

hardboiled 9.1

october 2005

THE ASIAN AMERICAN NEWSMAGAZINE



9.1

october 2005



hardboiled

STORY EDITORS

jeremy chen
allen hong
veronica louie
pauline sze

MANAGING EDITOR

dan nguyen

LAYOUT EDITORS

shu sha angie guan
owen leong
christine yang

COPY EDITOR

jason coe

CONTRIBUTING STAFF

king choi
eugene han
bonnie ho
matthew hui
emi ikkanda
miguel kaminski
kevin lee
chia-chi li
sherry ly
robbie paras
lina peng
hugo ta
sharon tang-quan
luisa terezon

COVER ART

hellen jo



editor's note

● "George Bush doesn't care about black people."
—Kanye West

● Honestly, who in America does? I must sadly agree that this is the truth of the matter of race relations in America today. Why does it take a category-5 hurricane, more than a thousand lost lives, and tens of billions of dollars in destruction to realize that race matters in this country? Race as an American institution has been around for over three centuries, but oddly most Americans are as uncomfortable talking about race as they are reading pornographic magazines in front of their grandmothers. However, the problem does not lie in the fact that most people are ashamed to talk about it, but that most people do not know how to engage the topic.

● I believe that once we can overcome this barrier, then we can engage in dialogue and understand what it is that most do not understand about the institution of race. To try to understand something is to truly care about something. Growing up, I learned that you can't just throw money at a problem and hope it goes away. Looking at the hurricane disaster, I fear that this might be the case. All the sincere and generous donations may just be people throwing money at the situation hoping that it will take care of the problem. If this is the case, the reality of race may fade from the American consciousness just as soon as the donations are all spent. The outpouring of donations are a sign that most Americans have compassionate hearts, but how can that caring be translated to make meaningful and lasting change? How do we expand the narrow perceptions of black and white race relations to include Latinos, Chicanos, Pacific Islanders, American Indians, and Asian Americans? I don't have an easy answer to that.

● What I do know is that we live in an increasingly complex society, and in order to make change, one must understand how the cogs of society interrelate and operate to keep it running. Nothing operates independently, and dialogue cannot exist with just one voice. My hope is that this new season of hardboiled will generate new approaches that will challenge conventional dialogue. Like a well-oiled bicycle, hardboiled will pedal along. We hope you join the ride.

● jeremy chen
● hb story editor



choose your own adventure

3 Reader Responses

4 SF iHotel Reopens

5 Katrina's Impact on the Vietnamese

6-7 Asian Horror Films

8 Skin Bleaching

9 Asian Eyelid Surgery

10 Jade Ribbon Campaign

11 Yuri Kochiyama/India Child Abuse

12 2046

hb meetings

Wednesday 6:00pm

247 Dwinelle

hardboiled@berkeley.edu

for more information

hardboiled is not an official publication of the Associated Students of the University of California. The views expressed herein are the views of the writers and not necessarily the views of the ASUC or the views of the University of California, Berkeley.



reader responses



Regarding Race in Co-ops article, issue 8.6, May 2005

Dear Editor and Adrienna Wong,

I really regret not hearing clearly hardboiled's open invitation for critics to attend meetings and submit writings in the past. After reading this article after two good months of removal from standard school life, I feel jolted. All these harsh words pointed towards your mailbox- to what avail? I'm sorry.

I'd like to know the depth and amount of research invested that resulted in such an article. In the first place, it is a downright poorly written article. I see no evidence of research of the USCA's long history other than carelessly tossed comments, or any evidence of awareness that, of course, both UCB's and USCA's racial make-ups have drastically morphed over the past half century. The writer also fails to display any background knowledge or plain experience with the nature of student housing, not to mention the intricate nature of co-op housing. Naturally, students "join" or choose to reside in group housing for a variety of reasons. With the co-ops, an obvious incentive is a low cost-benefit ratio. Then there are the various reputations attached to certain houses; whether or not a prospective resident is a partier, a studier, a hiker, a lefty activist, an artist, a goofball, an engineering major, etc., etc. But do students choose particular housing environments by following only their social tendencies? No. Your house is your home- and why should anybody be labelled "whitewashed" or indifferent simply because they'd rather go home to relax, drink a cup of tea, or have sex, instead of spark discussions of Asian American identity with their housemates?

Do you understand what "privacy" even is? If someone who would check off "Asian American" in a census box or university application would also refrain from otherwise "publicly" expressing his or her "identity" in student-group form, then what is meant by 'they outwardly don't seem in touch with their Asian identity even though they might be privately, versus the Asian people who openly celebrate their culture publicly or join AAA, ABA, Korean societies, etc.'? Are you aware of how many millions of ways there are to express oneself? How dare someone who has barely a crumb of a definition of co-op life go on to write the prescriptive "Though the idea of a person being 'whitewashed' is problematic, it cannot be denied that many Asians within the co-ops tend to downplay and/or mask their racial and ethnic identities, insisting upon it being a 'non-issue' where they live." How condescending and how utterly nonsensical. You speak of identity so casually, as if it's a hard-shelled tangible object, as if it were something you could pick up from a coffee table, and put back down, walking away and leaving it there. How can any writer or any publication claim that a standard exists for what it means to be Asian American? Maybe you should stick to what you know before venturing on to ruin readers' perceptions of this institution. Acquire first-hand experience.

On the other side of the coin, one of the fundamental truths of American social fabric is that some immigrants and their children arrive in order to prosper and to build families, coming to reckon with racial interaction only as a second priority. Some immigrants, having passed that expensive naturalization examination, happen to know more about the history of the U.S. and its government than some home-grown Asian Americans. And yet some UC Berkeley students never pause to think before they slam on these people for being complacent and selfish and ignorant of their community.

And on yet another note, how horrible that you "whitewash" white students themselves. As if they needed any more. Well, while every manifestation of the "cracker" stereotype imaginable is amusing and worth noticing and analyzing, why do we have to reduce the awkward icebreaker "Tell me about your culture" to something laughable? What's so wrong with being curious about another culture? If you'd rather not engage in conversation, then mumble an apology and walk away. Or, ADDRESS THE AWKWARDNESS YOURSELF, and you might just learn a bit more about race in the co-ops and race in America. What's wrong with bluntness? It sure beats hate crimes.

Could you be a little more anthropological and less high-school when writing an article on such a subject? How could you sample only a smattering of "the Asian/American population of the USCA" in order to represent the views of a multitude? And why did you sample only the discontent, at that? What the fuck was the point of your article? It really seemed like a piece of fluff, with adjectives and phrases seeming to lack purpose and direction. I apologize for sounding so hostile, but I want to tell you how I responded to what you wrote, and I responded

hostilely. I am incredibly, sorely disappointed with what I read.

Having lived in a co-op for 3 years now, I admit that I've felt that vague, ineffable sense that I don't completely "fit in" with the rest of my housemates. Whether or not this is attributable to race is less significant than the indescribable, amorphous nature of co-op culture itself. I thought it was puerile to brand the co-ops as inconducive to "racial diversity" when the article showed no understanding of either "racial diversity" or co-op culture. I love hardboiled's mission (although it was much more militant in past years), but when did it begin to reinforce over-simple black-white stereotypes? ("Diversity good; white people bad"?)

Andrea

Dear Andrea Kao,

In actuality, Adrienna Wong lived in the co-op house Casa Zimbabwe for one year and an apartment, Rochdale, for one semester. She also spent a good deal of time at Kingman and Stebbins because of friends that lived there. For the co-op houses that she wasn't already familiar with, she made it a point to actively seek out comments from those houses (for example, she interviewed students from the Oscar Wilde House). She thoroughly researched USCA policy and board statements, sought out interviewees of all racial and ethnic backgrounds, with varying degrees of co-op exposure, spoke with students that had leadership positions in the co-ops, cited council minutes and attended many of the council meetings at her co-op.

We do not follow the idea that hardboiled defines a "standard" for what it means to be Asian American. We make no such claim. In that respect, we think that is why hardboiled even exists in the first place, as a progressive newsmagazine that isn't afraid to discuss issues pertinent to the Asian American community at large, whether we want to acknowledge them or not. Sometimes the issues we perceive and discuss will anger our readers. But in the end, isn't that what a publication is about? Informing readers and provoking discussion so people will form their own opinions and conclusions. Our hope is that people will think twice about what is happening in our community.

As four-year co-op resident D. Muthulingam shared with us, it's hard to criticize something you genuinely love as a whole, but she and those of us here at hardboiled feel that the situation in the co-ops is definitely worth talking about.

Sincerely,
hardboiled editors

In the spring of 2005, I ran under a platform of "No More Asians" in the ASUC senate race, with the plan to lower class curves by using affirmative action to admit less Asian-American students. The subject of my campaign, besides the racism in my platform was my ethnicity, Asian-American. Most people were humored but I also received angry responses. I remember one angry Asian woman who asked me "Is this your idea of joke?" After I dropped, I transferred votes to Asian candidates Billy Wang and Ki-Hong Li. My campaign was not a joke to claim that Asian-Americans don't face adversity. My campaign was a satire to demonstrate that there is discrimination against Asian-Americans; many people believe that there are too many Asians at Cal and wish to bring back affirmative action policies.

Affirmative action, a policy labeled as "diversity" to attract "underrepresented minority" groups essentially bars many qualified Asian applicants from entering universities. It is a glass ceiling that limits the successes of Asian-Americans. Pro-affirmative action groups always present positive attributes of affirmative action, diversity, but never mention the negative aspect: Asian-Americans are the victims hit hardest. Threats to Asian admissions are not met with hostility because many feel guilty that Asian-Americans did not suffer discrimination. Many Asian-Americans believe affirmative action will benefit Southeast Asians and Pacific Islanders, who are overrepresented to a lesser extent than East Asians. This has pitted East Asians against Southeast Asians and Pacific Islanders, all overrepresented. However, the need for a Pan-Asian identity is necessary. Admissions officers see Asians as a monolithic block. Statistics never differentiate between Asian groups, but present that "Asians/Pacific Islanders" make up

more than 40% of the campus. Having Cal reflect the state population would mean that only 10.9% of Cal would be Asian-American, negatively impacting all Asian groups.

When Sharon Han won her race for External Affairs Vice President, she was hit with a barrage of racist comments insinuating that her ethnicity geared her to be a follower and not a leader, as a model minority. Affirmative action itself is an extension of the myth of the model minority. Most people are familiar with the myth that because Asian-Americans are succeeding they have faced little discrimination and have relatively few problems. Their successes demonstrate that other minority groups do not work hard. Affirmative Action is an extension of this horrible myth: because Asians have few problems, they should be willing to sacrifice themselves for "diversity". Other minority groups do not work as hard and need a handout. It is easy to erode Asians' civil rights because society perceives us as weak and not able to fight for our own interests.

Perhaps the Asian woman who attacked me had a valid point: there should be uproar in the Asian community against the views I expressed in my campaign. If Billy Wang and Ki-Hong Li benefited from the clarity of my message, perhaps there is hope that my message can be translated into positive social change. Our challenge is to find an alternative to racial affirmative action to help the weakest members of society, not just Asian-Americans. Adopting socio-economic affirmative action that helps the poor of all races may be the answer to a heated debate about how to level the playing field in America.

Cameron Huey

Dear Cameron Huey,

It's easy to talk about "taking race out of the equation" and using "equal standards" in university admissions, but the reality is that race is not just another criteria upon which we check a box on an admissions application and be done with. Race affects how people perceive themselves and how they perceive others. Race influences our life experiences in subtle, and sometimes, in overt ways. To base admissions purely on academic numbers assumes that everyone has the same life experiences and access to the same educational resources. There are great disparities in educational resources present in California schools, and these underprivileged schools are overwhelmingly located in communities of color. Such schools often do not have honors or AP courses, lack adequately equipped science labs, and have high student to teacher ratios. How can we be expected to have a fair basis for comparison?

Affirmative action is not about quotas or handouts. It can be instrumental in deciding borderline cases between similarly qualified applicants, in which race can be used in conjunction with standard criteria such as activities, educational context, and personal statements. More importantly, race provides a realistic way of promoting diversity, but also accounting for what an applicant has achieved given their set of opportunities. Race alone doesn't make or break an applicant's chances, as critics have exaggerated. After Prop. 209, the increase in the number of Asian American students admitted was comparable to some year-to-year fluctuations before the measure went into effect. However, the effect on other minority groups was dramatic: African American enrollment dropped from 6.8% to 2.4%, Latino enrollment dropped from 15.4% to 7.7%, and Native American enrollment dropped from 0.8% to 0.3% (source: UC Berkeley Office of Undergraduate Admissions). It deeply troubles us that some think that university admissions are still unfair with Prop 209 in place and would like to push even further. Can we continue to call public schools "public" if we continue to move in this direction?

Affirmative action has definitely been a flashpoint in the Asian American community. Some of the most vocal critics of such policies are Asian American. The affirmative action debate will undoubtedly continue, but we agree with you that socioeconomic affirmative action as a more general remedy has a lot of potential. However, socioeconomic background is strongly interconnected with race, and invariably leads back to where the whole damn problem started from. The way we see it here at hardboiled, doing nothing about educational disparities does not equate with impartiality and neutrality.

Sincerely,
hardboiled editors

REMEMBERANCE AND RESURRECTION

THE OPENING OF SAN FRANCISCO'S NEW INTERNATIONAL HOTEL

by allen hong

Beneath the hum of San Francisco's weekend traffic, a crowd of chatting seniors and college students gathered under the afternoon sun for a first look at the new I-Hotel. The recent completion of the International Hotel Senior Housing Center represents a victory in the ongoing struggle to maintain affordable housing. When people explored the studios and one bedroom apartments during the grand (re)opening on August 26th, they remembered the unjust evictions that left many elderly Pilipino and Chinese immigrants homeless. The stunning portraits and posters displayed in the Cultural Center brought back memories of the historic struggle. One placard read:

The Hotel was more than a place to sleep. It was a home, a community of names and faces, a place for talking story and hot plates in the windows, rice and fish head soup boiling on the ledge. It was a place to grow old in the company of fading memories, things left undone, and grandchildren born in America.

--Norman Jayo

For many Pilipinos and Chinese living in the city in the 1970s, the demolition of the old I-Hotel marked the painful loss of home and community. For decades, low-income seniors relied on the I-Hotel for its reasonable rents. Before its destruction, it housed 80 individuals for about \$50 a month. A handful of community organizations also depended on the building because of the space it provided for them to operate. The old I-Hotel also held a special place in Pilipino American history because it was one of the last remnants of San Francisco's old Manilatown. Manilatown had been home for many Pilipino migrant workers just getting started in America, but little by little, the small community was consumed by the expanding Financial District.

In October 1968, the first set of evictions was handed out, but the tenants fought hard against the owner's plans to raze the building for use as a new parking lot. Community groups and college students from San Francisco State University and UC Berkeley came in support. However the years of organizing failed to stop the owner from forcibly evicting the I-Hotel's residents. At 3 in the morning on August 4, 1977, the police broke through the human barricade of community supporters to haul the old folks out.

Neglect could barely begin to describe the fate of the elderly. In Larry Salomon's book, *Roots of Justice*, WWII veteran and twenty-year resident Florentino Ragadeo remembered feeling heartbroken after losing his home: "I do not blame policeman, not blame sheriff. The judge! The mayor! I know that they are the ones who have the right to stop the eviction. Especially the owner of the hotel. Before you evict, you should find a place for the tenants... I'm crying all the time... It's not right." After the evictions, the owner and the police pledged to protect the building and the tenants' possessions, but when some returned to collect their belongings, many found that their rooms had been looted.

The owners' plans to build the parking lot came at an enormous cost. The displaced seniors lost their belongings, their home, and their community. The seeming injustice became a tragedy as the planned parking lot was never built. For decades, the corner of Jackson and Kearny remained an empty lot that stood in place of the fallen I-Hotel.

Refusing to put the long struggle behind them, community organizations pressed onward with their struggle to provide low-income housing in San Francisco. In 1994, St. Mary's Chinese Catholic Center and Archdiocese of San Francisco convinced the owner to sell the property so the lot could be transformed into useful space as a new I-Hotel. Community organizations worked together to organize plans for a senior housing center that would not only offer affordable housing, but also serve as a community hub once again. The building would be rebuilt and stand as a memorial for those coldly evicted many decades ago.

Today, the new I-Hotel can be seen in full view, nestled between Chinatown and the Financial District. Thanks to the

contributions from private donors and government agencies, the modern complex offers 88 studios and 16 one-bedroom apartments. Community space, an integral part of the first I-Hotel, remains a centerpiece of the new building: a ground floor Cultural Center, third floor meeting room, and roof top garden provide a familiar space for community.

The Chinatown Community Development Center (CCDC) deals with housing development and management responsibilities while the Manilatown Heritage Foundation provides in-house programs for the arts and education. The I-Hotel also provides community housing counseling thanks to the Community Tenants Association. Free meals are provided as a part of a residential senior nutrition program. St. Mary's also plans to establish a K-8th grade school and parish in the building.

Over the summer, the I-Hotel accepted applications for residence. Jane Kim, a youth program director at the CCDC, commented, "It is amazing to be part of a historically significant event that is as old as I am. I was born a month before the day of eviction of senior Pilipino and Chinese men from the I-Hotel. I am proud to be able to participate in the process of distributing the much anticipated applications for housing to seniors in San Francisco in the past few months. CCDC received over 7,000 for 105 units. This just shows the incredible need for adequate affordable housing for seniors in San Francisco." Among all the applicants who applied, priority was given to the displaced seniors who were forced out of the original I-Hotel. Starting this month, selected tenants will be able to move into the new building.

Even though the finishing touches are still being added, the place is already starting to feel like home. "Every floor is supposed to have etched glass artwork," shares Sean Cardeno, a fourth-year UC Berkeley student. "But all of this has been so long in the making I'm glad to see it finally come true."

During the grand opening, seniors, students, and community members mingled and toured the new I-Hotel. In the Cultural Center, the past melted into the present. Volunteers sold RISE t-shirts to celebrate the return of the I-Hotel against a backdrop of black and white photos and banners of the original residents. Each photograph and each personal account presented a different face from the fall of the original I-Hotel. Seniors' faces lit up as they began touring the rooms on the different floors. "Very pretty, very pretty," said one elder woman in Cantonese with a satisfied grin. Visiting college students, community members, and original residents caught up with each other in the rooftop garden after their tours and enjoyed an encompassing view of San Francisco.

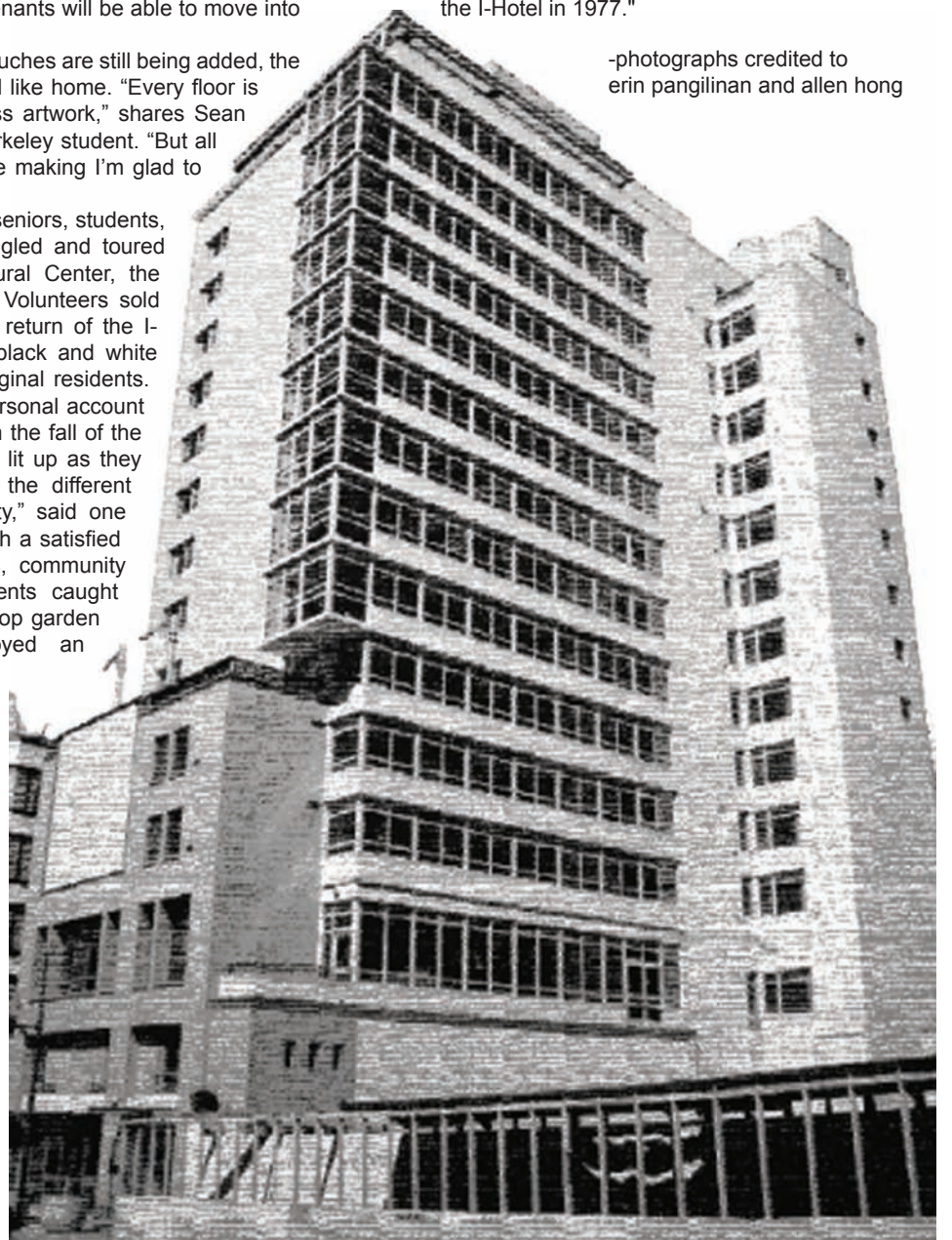
Rev. Norman Fong, who was active in the negotiations to bring back the I-Hotel, shared with me his impetus for community activism: "I became a minister because I was seeing all these people getting evicted. I thought that my church should get involved in the fight for low income housing. I thought that these were the kinds of issues that churches should do something about." Pointing to the people I came with and other visiting students around me, he added, "This is a student movement too! Students at SF State and UC Berkeley were involved in the

original struggle. Students love the old folks!"

Though the opening of the new I-Hotel represents a victory in the long battle for affordable housing and community space, the eviction and displacement of low-income residents of San Francisco continues today. "The I-Hotel will be a symbol of persistence and struggle. It was a 9-year struggle to fight the eviction of low-income tenants and a 28 year struggle to keep the space and rebuild the I-Hotel. This particular struggle is a significant part of Asian American history. Asian American activists rallied with Labor, the Black Panthers, students and more all around the Bay Area to fight for housing for all in SF," explained Jane Kim.

"The I-Hotel is a symbol of victory, but it is also a reminder of what we must do to make sure does not happen again. Low-income seniors are continually being evicted in this city and I believe the I-Hotel was a lesson for us all and has made the community better prepared to handle widespread evictions in the last 20 years. In December of 1999, at the height of the dot com boom, a landlord used the Ellis Act to evict an entire building of low-income seniors and families from their one room units on 665 Clay Street. Having built up a housing development and community organizing arm since 1977, CCDC, in partnership with the Asian Law Caucus, was able to buy the building from the owner and save the units of many 60-90 year old monolingual seniors and low-income families. The organizers that helped to save the building were the very same student protesters that linked arms around the I-Hotel in 1977."

-photographs credited to
erin pangilinan and allen hong



Refugees Again: Hurricane Katrina's Impact on the Vietnamese Community of New Orleans

by matthew hui

I remember staring in shock and disbelief when in the wake of Hurricane Katrina Kanye West declared on NBC, "George Bush doesn't care about black people," a bold statement to make on national television. However, after thinking about it further, I realized that there is another group that President Bush doesn't care about: Vietnamese Americans.

Louisiana is home to 25,000 Vietnamese Americans. Over Ninety percent of them lived in Versailles, one of the hardest hit areas. "It is horrible. I just could not believe it," recalls Minh Nguyen of the Loyola Asian Student Organization. "They would ask where you were going and you had to have an ID that was on the list. I took a friend from Avondale with me and got in with his license. When I was driving past Avondale, the Winn-Dixie there was getting looted. I saw people walking out of it. It's odd because the police were just down the street and did nothing to stop it."

Nguyen tells of other accounts: around 300 people found themselves stranded in sewage water that was neck high at the Mary Queen of Vietnam Church. Among those 300 people were disabled individuals and senior citizens. Father Vien, pastor of the church, stayed with all of them. The only means of communication that they had was through a landline in a residence near the church. Those that were trapped inside the church took turns keeping a "telephone watch" in order to receive the news. They also contacted the Red Cross, New York Times, and NBC. Unfortunately, no help came for two days. Many inside the church grew weak and sick from malnutrition and the heat. Finally, an 18 wheel truck came and took some of the disabled to the Duc Me La Vang Church in Houston. Another 18 wheeler came around again to pick up those that were left behind. However, this truck was threatened by looters in the area with guns. One woman who was doing "telephone watch" said that the looters threatened her husband at gunpoint. Eventually, the truck made it through and everyone that was trapped in the church was eventually rescued. Yet, many of their homes are now completely flooded and much of the community that was not in the church was stranded on their rooftops for days on end waiting for rescue crews. The people of Versailles now have no place to return to, yet they must find a way to carry on with their lives. However, that is where complications begin.

Immigrants to this country know how hard it is to make a living here. Not only must they learn a new language, but they also live with discrimination in the workplace. Many immigrants that were highly educated in their native country often find themselves unable to continue work in their profession. In essence, they continue to face barriers to job attainment. Ethnic enclaves such as Versailles were created as support networks to deal



As immigrants before, many initially took multiple jobs in order to survive. In their community, many worked hard to establish family based businesses and churches. Now they have nothing. Thus, many are now jobless and homeless in a country that wasn't very welcoming in the first place. After fleeing to America in the 1950s and 60s to escape their war torn country, the Vietnamese in New Orleans have once again become refugees.

To complicate matters even further, the recent immigrants to New Orleans are plagued with another problem: The Federal Emergency Management Agency's relief forms. It is in times of crisis that people need the most help. FEMA currently provides relief and benefits to those who apply. However, many of the immigrants who settled in New Orleans have little to no English skills. Compound that with FEMA forms that do not come in Vietnamese and the problem becomes a catastrophe.

The involvement of people like you becomes more important than ever. Non-governmental organizations (NGOs) supporting the refugees need money and supplies to continue their work. The Red Cross is doing a lot for New Orleans, but other groups are pitching in as well. Take for example, Boat People S.O.S., an organization focusing on helping rebuild the lives of the Vietnamese that fled to Houston. Boat People S.O.S (www.bpsos.org) is still in serious need of supplies such as sample size medicines, eye drops, toiletries, and baby supplies. Their office simply cannot handle the overwhelming flow of refugees seeking their help. If you would like to make a contribution please send it to:

Boat People SOS
Attn: Donations for Katrina
11205 Bellaire Boulevard
Suite #B22
Houston, TX 77072

At the same time, I know there are those of you that want to do more. For those of you that do, go out and become a volunteer. While I know it is a daunting task as a student at Cal to even imagine, with your 13-16 units of hell and all, but you know what? There are people out there in real hell right now. So, I say, do what you can. The community needs people who are fluent in Vietnamese. Translators are needed to help with processing FEMA claim forms and federal food stamps. If you are interested, you can contact Boat People S.O.S at (281) 530-6888.

It is in times of crisis that we are forced to come together as a community. We set aside our petty differences in order to accomplish a common goal: survival. Don't be an outsider, looking in. As college students we are very fortunate. We have many luxuries that these refugees do not have. We are able to hang out with friends at home or wake up each morning with a newspaper in our mailbox. While we are constantly struggling with our classes, they must struggle with relocating and settling down every single day. The Vietnamese refugees lost a lot to begin with when they came to the United States, but now, they must start all over again.

with the obstacles of life. However, what will these refugees do now that their community is gone? Many have fled to Houston and other cities where they do not have the same kind of community assistance.

photo credit to james nguyen and minh nguyen

by king choi

ASIAN HORROR FILMS

Foreign flicks influence recent crop of Hollywood releases

Just as Wes Craven's *Scream* undeniably changed the face of horror films in the 90's, various new wave Asian horror films such as *Ju-on (The Grudge)*, *Ringu*, and *The Audition* have kick-started a new generation of American horror films in recent years. As Hollywood continues to incisively recycle horror classics – ranging from the upcoming *The Fog* and the recent horrendous

travesty known as *Exorcist: The Beginning* – it leads one to inevitably conclude that the industry is as barren and redundant as ever. Like when watching a crew keep a sinking boat afloat, one cannot help but wonder just when "The Hollywood Horror" will sink into a sea of its own debris. Following the horror revival of the previous decade, such as *Scream*, *I Know What You Did Last Summer*, and M. Night Shyamalan's 1999 masterpiece *The Sixth Sense*, the new millennium brought about horror as exciting as a carton of sour milk. It goes without saying that the 2000 release of *Scream 3* did nothing to rock the socks off of overly eager horror fans seeking the birth of an ever-evolving horror genre.

With the likes of Hideo Nakata (*Ringu*) and Takashi Miike (*The Audition*) pioneering the Asian horror movement in the new millennium, Asia has experienced a new wind of fresh ideas and innovative film styles. Hollywood has only managed to break wind. With Wes Craven and John Carpenter, once pioneers in their own rights, producing horror neatly and predictably packaged in a brown paper bag, it makes this author ask, "Gore and bore, again?" In hopes of breathing new

"Foreign film industries have been known for an unwillingness to conform to standardized styles of filmmaking, unlike the repetitive Hollywood machine."

life into the horror genre, Hollywood has looked towards the East and found its messiah in Asian horror. Foreign film industries have been known for an unwillingness to conform to standardized styles of filmmaking, unlike the repetitive Hollywood machine. Directors of Asian horror let their imaginations and creativity guide their filmmaking, whereas mainstream American horror directors continue following a flawed blueprint of what corporate Hollywood believes will guarantee market success. Killers running around in a ski mask – [cough] *Cry Wolf* – do not work anymore, neither does sending Jason into space in the tenth big-budget installment of *Friday the 13th: Jason X*.

The influences of Asian horror on Hollywood, most significantly demonstrated by the 2002 release of *The Ring*, the Hollywood remake of Nakata's *Ringu*, have motivated U.S. horror filmmakers, such as Eli Roth (*Cabin Fever*), to return to what a horror movie should do best: exploring the endless possibilities of fear and of the human imagination.

Let's just hope that corporate Hollywood will not turn this new wave around and return to being as repetitive as ever. Hollywood has found a new muse for its horror industry, but then again – who are we kidding – it is only a matter of time until the machine will churn out remakes of Asian horror cinema that exploit these foreign works, altering and disassembling them to meet traditional Hollywood standards of filmmaking (e.g. Walter Salles' *Dark Water*).

The following is only a select few of the great horror films coming out of the new Asian horror wave. The list includes a diverse mix of Thai, Hong Kong, Korean, and Japanese horror.

JAPAN

***The Audition* (1999), Takashi Miike (a.k.a. Odishan)**

Director Takashi Miike takes you on a disturbing and terrifying journey that seems otherwise pleasantly inviting at the beginning. *Audition* light-heartedly starts off as a movie about a widower innocently looking for a new wife. Things take a comical detour as the widower is convinced by his good friend, a movie executive himself, to hold a screening of various girls at a fake audition for a non-existent movie in order to find a perfect wife. What ensues is a trip to hell as limbs come flying off and the widower's dream wife becomes his worst nightmare.

Look for Takashi Miike to make a cameo appearance in Eli Roth's *Hostel*, a follow-up to his cult worthy *Cabin Fever* (2002), scheduled to be released in the coming months. Roth draws much of his inspiration from Japanese horror cinema and the works of Miike. *The Audition* is known to be one of Miike's best works because it develops an unconventional

basis for fear and terror through an hour and 15 minutes of dialogue before the film takes a leap into a glorious display of gore.

***Pulse* (2001), Kiyoshi Kurosawa**

Arguably one of the best films with a US remake on the way.

- 1) Imagine if *fear dot com* was good.
- 2) Now erase the fact that you ever knew of *fear dot com*.
- 3) Watch *Pulse*: a film about a string of strange suicides combined with the appearance of ghostly images on a computer
- 4) Turn off your computer monitor

***The Cure* (1997), Kiyoshi Kurosawa**

Enough said, just watch the movie and you will understand.

***Battle Royale* (2000), Kinji Fukasaku**

A risqué film, even by Japanese horror standards, about 42 high school students relocated to a deserted island and forced to kill one another in hopes of leaving the island in one piece before the timer on their neck braces sets off a decapitating explosion. The catch: there can only be one survivor or none at all.

***Versus* (2001), Ryuhei Kitamura**

A satisfying mix of zombies, camp appeal, action sequences, and stunning camera work reminiscent of the *Matrix*, this is a film that is sure to satisfy the greediest movie enthusiast looking for a bit of everything in horror.

***Uzumaki* (2000), Akihiro Higuchi**

A film revolving around a village in which its inhabitants become increasingly obsessed with spirals (hence the Japanese word *uzumaki*). This is less of a plot-driven movie and more of a visual expedition into the fear that the spirals cause. The special effects are breath-taking.

***One Missed Call* (2004), Takashi Miike**

U.S. remake on the way

She finds a strange voice mail on her cell phone. The voice sounds like her, but the message ends with a bone-chilling scream. The call apparently comes from her own cell phone, dated three days into the future. It'd be easy enough to the call as a prank were it not for the fact that three days later, at the same exact time and with the same exact scream, she dies.

Also check out *One Missed Call 2* (2005).

HONG KONG

“...the Pang Brothers use more than just visual effects and cheap thrills seen in many Hollywood horror movies.”



The Eye (2002), Oxide Pang Chun and Danny Pang

Twenty year-old Mun has been blind for eighteen years of her life, but thanks to a corneal transplant, she is finally able to see. However, she quickly discovers that her restored vision does not allow her to live a life as bright as it seems. Mun unwillingly copes with her newfound ability to see ghosts as she struggles to differentiate between the world of the living and of the dead through her new eyes. Disfigured denizens haunt Mun daily and mysterious black-clad figures in Mun's field of vision seem to foreshadow sudden deaths. In the end, Mun realizes that her ability to see again does come with a price.

Garnering states-side popularity with *The Eye*, the Pang Brothers have become Asia's answer to the Wachowski Brothers (*The Matrix*). This hot directorial team has already made a name for themselves in various Asian horror circles, especially in Hong Kong and Thailand, and they are looking to further expand their reign of terror with the highly anticipated release of an untitled English horror film currently in production. The Pang Brothers' stylistic use of camera tricks and editing, on top of an amazing score and fear-inducing sound effects, makes for a dramatic horror movie that packs quite a punch. Known for their capability to deeply tap into their audiences in order to best achieve a genuine scare, the Pang Brothers use more than just visual effects and cheap thrills seen in many Hollywood horror movies. Their writing and directing style pushes you onto the edge of your seat and keeps you there up until the climax of the movie. Just as how one is slowly lifted towards the first drop of a roller coaster, the slow atmospheric pacing of *The Eye* straps you in and preps you for an explosive thrill ride.

Other Pang Brother films to check out: *The Eye 2* (2004) and *Ab-Normal Beauty* (2004)

Ab-Normal Beauty (2004), Oxide Pang Chun

A story of a photography student named Jiney who becomes obsessed with photographing death after she snaps a shot of a woman who was knocked down by a car. Throw in a kidnapping here and a video tape that shows a girl being beaten to death there, *Ab-Normal Beauty* is a guaranteed mind-fuck.

THAILAND

Shutter (2004), Banjong Pisanthanakun

The film follows a photographer, Tun, who discovers weird and oddly shaped lights in his photos after his involvement in a gruesome hit-and-run accident. Upon further research, Tun comes across no records in any newspapers, police reports, or even documentation from any hospital that a body was ever found or recovered. Despite the relief that this brings to Tun, his friends – who were never at the scene of the supposed hit-and-run – suddenly die one by one in a string of bizarre occurrences. Could the ghostly faces that keep appearing in Tun's photos hold the key to understanding what is happening before Tun meets his own demise?

The premise of this film may sound a bit familiar

(i.e. *I Know What You Did Last Summer*), but what unfolds is something beyond the conventional Kevin Williamson (screenwriter *I Know What You Did Last Summer*, *Scream*) scarefest. *Shutter* blends a sophisticated mix of atmosphere and camera work to create a movie full of unexpected jumps and scares. If you have no qualms about stepping foot into a darkroom, you may have second thoughts after watching this film. Moreover, the fact that the film showcases real stock images from photographers who have apparently captured activities of the paranormal definitely ups its creepiness factor. *Shutter* toys with the audience's expectations of what they think they know, making one feel vulnerable to all the big twists that the director so delectably serves up. This true gem from the recent boom in Thai horror cinema is not to be missed.

“The cinematography in this film surpasses anything of its kind and is a living and breathing piece of artwork to be readily displayed on screen.”

KOREA

A Tale of Two Sisters (2003), Ji-woon Kim

Two sisters, Su-mi and Su Yeon, return to their rural home from an extensive stint at a hospital recovering from a long illness only to be victimized by their new power hungry step-mother Eun-joo. What starts off as a Korean family melodrama takes an unexpected dive into the realm of the unknown as a variety of weird things begin to occur within the house itself. One day, as the sisters' father is away in town and the girls are left at the mercy of Eun-joo, Su-mi awakes and fails to find Su-yeon – as she tirelessly searches the dark and dismal house for her sister, Su-mi discovers bloody stains on the floor while Eun-joo is no where to be found.

Written and directed by Kim Jee-Woon, *A Tale of Two Sisters*, above anything else, is a visual masterpiece, thanks to cinematography by Lee Mogae. The film acts as a canvas for the colors to bring the story to life. The cinematography in this film surpasses anything of its kind and is a living and breathing piece of artwork to be

readily displayed on screen. One must witness this eye candy of a film to fully understand the spectacle that tantalizes one's sense of sight. This is not to say that the other factors that went into making this film were fruitless. The acting is superb while the script is solidly written, leaving room for the audience's imagination to run wild and, in turn, urging them to question even their own interpretation of the film.

Face (2004), Yoo Sang-gon

Hyun-Min is a leading face reconstruction specialist, helping investigators identify murder victims by studying the features of their skulls. With the arrival of the skull of the serial killer's fourth victim, Hyun-Min begins to hear unbearably harsh screams and has visions of a distraught long-haired woman in a white robe. This film has been optioned for a U.S. remake.

Bunshinsaba (2004), Byeong-ki Ahn

Mix the girlie bitchy-ness of *Mean Girls* and a heavy dose of Ouija board curses. Bake slowly in an oven full of hidden village secrets and serve flaming over a pile of school girl corpses. Sound delicious? It is!



Towards A Better, Brighter, WHITER NEW YOU

by sherry ly



"Be lighter! Be lovelier! Be loved!" The phrase graced the pages of *Amsterdam News* in a skin cream advertisement more than fifty years ago. Such skin-bleaching agents fell out of the public eye in the decades subsequent to the civil rights movement, but have reemerged in recent years to become a rapidly growing and highly profitable sector

of the cosmetics industry.

While men and women in the United States struggle to maintain a sun-kissed complexion year round, women halfway around the world are spending big bucks to do just the opposite. The belief that fair skin is a prerequisite to beauty has allowed skin-whitening products to dominate the cosmetics industries in both Asia and Africa. Amina Mire's article, "Pigmentation and Empire" reported that the skin-whitening market in Japan alone was estimated to be worth \$5.6 billion in 2001.

Traditionally, light skin has been an indication of social status in Asia. Women who led a comfortable life and had good breeding possessed skin that is known as "meibai," or white beauty. May Yu, a UC Berkeley student, says her mother uses Shiseido's "UV White" lotions. She explains, "Darker skin is associated with hard labor because you are out in the sun a lot, [whereas healthy people who don't work] have creamy or rosy skin."

In tenth century China, women used mercury-based treatments to lighten their skin and achieve meibai. A similar cream known as Nodinalina was introduced to the American market in 1889. It contained a 10 per cent ammoniated mercury base and was targeted towards dark skinned women in the Jim Crow south who wanted to pass as white. For a number of years, African American women have been a solid market for skin-bleaching products. The first African American millionaire was Madame C.J. Walker, who acquired her wealth by selling skin-lightening products. Some users were left permanently disfigured by creams containing hydroquinone. The chemical agent is still used in some cheap bleaching creams marketed to women in the United States.

Bleaching creams were prevalent in the United States until the seventies and eighties; after the civil rights movement they became politically incorrect. However, as the market for whitening creams dwindled in the US, it grew substantially in other nations. Repackaged as anti-aging, "skin-brightening" health products, these luxury items targeted affluent Asian women. Cosmetic brands recognizable in the US, such as L'Oreal and Estee Lauder, have started to carry skin-whitening treatments. Using highly paid Asian actresses as spokespersons, companies claim their creams can reverse the effects of sun damage and restore skin to a brighter, more youthful complexion. The popularity of whitening products has flooded the American market in the last four years and is raking \$10 million in sales each year, according to a report by *Euromonitor*.

These new high-end whitening products are presumably safer than cheap skin-bleaching products used in the past, but the long term effects are still unknown. Officials at the California Department of Health Services and the Department of Consumer Affairs reported that they have not issued any warnings on whitening products, nor have they received any complaints on the subject.

Be Lighter!

Be Lovelier!

Be Loved!



This new breed of skin-lightening creams target melanin production to even skin tone. Yu says, "When UV White was introduced, they said it would not only whiten skin, but remove blemishes and dark spots." Lancôme, a subsidiary of L'Oreal, has revealed its exclusive Melo-No Complex™ that claims to enhance whitening action by 15 times. The lotion targets keratinocytes to effectively reduce melanin production and skin's natural pigmentation. The market carries numerous other brands of similar name and function, such as "White Perfect," "Bi-White," "Melanin-Block™" and "Blanc Expert."

UC Berkeley professor, Anne Cheng who has researched the subject explains that under the guise of new rhetoric, these skin-bleaching products are increasingly being marketed to white women as pseudo-health products. They are available at most major department stores and can be ordered from the Internet. Furthermore, most of these skin-bleaching agents are not easily affordable. Shiseido's UV White is an entire line of whitening lotions beginning at \$30 and up per bottle. Estee Lauder's "Cyber White Powder Whitening Essence" is priced at \$78 and a 30ml bottle of Blanc Expert's Mela-No Cx Advanced Whitening Spot Corrector costs \$125.

The rise of skin-bleaching products has sparked an ethical debate. Do they reflect an outdated social stratum? Or perhaps they perpetuate another version of white supremacy and an unrealistic ideal of beauty? However, should this fixation with pale skin be viewed any differently from the invasion of orange people coming out of tanning salons?

USA Today reports that tanning has grown into a \$5 billion a year industry, with more than 30,000 salons throughout the nation. Even Telegraph Avenue has found itself home to Berkeley Tanning, which opened last year. While government regulations require minors to have a parental consent form before undergoing tanning treatments, surveys show that half of teens aged 13 to 19 have used a tanning bed. Constantly bombarded by the media and its portrayal of celebrities like Lindsay Lohan and the Hilton sisters, it is easy to understand why many Americans pursue the image of a healthy sun-kissed glow. "I prefer darker skin," Yu admits. "I think that's because I've grown up around American media and the media tends promote that exotic image."

The increased popularity of tanning has also seen a parallel rise in melanoma, an often fatal type of skin cancer. Sunlight, tanning beds, and sun lamps all emit UV rays that are damaging to skin. Tanning beds give off very few UVB rays that are known to burn skin, but they emit UVA rays that penetrate deep into skin tissue to stimulate melanin production. While UVA has no indication of immediate harm, experts agree that overexposure can lead to permanent damage resulting in wrinkles, leathery skin, and ultimately skin cancer.

Essentially, racial and class-based concerns directed toward skin tanning and bleaching are simply components of a general fixation on skin color. Various communities have differing perceptions of beauty. Whether in search of tanned skin or a porcelain complexion, persons of all classes and races measure themselves up against unrealistic ideals. Dove recently released a new ad campaign featuring everyday women as their cover models. Dressed in no more than their underwear, these women confidently bear body images not often seen in American media. Instead of being caught up in the never-ending pursuit for the ideal skin color and body size, perhaps it is better simply to take a page from Dove and appreciate the beauty that is already there.

asian eyelid surgery

Blepharoplasty

by robbie paras



In today's world of extreme makeovers and quick fixes, cosmetic surgery has been slowly absorbed into mainstream culture. No one bats a fake eyelash at breast implants or nose jobs anymore. Even Botox, a quick fix to wrinkles, has become a household name. Surgically altering one's appearance has not only become a national obsession but a multi-million dollar industry. So what's the big deal about blepharoplasty?

Blepharoplasty, or "Asian eyelid surgery," is a procedure that removes excess fat and skin, stitching a permanent crease in the upper eyelids. While the double-eyelid occurs naturally in many Asians, about 75 percent of all Koreans and 50 percent of all other Asians are born without them. For many Asians born without the coveted double-eyelid, blepharoplasty has become the most widely-accepted way to obtain them. Having been around since the 1970s, blepharoplasty is the fastest-growing cosmetic procedure in the Asian American community today, with a reported 125,000 procedures done in 2000. According to studies conducted by the American Academy of Facial, Plastic, and Reconstructive Surgery, cosmetic surgery has steadily increased among minorities from 1999 to 2001, with the highest numbers in California. An estimated 125,000 blepharoplasty operations were performed in 2000 in the United States, with young women in their late teens and early twenties making up the majority of the clients and often paying upwards of \$2000 for an operation.

Despite the ubiquity of plastic surgery, blepharoplasty remains a touchy subject. For some, it is no different from a facelift or a nose job – an accepted procedure that can enhance appearance and boost self-esteem. Others argue that it is not about "westernizing" their looks as much as improving and accentuating the features they already have. Advocates insist that adding the creases make them look friendlier and more awake, and some even get it done just so they can put on eye shadow and eye liner. "It's just a matter of feeling good about yourself," says Christy, a junior at UC Berkeley. Although she has not undergone the procedure, she says she understands why girls do it. "It can make them feel prettier, happier, and more confident," she says.

Yet, for a growing number of Asian Americans, it is a form of self-mutilation, one that rejects inherent Asian traits for the beauty myth of the Western world. It has become another form of assimilation that subverts ethnic identity. Not surprisingly, the pressure to undergo blepharoplasty comes from parents and older relatives rather than peers. Mothers and aunts who have undergone surgery as young women often encourage their daughters to go through the same thing. Its popularity and general acceptance within the Asian community has actually given it a more significant role, almost like a rite of passage. In fact, girls as young as 14 and 15 years old undergo the procedure as an expected part of adolescence, similar to getting one's

ears pierced. "Some girls get it as a birthday or graduation present from their parents," says Annie, a UC Berkeley senior. "And moms can be adamant about it," she says. To save money, some parents even send their girls to Taiwan or Korea to get it done.

Indeed, blepharoplasty and the double-eyelid obsession are even more widespread overseas. In Japan and Taiwan, pre-cut tape and eyelid glue are common cosmetic products used to create eye folds, and other girls "train" their eyelids to hold in place by poking and prodding with toothpicks. Some parents opt to have blepharoplasty done to their children right after birth, which in turn carries over to subsequent generations, raising even more complex issues regarding choice and ethics. Although this practice is mostly done in Eastern Asia, many Asian Americans, especially immigrants, continue the tradition.

Although girls make up the majority of blepharoplasty clients, men choose to undergo the procedure as well. Jen, a senior at UC Berkeley, says she knows a guy who had the procedure done due to his parents' insistence. "I can barely tell he has them, though," she replied. So why go through the trouble, expense, and pain for something so seemingly minuscule as eye folds? Considering the drawbacks, ranging from mild eye swelling and infections, to the rare loss of vision, is blepharoplasty really worth it? Jen attributes the reason beyond aesthetics, that "deep down" one must question why double-eyelids are considered attractive. Is it part of the culture, and if so, how did it get embedded in our cultural subconscious?

The expansion of Western influence to all corners of the world has made blepharoplasty popular and acceptable in society. Images of stunning, wide-eyed models staring blankly from billboards represent the Westernized standard of beauty most Asians cannot attain but still blindly pursue. Although Asian American women like Lucy Liu and Sandra Oh periodically grace the pages of magazines and the big screen, they are hardly exemplified as all-American beauties. At best, they are exotic and atypical; a niche not many impressionable girls long to fill.

Imitating another race's trait is tantamount to denying one's own ethnic identity. Despite the argument that it is not a matter of "Westernizing," the fact remains that almond shaped Asian eyes have long been the target of ridicule. From childish taunting on the playground to exaggerated depictions in the media, distinct creaseless eyes have been the caricature of Asian-ness. Perhaps these repressed feelings of inferiority and scorn, especially among first-generation Asian Americans, have fueled resentment among those who choose blepharoplasty. Ironically, they choose to adopt the qualities of their oppressors and subconsciously equate beauty with looking like the dominant white population.



by sharon tang-quan

Jade Ribbon Campaign to fight hepatitis B and liver cancer



He had just finished eight years of medical school and training, and beginning to build his medical career when the onset of sharp abdominal pains sent him to the emergency room. Now, despite his advanced schooling, the 30 year-old doctor was assuming the role of the patient.

The diagnosis? Liver cancer. The only option: chemotherapy. His low-risk lifestyle of regular exercise and alcohol abstention did not betray any known causes. That's because he had chronic Hepatitis B, a virus that can stay dormant in a healthy liver for decades before symptoms appear. However, he knew he had Hepatitis. He found out when a medical internship required blood tests. Yet, doctors assured him that he was a "healthy" carrier who would not need to worry about liver cancer for another 20 years. What his doctors failed to realize was that people of Asian descent are typically infected with Hepatitis B as young children. As an Asian American Dr. Mark Lim was more susceptible to risk.

Ethnicity and race are often all-too-easily neglected factors. According to the Asian Liver Center at Stanford University, the greatest health disparity between Asian Americans and Caucasian Americans are Hepatitis B and liver cancer. While one in one thousand (0.1%) people of the U.S. population are chronically infected with hepatitis B, one in ten (10%) Asian Americans are chronically infected with hepatitis B. Without appropriate treatment or monitoring, one in four of those will die of liver cancer or cirrhosis. According to 2003 U.S. Census Data, there are 13.5 million Asian Americans comprising 4.6 percent of the American population. In the U.S., an estimated 130,000 people become infected with the Hepatitis B virus every year, according to the Asian Liver Center at Stanford University. On a smaller scale, approximately 47.5 percent of UC Berkeley's current freshman class (2009) is at risk for Hepatitis B. Similarly, liver cancer is the leading cause of cancer death for Asian and Pacific Islander men living in California.

The Centers for Disease Control (CDC) reports that there are 400 million people worldwide chronically infected with Hepatitis B as compared to the over 40 million infected with AIDS. Moreover, Hepatitis B is 10 times more common and 100 times more infectious than HIV and is responsible for 80 percent of all liver cancer cases, causing 1 million deaths each year.

Denis Lam, a third year bioengineering student and UC Berkeley Jade Ribbon Campaign outreach coordinator, said that although the disease is preventable through vaccination, lack of awareness about Hepatitis B and liver cancer has allowed it to become a silent killer in the Asian and Pacific Islander community.

"If a vaccine was discovered for AIDS and not used throughout the world, there would indeed be a public outcry," Lam noted. "On the other hand, a vaccine has been available for Hepatitis B for over 20 years!" The bottom line is simply that the public needs to be informed of these issues and to take action in the prevention and control of Hepatitis B and liver cancer," he added thoughtfully.

David Chao, the current co-facilitator of the Jade Ribbon Campaign decal at UC Berkeley, cites the false reality Cal students have that the vaccination "automatically protects you from the virus." Most Asians contract the virus at birth. "The vaccinations Cal students receive prior to starting college may only provide a false sense of security if they were infected at birth," he remarked. "There is much ignorance about the issue because doctors don't routinely screen for Hepatitis B unless specifically requested," Chao revealed.

Lam attributes the lack of awareness at UC Berkeley to a number of reasons such as Asian Americans having little political power to create awareness that can inform and change students' belief that Hepatitis B virus vaccination is a sure bet against infection. In response, he co-launched the Jade Ribbon Campaign DeCal with Chao in Spring 2005, where Lam says, "the primary priority is awareness and education." The two-unit class is sponsored by UC Berkeley's Department of Molecular and Cell Biology under Professor Caroline Kane and is part of the international Jade Ribbon Campaign.

Established in May, Asian Pacific American Heritage Month, of 2001 the Jade Ribbon Campaign's mission is to prevent and fight hepatitis B and liver cancer. "The objective of the campaign is to increase awareness and provide ethnic-sensitive health information to the Asian and Pacific Islander community and health professionals in an effort to reduce this major health disparity and improve Asian and Pacific Islander health," Lam said.

While many causes use a colored ribbon, the jade ribbon emphasizes

how Hepatitis B and liver cancer are largely Asian American public health issues. Jade is believed to bring the wearer good luck and longevity and is often incorporated in jewelry and festive occasions. The arrangement of the jade ribbon, in the shape of the Chinese character meaning "people" highlights the campaign's spirit of bringing the Asian and Pacific Islander community together to help one another.

An advertisement promoting the Jade Ribbon Campaign on a bus caught the attention of Mark Lim after his diagnosis. He soon became involved with the Jade Ribbon Campaign as a spokesperson advocating Hepatitis B screenings.

All it takes is some outreach, Lam and Chao say. Lam originally became involved in the cause when, in 2003, he attended a high school youth conference at Stanford detailing the Jade Ribbon Campaign. Inspired and yet shocked upon hearing that Hepatitis B is endemic to Asians and Pacific Islanders, Lam resolved to promote awareness among his Berkeley peers.

"Upon entering Cal, I was surprised to see the large and diverse Asian and Pacific Islander population on campus," Lam said. "Immediately, I saw this as a wonderful opportunity to educate and recruit students and contribute to the global eradication of Hepatitis B and liver cancer."

Chao similarly learned of Hepatitis B as a volunteer at the Asian Liver Center at Stanford University. His post-graduate goals were towards a medicine-related field as he served as an outreach intern and saw how Hepatitis B affected the community. "It was my way of affecting over 40 percent of the student population at Cal," Chao said. He wanted to give back to the community when he saw how very few people knew about the public health issue.

"One of my best friends from Berkeley only found out about his chronic Hepatitis B infection during our senior year in college. Like his siblings, he probably contracted the virus at birth and was unaware of this infection because he was asymptomatic," Chao shared. "This friend was very healthy and lived a low-risk lifestyle, which just goes to show that this virus can impact anyone."

In addition to co-coordinating the decal, Chao continues his clinical research efforts at the Stanford Cancer Center studying the safety and efficacy of developing drug treatments for end-stage liver cancer patients. The extent of their liver cancer has left these patients with unresectable livers, which excludes them from the possibility of receiving liver transplants. Resectable livers are capable of undergoing an operational procedure in which part of a liver is replaced by another sample. Instead of receiving a completely new liver from a transplant, only the diseased part of the liver is replaced.

Part of Chao's job entails coordinating clinical appointments and analyzing collected patient data. More often than he would like, patients are unable to complete the study because their liver cancer is at such an advanced stage.

"The high percentage of patients removed from the study due to disease progression is staggering, and further underscores the importance of educational efforts encouraging people to get tested for and vaccinated against hepatitis B," Chao said.

The decal officially enrolls approximately 15 students, but many students volunteer their time to outreach efforts. These efforts include mini-presentations at Asian student group meetings as well as assisting the Tang Center in producing student resources. Along with students last spring's decal course, the Berkeley chapter of alpha Kappa Delta Phi sorority recently took a large part in recruiting 200 people for the 5K LIVERight in April that raised \$50,000 to fund medical missions to China, where 10 percent of the population has chronic Hepatitis B and half a million people die every year from liver cancer.

As software engineer Anthony Chiu can attest, early diagnosis is key. Abdominal pains brought Chiu to the emergency room where he discovered a tumor had taken over half of his liver. Having contracted the virus at birth, the Hong Kong native was aware of his Hepatitis B for 15 years, but was shocked when an oncologist initially thought the cancer inoperable. Another doctor found a more positive prognosis and Chiu underwent surgery to remove the tumor and precautionary chemotherapy for safe measure.

Two years after the surgery, Chiu schedules regular liver examinations and says he feels completely healthy.

Mark Lim, who passed away in 2002, inspires the increasing efforts in the Jade Ribbon Campaign. Students are invited to join the efforts of the Jade Ribbon Campaign at UC Berkeley. The DeCal class meets on Mondays, from 2:00 p.m. to 3:30 p.m. in 213 Wheeler Hall.

image credit: <http://liver.stanford.edu/>

Yuri Kochiyama: Revolutionary Activist

by bonnie ho



Yuri Kochiyama, a petite and gray-haired Japanese American, was helped onto a platform to face a predominantly young Asian American student audience. Some audience members were "white anti-imperialists," who had served political prison terms. The sprinkling of older white members suggested that Kochiyama's political involvement has been multiracial in nature.

Through her activist lifestyle, Kochiyama has interacted with many different ethnic, racial, and social groups. She has persistently challenged United States policies by fighting for the underrepresented. Now 84 years old, Kochiyama appeared on the Berkeley campus on September 10 at the Heller Lounge to speak alongside her biographer, UC Santa Barbara associate professor, Diane Fujino.

"I think it is accurate to speak of [Kochiyama] as legendary and a movement icon. Not only is she one of the most influential and prominent Asian American activists, but like other icons, there's been a whole mythology built up about her. But there are many who know very little about her," Fujino said.

In the discussion and in her book *Heartbeat of Struggle* (2005), Fujino introduced Kochiyama as a relatable social person, struggling to support her family while keeping an active public life. Kochiyama was once a typical citizen, apolitical and patriotic, living in a white middle-class Californian community. But during World War II Kochiyama became disillusioned with her country. Though her brother enlisted in the military, the government arrested her father and later placed her in an internment camp. She became politically active in the 1960s when she moved to Harlem, New York. While living besides racially disadvantaged minorities, she became aware of latent

flaws in society that were only made aware to her through deep scrutiny.

The people in Harlem infected Kochiyama with their activism. In a city with a high percentage of African Americans, she protested against racial discriminatory hiring and was arrested in an act of civil disobedience. Kochiyama joined the Harlem Parents Committee, helping promote a boycott demanding better education, and in their Freedom School she taught works from a black historical perspective, such as that of W.E.B. Dubois.

But it was her friendship with Malcolm X, then a black nationalist, that most radically influenced her beliefs. She was drawn to his ideas and while she did not agree with all of them, he challenged her once pro-integration and non-violent philosophy.

"Malcolm, unlike any other black leader, opposed everything America was saying about herself. He saw America as a very arrogant, greedy, power hungry nation and government and he knew there was work for him, not only for him, but to be able to reach all these people," Kochiyama said.

Kochiyama developed certain controversial beliefs. One of the more divisive issues was her support of self-determination and the Republic of New Africa, especially if integration meant conforming to whiteness and violence was a necessary result of self-defense.

She congratulated Malcolm X in their first meeting for giving his people direction, expressing her admiration for his ability to relate to African Americans and encourage them to understand their histories.

"[Malcolm] proved to his own people and the world that an

ordinary person could do very, very extraordinary things. This country had made black people feel inferior, but he made them proud of their African lineage" Kochiyama said.

Kochiyama worked for black empowerment, but also promoted Puerto Rican recognition. Along with others, she forcibly occupied the Statue of Liberty to contest the long imprisonment of Puerto Rican nationalists. She also was a major organizer of Asian Americans protesting the Vietnam War. She criticized US racism and imperialism abroad then and now. When a growing number of her political acquaintances were imprisoned, she helped form a committee to defend political prisoners. Communication was her forte as an activist and people turned to her for her social and political networks.

The elderly woman greeted many in the audience by name. She had trouble recognizing some because of recent eye surgery, appearing like a grandmotherly figure spinning stories. However, these were by no means bedtime stories; she told of a failed prison escape in which a chain of bed sheets, the escape route, came undone. In another she recounted the narrative of a man falsely accused of launching a missile who remains in prison to this day.

Kochiyama still follows current events, speaking at UC Santa Barbara in 2002 regarding the "War on Terrorism," and writes letters at a time when nationwide activism has petered out. Fujino asked her advice for the demoralized youth while mentioning a failed ten million protest of US bombing in Iraq. Kochiyama replied that people must make their neighbors aware.

"The US has gotten into more wars when there has no reason to be even to the point of injuring its own people," Kochiyama said citing the Maine from the Spanish American War and the Gulf of Tonkin from the Vietnam War. "Let's stop the United States from making any more wars" she said.

The dialogue seemed to leave many questions unanswered as Fujino attempted to navigate Kochiyama away from digressions. But Kochiyama's advice for spreading awareness reflected a lifetime of gaining different perspectives that are taught, not by the state, but from listening to the perspectives of the underrepresented. Her grassroots activism advocates that people living in the United States can challenge those in power, even if it begins by merely questioning what many assume to be true.

Biography: [Heartbeat of struggle : the revolutionary life of Yuri Kochiyama](#) / <2005> Diane Fujino.

Film: Yuri Kochiyama: Passion for Justice/ <1993>

image credit: <http://www.beheard.com>

INDIA'S SILENCE

CHILD SEX ABUSE IN INDIA

by lina peng

It is early morning and the streets of Calcutta are bustling with sights, colors and the sounds of playing children screaming with laughter. But hidden behind the dark windows of their own homes, those same children would scream with the deafening silence of abuse.

India, openly constrained by sexual taboos, is unrestrained in widespread sexual and emotional abuse of its children. According to "Silent Victims" in *Frontline*, one of India's national magazines, India has the world's largest number of sexually abused children. The article shockingly reports that fifty percent of India's children have been sexually abused. A child under the age of sixteen is raped every 155th minute, a child under the age of ten abused every 13th hour, and one in ten abused at any point in time. The problem stems from deep cultural beliefs in India, which view children as the property of adults who should be obeyed without question and be accorded the utmost respect. It is this type of ingrained cultural tradition that leads to the easy compromise of the children's welfare in lieu of adult sexual gratification. Unsurprisingly, though no less disturbing, most offenses occur within the immediate

family. Sexual abuse is so prevalent that some women take pains to ensure that their young daughters are never left alone in the presence of an adult male relative.

Even in relatively sexually liberal nations such as the United States, there is a stigma associated with early childhood sexual abuse. If lucky, those individuals are treated with psychiatric care and support and can hope to live normal adult lives. For the abused children of India, the outlook is increasingly dismal. According to Dr. Preethi Meno, a Chennai-based pediatric psychiatrist dealing with child sexual abuse, "Sexual abuse has immediate as well as long-term effects on the child, from emotional and behavioral problems to abnormal sexual behavior and psychiatric disorders. Suicidal tendencies and drug abuse are common long-term effects." The children become extremely susceptible to HIV, which in the past couple of decades has become increasingly common in South Asia. Schools in India, refusing to accept children with HIV, essentially shut off the only venue for abused children to reintegrate as normal members of society. Thus, a self-perpetuating cycle is created for the children with no way out. Attempts to legislate against child sex abuse are often unsuccessful because of the ubiquity of child sex abuse and India's governmental bureaucracy. Court actions, on the rare occasions they are brought forth, can take ten to fifteen years to begin trial. However, the greatest enemy in dealing with child abuse cases is simply silence.

When a society chooses not to be open about matters such as sexuality, there is a tacit understanding that no matter what happens, it is simply not discussed. There is systematic denial of the problem, to the extent that even the denial of the problem is denied and the issue ceases to exist in the public eye. This predicament fits comfortably for those who commit acts of abuse in India. If society denies the truth of their transgressions then it becomes that much easier for the perpetrator to deny it themselves and even rationalize the acceptability of their actions. Of course, the biggest casualties of this setup are the children. If mature adults, who are supposed to be the caretakers and voices for the children, choose to deny the existence of child abuse, what chance do the children have? The impressionable and naïve nature of children, coupled with a silent society refusing to see

what is happening in their own homes, greatly facilitate the victimization process. In time children come to accept the abuse as part of their filial duty.

But it is not only in India that the denial of child sex abuse occurs. The typical Western reader who has quickly become desensitized and brushes off articles such as this one as another "depressing" article is equally guilty, if not more so. With the luxuries of modern industrial life, it is hard to imagine a completely different reality somewhere else in the world. When exposed to those realities, they would react with a "that's so sad" and then proceed to grab a cup of Starbucks from around the corner.

With the variety of human rights issues across the world, it is difficult to find numerous specific campaigns targeting the child sex abuse cases in India. Even UNICEF notes that "For children who have been commercially sexually exploited or whose parents are engaged in commercial sex work, options for protection and development are scarce." UNICEF's main strategy now focuses on prevention. This August, the next generation of Indian children is undergoing HIV/AIDS education under SALSEP (School Adolescence Life Skills Education Program) supported by UNICEF and other organizations. Additionally, government efforts have intensified in recent years with the launch of various programs including the Minimum Levels of Learning (MLL) initiative and recently the Sarva Shiksha Abhiyan (or the National Program for Universal Elementary Education).

There are no easy solutions to these problems. They often have deep roots within the society itself. Education for this generation and the next generation of Indian children may help break the cycle of horror. The key lies in speaking out, education, and information—not just in India but all over the world. The method is not miraculous or particularly advanced. Acknowledging the problem goes a long way. One word at a time, one act at a time, people can make a difference in the life of one child whether through sponsoring a child's schooling, volunteering with a Non-governmental Organization (NGO), or simply engaging in discourse. Because with each eye turned away, each word unspoken, their hopes of developing trusting and loving relationships that all children have a right to flutter quietly away.

by jason coe

Wong Kar Wai's *In the Mood for Love* ends with Tony Leung's character, Chow Mo Wan, whispering a secret into a fist-sized hole in a stone wall at the Angkor Wat temple of Cambodia. Wong's much hyped and long awaited sequel, *2046*, begins with a pan out from the large shimmering gramophone horn and the sound of a man's subdued whispers floating below the imposing score. "Before when people had secrets they didn't want to share, they'd climb a mountain. They'd find a tree and carve a hole in it, and whisper the secret into the hole. Then cover it with mud. That way nobody else will ever discover it," Takuya Kimura's character says. It seems that *2046* is an explication of those lost secrets.

Apparently, *2046* is not a year, but a place: a hotel room in fact. But it is also the setting and namesake of a science fiction novel that Chow has begun writing. The hero of this story, played by Kimura, embarks on a futuristic train ride away from 2046. With his motives unclear and the length of his journey unknown, he is the only person ever to take the trip leaving 2046, "the place where people go to recapture lost memories." This figurative journey serves as an allegory for the events of Chow's life after saying goodbye to Su Lizhen (Maggie Cheung) from *In the Mood for Love*. The film is about a journey away from the past, or perhaps the inescapability of the past.

We find Chow much changed, now a struggling writer and playboy. His personality is rather discontinuous from that of the first film, but that's par for the course in *2046*. Making sense is not Wong's directorial priority. From a storyline perspective, don't expect to leave the theater having "gotten it." In fact, for a quick laugh, try reading the online film reviews of *2046* in which critics attempt to hide their befuddlement. One example of the film's unusual plot is when Chow happens upon his once intimate friend Lu Lu who taught him the Cha-Cha. But she has no recollection of Chow, nor does she recall ever going by Lu Lu. She is then murdered and never mentioned again. Another example is Chow's relationship with a professional gambler (Gong Li) in Singapore who is also named Su Lizhen. Searching for plot realism and consistency will yield meager results. This isn't a film about current events, but instead events that have already occurred -- the journey back from 2046.

Whereas the details of the plot will fade as soon as the theater lights brighten, the film's message of romance, memory, and ultimately loss will linger. One of the film world's consummate auteurs, Wong doesn't disappoint. Each shot is delicately composed and photographed by Wong's long time partner Christopher Doyle. Together they have mastered romance noir. The

"One of the film world's consummate auteurs, Wong doesn't disappoint."

photo credits: www.imdb.com



2046

journey away from the past

decisive flick of Gong Li's wrist betrays an insightful sadness highlighted by Chow's disappointed face. Faye Wong's jerky automaton steps reveal a timidity and hesitation in accepting love. The jutting elbow and arched back of Ziyi Zhang displays a haughty confidence and charm. Slow motion steps through a darkly lit corridor depict a mental escape from painful memories. The masterful mise en scene communicates what the characters themselves cannot.

Language is mere formality in *2046*. Bai Ling (Zhang) flirts in a capricious Mandarin, while Chow replies in a whimsical Cantonese, yet they understand each other perfectly. In fact, most of the characters speak to each other in different languages -- like the people of a dream world, or a memory. One gets the distinct impression that what is not being said is of real importance.

In this self-reflexive film, many characters are too busy thinking about their pasts to care about the present. As Chow says, "Everyone who goes to 2046 has the same intention. They want to recapture lost memories, because nothing ever changes in 2046." As Chow flits from affair to affair, we acknowledge that each woman is interchangeable with the last. There are two different women with identical names and the same woman with two different names. In much the same fashion, quotes are pulled from *In the Mood for Love*, or is that actually a story from *Days of Being Wild*, or even a character in *Chungking Express*? Multiple shots, colors, and set designs reference earlier Wong films. The film itself lives in the director's past.

Despite being his least accessible film, *2046* is bound to be a Wong classic. Though sometimes cumbersome, the dreamy and meditative quality of the film is quite refreshing. The film is so gorgeously shot and graphically engrossing that it's almost arousing. Both Wong fans and first timers alike shouldn't miss *2046*, showing at the Act I & II on Center Street in Downtown Berkeley.

"Everyone who goes to 2046 has the same intention. They want to recapture lost memories, because nothing ever changes in 2046."

