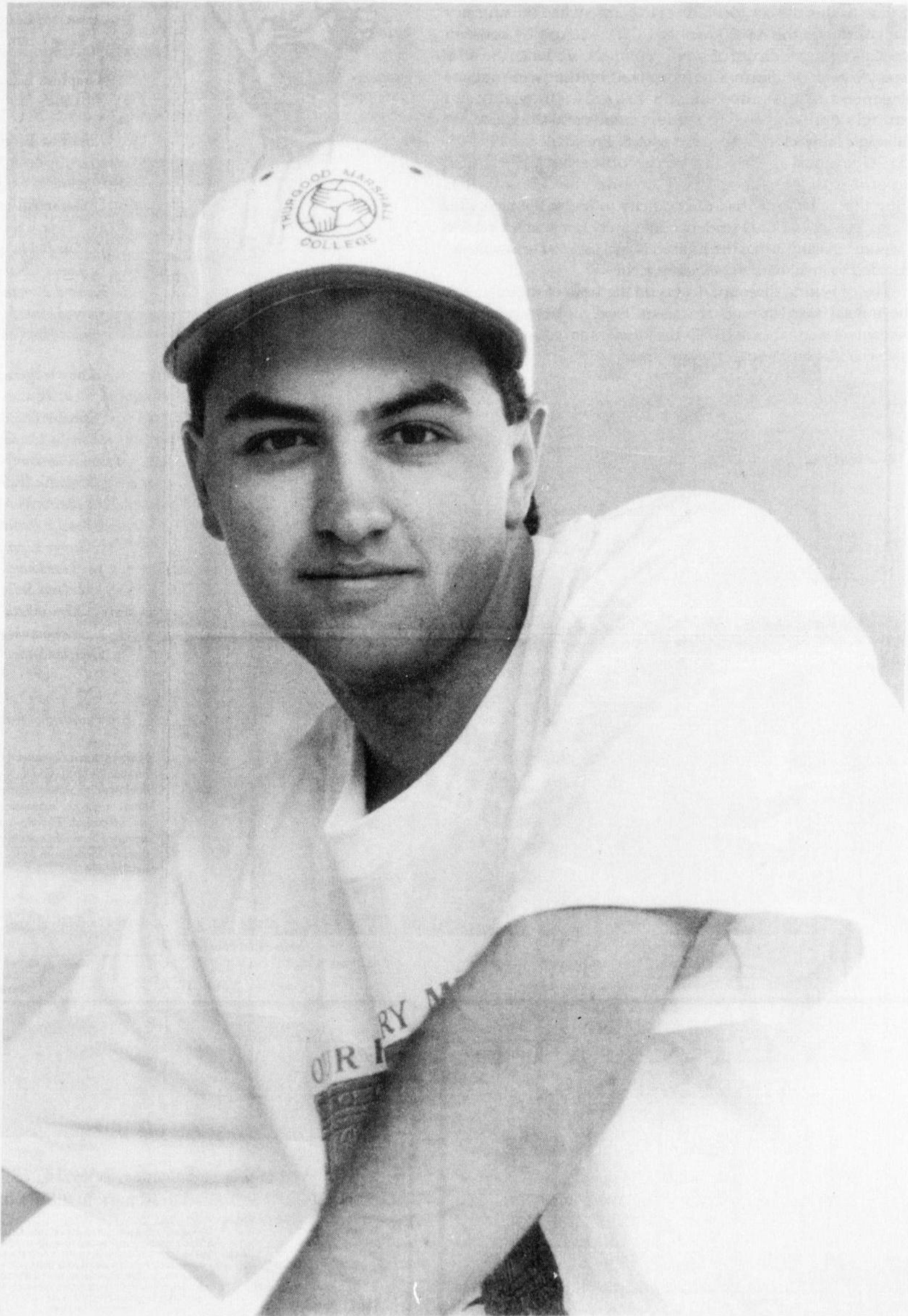


Momentum

Redefining the Issues...

A UCSD Publication

Volume 3, Number 3, May 1994



Inside: Poncho, Poncho, Poncho! ■ Elaine Kim ■ Summer Courses ■ Asian Awareness ■ Kiss My A.S.

Kiss My A.S.:

A View from the Periphery

It is time to alter the composition of the entrenched bureaucracy that comprises the AS Council at UCSD. Marked by constant scandals and a modicum of support from the students, the AS is in desperate need of reform. Characterized by the twin plagues of arrogance and ignorance, the A.S. has grown unwieldy and increasingly unresponsive to student needs and concerns.

Although fairly elected to serve as A.S. President for 1994-95, Poncho Guevara was stripped of the office by the political maneuverings of Randolph "Still Around" Siwabessy. It is amazing that Siwabessy has the audacity to show his face after disgracing the entire UCSD student community last year. However, what's more amazing is that the Judicial Board listened to Siwabessy and decided to invalidate the election results.

In spite of getting discount tickets on the train of thought, A.S. and the Judicial Board managed to miss it. To all the petty politicians and bureaucrat wannabes at UCSD, the Momentum editors cordially invite you to kiss our A.S. ■



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Bik-na Park
(for cutting our budget)

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Momentum Photo File

FLYERGATE
was A.S.-B.S.

prove PONCHO's innocence!

WITE **Guevara**

UCSD Vietnamese Student Association
"Moonlit Escapade"

Saturday, May 14, 1994
10:30 p.m. to 2:30 a.m.

ENJOY A LOVELY MIDNIGHT CRUISE AROUND MISSION BAY ABOARD A THREE DECK YACHT. THE "STAR OF HONOLULU" YOU CAN DANCE THE NIGHT AWAY TO THE MUSIC OF A LIVE BAND AND DISCO. INDULGE YOUR TASTE BUDS WITH TANTALIZING DELICIOUS FROM THE FRUIT & DESSERT DISPLAY. TAKE A ROMANTIC SINGAL ALONG THE UPPER DECK AND VISIT THE ON-BOARD NIGHT CLUB. CAPTURE THE MEMORIES ON FILM!

Tickets are \$22 per person and \$45 per couple.
FOR MORE INFORMATION, call 658-0382.

A to Z My cup over runeth with fullness and grace, yet people push bullshit in my face. — Lenny Kravitz

UCSD MEChA May 1-6, 1994 Raza Awareness Week

Sunday, May 1

Mujer Forum: Mujerisma
"A Generation Beyond"
"La siguiente generacion"
Nationalism, Feminism, and Sexuality in the Movimiento
2-6PM @ Price Center Theatre
Sponsored by M.U.J.E.R.

Monday, May 2

UCSD MEChA Mentor Day
"Empowerment Through Education"
Indigenous Culture Presentation
9 AM—1PM @ P.C. Gallery A

Wednesday, May 4

"Celebracion de nuestra cultura"
—Mariachi de Nuevo California
—Ballet Folklorico Yaqui
—Banda: Julian y sus hermanos de Durango
—Danza Ocoelotl
—Low Rider Car Show
—Carne Asada Sale
12-4 @ P.C. Theatre

"Una noche de nuestra cultura"
—Cultural entertainment by UCSD Chicanos(as)/Latinos(as)
7-9 PM @ P.C. Theatre

¡Somos la raza de bronce!



Friday, May 6

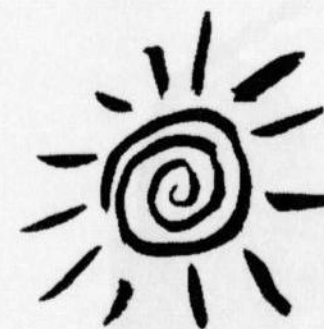
Speaker: 12-1:30 PM
@ P.C. Gallery A

Free Admission to all events!

Don't Forget!
Saturday, May 7

"Raza Day of Resistance"
—Marcha to the San Isidro Frontera Falsa

Asian American Awareness Week



Saturday, May 7

Golden Rice Bowl
(basketball, volleyball, tennis)
10 AM -2PM Muir Courts

Sunday, May 8

Asian American, Pacific Islander
Performance Night
Traditional and contemporary performing art
5:30 PM Price Center Theater

Monday, May 9

Cultural Food Fair
Japanese, Indian, Thai, Korean food
Price Center 11:00 AM-2:00 PM

Tuesday, May 10

Pilipino Dance Workshop
Gallery A 12:00 PM

STUDS: The Dating Game
Price Center Gallery B 6:00 PM

Film: *Joy Luck Club*
Price Center Theater
Time: TBA

Tradition and sex
Discussion on arranged marriages
Gallery A 12:00 PM

Asian Americans and AIDS
Workshop
Gallery B 1:00 PM

The Great Sex Debate
Price Center Cove 6:00 PM

Thursday, May 12
Asian American Identity?
Gallery A 12:00 PM

Asian Fraternity Sorority Info session
Gallery B 1:00 PM

Sushifest
The Dish of the 90's
Warren Student Activities Center 8:00 PM

Friday, May 13
Karaoke/Coffee Night
Oceanview Lounge 8:00 PM

Asian American, Pacific Islander Graduation Banquet
Radisson Hotel, La Jolla 7:00 PM

Saturday, May 14
Film: *Banana Split and Other Mix-Ups*
by multi-media performance artist Kip Fulbeck
International Relations and Pacific Studies 6:00 PM

Close-up

Filmmakers Elaine Kim & Dai Sil Kim-Gibson

"Many Korean Americans have trouble calling what happened in Los Angeles an 'uprising'. At the same time, we cannot quite say it was a 'riot'. So some of us have taken to calling it *sa-i-gu*, April 29, after the manner of naming other events in Korean history," says Elaine Kim, a professor of Asian American Studies at UC Berkeley and one of the filmmakers of the documentary, *Sa-I-Gu*.

Three months after the civil unrest which occurred in Los Angeles on April 29, 1992, Dai Sil Kim-Gibson, Elaine H. Kim, and Christine Choy went to Los Angeles in order to document the stories of Korean American women shopkeepers who had lost their businesses. The film touches not only upon their financial loss, but also upon the loss of their hopes and their dreams.

The violence that happened in Los Angeles affected persons of all ages, races, and cultures. Korean businesses in particular, found themselves targeted in response to a previously-given not-guilty verdict concerning a Korean storeowner who had shot and killed African American teenager, Latasha Harlins. Fires destroyed much of the city's Koreatown. It has been quoted that Korean Americans suffered about half of the \$800 million in property damages as a result of the civil unrest.

Says Kim, "When Korean Americans were thrust in the spotlight in April 1992, the enormity of misunderstanding about them was brought into play." She adds, "The media reduced Korean Americans to images of screaming women and men on the roofs with guns." Kim and the other two filmmakers decided to do something about the inaccurate and insufficient media coverage. They sought to present a different side, one that was more honest and multi-dimensional in terms of how it portrayed families who had fallen victim to the violence.

Sa-I-Gu has at times been criticized for not presenting a balanced and objective view on "both sides" of the conflict. The

film instead chooses to focus specifically upon stories of Korean American women. Theirs is a voice which has not yet been heard, not yet been recognized, not yet been understood. Interviews with these women show a strength, anger, compassion, and grief which seems to have been overlooked in past coverage of the violence in Los Angeles.

"I was in L.A. [in April 1992] and was very upset. I had been enraged at the coverage of Koreans in the media and had written an article on this in *Newsweek*. No one was allowing those voices, the diversity of Korean opinion, to be put into the discourse. You have to understand that the women who own the stores do most of the work, not the men, but still the men are spokespeople. We wanted to bring those hidden voices right into your face. We came to L.A. in July with no money, no script, and no names. When we arrived, we found the names and stayed ten days," says Kim.

Some viewers felt that the feelings and thoughts that were expressed by the women in *Sa-I-Gu* were blunt or prejudiced at times. Kim says that she certainly

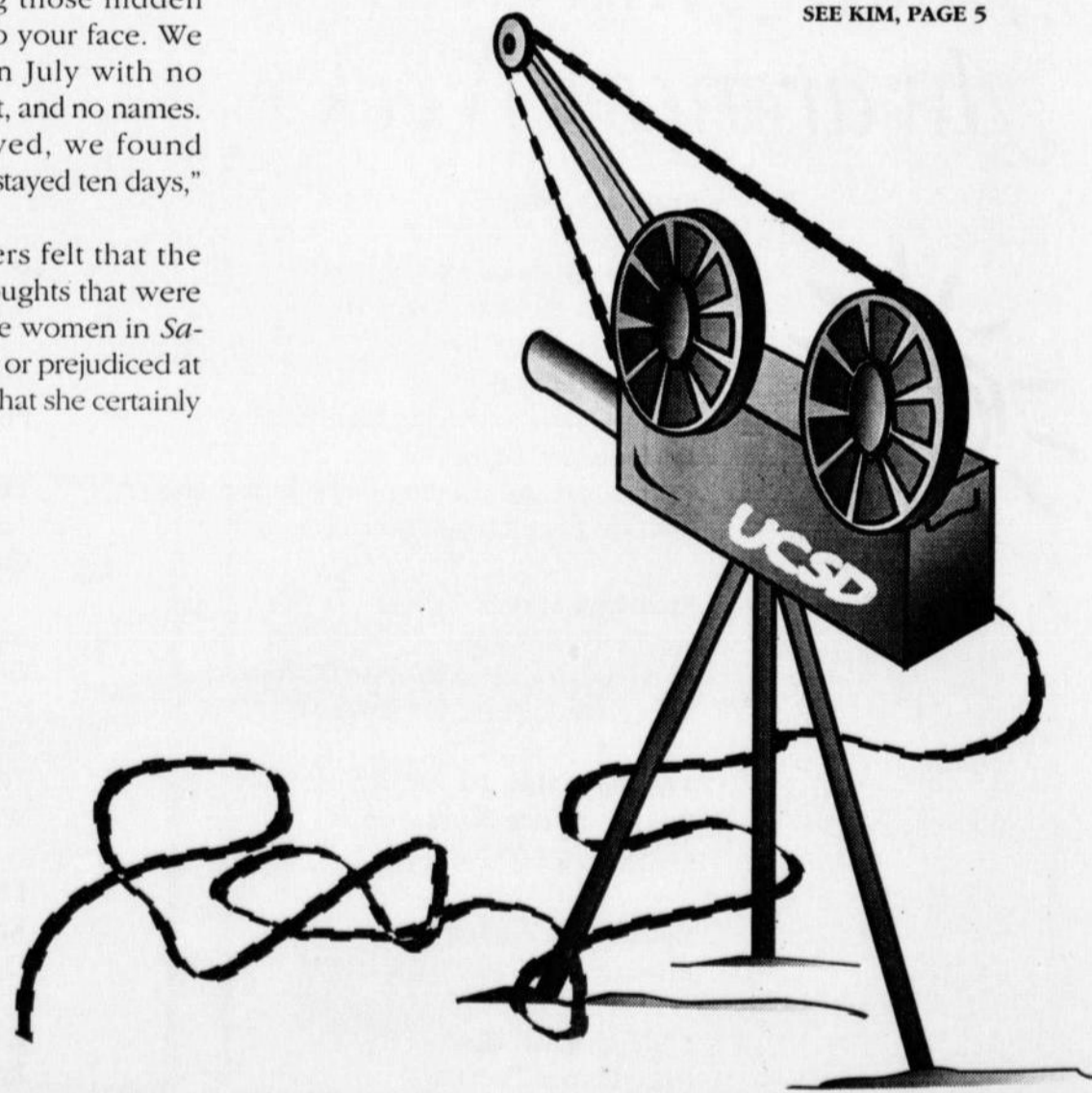
understands why people may feel that this film, or any film which exposes racism in this honest manner might inflame the issues. "But look at it this way," she says, "It doesn't make any sense to pretend that people know about each other. People won't believe it if it's *Sesame Street*. Many white folks I know were going out to get guns and running into the fortresses of their houses. You can't get anywhere pretending that people don't have their thoughts. It's not about reassuring people it's about telling it like it is."

She says that she hopes *Sa-I-Gu* will challenge perceptions people have of Korean Americans. "Everyone has such a one-dimensional view of Korean

Americans, and I would like to shake this up. Most people see Koreans as people with guns, as women screaming, as the shopowner who killed Latasha Harlins, as people who care only about their property, as people who run after people who shoplift. In order to fill out this picture, we need to understand what life is like for people who spend 16 hours a day in their stores, who come home at 2 a.m. and look at their kids sleeping in their beds. Most of these people go to church on Sunday, but the husband and wife can never go together. They take turns while one watches the store. All they have is their store, which represents their worth in American life.

Another thing is about Korean rudeness. It's easy to say, 'How come they don't learn our ways or know the language?', but these people work 16 hours a day. How will they learn to speak English? There is rudeness, and there are language problems. But there is a context

SEE KIM, PAGE 5



Some viewers felt that the feelings and thoughts that were expressed by the women in *Sa-I-Gu* were blunt or prejudiced at times.



Asian American Women's Conference

A sharing of strategies and experiences to build a movement.
UC San Diego
May 20-21, 1994
Coordinated by Sisterhood Across the Waves.

For more info contact Women's Resource Center

Opening Speaker: Elaine Kim

Elaine H. Kim is a Professor of Asian American Studies at the University of California, Berkeley. She is author of *Asian American Literature: An Introduction to the Writings and their Social Context* and co-editor of *Making Waves: An Anthology By and About Asian American Women*. She is also co-producer of the films *Sa-i-Gu: From Korean Women's Perspectives* and the founder of Asian Women United of California.

Closing Speaker: Miriam Louie

Miriam Louie was Associate Director of Asian Immigrant Women's Advocates (AIWA) and is currently coordinating the media workshop for AIWA's garment worker's campaign. She was national director of the Third World Women's Alliance Against Women's Oppression and is a co-founder of the Women of Color Resource Center.

History Presentation: Judy Yung

A historical overview of Asian American women's efforts to achieve social change for themselves, their families, and their communities.

Performance: Headless Turtle-neck Relatives

By internationally acclaimed performance artist, Denise Uyehara.

Theater Ensemble Workshop

Through a series of theatrical exercises, this workshop will help us overcome the physical inhibitions which limit our communication with one another. By increasing the awareness of the connection between our bodies and minds, we will tap into new forms of communication. While exploring different ways to interact with one another, we can begin to build a new foundation for our activism.

KIM, CONTINUED FROM PAGE 4

for all this. In Korea, you do not look into a customer's eyes and smile at them. If you are a woman, this means you want to go to bed with them. Now they have learned to smile, like Mrs. Song [shopkeeper Choon Ah Song, interviewed in *Sa-I-Gu*]. She even smiles when she talks about a tragedy. She doesn't understand when to smile. People don't deliberately not learn; they are too busy trying to survive," says Kim.

She claims that in the process of making the film and working on location, many of the expectations of what she thought she would find were challenged. "My main assumption was that African Americans in South Central L.A. would like to kill us three and our sound man. The media's portrayal of the hatred between Koreans and African Americans or between Koreans and Latinos isn't [accurate].

People are more complex, and so are communities. We went to Mrs. Song's store with her and her husband three months after the riots so we could film their rubble. When we were there, everyone—I mean everyone—came by to say "Hi" to them. This black car with loud blaring music pulls up with these guys in tattoos and I thought, 'Okay, this is it.' But they rushed over and hugged Mrs. Song and said, 'We are really sorry this happened to you.' A lady had salvaged Mrs. Song's bible from the ashes and gave it to her. Everyone defied my expectations. Nobody knows things about other cultures by osmosis. They learn about each other through the media. It makes me mad to think about the ways that the media locks us into this narrow perception of race," says Kim.

From: *Talking Heads: and Elaine H. Kim*, -INTERNATIONAL DOCUMENTARY



UCSD African American Student Union Empowered Blacks. United in Science & National Society of Black Engineers

Cordially invites you to attend our Semi-Formal

A Celebration of African American Leadership.
Saturday, May 14, 1994 7:00 pm

Tickets will be sold at the UCSD Box Office.
 \$10 May 3-May 13, \$12 at the door.

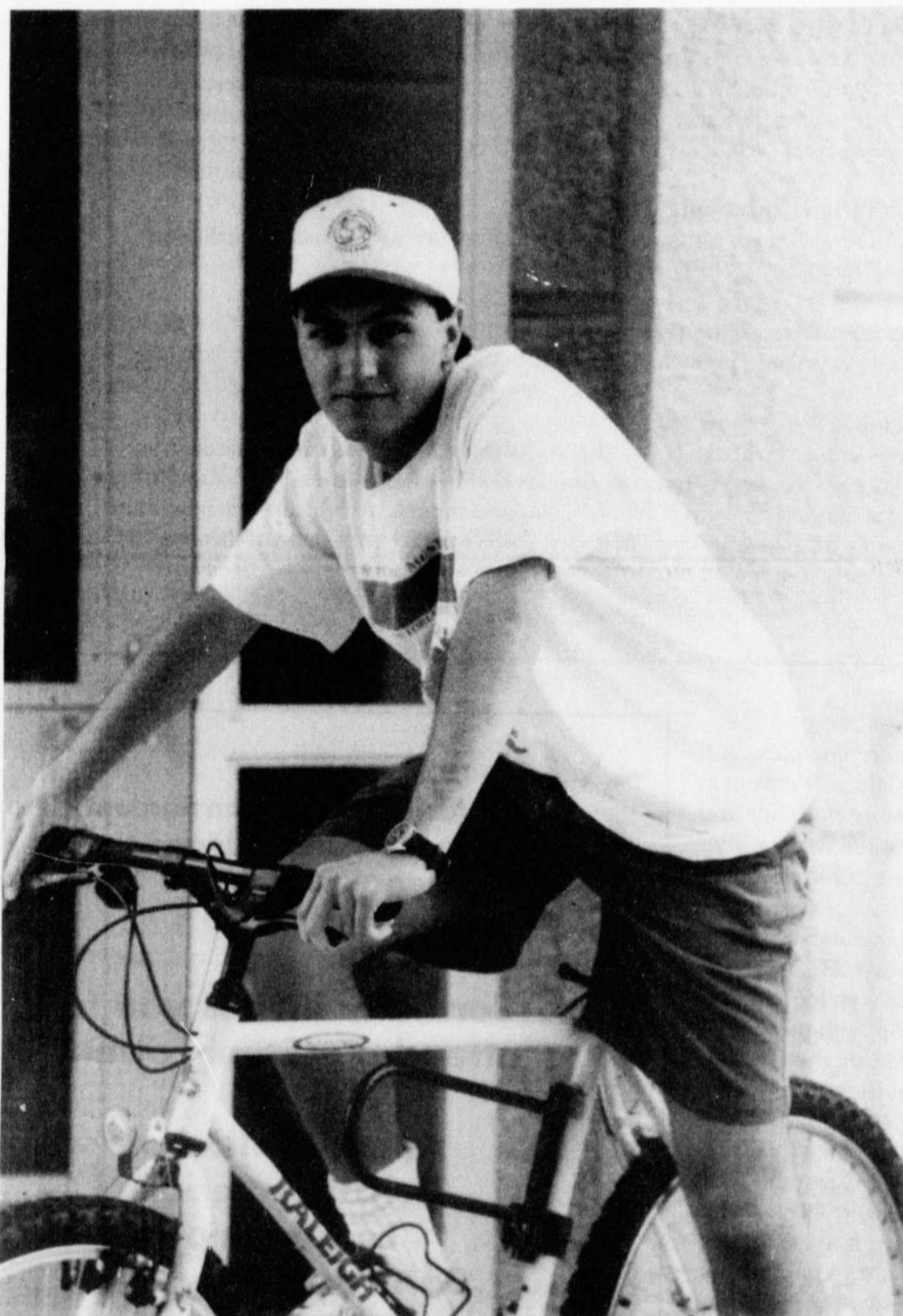
Radisson Hotel
 3299 Holiday Ct., La Jolla, CA
 453-5500

WINDS OF CHANGE



PONCHO GUEVARA:

A BREATH OF FRESH AIR



I believe in unity. I believe in world peace. And I don't believe that flags decide what color we are. — Noland Conjugacion

Endorsed by:

- UCSD Guardian
- General Store Coop
- Asian American Pacific Islander Student Alliance
- MECha
- Kaibigang Pilipino
- Food Coop
- Han Min Jok
- Groundworks Books
- Muir Cultural Society
- Women's Resource Center
- Japanese American Society
- Delta Sigma Theta
- Student Environmental Action Committee
- Korean American Student Association
- Momentum
- Vos Fronteriza
- KSDT Staff
- African American Student Union
- Concilio
- Native American Student Alliance
- Recycling Coop
- MUJER
- Psi Chi Omega
- Summer Bridge Alumni Association
- Marshall Affirmative Action Retention Committee
- Sisterhood Across the Waves
- Empowered Blacks United in Science
- Farm Coop
- Cross-Cultural Center Coalition
- RAs for Cultural Exploration
- Chicanos/Latinos for Creative Medicine
- Pilipino Americans in Health Care Careers

Power concedes nothing without a demand. It never did and it never will. — Frederick Douglass

A *Propaganda spreading over my name, say you want to bring another life to shame... — Robert Nesta Marley*

Momentum Endorses...



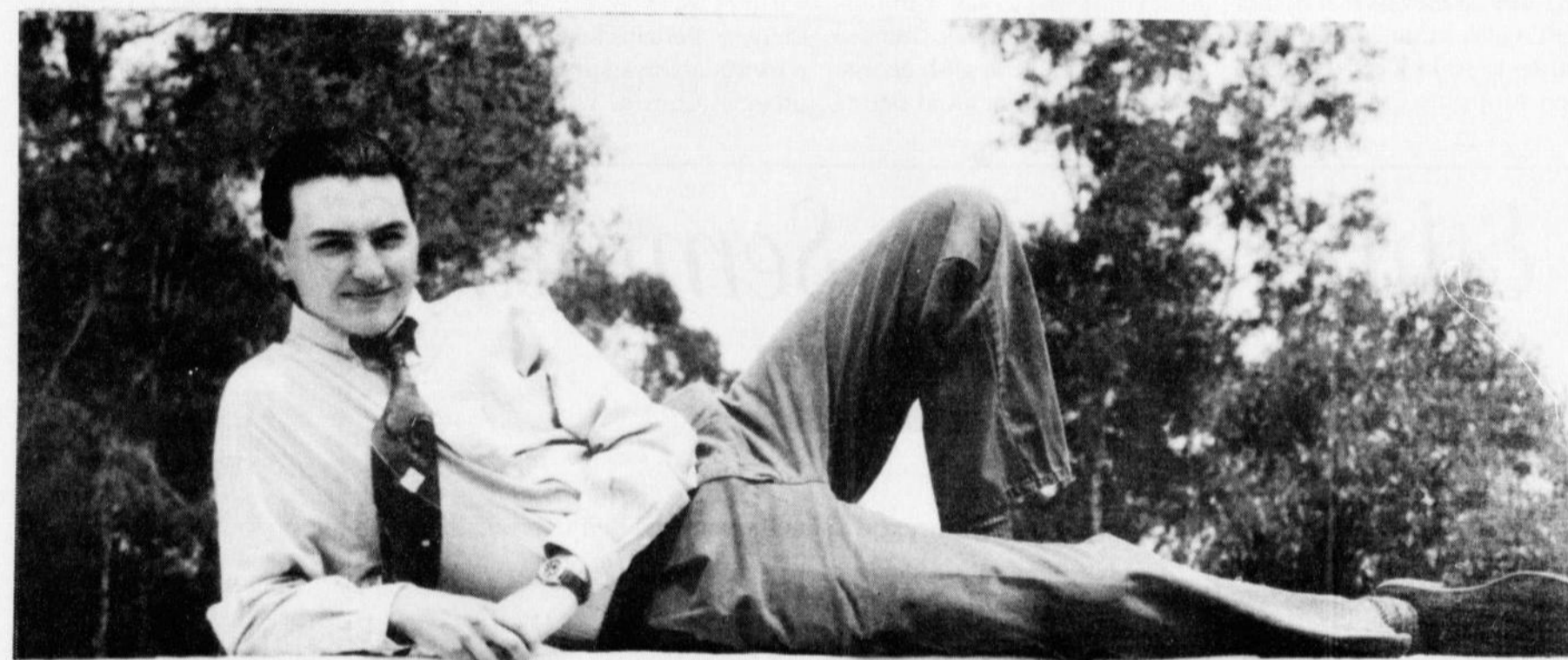
Poncho José Guevara, a Warren College senior running for A.S. president has been a active member of the student body since his arrival at UCSD. Guevara's most outstanding trait is his commitment to the UCSD student community and to social justice. From such things as serving in a number of internships to helping establish organizations, he is the kind of student leader who will use his training and experience to give something back to the communities he cares about. His commitment is more than ideological. He has shown through his active involvement in community service that he is one who will put in the long hours and continue to work for justice when the rewards are few and far between.

Many student organizations at UCSD have benefitted from his hard work and intelligence. In addition, Guevara has done unique bridge-building work, working with students to establish a cross-cultural center at the UCSD campus in order to increase interethnic understanding.

In addition to these commitments and talents, Poncho has a delightful personality and generous character. One of the intangibles that makes for a student government is the presence of leaders who are giving rather than cutthroat, calm rather than frantic, gentle rather than arrogant. Poncho is fair and open-minded. He is a doer and an innovator — someone who will treat student government as a community, not as a ticket to bigger and better things. Momentum endorses him without reservation.

The landscape should belong to the people who see it all the time. — Amiri Baraka

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.



Thurgood

Reflections

Care For Dim Sum Anyone?

By Sandra Chong
CONTRIBUTING WRITER

Although I am a fourth generation Chinese American, I still speak Chinese—...actually, I speak a little bit. While Chinese is my first language, it is certainly not my most fluent one, nor is it one I speak most often. As a matter of fact, I basically speak Chinese to my family, the only people who are accustomed to comprehending my babbling in half-Chinese and half-English.

While I can understand some conversations in Chinese, I am embarrassed to admit that I am unable to communicate adequately. With the exception of the necessary phrases in Chinese like "What are we going to eat?", "Where's the bathroom?", and "I'll be home later," I speak mostly English.

Being unable to speak Chinese proficiently has caused me a few problems. For one thing, I am less inclined to speak to my relatives and less likely to understand the idiosyncrasies of my family. I shy away from the foreign Chinese movies that do not offer English subtitles, and I find it harder to strike a good bargain when shopping in Chinatown.

My mother will also gripe about my regular usage of English.

In fact, she even bought me a Chinese conversation tape: *Ten Easy Steps to Speaking Cantonese*. How embarrassing! I try not to speak as much English when I'm at home, but old habits die hard. It's so much easier for me to express myself in English rather than think about *what* I'm going to say and *how* I'm going to say it in Chinese. Besides, I speak Chinese with a noticeable English accent. Language, after all, is one of

I shy away from the foreign Chinese movies that do not offer English subtitles, and I find it harder to strike a good bargain when shopping in Chinatown.

the most distinguishing and salient characteristics of any ethnic group. Language is more than a means of communication or "just names" for people and things; it embodies a culture, a people, and their core values. There are certain meanings in Chinese that cannot be translated into English nor can these meanings be expressed properly. Often times, I don't understand the puns or the double meanings that my relatives use when conversing in Chinese. Perhaps that is why my parents always speak to each other in Chinese when my sis-

ters and I are not supposed to hear what they're saying. I sometimes feel that I am not fully Chinese, that my Chineseness is not complete because I don't speak the language very well, nor can I write anything more than my name and numbers.

While I do have the opportunity to practice speaking the language, I feel intimidated, not just by the fluency of the native speakers, but especially by the fluency of those who are not. But then again, when will I ever learn?

Part of my lack of proficiency in Chinese stems from the desire to learn English during childhood and to use it all the time so the other kids at school wouldn't ridicule me. Even my sisters and I would always speak in English because we felt more comfortable that way.

I didn't grow up in an area with a large Chinese population; of course, not that I have the opportunity to meet other Chinese people my age and practice the language, I haven't seized it to the fullest extent. Of course, it's still not too late to learn how to speak, just a lot harder. Care for *dim sum*, anyone? ■



Ethnic Studies Seminar Series

MAY

May 5, 1994

"An Activists Life"

Mario Garcia, Professor of Chicano Studies and History, UC Santa Barbara and Bert Corona, Chicano Activist

4:30 PM

Room 2114 Warren Lecture Hall

May 12, 1994

"Early American Mosaic, Putting the Pieces Together: Conflict, Accommodation, and Coherence in Colonial America"

Matthew Dennis, Department of History, University of Oregon

May 19, 1994

"Writing from the Compost"

Russel Leong, Editor of a National Interdisciplinary Amerasia Journal, and Author of Book of Poems, *The Country of Dreams and Dust*

May 26, 1994

"Joterias: The evolution of Homosexuality in Chicano Theatre"

Jorge Huerta, Theatre Department, UC San Diego

AS-Does it Stand for "Arrogance and Stupidity" or "Associated Students?"

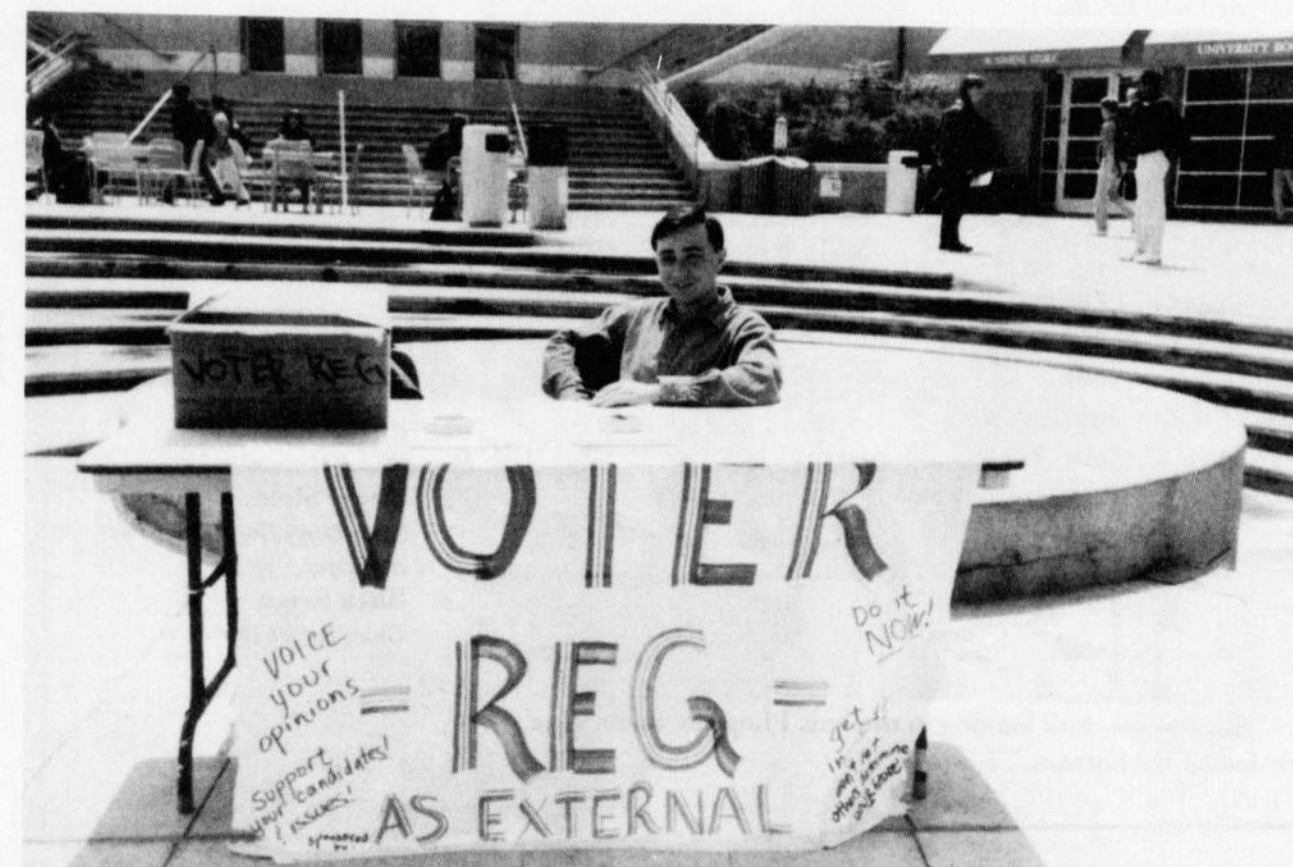
■ An Exclusive Interview with Elliot Kamin, Muir College Senior Senator

In the February/March 1994 issue of *Momentum*, a criticism of Commissioner of Communications Bik-na Park appeared. On April 13, 1994, in direct violation of Article II of the Media Committee Charter, Park and ASUCSD student council singled out *Momentum* for one of the largest budget cuts of any of the AS-funded student media in recent history. Realizing that *Momentum* was unfairly penalized, the ASUCSD Council decided on April 20, 1994 to cut *Momentum* \$400.

Mo: What's your opinion on the recent *Momentum* budget cut?

Elliot: The general feeling up on the Third floor AS was one of offense at the fact that *Momentum* criticized Bik-na. I don't think that their being offended had much to do with council's decision. But I did hear several people on council talking that they should cut your budget because of what [*Momentum*] printed.

Mo: So you're saying that the council's and media commissioner's personal bias toward *Momentum* did not at all influence their decision to cut *Momentum*'s funds?



Muir Senior Senator Elliot Kamin

Elliot: No, I don't think so. People just talk and they did not appreciate *Momentum*'s criticisms of AS.

Mo: What do you think about council's hasty decision?

Elliot: I was totally drained from the items earlier on in the meeting and so were the others on council. So your issue may have been overlooked. I am not the one you should be talking to.

Mo: But aren't you a part of the AS council, and weren't you part of the vote to censor *Momentum* by cutting a chunk of its operating funds?

Elliot: I was out of the room at the time.

Mo: Really? It seems as though the council's decision was predetermined. What do you think?

Elliot: I don't think that AS is vindictive in that sense. By the way, I'm on your side on this. I really don't know the specifics of the media charter or bylaws. I think I was out of the room when council voted.

Mo: I see. A senior senator who knows nothing about the media charter or bylaws and votes anyway, is a perfect example of the arrogance and stupidity that is endemic to AS. Don't you agree?

Elliot: What you are saying that the decision to cut *Momentum*'s budget was predetermined is not true. If you misquote me I can sue you for slander.

Mo: I hope that you're aware that slander is spoken, libel is written. If your allegations are correct, you would be attempting to sue *Momentum* or rather AS for libel, not slander.

Elliot: Hmm. I think AS council needs to modify its handling of meetings so that due process could be implemented. I also don't see where punitive damages that council and the media commission posed is necessarily a correct interpretation of the media charter or bylaws. But you should be happy they didn't freeze your budget anyways!

Mo: Maybe.



Poetry

Can i slip an S
closer to your breast
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

KIMO'S Kaptions

By Kimo Ka'ilioli'i



"Psst. Check out the dork looking in the box. I hope he doesn't see the pakalolo at the bottom."



"Oh shit, my Metamucil just kicked in!"



Kimo's sister.

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

Aoz You ufa me. I going ufa you. — Tufi Saleva'a

Entertainment

Kim's Top Singles

1. Broken Promise
Kapono (PaMoKa)
2. Keep Ya Head Up
2Pac (Interscope)
3. C.R.E.A.M.
Wu Tang Clan (Interscope)
4. I Swear
All For One (Atlantic)
5. Ain't No Fun
Snoop Doggy Dogg (Death Row/Interscope)

Kim's Movie Picks

1. With Honors
2. Like Water For Chocolate
3. Martin Lawrence You So Crazy
4. Backbeat
5. Sirens

Kim's Album Picks

1. Zhané
Zhané (Motown)
2. Doggy Style
Snoop Doggy Dogg (Death Row/Interscope)
3. Black Reign
Queen Latifah (Motown)

Kim's T.V. Picks

1. The Byrds of Paradise
ABC
2. Melrose Place
Fox
3. Picket Fences
CBS
4. South Central
Fox
5. The Simpsons
Fox



Before and After



"Who farted? Maybe it was Randy? Let's take a vote."

Melted Veggies Over Pot?

Editor:

I write in response to Mr. Kenneth Tan (*Momentum*, March 1994).

It is him who I thank for the opinion on the melting pot and for offering the alternative "salad bowl" (or more popularly, the "ethnic salad") ideal of a multi-racial America, in which each part of a salad has a distinct flavor, but each is equally (?) important to the whole.

As an immigrant who has benefited tremendously from the support of a tiny yet closely-knit Asian community, I understand the necessity of "ethnic salad" enclaves for those in need.

These groups of "people like us" give us a sense of belonging and provides us with a group identity that we may take pride in. But what is group identity compared to individual identity?

Granted, the individual is the main theme in Western Liberalism sported by a bunch of seedy "foreign devils" bent on controlling "us Asians" with ideas. Or is it?

If I've learned anything in all those MMW courses, I've learned that the West is the East, the East is the West. Only individuals, not cultures, may claim authorship to ideas.

And what if those individuals are not from our immediate cultures?

Are we too fearful of assimilation, too proud of our little heritage-world to be influenced?

Letter to the Editor



Are we too mortified by hybrid cultures—of seeing the Chicano culture emerging from the Mexican culture, of watching "young black" people dancing the "achy-breaky," of hearing the drawl when a Mississippian Chinese speaks Cantonese, of a part-Japanese president of Peru?

Are we blind to events in Bosnia, Maldivia, India, S. Africa, where people are reaping the bitter harvest of the ethnic salad "ideal"

The advocacy of the ethnic salad ideal by "minorities" is a dream come true for racists everywhere. Let us recall that racists from the beginning of time have feared the so-called "mongrelization of race."

Tremendous time and energy were wasted on keeping similar people apart by religion, nationality, "race," ethnicity, sex, socio-economic status, etc.

Discrimination and the resultant segregation of people have since defined who are "like us" and who are not, and for that the bigots pat themselves on the back for a job well done.

And here we are, for the comfort of companionship of "people like us," we submit to classification and indulge in ethnic groups and newspapers for Asians and Pacific Islanders.

Personally, I regret not being a "mongrel." At times I feel deprived that I was born without a "black" parent, a Puerto Rican cousin, a "white" sister, and Israeli uncle.

Some mornings I'd look in the mirror and think: OH NO! I'm a so-called Asian!—when I go out there today people will expect me to talk and act a certain way and if I don't they'd think that I'm having an identity

crisis damn WHY ME?

And then there's UCSD where being an Asian means to frequently receive, without reason or at least a warning, glances from fellow Asians many times harsher and more denigrating than the famous Southern "hate stare."

That is one societal/personal thing we can't fix immediately. But as individuals who claim to be interested in a multicultural America, we each must take on other identities, not for show, but for ourselves.

Become a Chicano, "black", "white" etc. and be damn proud of it. Join the African American Student Union, learn Polish, read *Voz Fronteriza* religiously.

Withstand the pressure of not belonging and then the pressure of belonging.

The discomfort will fade and a more thorough and sincere appreciation of another culture will be the reward. If the antique "melting pot" ideal did not set out to do exactly that, so be it.

We'll call it something else...some kind of molten ethnic soup.

Brian Chiu

Editors note: Wba?

UC San Diego
The
Ethnic Studies Department
presents

"An Activist's Life"

Mario Garcia
Professor of Chicano Studies and History, UC Santa Barbara

and
Bert Corona
Chicano Activist

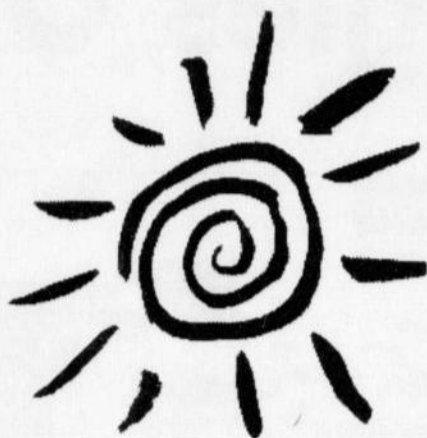
Thursday
May 5, 1994
4:30 pm
Room 2114
Warren Lecture Hall

Recipe Corner

SUNTAN SPARERIBS

Ingredients

- 1 carrot
- 1 bay leaf
- 1 leek
- 2 lbs pork spareribs, separated
- 1 tbsp honey
- 1 tbsp white wine vinegar
- 1 tsp chopped garlic
- 2 tbsps soy sauce
- 1/3 cup chicken stock
- Salt and pepper



Directions

1. In a large saucepan, combine 4 cups water with the carrot, bay leaf and leek. Bring to a boil and add the spareribs. Blanch the meat for 10 minutes, remove from the stock and drain well.
2. Lay the ribs in an ovenproof pan. Combine the honey, vinegar and garlic, and spread the mixture on the ribs.
3. Add the soy sauce and the stock to the dish. Season well with salt and pepper.
4. Put into a very hot oven, 475° F, and cook until the ribs are caramelized and have turned a rich, dark brown color.

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MOMENTUM RECOMMENDS SUMMER 1994 COURSES AT UCSD

Asian American Literature

LIT/ENGLISH 181 SECTION ID 199848

A course on Asian American Literature: a selection of novels, essays, poetry, and drama by writers of Chinese American, Japanese American, Filipino American, Korean American, Vietnamese American, Indian American, and mixed descent—in terms of their social and historical contexts of production and reception. Prerequisite: Upper division standing or consent of instructor.

Instructor: Lisa Lowe

Afro-American Prose

LIT/ENGLISH 183 SECTION ID 199849

Analysis and discussion of the novel, the personal narrative, and other prose genres, with particular emphasis on the developing characteristics of Afro-American narrative and the culture and social circumstances that influence their development. Focus is upon award winning prose from the 1940's (Richard Wright) to the present (Toni Morrison). Prerequisite: Upper Division standing or consent of instructor. Textbooks: Wright: *Native Son*; Hansberry: *Raisin in the Sun*; Jones: *Dutchman*; Walker: *The Color Purple*; Morrison: *Beloved*

Instructor: Frances Smith Foster

Latin American Literature in Translation: Latin American Women Writers

LIT/GENERAL 136 SECTION ID 208019

Reading of representative works in Latin American literature with a view to literary analysis (form, theme, meaning), the developmental processes of the literature, and the many contexts: historical, social, cultural. Texts may be read in English. Deals with the works of a number of contemporary Latin American writers. Prerequisite: Upper-division standing or consent of the instructor.

Instructor: Beatrice Pita

The Supreme Court and the Constitution

ETHNIC STUDIES 155 SECTION ID 200019

Same as Political Science 104A.

An introduction to the study of the Supreme Court and the constitutional doctrine. Topics include the nature of the judicial review, federalism, race, and equal protection. The relation of judicial and legislative power are examined. Prerequisite: Political Science 10 or consent of instructor. Textbook: Brest and Levinson: *Processes of Constitutional Decision-Making*

Instructor: Henry Hirsch

History of S. Africa

HISTORY/AFRICA 120 SECTION ID 199839

Same and Third World Studies 176. The origins and interaction between the peoples of South Africa. Special attention is devoted to industrial development, urbanization, African and Afrikaner nationalism, and the origin and development of apartheid and its consequences. Prerequisite: Upper-division standing or consent of the instructor.

Instructor: Edward Reynolds