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Asian Pacific American Coalition

Belittling Asians on the Hill

How to Tell Your Friends From the Racists

Asian American Males on TV

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Editor's Note

Sat-ire (sāt'ir'), a noun.

- (1) trenchant wit, irony, or sarcasm used to expose and discredit vice or folly.
- (2) The branch of literature constituting such works.
- (3) The Colbert Report.

NotSatire (nät sāt'ir'), a trend.

- (1) The Daily Princetonian's use of broken English to mock college student Jian Li.
- (2) UCLA Daily Bruin writer Jed Levine's exploitation of Asian American stereotypes to make a really unsophisticated argument about college admissions policy.
- (3) Pretty much anything the Cal Patriot thinks is satire, including the cover photo of a staff member standing outside of the Cesar E. Chavez Student Center wearing a sombrero, supplementing an article that attacks minority recruitment/retention centers like REACH!
- (4) Remember those Abercrombie t-shirts with Asian caricatures on them?
- (4) The simple reproduction of vice, folly, and racism followed by the lame excuse of "just kidding!"

Lately **hardboiled** has encountered a lot of people who think that parroting racism is acceptable if you call it satire. Apparently these people failed to remember that in order for something to be satire, and therefore acceptable, it has to be insightful and revealing, or at the very least, funny. To all you very unclever propagandists and ignorant college newspaper editors out there, I think I speak for all of us here at hardboiled when I say: you're not funny.

adrienna wong
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in this issue

Belittling Asian Americans on the Hill

quotes taken from the *New York Times* article “Little Asia on the Hill”

by adrienna wong

In January of this year, the *New York Times* published an article purporting to describe the size of the Asian American population at Berkeley and its implications for racial diversity and political culture at the university. The article was superficially balanced, giving airtime to both EECS geeks and activists, approaching the topic of Affirmative Action from various perspectives, and paying a couple lines of lip service to the notion of a model minority. At first glance, there seemed little to link the article with the shockingly ignorant *Daily Princetonian* article or UCLA's *Daily Bruin* editorial “satire,” which savagely suggested “weeding out the young Maos and Kim Jongs” from the student body. Unfortunately, in describing recent demographic dynamics at UC Berkeley, Times correspondent Timothy Egan stumbled into the same, oversimplified pitfalls of racial divisiveness that we at hardboiled are getting just a little bored with addressing over and over again.

The first tip-off that there is something wrong with the Times article is the title:

“Little Asia on the Hill.”. Invoking comparisons to the Puritan idea of “The City upon a Hill,” the article immediately ties the presence of Asian Americans in higher education to the Protestant work ethic so essential to the myth of the American Dream. This ideological resonance is subtly woven throughout the article, despite the occasional disclaimers to the contrary. Although Egan quotes author and Yale alum Eric Liu challenging the supposed meritocracy of college admissions and offhandedly includes a single ambiguous line about “that tired old warhorse of the model minority,” he also quotes Liu saying that “studying habits that help so many kids get into good schools” are not merely “Asian Values” but “are values that used to be called... Anglo-Saxon work-ethic values.”

At the same time that the article aligns Asian Americans with the positive attributes of white America, Egan also significantly Others the Asian American population at Berkeley. First of all, there is his glaring conflation of Asian with Asian American throughout the article, a mistake that denies the specificity of an Asian American experience and once again marks Asian Americans as “perpetual foreigners.” He repeatedly denies the authenticity of a homegrown Asian American identity with statements like “the campus... looks towards the setting sun for its identity,” and “social clubs are linked by common ancestry to countries far across the Pacific,” placing emphasis on how foreign and far away this “Asia” place is. And good dim sum is apparently “never more than a five minute walk away,” a highly questionable assertion that this article's writers, at least, wish was actually true.

The article also takes some time to compare the activism of the 1960s with the alleged lack of political activity at Berkeley these days. Instead of white hippies and rabble-rousers, we have Asian

“industrious über-students,” an uncomfortably stereotypical description of Asian

“In California, the rise of the Asian campus, of the strict meritocracy, has come at the expense of historically underrepresented blacks and Hispanics.”

American students. The description of the student body is blinded by a fog of Baby Boomer nostalgia which prevents the author from taking into account what “protest” and “activism” means in the modern, digitally-connected era, precluding the possibility of more pragmatic progressive strategies or an activist academia. Meanwhile, the article made no effort to accurately represent Asian American activism on campus in its diverse incarnations. Voices from groups like APASD (Asian American Student Development), Theatre Rice!, REACH!, and **hardboiled** are left out of the representation of Asian Americans at Cal; the recent formation of an inter-group and pan-ethnic Asian Pacific American Coalition (APAC), for example, is never mentioned. For Egan, activism means leaving campus and “the Berkeley Bubble,” an environment where Asian American passivity leads to narrow-sighted bookishness.

If John Winthrop's “City upon a Hill” was meant to provide an example of the ideal Christian community to England, “Little Asia on the Hill” is meant to provide a model of achievement to blacks and Latinos, who are not being admitted to higher education at the same rates – because they do not possess Asian/Anglo-Saxon work-ethic values, if we are to believe the meritocratic myth. Egan's discussion of educational access does not stray from the mainstream discourse, posing Asian Americans in opposition to “underrepresented blacks and Hispanics” once again. The “rise of the Asian Campus, of the strict meritocracy,” Egan writes, “has come at the expense of historically underrepresented blacks and Hispanics.” This quote illustrates the central problem with the article (and with the general discussion of race and higher education in America) – the attribution of guilt to Asian American admission rather than real factors contributing to educational inequity. Why, for example, does Egan not say that the K-12 public school system's inability to provide an equal playing field for students of all ethnicities and classes “comes at the expense of black and Hispanic students”? Or, alternately, that the persistence of white privilege and class privilege “has come at the expense of historically underrepresented blacks and Hispanics”? Or the severe underfunding of public education? Rather than getting to the roots of the issue, Egan presents college

admissions as a zero-sum game with fixed parameters, ossifying factors like K-12 education and the number of slots available at quality public universities – factors that are directly related to government budget policy.

When the article quotes an African-American student at Berkeley saying that the campus is “overwhelmingly Asian” and that she doesn't “identify with the Asian community as a minority,” we get the sense that the author is fishing for some sort of underlying hostility towards Asian Americans, despite the student's statement that she doesn't feel tension between Asian and black students. Similarly, when Berkeley's director of undergraduate admissions is quoted as saying that African-Americans are “absorbed among the masses” because there are so few at the university, it is implied through the context in which Egan uses his quote that those “masses” are Asian rather than white, and that the scarcity of black students and faculty at Berkeley is somehow the fault of Asian Americans. Yet a great many Asian Americans support Affirmative Action, a fact that is missing from the Times article. For example, 61 percent of Asian American voters voted against California's anti-Affirmative Action Proposition 209, and 75 percent of Asian American voters in Michigan voted against a similar proposition (Proposition 2) in 2006. In addition, Asian American organizations like the Asian Law Caucus, the Asian American Legal Defense and Education Fund, and Chinese

for Affirmative Action have been involved in supporting Affirmative Action and education access.

The reality of college admissions is much more complex than this simplistic (and racially divisive) depiction. As hardboiled has explained ad nauseam, ignoring the class and ethnic divisions within the Asian American plurality to make larger claims about a monolithic “Asian” privilege ignores the realities that face underrepresented

“If Berkeley is now pure meritocracy, what does that say about the future of great American universities in the post-affirmative action age? Are we heed toward a day when all elite colleges will look something like Berkeley: relatively wealthy whites (about 60 percent of white freshmen's families make \$100,000 or more) and a large Asian plurality and everyone else underrepresented? Is that the inevitable result of color-blind admissions?”

Asian American groups. There are significant differences, for example, between the experiences of upper-middle class Asian Americans from affluent areas like Cupertino and the experiences of refugee communities of lower socioeconomic status. Yet Egan writes as though Filipino Americans, Pacific Islander Americans, and Southeast Asian Americans, who are underrepresented in higher education, benefit from the “post-affirmative action age.” As an editorial in *The Nation* pointed out, Egan haphazardly quotes Chancellor Birgeneau saying that Sri Lankans and Koreans are different, but he never specifies that Asian American subgroups are different in ways that impact their level of educational access, reducing differences to the level of culture instead. Yet again, “culture”, that easily exoticized marker of difference, is what distinguishes Asians.

Given the underrepresentation of various subgroups of Asian Americans, and given the demonstrated support of many Asian Americans for Affirmative Action, why all the recent

“There are now mostly small protests ... And at least on this morning, there is very little speech of any kind inside the Free Speech Café ... the public university beneath the towering campanile seems like a small, industrious city of über-students in flops.”

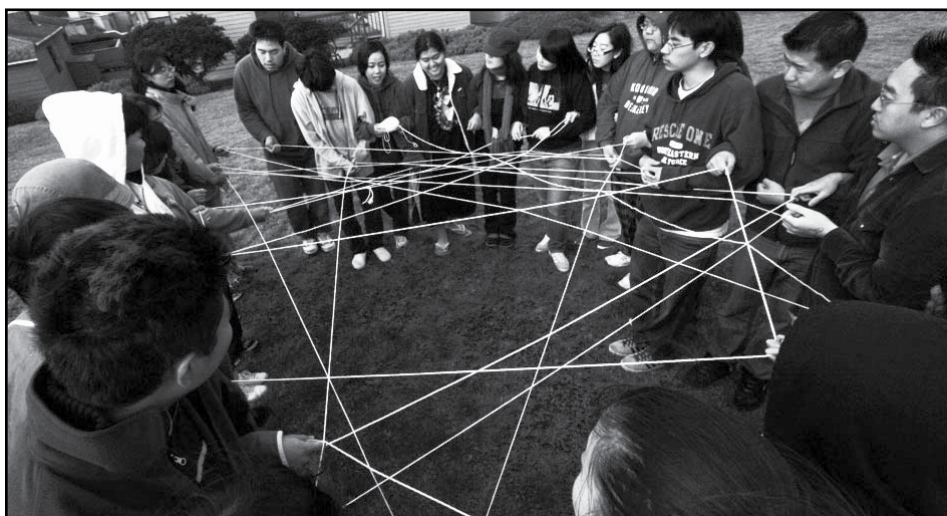
attention to Asian Americans in higher education? Commenting in *The Nation*, Richard Kim provides insight to the recent slew of articles agonizing over the Asian

American presence on college campuses: “In [Egan's] *Bladerunner*-esque, dystopian image of Berkeley as ‘Asian heaven’.... abuzz with ‘foreign languages’... lies the real anxiety behind the white backlash – the unnerving, inevitable end of the white republic.” Asian Americans conveniently lie in the crossroads of Token and Other. As racial minorities, they are easily singled out, while normalized white privilege generally goes unexamined. Accordingly, their name is easily used by commentators (usually white males like Jed Levine) to serve dual purposes that reinforce white privilege in America. First, the emphasis placed on the “foreign”-ness of Asian culture is used for fear-mongering about the loss of white cultural dominance (the familiar rhetoric of “yellow peril” that is strikingly similar to the xenophobia facing Latino communities, ala Sam Huntington). Secondly, Asian Americans are used to argue against threats to white privilege like Affirmative Action. As “Little Asia on the Hill” demonstrates, it is more palatable to make generalized statements about a “foreign” culture than it is to examine structural injustice.



by pauline sze
photos by andre nguyen

Asian Pacific American Coalition GAINING MOMENTUM



On January 26-28, 2007, over thirty Asian American and Pacific Islander student leaders from UC Berkeley attended a leadership summit in Bodega Bay devoted to addressing the lack of unity within the Asian American community on campus. On this weekend summit, participants learned about each other's organizations, tackled stereotypes and misconceptions about each other's communities, learned about each other's common struggles and goals, and began formulating what has now become the Asian Pacific American Coalition (APAC). The newly-formed APAC seeks to build leadership and foster collaboration among Cal's numerous Asian American student groups. The Bodega Bay summit provided a much-needed opportunity for Asian American student leaders to network and share ideas. Discussions focused on structuring the organization, co-programming among student groups, and planning for this semester; among many other events, April's API (Asian Pacific Islander) Issues Conference looms large on APAC's agenda.

Unifying Asian American student groups is an ambitious and challenging project. According to UC Berkeley's Office of Student Life website, the now-defunct Asian Pacific Council (APC) was originally formed to serve "as a coalition of all interested Asian and Pacific Islander student groups that will work towards collaborative programming that challenges social, economic and racial injustices." While APC had productive ideas, recent loss of participation and lack of campus presence led to its downfall and illustrated the need for a new organization.

With APC's collapse, student leaders Trinh Le, Andre Nguyen, Erin Pangilinan, Danise Sugita and Paulina Tran from the Asian Pacific American Student Development Center (APASD) and ASUC Senator Van Nguyen, a former APC co-chair, collaborated on a new group that would unify Berkeley's Asian American community. A semester's worth of preparation, countless meetings, and endless outreaching efforts culminated in January's groundbreaking summit; APAC was born.

Sugita, a former member of APAC's original planning committee, stressed the need for such an organization. "We have visibility in numbers but not in

voice," she said. "People have this misconception about the API community being apolitical, but with turnout at the summit, it shows that there are people who want to be a part of this progressive movement [to build a coalition], and it will help dispel these myths and stereotypes about our community."

One of the first challenges for the new coalition was to garner student support. "Our main goal [at the time] was to organize a successful (API Leadership) reception, and then from that it was to see how we could get people to show up (to meetings)," Sugita said. Last November, a reception was held for

This is why APAC is so important... it serves as a place for dialogue.

interested student leaders from Asian American and Pacific Islander organizations to discuss the possibility of forming a coalition and creating a larger dialogue within the Asian American community. "After we had that successful reception we had a lot of people showing interest in things like solidarity and unity (within the API community)," Sugita said.

While meetings to discuss the potential coalition occurred after the reception, it was the leadership summit at Bodega Bay that helped stimulate more concrete ideas and goals for APAC. Albert Wang, Treasurer for Asian Political Association and newly elected staff member for APAC, noted that one of the reasons for the summit's success was its distance from Cal. "For one, we're out of Berkeley and that makes a world of difference," he said. "I don't have to think about anything else. We came in and established a lot of goals and things that we have to work with, instead of just ideas. Even though it's been a hard task, we've come a long way."

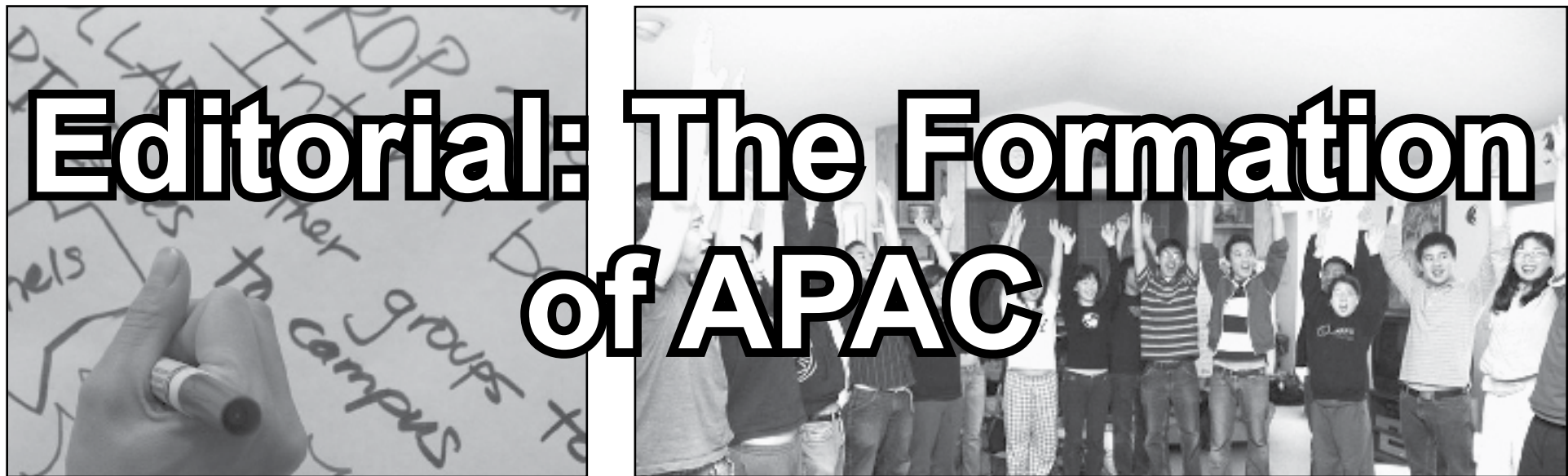
While there were 16 organizations represented at the summit, there was a noticeable lack of South Asian, Korean, and Pacific Islander groups represented. Historically, South Asian and Pacific Islander groups

may not always see themselves fitting into the "Asian American" or "Asian Pacific Islander" box. In fact, the Pacific Islander community has been active in trying to break away from the Asian American group. Even at UC Berkeley, there has been a movement to form a Pacific Islander Studies, separate from Asian American Studies. Pacific Islanders may see themselves as having similar histories and struggles with indigenous peoples.

Nguyen was hopeful for more representation from these groups. "I think a lot of organizations don't know the capacity and what the power of this coalition could possibly be," Nguyen said. "And I think once they realize how much influence we could potentially have, people are going to jump on the bandwagon. There are always people who are hesitant about building coalitions because they don't really know what it's all about. When they finally do realize, the coalition will be very, very strong. Participation will come easier, and outreach will be easier, because the work will speak for itself."

Paulina Tran, a member of the planning committee and APAC staff member, knows how important it is to keep communication open. "APAC has already begun discussing the issue of representation and will continue to talk about why and how we can get these communities involved," she said. "This is why APAC is so important; it serves as a place for dialogue. Aside from the summit, there has been some involvement with these communities in our earlier events, such as the API Leadership Reception; this shows that there is an interest in this coalition. We do encourage and hope for further involvement of these communities."

This semester, the staff of APAC will continue working on building a foundation for the coalition, with plans to bring the coalition into full and active force by next year. While much work lies ahead of APAC members and staff, many at the summit expressed being hopeful and excited about collaborating together with so many organizations. Mike Mikawa, an intern for APASD and member of Nikkei Student Union (NSU), stated at the summit, "There are a lot of faces here today and I'd like to see them return. I'd like to see the coalition gain more momentum [when we go back to UC Berkeley]."



With Great Power.....

With the creation of the Asian Pacific American Coalition (APAC), the Asian American and Pacific Islander communities at UC Berkeley are presented with a unique opportunity. Asian Americans and Pacific Islanders make up the second-largest ethnic grouping in the entire UC system, and yet, outside of occasional "satirical" barbs against them in newspapers, this population seems largely invisible, divided and apolitical. The dissolution of the Asian Pacific Council (APC) because of a lack of involvement and attendance is indicative of these trends. As a revamped incarnation of APC, APAC has gotten off to an auspicious start. Twenty-one different student groups were represented at the last meeting. Hopes are running high, but certain issues and concerns must be scrutinized if APAC is to avoid the same pitfalls as the late APC.

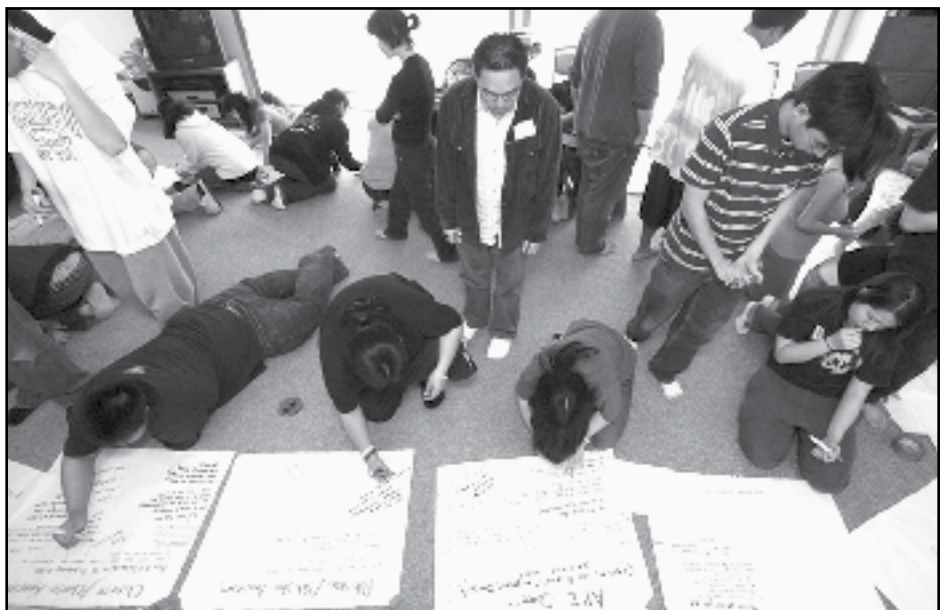
Undoubtedly, the potential power of an Asian Pacific American (APA) coalition is formidable. Imagine an organization that speaks for over 40 percent of the undergraduate students on campus. The demands of this group would be nearly impossible to ignore by administration or otherwise. Moreover, the mobilizing power of APAC is impressive. According to the APAC constitution, any member of an APAC member group is a member of APAC, meaning APAC would easily be the largest student group on campus. A fully-represented APAC protest on Sproul Plaza would effectively stop all campus operations and surely garner the attention of the UC Regents. Other campus coalitions have proven effective; through Inter-Fraternity Council and Panhellenic the Greeks maintain a sizeable presence on campus despite comprising a mere 10 percent of the student population. What will APAC do with 40 percent?

This new coalition of the majority also offers a great opportunity to represent the minorities within its ranks. A reason the Asian American and Pacific Islander population on campus is so large is merely because this ethnic grouping contains so many separate ethnic groups within that umbrella term--Asia is a big place. Often these smaller groups, ethnic or otherwise, are dwarfed. Ideally, APAC will give smaller groups such as Cal Queer & Asian (Cal Q&A), Laotian American Student Representatives (LASR) or the newly-formed Teo-Chew Association (TCA) a larger forum for their community issues and events. If the Berkeley Cambodian Student Association (BCSA) is not receiving enough support from administration for its Khmer Language class, campus administrators will have to answer to all of APAC. The same goes for any community issues, on campus and off.

Now, let's get back to reality. Potentially, APAC could be a powerful force to be reckoned with, but as with any entity with such great untapped capacity, APAC must be harnessed correctly and encouraged to grow. As Student Action and CalServe begin jockeying for this large voting bloc, we must ask who yearns for influence over APAC. For an organization that represents so many, it will be difficult to find convergence between these groups. Infighting and irreconcilable differences could lead to an APC-like end. Moreover, overt politicization could cause APAC to only represent certain politically-charged APA groups on campus instead of all. APAC may never find consensus on divisive campus issues such as affirmative action or "town-gown" relations, and efforts to mobilize towards such issues could alienate certain member groups.

Another issue at hand is the noticeable underrepresentation of student groups from the Korean, South Asian and Pacific Islander communities. APAC can only support its member groups. While there have been efforts by APAC staff to include these community groups, the results have been disappointing. This is a significant concern and represents a failure in communication by both sides. Communities on the periphery of the APA population will only be further marginalized if their voices go unheard in this colloquium. Understandably, many groups expect APAC to claim representation of the entire APA community while only serving the needs of larger groups such as East Asians, but the APAC constitution insists that each member group only receive one vote, no matter the size of their contingent. However, this is a moot point if these communities are not welcomed or choose not to join.

The future of APAC and the Asian American and Pacific Islander communities at Berkeley looks bright, but glaring issues such as the underrepresentation of certain communities must be addressed. APAC member groups must make further efforts. Still, this is not a one-sided problem as these communities must at least meet APAC halfway. Furthermore, the coalition must represent all of its member groups, not just the most vociferous. Only then will the coalition rise to its potential. Otherwise, apathy will run high, and APAC will share the fate of its predecessor. We at hardboiled commemorate what could be a historic moment for Asian Americans and Pacific Islanders at UC Berkeley, but our excitement is tempered. We hope that APAC will exceed our expectations.



Out of Sight, Out of Mind

by marianne kim

The pop-culture-shattering introduction of Japanese horror to American movie screens makes any Asian film enthusiast proud. But beneath the creativity of such finely-crafted flicks often lies a troubled mind. A sudden light bursts onto the TV screen of a hastily drawn circle, quivering with the static. Out of its eerily serene glare materializes a young pale girl with long black hair who moves forward in erratic jolts that would disturb any sensible, sound mind. Where do these crazy Japanese people get these ideas? What in the world is in their fish? While the spooked viewers need only but to shut their eyes to make the madness go away, this is not as simple a solution for sufferers of mental illnesses among Asians and Asian Americans, who must fight not only the battle in their minds but the cultural stigma as well.

The reality is that many Asian mental institutions barely receive government funding or support from citizens, but are concealed from the public eye as a blemish of society. The money spent on mental health in some countries is shockingly low, despite predictions that mental disease will be the leading cause of disability in Asia by the year 2020, according to the World Health Organization. In 2003, TIME magazine did a special report on Asian mental disease and unearthed some of the most horrific stories about the condition of their institutions. In some places like Jakarta, Indonesia, mental patients are chained to foul, dungeon-like rooms, subject to cold, unforgiving benches. Some lie naked in such wretched conditions, while others with festering wounds curl up next to toilets, seeking some modicum of comfort. Cambodia's residents are still feeling the after-effects of Pol Pot's twisted regime and the travesty of Khmer Rouge. Some 75 percent of adults suffer from post-traumatic stress syndrome and 40 percent of youths suffer from stress disorders. Such statistics are staggering, especially considering the severe shortages of resources and personnel; there are only about 20 psychiatrists and not a single inpatient mental hospital in the entire nation.

As if these facts were not distressing enough, the populations in more industrialized nations also have stark situations. Suicide is the leading cause of death for people between the ages of 18 and 34 in China, according to a suicide research center in Beijing, and suicide rates in Japan and South Korea are the among the highest in the world, as reported by BBC World in 2004 and Reuters in 2007.

Some people speculate that it is the growing presence of western

ideals in the Asian workplace that is the culprit. The demands of capitalism on time and efficiency causes stress to a nation that values allegiance, seniority, and performance. In a news publication by the Carter Center, suicide in the Japanese workplace was caused by the pressures put onto the employee to work 14-, 15- and sometimes 16- hour shifts for months at a time without days off. Japan's psychiatric sys-

tem generally does not see depression as a mental health issue, and doctors have been known to tell their patients to "quit complaining" and "tough it up".

Asians in America would seem to have a more fortunate situation, with access to more resources and less exposure to stigma than their families in the homeland. So then why are the rates of suicide among young Asian Americans still the highest among all the ethnicities?

One of the first national studies done on Asian American groups by the National Latino and Asian American Study (NLAAS) in 2002 showed that while they had

lower rates of mental illness such as depression or schizophrenia, Asian Americans were less likely to seek treatment than white groups. The language barrier to English may have prevented Asian immigrants from receiving the proper health care, or simply from communicating their problems to a foreign doctor. Studies have shown that among Asians, especially the Chinese, these disorders manifest psychosomatically, meaning that they individuals complain of back pain and headaches when they are actually experiencing depression.

While language barriers in a foreign land may be partly the cause, barriers within the language is another obstacle. In some Asian languages, there is only one word for depression, anxiety, and pain and it either has an attached stigma or it is not used to describe it as a medical condition. Family issues, even in the case of domestic violence, are considered highly private and the wives or children may never feel like they are allowed to speak about their situation.

That is only the immigrant half of the story. Since the NLAAS were unable to attain samples from the college population or the regional community, there is an entire pool of potential sufferers that is currently unaddressed. The college experience for the second generation of immigrant families may enhance problems dealing

with stress, paving the way towards drug habits and eating disorders.

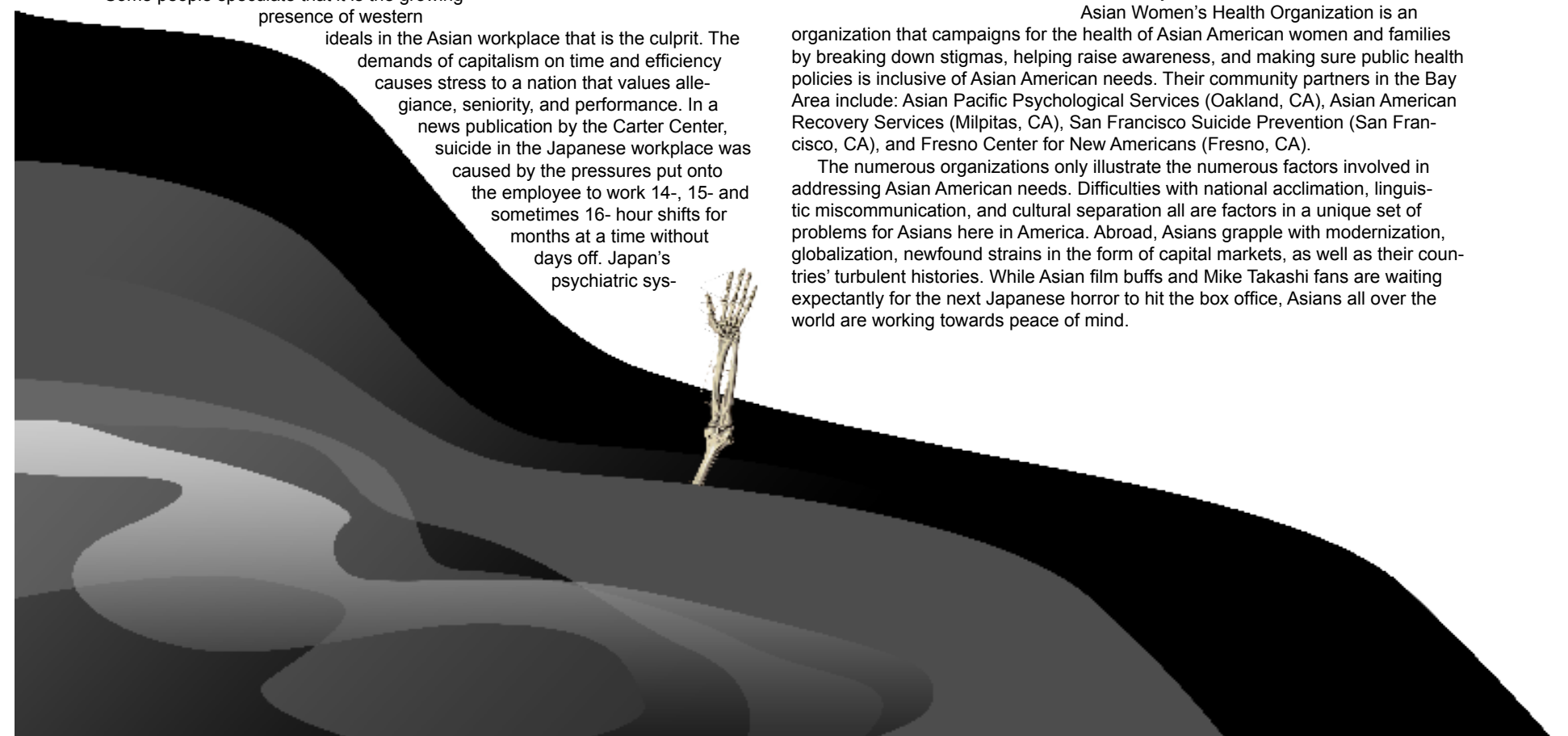
Fortunately, educational programs are being developed in the Asian American community to help spread awareness of such conditions, de-stigmatize the problem, and combat the silence. According to a National Alliance on Mental Illness (NAMI) Mental Health fact sheet, a Bridge program in New York has been successful in educating providers with communication tools for Asian Americans and their community about mental health. The National Asian Women's Health Organization is an

organization that campaigns for the health of Asian American women and families by breaking down stigmas, helping raise awareness, and making sure public health policies is inclusive of Asian American needs. Their community partners in the Bay Area include: Asian Pacific Psychological Services (Oakland, CA), Asian American Recovery Services (Milpitas, CA), San Francisco Suicide Prevention (San Francisco, CA), and Fresno Center for New Americans (Fresno, CA).

The numerous organizations only illustrate the numerous factors involved in addressing Asian American needs. Difficulties with national acclimation, linguistic miscommunication, and cultural separation all are factors in a unique set of problems for Asians here in America. Abroad, Asians grapple with modernization, globalization, newfound strains in the form of capital markets, as well as their countries' turbulent histories. While Asian film buffs and Mike Takashi fans are waiting expectantly for the next Japanese horror to hit the box office, Asians all over the world are working towards peace of mind.

"doctors have been known to tell their patients to 'quit complaining' and 'tough it up' "

"In some Asian languages, there is only one word for depression, anxiety, and pain and it either has an attached stigma or it is does not used to describe it as a medical condition"



The feeble-minded frustrations of a resident fashionista

by alison kim

If ready-to-wear is the bread-and-butter of the fashion world, haute couture is its Cristal. Both high fashion and fine champagne are effervescent, ebullient, expensive diversions, meant to entertain rather than sustain. Whereas ready-to-wear follows the predictable pattern of runway to department store to closet, haute couture is made for the sole purpose of displaying the unfettered genius of the company's head designer. These works of art are far more likely to end up displayed in some museum than on an actual person. The world of haute couture exists purely for showmanship, high fashion for the sake of high fashion, magnificence created without thought towards costs or profit. After all, very few people are able to purchase apparel that costs at least twice as much as America's current GDP per capita.

In the rarified world of fashion design, where one lives and dies by the critiques of clothing connoisseurs, the name of John Galliano stands out. From avant-garde star to chief designer for Christian Dior, Galliano's eccentric and refreshing works of fashion-cum-art have made him a fixed star in a notoriously fickle industry. You may not know the name, but you have most likely stumbled upon his work.

Galliano's couture exhibitions immerse the audience in a sartorial Wonderland — a phantasmagoria of delirious, unpredictable beauty. Ever since his rise to fame, Galliano has continued to hit with his showcases; it is a shame then that his Spring '07 collection proved so very disappointing.

The pieces were all unspeakably lovely, and the couture was on a level that was unseen since Christian Dior (the original groundbreaking French fashion designer) wowed the world during the 1950s. The whole show was a double-marriage between East and West, old and new. Origami folds and hints of the geisha were interlocked with motifs from Dior's revolutionary mid-century New Look, all coming together into a masterful expression of strength and femininity. Everything was so blindingly perfect — or at least it would have been, if it were not for a few thoughtless words. These words, these niggling little mental parasites, came from none other than the mouth of Mr. Galliano himself. Namely, when asked about the inspiration for his collection, he stated that it came from "Pinkerton's affair with Cio-Cio San, Madame Butterfly."

Madame Butterfly? From the eponymous Puccini opera? The simpering moron innocent lotus-blossom who falls in love with a worthless white coward who i's just using her for sex? The same girl who kills herself when she finds out that said coward went on and got married to a nice (white) girl back in the States? The archetypal submissive Oriental-doll who has "treat me poorly" written across her porcelain forehead?

Gee...thanks for the shout-out John.

I'll let the fact that only two of the models were

Asian slide.

Still, Asian motifs have always been popular in fashion. "Orientalism" in fashion can be traced back as early as the mid-18th century, and let us not forget the more recent explosion in cheongsam sales during the 1990s (I blame the Spice Girls). The commodification of something as complex as culture is always lamentable, but it is nothing new for the fashion world. It was this show, and this show alone, that managed to get under my skin. Perhaps it was the fact that the idealized Madame Butterfly aesthetic was married with the New Look that left me cold.



<http://www.designmuseum.org>

The New Look itself was a reassertion of idealized femininity in the post-WWII era. It brought frou-frou skirts, pinched corsets, and silly hats to a female population tired of the workmanlike Rosie the Riveter, cartoon poster child of the "We Can Do It!" campaign. Women flew out of the factories and into the arms of their returning husbands, eventually settling into nifty little suburbs where they would cook meals, massage feet, and contribute to baby

booms. It was a magical, lily-white time, before such dirty catchphrases as "civil rights" and "women's lib." Women were women and men were men, and their social roles were staunchly reflected in their modes of dress. Fashion is a cultural thermometer; it reflects the attitudes and ideals of its epoch. That Galliano should marry the clothing of that particular era with a passive Asian stereotype is thus just a little sickening. By combining these two patriarchic preconceptions, are we to think that Asian women perfectly fit this anachronistic gender role? Could it be that we will always be perceived as a great mass of submissive Puccini heroines, despite all our attempts to establish ourselves as racial and sexual equals?

To be fair, Puccini had a marked affinity for doomed waifs, and an operatic sorority of simpering, submissive, starry-eyed sopranos, shared Butterfly's tragic (albeit stupid) end. The only problem with this is that no one so much as mentioned Mimi when the bohemian look took the world by storm — all the credit went to the Olsen twins. Neither did the Victorian look

from last season draw Tosca comparisons. In this larger context, Butterfly's ethnicity is almost incidental since she inevitably would've ended up killing herself anyway. Unlike her musical sisters however, Butterfly has since transcended the realm of opera into the consciousness of racialized pop-culture. This tragic "heroine" (and I use that term very loosely) has transformed into a racial and sexual archetype in and of herself. None of the other Puccini women have received half as much recognition. Of all the insipid women that sprang forth from the mind of Puccini, little Cio-Cio San is the only one who's remained relevant. It would seem that as Asian women, our leading roles are significantly limited to a set number of stereotypes.

Personally, I'm torn. As a devout fashionista, my devotion to Galliano's artistic genius was only strengthened by the last show. As an Asian neo-feminist however, I'm tempted to punch him in the mouth.

I cannot claim to know the social, political, economical, racial, sexual, or even personal undercurrents that lay behind Galliano's stated source of inspiration. Perhaps he was just trying to sound cultured in his response, as true artistes (i.e. pretentious dorks) are wont to do. Showing off one's knowledge of opera does seem more refined than just saying "duh...Geisha?" Galliano is known for his prodigious use of historic and cultural references, and it's not even the first time he has used Asian motifs in his couture shows for Dior. For instance, his Spring 2003 collection referenced Chinese and Japanese theatre (particularly their massive use of fabric), while his Spring 2002 couture featured a kaleidoscope of influences from Asian nomadic tribal dress to those odd wig/headaddresses Noh theatre is so fond of. These



<http://www.designmuseum.org>

shows, however, were touted as being influenced by Galliano's many travels. Unlike this year's show, they were born from fond memories and a tourist's presumably innocent fascination with other cultures; they did not spring from some politically incorrect misconception. It is sad to think that a man like Galliano, who once created a collection celebrating Wonder Woman as the "groundwork for modern feminism," would even think of celebrating a female character so fundamentally offensive to "liberated" women of all melanin pigmentations. He probably did not overtly mean to come across as overtly offensive, but the implications sting all the same. Personally, I do not want to be Cio-Cio San, even with all the fantastic couture; I'd much rather be Diana Prince, a.k.a. Wonder Woman.

In Puccini's opera, Lieutenant Pinkerton (the aforementioned worthless white coward) says of Butterfly, "She's like a porcelain doll. She sets me on fire."

Had I been in sweet little Butterfly's place, that statement would have been all too true.



HOW TO TELL YOUR FRIENDS FROM THE RACISTS!

by brian lau

The following is a hardboiled public service announcement

In today's fast-paced society, it can be difficult for the average person to keep up with a world filled with so much hate. Seasons change, mad things rearrange, but for many of us, there is a general sense of animosity in the air that remains a part of our lives. Nowhere is this better seen than in the United States, where our day-to-day activities are inundated with that trademark American experience known as racism. Indeed, racism surrounds us, as is evident by the increased popularity of hate groups like the Ku Klux Klan, the never-ending news reports of blackface and ghetto-themed frat parties, and the existence of Rosie O'Donnell.

Fortunately, we here at hardboiled know your pain and we're here to help. Our dedicated crackpot team of scientists and scholars, using the most cutting-edge, racism-detecting technology, has compiled the following list to aid you in your quest to smoke out potential racists in the midst. So go forth into the world, loyal reader, knowing that you too, like Smokey the Bear, can stop racist liars.

Believes "ching chong" jokes are funny

Nope, they aren't and they never have been. Which may seem shocking, given how often they are employed. Recently, Rosie O'Donnell has been guilty of this offense, when, while on *The View*, she made the following remark in reference to an appearance by Danny DeVito on the show: "The fact is that it's news all over the world! You can imagine in China, it's like, 'Ching chong ching ching chong -- Danny DeVito -- ching ching chong chong chong -- drunk -- 'The View' -- ching chong!'" Rosie's excellent pronunciation of the Mandarin dialect aside, what many who engage in ching-chongery fail to recognize is that these jokes, in addition to being unbelievably unfunny, continue the assumption that all Asians are alike, since they clearly all speak the same language, and that all Asians are foreigners, since the aforementioned language ain't English by a long stretch.

Uses [insert color] friend as evidence of non-racism

Just because your two Chinese friends laughed at your ridiculously dated Japanese accent, with all the L's pronounced as R's, doesn't stop you from being a racist. Just because the "Catch an Illegal Immigrant" Day your club wanted to sponsor was cosigned by the sole Mexican in the group doesn't stop you from being a racist. And just because your ghetto-themed, make-believe gangsta, blackface-attire, gold-fronts rocking, frat party was more diverse than last fall's Abercrombie and Fitch catalog doesn't stop you from being a racist and an asshole. Celebrate without the hate, people! And un-pop that collar, you look like an idiot.

"I'm not a racist..."

Bam! Right away, you know that person's a racist. Non-racists never have to clarify their status as such; it is simply a known fact. Racists of all shapes and sizes have used this defense, despite massive evidence to the contrary. Take Michael Richards, for instance: he's videotaped in the middle of a racist tirade, spewing out material that would make David Duke blush. Three days later, he appears on *The Late Show* with David Letterman, and via satellite, claims "I'm not a racist." Unfortunately, Kramer, you are. And if you've said these words before, you probably are too. Racism oftentimes manifests itself subconsciously or through spontaneous outrages. But the lack of premeditation or obvious intent doesn't deny that these acts are indeed racist; motive need not factor in the equation. Remember, admittance is the first step towards recovery. But oftentimes, racists-in-denial will deflect attention by using the next excuse.

"...and besides, everybody's racist"

And because of that, the world can be at peace. At times, this line can be the grounds for actual self-reflection and analysis of how society works. If everybody's racist, then

let's see if we can identify the role racism plays everyday, let's uncover the hidden structures so that we can eventually remove them. However, people say this more often than not as an excuse for racist behavior. If everybody's racist, then nobody has the right to call out someone else's racism. Whether or not the claim is true, what those who use this defense fail to recognize is that there are different forms racism takes, that there are racisms, not just "racism." It would be like saying "Everybody's a sinner" and treating the jaywalker on equal grounds with the pedophile, or like equating the person who fantasizes about someone at work with Mark Foley. And that's what makes racism done by the hands of white folk that much more damning. Racism occurs within contexts, all of which are connected to the group histories of the victim and perpetrator of racist acts. This isn't meant to excuse those acts of anti-white racism or minority-on-minority crime; it just situates them in relation to racism with a particularly brutal history of oppression.

Participates in and/or perpetuates the global system of inequality through exploitation of periphery and semi-periphery nations and peoples, as well as peripheralized persons within core nations, either consciously or subconsciously, in said person's activities, behaviors, and ideologies

Word. 'Nuff said.

And in case the above tips still leave you with questions (what do you have against popped collars?), here's a helpful index to ease your day.

The following people, places, and things have been, currently are, or will be racist: the United States, the juvenile justice system, Long Duk Dong (fuck you, John Hughes), Rosie O'Donnell, any racially-themed fraternity party, the UC admissions system, Michael Richards, the *Daily Princetonian*, FEMA, Abercrombie & Fitch, Gwen Stefani, *Time* and *Life* magazines, Pat Robertson, Elvis Presley (motherf*ck him and John Wayne), *Flavor of Love*, white flight, and Michelle Malkin (yes, Asians can be racist too).

One of these photos is *not* racist...



photos courtesy of www.angryasianman.com and www.andrejkoymasky.com

Theatre Rice Presents:

STFU!

Midsemester Show

MARCH 9-10

155 Dwinelle

DOORS OPEN @ 7:30PM

SHOW STARTS @ 8:00PM

\$2-5 Sliding Scale

% of PROCEEDS go to charity

ASUL SPONSORED and wheelchair accessible

DRAMA

COMEDY

IMPROV

GOLD, SILVER AND SMOG: BEIJING 2008

by naomi oren

Don't let the quasi-panda mascots or the Five Friendlies of the Beijing 2008 Olympics pouncing around on their official website fool you; Beibei, Jingjing, Huanhuan, Yingying, and Nini with their adorable smile, their rosy cheeks, and clever message "Bei Jing Huan Ying Ni," or "Beijing Welcomes You," may symbolize "friendship and peace" as stated in the official Beijing 2008 Olympic website, but these Care Bear-lookalike mascots represent a pristine icing on a charbroiled cake.

According to the Beijing Organizing Committee for the Games of the XXIX Olympiad (BOCOG), one of the main goals of the 2008 games is to organize a "Green Olympics" – "Green" as in improving the local environmental standards with new policies like relocating 100 chemical, steel, and pharmaceutical factories outside Beijing and developing new lines for the subway system to cut down automotive transportation. By implementing such policies, Beijing has shown some signs of improvement by increasing the number of "Blue Sky" days, or days with "acceptable pollution," from 100 days in 1998 to 224 days in 2005. The BOCOG website also boasts about how conditions improved in 2006 due to the replacement of 15,000 taxis and 3,000 buses with 4,000 buses that use natural gas (Does this mean that 14,000 vehicles were eliminated in total? What happened to their jobs?). In addition, BOCOG has ad-

vocated helping to cut down on industrial pollution by cracking down on two coal-burning power plants in Beijing and adding "desulphurization facilities," while also promising to "control the pollution of the flying dust," an extremely prevalent problem in China.

The result?

The BBC sadly reports that despite an ambitious campaign for a cleaner China through the 2006-10 Five Year Plan that aims to cut pollution emissions by 10 percent, China is nowhere near its goal. The Minister from the National Development and Reform Commission (NDRC) confirms that China does have environmental problems with its industrial sectors and does not have enough supportive measures to reach the targeted goal stated in the 2006-10 Five Year Plan.

Currently Beijing shares Mexico City's position as the world's most polluted capital. According to the World Bank, 16 out of 20 of the world's most polluted cities are in China – the effects of which are disastrous.

China's Ministry of Science and Technology has approximated that 50,000 newborn babies die per year from air-pollution related causes. Frontline/World estimates that the real number of deaths is eight times that figure, or about 400,000 premature deaths per year. Much of China's pollution is due to its dependence on coal, one of the dirtiest fossil fuels, which has not only killed thousands of babies every year but has destroyed forests and contaminated China's famed rivers, lakes, farmland and skies.

It is no wonder that the BOCOG is fighting for a cleaner, greener city for the 2008 games. It wouldn't want to repeat what happened in the recent Hong Kong Standard Chartered Marathon, when one marathon runner died and about 20 others were hospitalized due to the high pollution levels in the air.

Issues of pollution are just one of many problems that Beijing is criticized for. The Chinese government is rushing to adjust the lifestyle and architecture of Beijing to Western standards. The development of high-rise buildings in place of centuries-old hutong communities, the replacement of Turkish-style toilets with Western-style sitting toilets, and the introduction of new ideas surrounding personal hygiene (like placing advertisements for male circumcision in the privacy of bathroom stalls) are only a few of the many signs that China is making an unequal and perhaps dangerous trade-off of traditional customs and values for Westernization.

Environmental problems pervade rural areas as well. According to Frontline/World, China is home to over 86,000 dams built over the past 50 years, about 20,000 of which are over 50 feet high. Millions of people, including minority groups, were

relocated and villages were flooded in order to make room for these massive dams. While I was living in China, I was one of the fortunate few to see the magnificent Three Gorges, interact with local villagers, and drink the crystal clear water before the government flooded the area to build one of the world's largest dams. One of the families that was forced to relocate was happy that they moved into a building that had Western plumbing and other conveniences that their former village had lacked. But no amount of Western plumbing equates to the value of retaining the irreplaceable minority culture of China.

Many younger generations from these villages have succumbed to the temptations of the big city life, leaving others to work in dingy small factories that pollute their once verdant villages with piles of

slushy industrial waste. Many have attempted to protest such unfair relocation of people and expose the cost of destroying the environment for industrial growth. However, outcries against the Chinese government are a dangerous act that can lead to harassment by local governments; as the Human Rights Watch states, the government puts "government critics into China's appalling prison system."

Free speech is very limited in China. When I was going to school in Beijing, CNN.com and Google.com were constantly blocked and news channels would be "jammed" when programs included negative portrayals of China. As a high school student, it was an excellent excuse to not do my homework; however, as a writer, having valid and uncensored information is important for understanding the true conditions of our environment. Vital sources such as state-owned newspapers and satellite channels are tailored to depict the Chinese government in a more positive light than what may really be the case. The dissemination of misinformation and the pure ambiguity of language in the articles posted on the BOCOG web site are good examples of the hurdles that China must overcome



Traffic and smog in Beijing.

福娃 Fuwa



Beijing 2008 Olympics Mascots
en.beijing2008.com

before the games in 2008 in order to be treated as an open country with nothing to hide on the international scene.

It will be interesting to see what events or protests will take place during 2008. Human Rights Watch's website already urges visitors to write to the International Olympic Committee to deploy "international human rights groups into China to monitor conditions..." With the memory of Tiananmen Square deep in protestors' minds and the Chinese government's promise to allow freedom of expression in 2008 according to Olympic Watch, I will make you a bet that the streets of Beijing will be exploding not only from firecrackers but from conflict between the politically disenfranchised and the Chinese government. I will be there to watch from the front row the fantastical sight of the oppressed fighting for better environmental and political conditions against the Chinese government. Will you?

Circumcision Poem in bathroom stalls in Beijing: A Must-Read for Men

Too long a foreskin wrapped as bark
The myriad of forms and shapes
Too much toil sets Heaven askew
Worms and germs upset and vex.

Offensive odors swollen red
Lengthy foreskin is to blame
And if yours is so afflicted
Dongda Clinic has your fix.

Korean-style circumcision
Absent pain and absent wound
Awkward maladies will vanish
Lovers laugh and beam with bliss

Where is this Dongda Hospital?
South of Landao Mansion's side
8563-9299 give a call
Ensure your lover's happiness

home.pacific.net

ZHANG YIMOU

by jason coe

aims for the middle

hardboiled reviews the new zhang yimou movie *curse of the golden flower*

Kung-Fu and beautiful women seems to be the main export from the Chinese film industry as of late. While there is, and has been, a thriving art-house cinema movement in China that has been wowing film festival audiences since the 1980s, your typical moviegoer has not shown much interest. Though formerly the ire of the Chinese censor boards, Zhang Yimou has jumped on the martial arts bandwagon; his last three films have featured the world's most bankable Chinese-speaking stars and lots and lots of Kung-Fu.

His latest historical epic, *Curse of the Golden Flower* (2006) features Gong Li, Chow Yun-fat, and Jay Chou. I assume these superstars from the Chinese triumvirate (China, Hong Kong and Taiwan) need no introduction. Nonetheless, the film has not been picked up for major distribution like *Hero* or *House of Flying Daggers*, and has been relegated to the three-screen art house theaters of university towns. However, it seems that Zhang is once again in the good graces of "high art" critics at our nation's most pretentious newspapers, as evidenced by its glowing reviews.

Beauty through regimentation is the predominant visual theme throughout *Curse of the Golden Flower*. The film opens with hundreds of female court servants preparing for a great ceremony to welcome the second prince Jai (Chou) as he returns from three years spent guarding the frontier. Lined up in symmetrical rows and columns, the girls perform their waking rituals in perfect choreography. As they wash their faces, fifty pairs of hands splash water and dab their faces in exactly the same manner and rhythm. The lovely ladies are all outfitted in the same low-cut dress and push-up bras (hardly historically accurate), and file out of the room with the same demure march.

The first undisciplined movement we see is the Empress' (Gong) shaking hands as she readies herself to

meet her returned biological son. She is the free radical threatening to corrupt the court's perfect chemistry: the second wife that is sleeping with the Emperor's son from his first marriage, the empress that is amassing an army to topple her husband, and the one that refuses to take her medicine. Of course, this seems rather understandable seeing how the medication lovingly prepared by the doting patriarch (Chow) is slowly driving her insane.

This struggle between order and chaos lies at the crux of the film, the balance of Yin and Yang. After two armies battle to the death in the palace courtyard, thousands of court servants rush in to dispose of bodies, scrub the



blood off the marble and replace a field of potted flowers in a matter of minutes. Everything is returned to order so that the chrysanthemum festival can continue after this mini-revolution, and the Emperor stands triumphant at is square table with his son, wife and subjects put in their rightful place. Confucius would be proud.

However, as old school as *Curse of the Golden Flower* may seem, the badly-sung pop songs and women dressed like Marie Antoinette aren't the only anachronisms.

The film is actually adapted from the 1935 play *Thunderstorm*, by Cao Yu, the father of modern Chinese theater. *Thunderstorm* dramatizes a family's destruction because of incest, mostly instigated by its amoral patriarch; think *Fall of the House of Usher* meets *All My Sons*. Of course, to make the work accessible for today's viewers, Zhang sent it back a thousand years and added fight scenes. Ironically, Bruce Lee acted in a remake of *Thunderstorm* in 1957, in his only ever *non-fighting* role.

Nonetheless, as with all of Zhang's films regardless of time-period, *Curse of the Golden Flower* resonates within the contemporary political atmosphere. The Empress and Prince Jai's struggles against the Emperor's regimentation and order are about issues of self-determination in the face of overwhelming odds, not just the Emperor's gaudy sense of interior decorating. Despite their almost assured defeat, they rebel nonetheless, protesting the inhuman machinations of the empire. Ultimately though, the cogs continue turning and the Empress must face her slow and methodical death by poisoning. The Emperor's power over the middle kingdom lies in his control, even in the perfectly precise timing of his enemy's death. For the Empress, the work isn't hard, but the scheduling is a killer.

At a production budget of \$45 million, *Curse of the Golden Flower* is China's most expensive film to date. Certainly, Zhang and his 5th generation buddies have arrived on the global market, but big name stars, a huge budget, gorgeous cinematography and gratuitous cleavage are not enough to save this somewhat unsatisfying film. If Zhang is going to pander to the lowest denominator by taking a classic and adding Kung-Fu, he should at least give us the happy ending we are all hoping for. The pathos of the film is not lost on us; it is just hard to care when we are already enraptured by shots of Jay Chou staring blankly off-screen trying to remember his lines.



all images taken from www.movies.com

asian american males on tv:

we don't know kung fu

by | susan moua

I have always wondered what it would feel like to have my own television series, maybe my own "Grey's Anatomy." But since I am Asian American, the chances are slim that I would ever play the leading role in a huge hit series. Nevertheless, I still like to think about it. I wonder whether the other characters would also Asian American, because "Grey's Anatomy" there is only one Asian American character, Dr. Christina Yang played by Sandra Oh. In my experience, many Asian Americans who study to become doctors, and yet out of all the interns and medical residents on the show, Dr. Yang is our only representative. I also like to think about having my own McDreamy. As I watched last week's episode of "Grey's Anatomy," my Asian American friend Ron complained about Dr. Yang is



<http://www.nbc.com/Heroes>

Masi Oka from the TV series, Heroes, plays a Japanese man with a bad accent. Such demeaning and stereotypical roles are common in American portrayals of Asian men on TV.

marrying an African American surgeon, "All these other ethnicities are taking our women! Dude, Asian men on television never get the chicks." Which made me wonder if I did have my own "Grey's Anatomy" television series, what ethnicity would my McDreamy be? Even if my life were a series on national television, I doubt many American viewers would watch a show in which an Asian couple plays the leading roles.

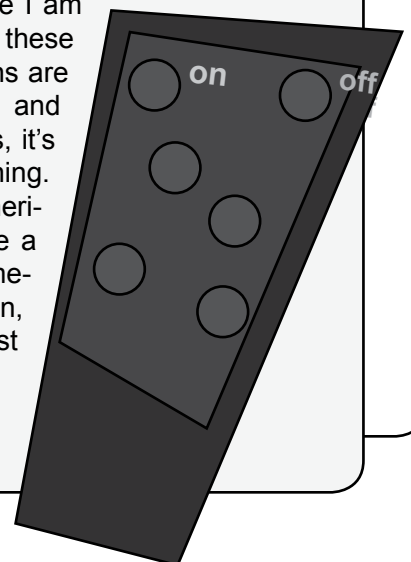
If we try to count the Asian Americans we see on American television today, we would name the popular few such as Oh or Masi Oka from "Heroes," and of course the Korean couple from "Lost" played by Daniel Dae Kim and Yunjin Kim. But that's about it. Although the number of Asian American television actors is very small, these actors have received critical acclaim. Oh has recently garnered major awards for her portrayal of Dr. Yang. In 2006, she won the Golden Globe award for "Best Supporting Actress in a Series," as well as being receiving her second Emmy nomination. In 2005, she won the award for "Outstanding Performance by a Female Actor in a Drama Series" from the Screen Actors Guild. Just recently in 2006, Oka was nominated for a Golden Globe Award for Best Supporting Actor on a Television Series.

Asian American male roles in television differ significantly from female roles. Female actors, such as Oh and Yunlin Kim, are allowed to speak excellent English, while male actors like Oka and Daniel Dae Kim must portray Asian men that are not well-spoken. In "Heroes," the characters Hiro Nakruma (Oka), and Ando Masahashi, played both James Kyson Lee, both struggle terribly with their English. Why were characters lacking English-speaking skills created in the first place? The same problem holds for Daniel Dae Kim's character. In "Lost," his wife (Yunjin Kim) speaks fluent English while he is the one with the heavy Asian accent. Both Oka and Daniel Dae Kim speak perfect English.

The first time I saw Oka was in a "Scrubs" episode, and even in the few minutes that he portrayed an Asian doctor's assistant, he still had a heavy accent. Why is that necessary? It seems that the makers of "Heroes," "Scrubs," and "Lost" want television audiences to view Asian men as perpetual foreigners, or "Orientals" who cannot speak the English language.

Asian American male actors have to portray characters that fit into stereotypes of being passive, inferior, and small. The Asian American men on television rarely get the women, especially women of a different ethnicity. In a recent episode of "Heroes," while Hiro and Ando try to save New York, Ando is distracted by a beautiful, blonde showgirl, who flirtatiously requests that he retrieve her bag from her ex-boyfriend. Upon figuring out that they were tricked, Hiro confronts the showgirl, who happens to be twice his size, only to be punched somehow dragged into a locked closet. When Ando looks for Hiro, the showgirl convinces him that Hiro has left. Moreover, she insists that Ando drive her to her mother's place, which he does after he gets a kiss. This scene was disappointing for two reasons: Hiro was portrayed as a weak Asian, who was unable to defend himself from a showgirl dancer. In addition, Ando leaves with the beautiful, tall blonde, when we know that she is only using him. It is depressing to see roles and storylines that reinforce negative stereotypes about "typical Asians."

It is important to note these seemingly little things when thinking about how Asian Americans are portrayed on television. While I am proud to that these Asian Americans are gaining roles and winning awards, it's only the beginning. For Asian Americans to truly be a force on prime-time television, their roles must improve.



layout by
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and
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Asian Pacific American Coalition (APAC)
March 2007 Calendar

for more information
contact APAC Staff:
UCBAPAC
@GMAIL.COM

Asian Pacific American Organization Key

Asian American Association (AAA)
Asian Pacific American Theme House (APATH)
Asian Political Association (APA)
Association of South Asian Political Activists (ASAPA)
Asian Pacific American Student Development (APASD)

Berkeley Cambodian Student Association (BCSA)
Burma Association At Berkeley (BAAB)
Cal Queer and Asian (Cal Q&A)
hardboiled asian american newsmagazine (hb)
Laotian American Student Representatives (LASR)
Nikkei Student Union (NSU)
Pilipino Student Association (PAA)

Southeast Asian Student Coalition (SASC)
Team Hepatitis B Virus (Team HBV)
Teochew Association (TCA)
Thai Student Association (ThaiSA)
Theatre Rice! modern asian american theatre (TR)
Vietnamese Student Association (VSA)
API Recruitment and Retention Center (REACH!)

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
 <p>Jason Coe, Wendy Goo, and Pauline Sze tell the history of hardboiled in “storg” of the Asian American/Pacific Islander Leadership Summit in January.</p>	 <p>Asian American/Pacific Islander Leadership Summit attendees</p>			<p>5-6:30PM TR Writer’s Block Meetings, 100 Wheeler [1] 7-8:30PM PAA 2nd General Meeting 7-8PM LASR Family Bonding Night, 235 Dwinelle 7-8PM NSU Core Meeting, 186 Barrows</p>	<p>3:30-10PM NSU JASEB Bingo Volunteering, SACBC, rides provided</p>	<p>2PM Chinese New Year’s Parade</p>
<p>9-1PM AAA CS Bowling Fundraiser, Albany Bowl 4:30-6PM TR Writer’s Block Meetings, 100 Wheeler 5-8PM AAA Cabinet Meeting, 223 Dwinelle 7-8PM TCA Officer Meeting, Unit 3 Study Area</p>	<p>7-9PM APASD <i>The Slanted Screen</i> directed by Jeff Adachi, Pacific Film Archive [2] hb issue 10.4 distributed</p>	<p>6-7:30PM PAA Core Meeting, 155 Barrows 7-9PM TCA 2nd General meeting, TBA 7-8PM REACH! Meeting, 200 Wheeler</p>	<p>12-1:15PM Asian American Studies Lecture Series - Job Talks, 554 Barrows [4] 7:30-9 Cal Q&A Discussion, 305 Eshleman 7-8:30PM NSU 2nd General Meeting: MATSURI! Tan Oak Room</p>	<p>11:59PM TR Showcase Submission Deadline, 3rd floor of Eshleman Hall in TR mailbox 5-6:30PM TR Writer’s Block Meetings, 100 Wheeler</p>	<p>7:30-9:30PM TR Midsemester Show STFU!, 155 Dwinelle [3] 4:30-8PM PAA Core Refresher</p>	<p>155 Dwinelle 2nd Annual Asian American Youth Conference, Heller Lounge, Wheeler Hall NSU/AAA Joint Social, the beach PAA Cora/Intern Canvassing</p>
<p>5-8PM AAA Cabinet Meeting, 223 Dwinelle 7-8PM TCA Officer Meeting, Unit 3 Study Area 8-10PM APAC Meeting, Senate Chambers</p>	<p>← 6-7:30PM PAA Core Meeting, 155 Barrows 7-8PM REACH! Meeting, 200 Wheeler</p>		<p>11AM-2PM AAA CS Penny Wars 7-8PM NSU Core Meeting, 186 Barrows</p>		<p>6-10PM APASD Night Of Cultural Resistance (NOCR), Heller/Multicultural Lounge</p>	
<p>5-8PM AAA Cabinet Meeting, 223 Dwinelle 7-8PM TCA Officer Meeting, Unit 3 Study Area</p>		<p>6-7:30PM PAA Core Meeting, 155 Barrows 7-8PM REACH! Meeting, 200 Wheeler</p>	 <p>Richie Nguyen and Maurice Seaty discuss REACH!</p>	<p>REACH! Shadow Day</p>		

Other events: Spring Break: March 25-31, REACH! March 24-SoCal Outreach

Notes:
[1] **Theatre Rice Writer’s Block:** Workshops are held to anyone in the community to have the opportunity to come together, be inspired, and hopefully to eventually do some creative writing of their own.
[2] **APASD:** Through interviews, voice-over narration, and a fascinating array of film and television clips, *The Slanted Screen* chronicles depictions of Asian American men and the culture that shapes them.
[3] **TR Midsemester Show:** STFU! Show Time For U, sliding scale donation \$2 to \$5, doors open 7:30PM, show starts at 8PM
[4] **Asian American Studies (AAS) Lecture Series:** “The ‘Yellow Peril’ in the Americas: A Transnational History of Migration and Race,” presented by Erika Lee

12 hb MARCH 2007