

PACIFIC TIES

ASIAN AMERICAN AND PACIFIC ISLANDER NEWSMAGAZINE

SINCE 1977

VOLUME 34 ISSUE 1

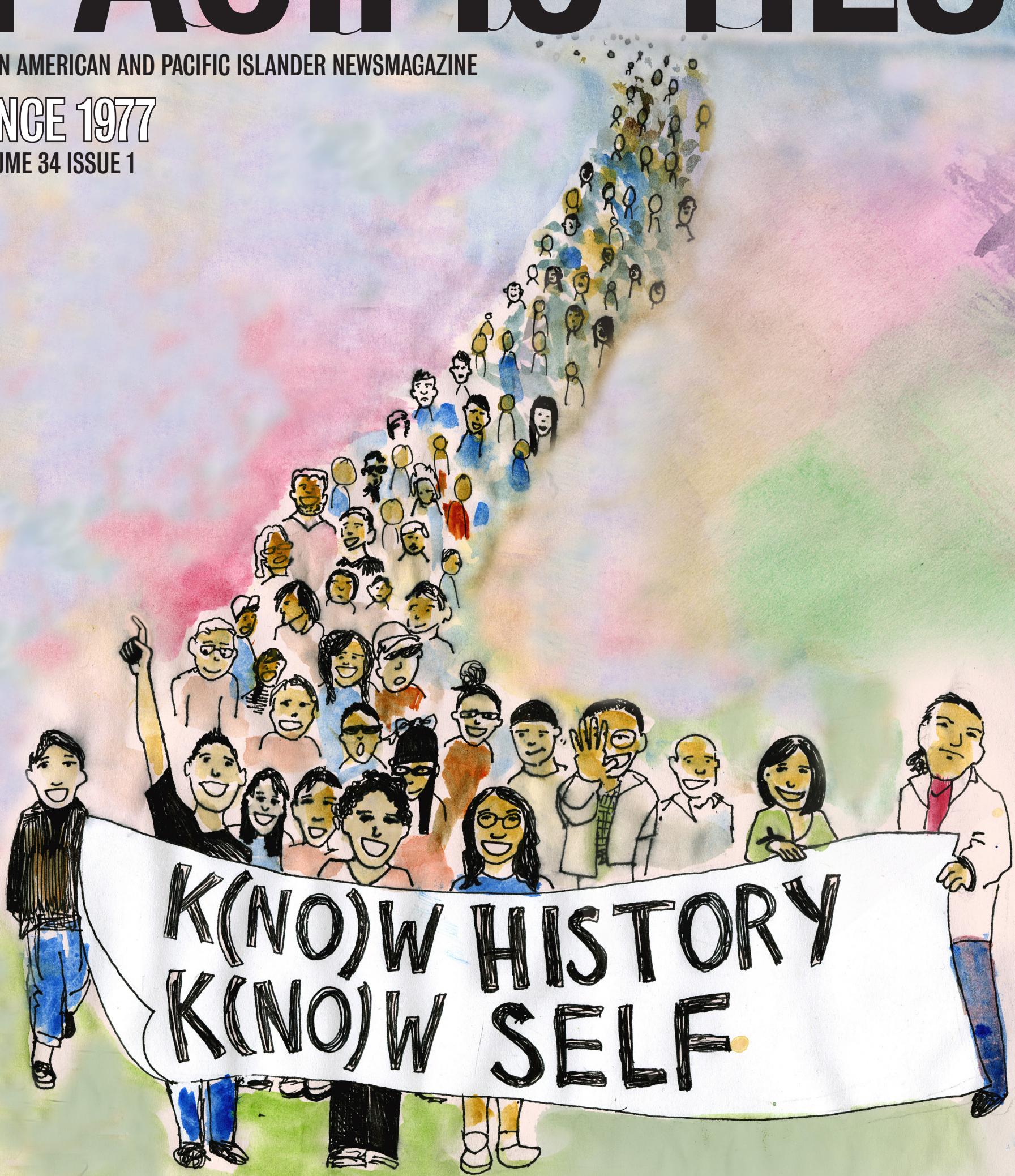
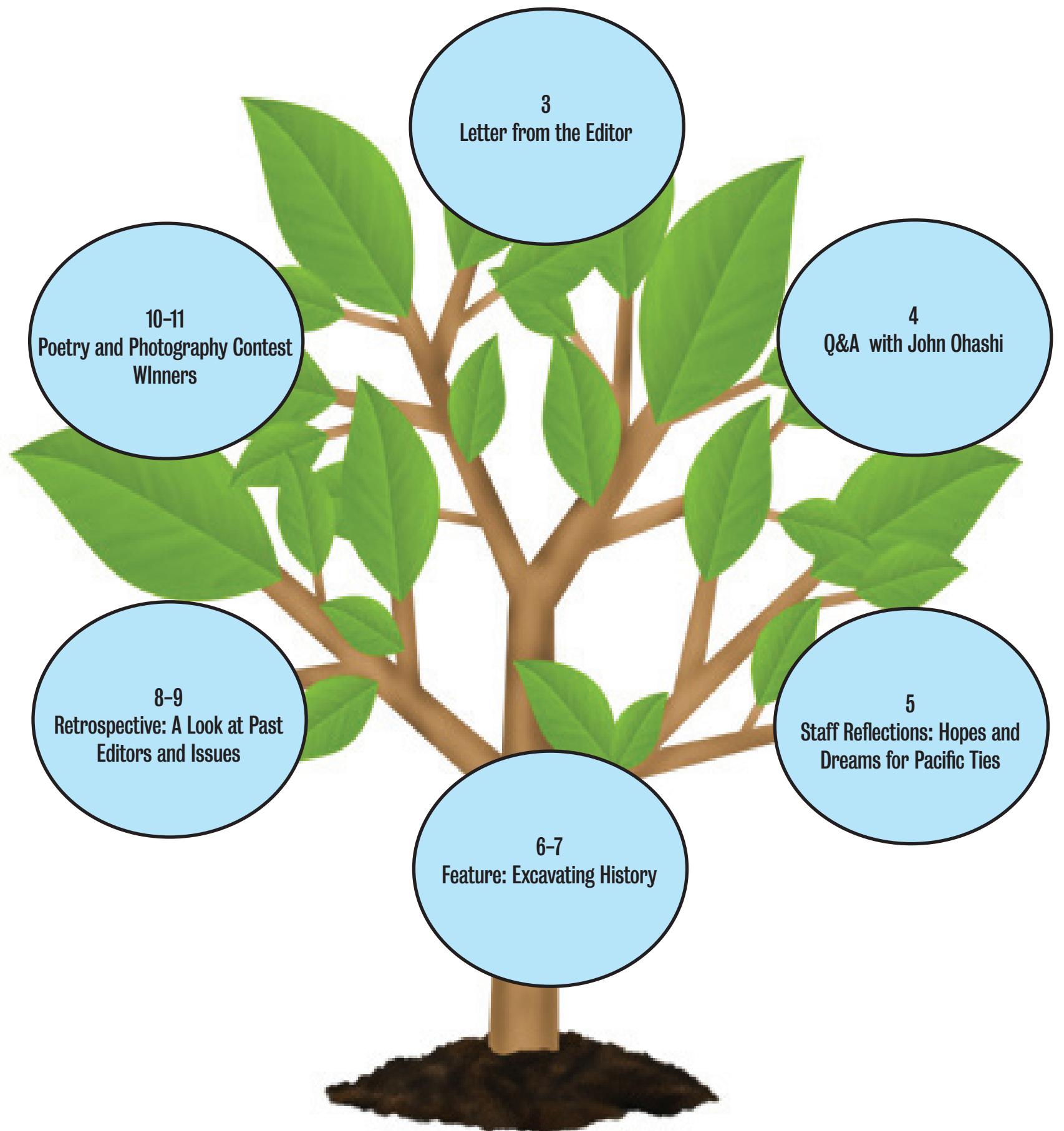


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VOLUME 34, ISSUE 1

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Letter from the Editor

Dear readers,

So here we've arrived at another year: the 34th year of Pacific Ties' publication, to be exact. I've dubbed this year a "learning" year, because there are a lot of things I don't know how to do. Like, for example, use InDesign. (Believe me, that's been a struggle.) This year is about more than just learning the logistical aspects of being editor of this newsmagazine though. It's about how to utilize PacTies to best serve the community; how to find the stories that need to be told; how to ensure that PacTies continues its long history as the Asian American newsmagazine at UCLA, and the oldest student-run AA newsmagazine in the nation. No pressure, right?

That's why, for this issue, we at Pacific Ties have decided to take a look at our past before turning towards the future and everything we hope to achieve this year. After all, without history, we have no self. Our issue contains everything from a feature about the history of Pacific Ties to a collection of creative works that explore the themes of past and future. It is our hope that you, the readers, will come away from this issue with an understanding of Pacific Ties' history, and a better sense of optimism and hope as Pacific Ties, once again, remakes itself in preparation of continuing into the future.

Sincerely,
Ashley Truong
Editor-in-Chief

COVER ART



The idea for this issue's cover is by Design Editor Jonathan Carmona. The illustration is done by Keli Arslancan.

The crowd of people on the cover represents the many individuals who have been a part of the Asian Pacific Islander American community in the past and now.

The sign they hold embodies the theme of this issue: Know History, Know Self; No History, No Self. For without knowing where we came from, how can we know where to go next?

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2011-2012

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Q&A with John Ohashi

Interviewer: Deanna Hoang-Yen Tran

OHASHI: When we started the newspaper, we really didn't have an agenda. It was pretty much: "Well, what do you want to write about? Well, what do you want to write about?" The first two were—the first one was political. The second one was more social-oriented. And by the end of the spring, to heck with [it]. It was fun. It was all about having fun.

PACIFIC TIES: So there were no themes?

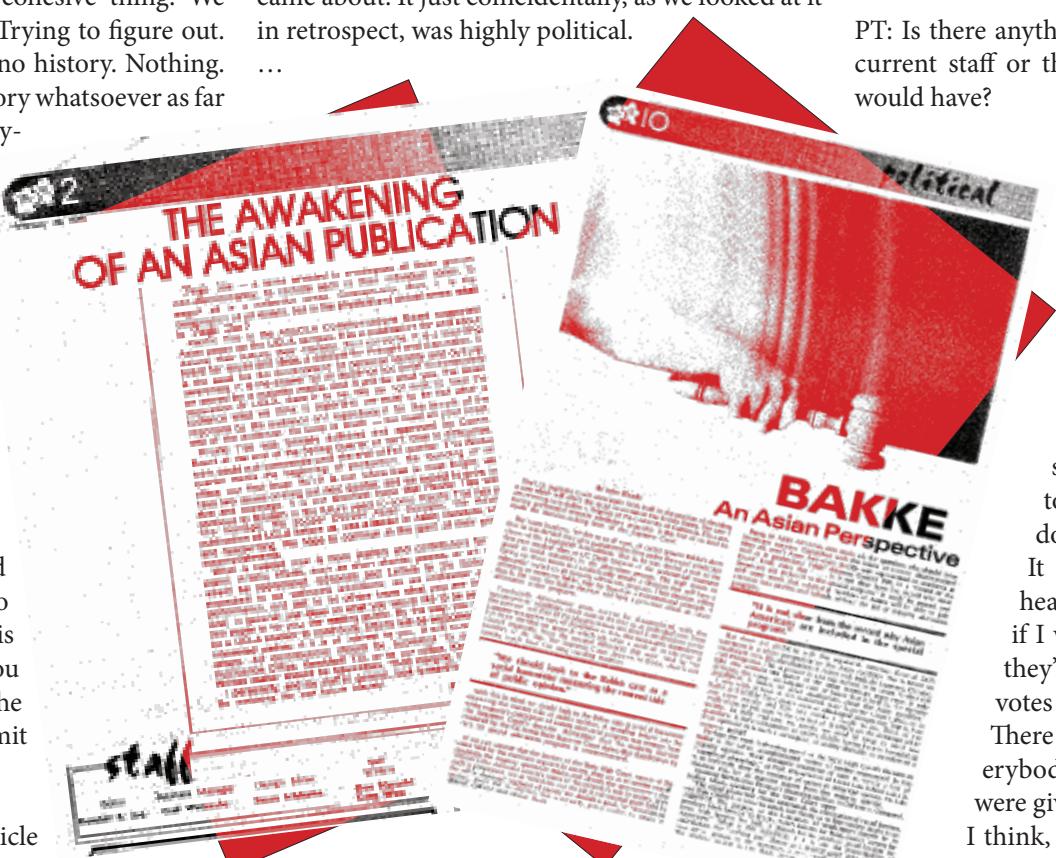
OHASHI: Not really. Not really. It was just so the beginning. There is a mission statement. It is about Asians and of interest [to] Asians. But, aside from that, there wasn't really any cohesive thing. We were still just experimenting. Trying to figure out. Because remember there was no history. Nothing. At this point, there was no history whatsoever as far as what to write about. So everybody had free reign. The editor-in-chief, this guy named Kendall. He didn't try to say, "We've gotta do this, gotta do that." It was, "Here's our team. Let's see what we can come up with."

PT: Did you like it like that?

OHASHI: I did. At the time, I liked it because it was freedom. I wasn't told, "Oh, you should go cover this. You should go look at that." It was, "What is interesting to you? What do you guys want to do?" At the end, the deadline, we would just submit our articles.

PT: So was [the Bakke trial article you wrote] more like pointing out the Asian perspective of it rather than an opinion piece?

OHASHI: Yeah. It was all about the Asian perspective. All the literature at the time tended to group all of the Asians together. Well, the Asians are this. The Asians are that. Well, at the time. The Japanese experience is not the same as the Chinese experience. In '78, there really was no Vietnamese experience to speak of. Most of the Vietnamese came over in '75, '76. You didn't really have the Vietnamese experience. The Koreans were just starting to come over. There was no Koreatown. It was really JTown [Japanese Town] or Chinatown. But, everybody kept grouping Asians together. My point is that if you want to understand the Asian experience, you have to dig a little deeper. You just can't look at Jap-



PT: When you were starting out, was there any fear that people weren't going to actually read it or are people going to be interested in it or anything like that?

OHASHI: I don't think we cared. I think, at that time, at least I'm saying for myself and the other people I remember, this whole concept of "We just wanted a voice. Here's what we think. And, we'll put it out. It's from an Asian perspective. If you like it, you like it, if you don't, you don't." I don't think there was anything offensive in any of these things. It was just sort of the random thoughts of a bunch of people. As far as the editorial, I think the one editor [the copy editor], she did more. We didn't have spell check and those type of things. Everything we did was on a typewriter. All of the articles were sub-

anese and Chinese.

PT: So, when you started, were you thinking political? Or were you thinking, "We're just going to write about the issues that we want to do?"

OHASHI: We wanted a voice. Whether it was political. It was just. We wanted a soapbox. To be able to stand on top of something and say, "Here's what we think." I don't think it started out as political. I don't know what political thoughts everybody had. It was just commentary. There wasn't a theme, like, let's make the first article, first issue political. It was "What do you guys want to write about?" and left it to everybody to their own. That's how the issue came about. It just coincidentally, as we looked at it in retrospect, was highly political.

...

mitted on a typewriter. Triple spaced. Then, they did typesetting. And then, just print. It was ancient.

PT: Were you guys thinking that you were going to be writers? Like journalists?

OHASHI: No. I don't think so. I think this was a vehicle for expression. Like if you take a dance class or something, because it was a way to express yourself. There was no vehicle to do that back then. This was a vehicle for a relatively small group of people that just said, "I'd like to express myself. Oh great. We have a magazine now. Let's do it." It's just sort of a self-expression.

...

PT: Is there anything you would like to say to the current staff or the future staff? Any advice you would have?

OHASHI: When we started out, all of us felt that there was something we wanted to express. We had a point of view about the world. Whether or not it is sort of egotistical. You know, listen to me. Here I am. But, we felt that we had something to say, and we just said it. It wasn't about appealing to a demographic or we should do an article about this. It was real. It was heartfelt. Everything was heartfelt. It wasn't political in that if I write an article about this group they'll really like me. Or I might want votes so I'll kiss up to these people. There was no aspect of that at all. Everybody had a point of view, and they were given the opportunity to express it.

I think, for your staff, I would say, don't lose that inner voice. Don't let somebody beat it down...if somebody's passionate about something, well write about it. Explore it. Throw it out there. If there is somebody out there who feels the same way you do, you'll hit their wave or touch a nerve, and they'll really like it. If someone thinks you're an idiot, so what? Who cares? It's just their opinion. At least you've made it something to discuss. If you keep everything really within sort of really big boundaries, then you get bland.

Note: John Ohashi was one of the inaugural writers of Pacific Ties in 1977. The interview here is an excerpt. For the complete interview, visit <http://www.pacifties.org>

Staff Reflections: Hopes and Dreams for Pacific Ties

I remember how strange and exciting it felt being a staff writer last year for PacTies. As a new member, I was enthralled by the world of journalism and yet scared that I wouldn't be able to represent this API community in the way it so deserves. As my second year with PacTies begins, I feel a metaphorical "change in the wind," if you will. It feels warmer, comforting, and familiar. Surrounded by the wonderful, talented people who I have come to know, I am also no longer afraid. This year, I hope we can continue to reflect the various issues, events, and accomplishments of the API community through print and online media. I also wish to directly involve the community more through contests, contributions, and polls. Above all, I want us to maintain our unwavering dedication to the community and to be worthy of the rich history of our newsmagazine. - Carol Lee

For this year, I hope that Pacific Ties will be able to print new, captivating stories each quarter. Hopefully, we will be able to add another award to our wonderful collection. We can do it this year, team! It would definitely be awesome to have more socials so I can get to better know the other members. Karaoke or Korean food anyone? With everyone's contributions, I hope our website will continue to grow. I'm looking forward to reading the blogs. Most importantly, I hope that Pacific Ties will be able to receive more recognition this year from the student body as an established newsmagazine. All I can wish for is that more people will pick up a copy of our issue and acknowledge our collaborative efforts as student journalists. I hope for a great year for Pacific Ties and all staffs. - Trang Tran

It's my first time ever working for any publication, so I'm pretty excited. This year will be great; no matter what's coming our way, we'll take it in stride. And we'll do it while sipping boba.

Obviously, what we all want this year for Pacific Ties is an increased awareness of the Asian Pacific American community, Asian empowerment, and all that jazz. But especially after last year's Alexandra Wallace fiasco, we were all made painfully aware of the fact that Asian stereotypes still remain. Asian Americans are not only stereotyped by the public; we also stereotypes ourselves. What I personally want this year for Pacific Ties is that we slowly chip away bits and pieces of this bind. There are so many colorful complexities and intricacies to our culture that we can work together to unearth, until at the end of it all, we'd realize: yeah, we're Asian. Get over it. - Priscilla Yap

There's not much I can say that my staff hasn't already voiced. That's the great thing about Pacific Ties: we have common goals and interests. I guess all I can add is that I hope my InDesign proficiency improves. I hope our website takes off. I hope I'll be able to sleep soon. And I hope that the stories Pacific Ties brings to our readers are new and provocative, that they make people stop and think, "Oh, I never realized that before," or even "This is a problem—and I think I know how to fix it." - Ashley Truong

There are three things I would like to see happen this year with Pacific Ties. First, I want to ensure that you, the reader, enjoy reading all of our articles and are dazzled by the wonderful images created by our talented illustrator. After all, without our loyal readers, we would not have a purpose doing what we are doing. Second, I want our newsmagazine to be bigger than the New York Times or the Wall Street Journal. I was always told to reach for your dreams, and if I'm dreaming, why not let them fly as high as the heavens will take them? My final wish is dedicated to the people that make up Pacific Ties. I hope everyone becomes great friends with one another and that we can always laugh at each other's silly jokes. I want everyone, when they come to staff meetings, to feel like they are part of a close family. - Jimmy Zhou

My hope for PacTies is for it to continue its rich legacy and to continue bringing interesting news and humor; to highlight the issues in the API community that are overlooked; and last but not least, to inspire. I also hope that the API community will be more aware of our presence and take an active interest in participating in our competitions and causes. I'm glad to be part of a diverse community of friends who love their jobs, writing, reading, and knowing about one another's day. Now, that's rare. We are part of PacTies because we believe in it. - Jessica Juwono



Excavating History: Pacific Ties from 1977 until Now

By Carol Lee and Trang Tran

Come take a closer look

at where we stand. Step aside from the bustling activities on Bruin Walk, into the heart of Kerckhoff, and you will find a small office that reads Pacific Ties. Pinned on the walls are pictures of past members, framed issue covers, and inspiring quotes. In the corner of the room is our archive of past issues, a time capsule of the history of the Asian American community for the past three decades. For what seems like forever, our newsmagazine has been a fixture on campus, bringing monthly news, knowledge, and empowerment to the API community. In order to truly understand the evolution of Pacific Ties, however, we must look to how it first began.

The year 1977 was a progressive year, with Congress discussing the formation of Asian Pacific American Heritage Month (APAHM) and allowing Southeast Asian refugees to apply for permanent residence. It was in this same year that Pacific Ties was established. Interestingly enough, it was an API community magazine named Gidra that stemmed our creation: several UCLA students who worked on it decided to bring the idea to campus and to launch what is now the nation's oldest student-run API newsmagazine.

As the first editor-in-chief, Kendall Jue was the driving force of the entire operation. He did all the editing and typesetting on a typewriter and let everyone pick their own article topics. "When we started the newspaper, we really didn't have an agenda," says John Ohashi, one of the founding staff writers. As a result, the birth year of our newsmagazine was "very organic," according to Ohashi. The early issues are compilations of the voices of the original members, who utilized their freedom of expression to write on topics they connected with. As Ohashi puts it, "Having Pacific Ties here was just an opportunity to give us a vehicle for self expression, and the people who wanted to do it jumped on and did it."

Since then, Pacific Ties has covered the major events affecting the Asian American community. Our 1992 emergency spring issue examines racism in the LA uprisings, with a focus on the Korean-American perspective. Korean merchants and their stores were major targets in the riots. After a year, we followed up on the uprisings with an astounding 55-page issue, the longest in our history, to reflect upon the uprisings and its aftermath on the API community. This extended edition was a powerfully political issue and greatly needed to update on the economic state in Korean communities and address the various opinions on race and authority.

One of our most memorable issues was published in the spring of 1996: "Fear of an Asian Campus." Its unforgettable cover art presents the UCLA landscape transformed by Asian architecture and complete with Joe Panda as mascot. The feature article of the issue, by 1998 editor-in-chief Vy Nguyen, explores the growing apprehension at the dramatic growth of the UCLA Asian population. The possibility of an Asian majority on campus was a subject many wondered about but feared to openly discuss. "Fear of an Asian Campus" confronted this subject head-on.

In our 34 years of publication, Pacific Ties has consistently brought the issues of the API community, no matter how harsh the reality, to the foreground. Our newsmagazine has always served as an open ground for subjects typically considered controversial, penetrating through to the heart of the matter to reveal the real, underlying problems. "We talk about issues that really hurt, that leave a lasting mark on our community," says Malina Tran, Pacific Ties editor of the '09-'10 school year. "I think it's so critical to have that open forum."

Showcasing Asian-American communities is also a theme often explored throughout Pacific Ties' past issues. Previous and current members have ventured to key API communities, such as Chinatown, and more local hot spots in an effort to document the progression and understand the dynamics of these places. For example, Mary Nishimoto's spread on Sawtelle in Fall 1978 captures the Japanese-American center with its thriving businesses and customers. Centered in the 3-page spread is a large photo of Tensho Pharmacy, which is now what most of us know as Furaibo restaurant. The article reveals concerns that the community will not be able to prevail into the next generations, which we can now reassure is not the case. By showcasing these Asian American communities over the years, our newsmagazine has encapsulated the record of these places within the larger scope of our history.

As the world of media changes and the reign of printed news comes to a close, we have also begun the inevitable shift toward digital publication by means of news coverage on our website, alongside our print issues. PacificTies.org was founded in 2008 under the adamant guidance of then editor, Maria Iu. Not only is the website a way to find out more about us, it also contains blogs, news briefs, photos, recipes, and past issues in digital format. Our online presence allows greater accessibility that a quarterly print publication could not have feasibly reached, while retaining the essence of our mission.

In 2009, Pacific Ties celebrated its 31st anniversary and won the Best Overall Publication award from Campus Progress. "I think [the award] gave everyone validation," says Iu. "What we did was worth something, all those late nights and rewrites contributed to this amazing little magazine that people loved." Though the aesthetics, organization, and editors have changed over the years, our vision and sense of purpose has never wavered. "There's something enduring about the students who come in here," says Student Media director Aryli Ward. "What they care about doesn't change."

So step into our office and admire the history on the walls. This small room has been the breeding ground of ideas, hard work, and greatness over the years. Now you've glimpsed into the past and the history of the issue you hold in your hands. Just as past members have left their mark on this publication and molded our newsmagazine to what it is today, we can only hope to continue reaching out for more. Come take a closer look at all that we stand for and all that we hope to be.

Retrospective: A Look at Past Editors and Issues

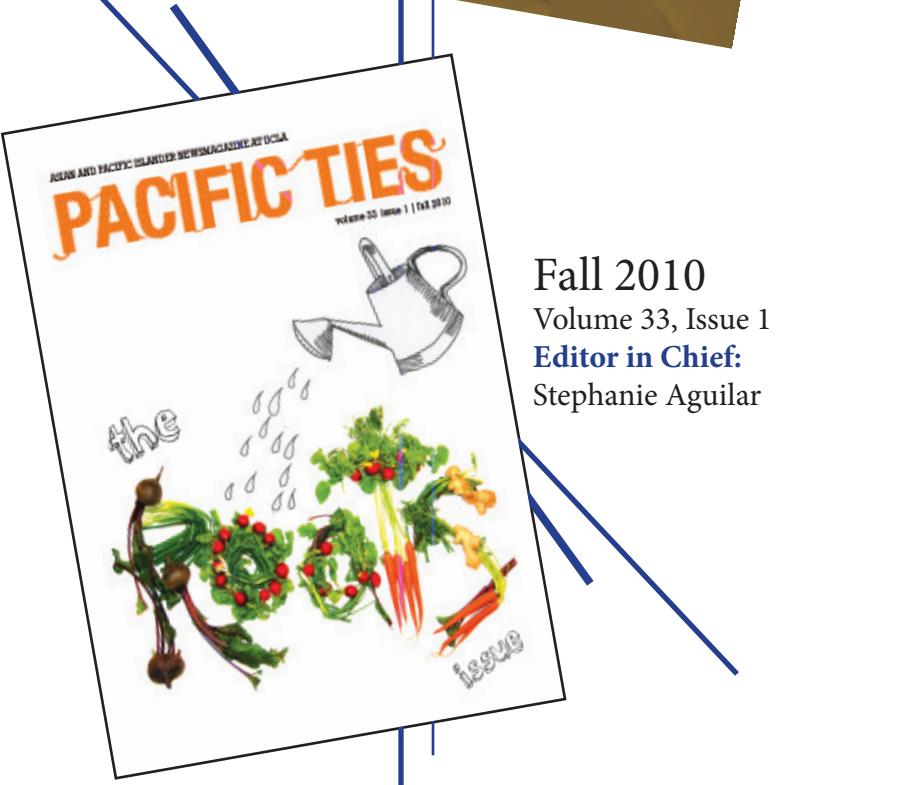
1978-1979:	1994-1995:
Kendall B. Jue	Kathy Chin
1979-1980:	1995-1996:
Mary Nishimoto	Tram Nguyen
1980-1981:	1996-1997:
Debra Wong	Anthony Pinga
1981-1982:	1997-1998:
Abraham Ferrer	Richard Wang
1982-1983:	1998-1999:
Rick Oishi	Vy Nguyen
1983-1984:	1999-2000:
Valerie Soe	Michelle Banta
1984-1985:	2000-2001:
Philip Pang	Kim To
1985-1986:	2001-2002:
Terry S. Mock	Michelle Qi Sun
1986-1987:	2002-2003:
Aileen Almeria Augusto Espiritu Samuel Park (Guest Editor)	Candice Vo Kortkamp
1987-1988:	2003-2004:
Ted I. Benito	Christine N. Lee
1988-1989:	2004-2005:
Theresa D. Lerma	Lynne Nguyen
1989-1990:	2005-2006:
Mark E. Pulido Greg Green (Guest Editor)	Daniel Tadiarca
1990-1991:	2006-2007:
Jo-Shing Yang	Victoria Lai Vicki Leung
1991-1992:	2007-2008:
Teresa P. Magno Namju Cho (Emergency Issue Editor) Julie Ha (Emergency Issue Editor) David Yoon-Jung Kim (Emergency Issue Editor) Neil Estacio (Guest Editor)	Catherine Manabat
1992-1993:	2008-2009:
Julie Ha David Yoon-Jung Kim	Malina Tran
1993-1994:	2009-2010:
Peter Nguyen Jeanna Yoo	Stephanie Aguilar



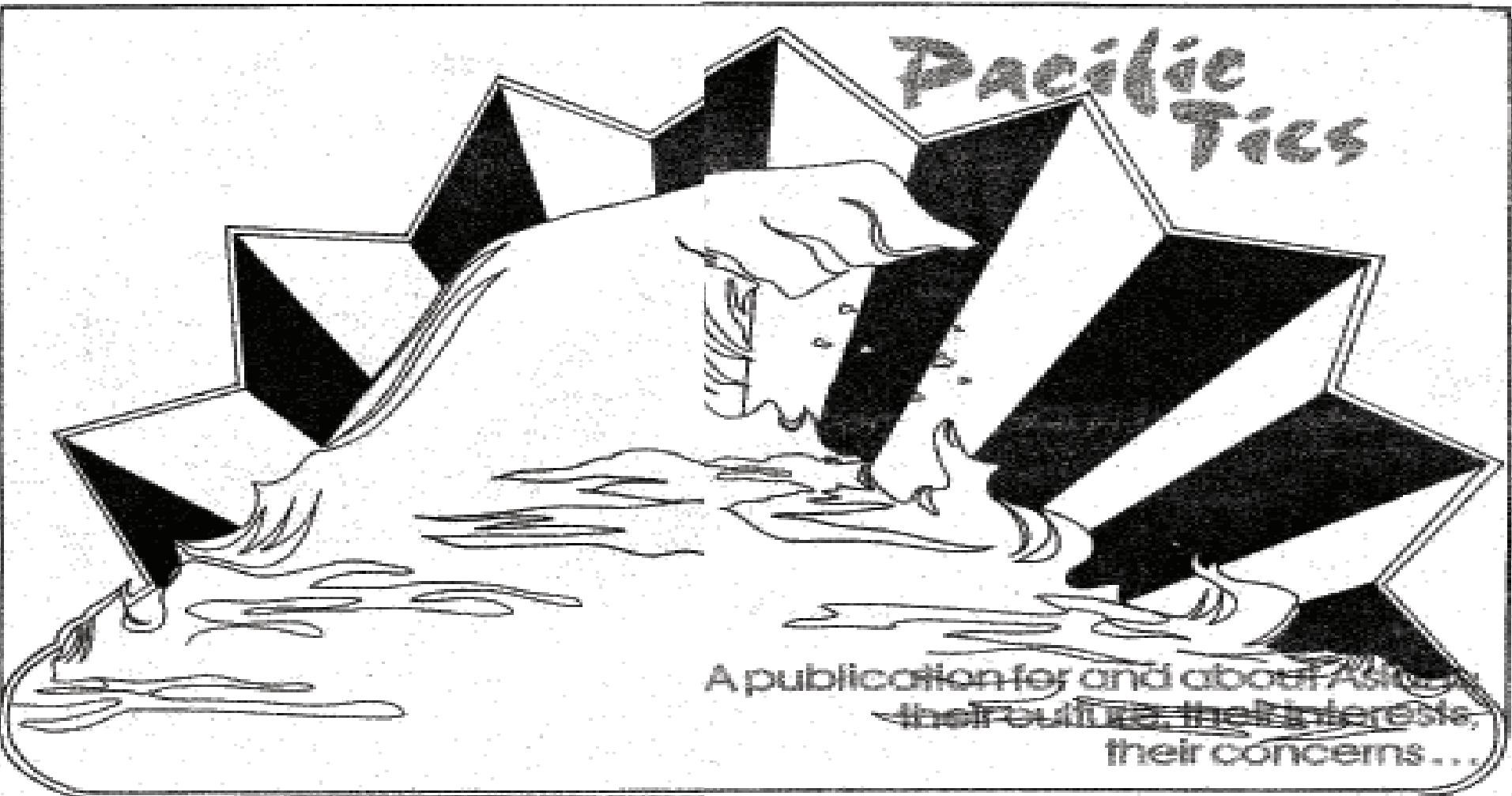
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Catherine Manabat



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Editor in Chief:
Malina Tran



Fall 2010
Volume 33, Issue 1
Editor in Chief:
Stephanie Aguilar



A publication for and about Asian
the future, their interests,
their concerns ...

Pages from the very first issue of Pacific Ties...
(For the rest of the issue,
visit [http://www.pacifties.org!](http://www.pacifties.org/))



Poetry Contest: Winners

On rusted knee, I bend
and buckle in tears
to make grey out of yellowing photographs
a past that stands dignified
in its fitted frame.

I strike.

Glass knives my mealy fingers,
speckled with worded residue
thumbed from withered pages;
in powdered spines
exposed like hallowed valleys,
I learned how to bleed like a king.

From volumes of layered imprints,
I unwound and unbound
my clocks and coiled them
into letters within my delphic lines,
ticking away into tales misworded.

The exposed edges fall away:
a picture made possible by
a thousand words

- Travis Lau

As She Speaks to Me

Grandma's eyes are libraries, full,
flooded with daisies and fallen maple leaves
The libraries dance in seasonal flux—
And the setting comes to life.

Her hands, ancient pottery licked by time,
conduct her nostalgic symphony
I am suspended in syrupy existence as
the melody of her story begins.

And during this time, I do not exist
But become the listening Earth
As waves of emotion crash, I try
to grasp its receding reality.

Each step is cautious upon the shore,
Grandma's toes sink into the sand—
I watch as she commands the dawn, and the scent
of a well-fermented memory is drunk.

- Anna Chen

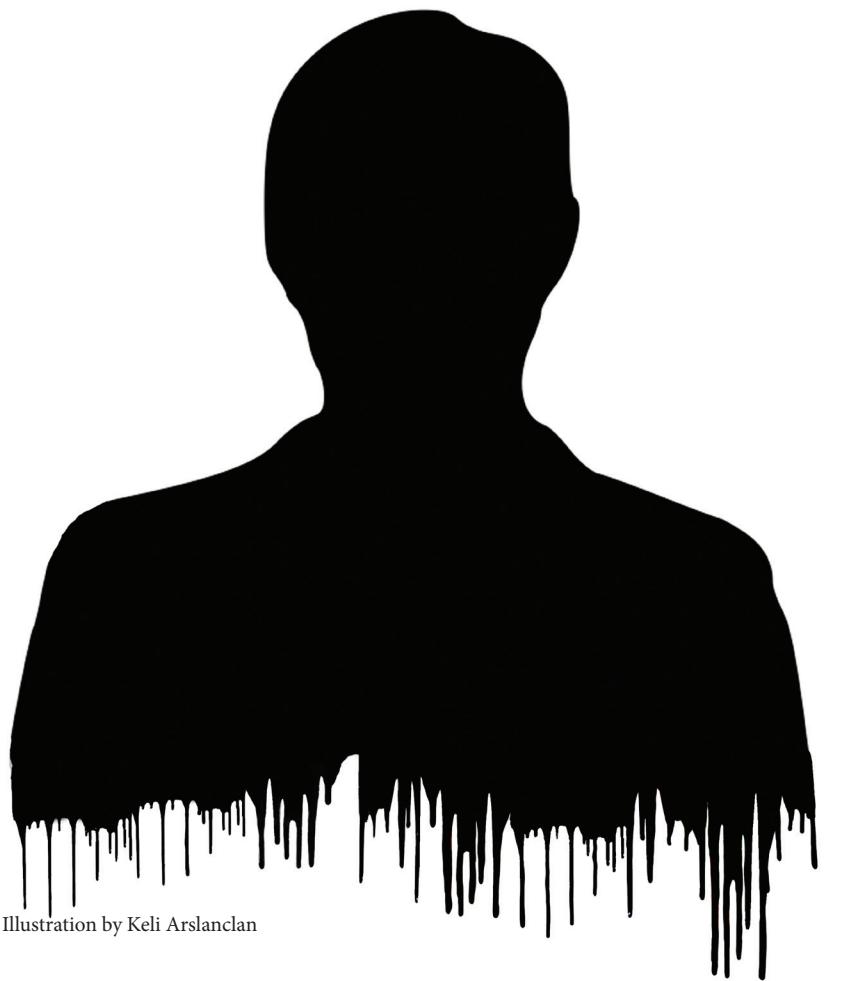


Illustration by Keli Arslanclan

Thorns for Roses

I found the roses
You snipped from my garden
In the mud
Bruised petals
Bent leaves
Broken stems.

I was growing them for you.
When you moved in
So did that thorn bush.
I should have believed you
When you said it wouldn't flourish.
But it hurt
To see just thorns
So I watered it every day.

It finally grew! You said
Green would never bloom red
But I watered it anyway
And the day you said
I love you

Not one
But two roses bloomed!

Then you had to go and snip them off—
You left me.

I stopped my watering
But the thorns, like the pain
Won't stop their growing.
I can't stand it
But I can't get rid of it
So I'm stuck with it.
What a fool I was
To accept thorns for roses.

- Bounrod Xiong

To submit your creative writing to Pacific Ties,
email pacties@media.ucla.edu!

Photography Contest: Winner



Disappear

Photo taken by Jeff Lewis



fog obscures the exciting future that is yet to
come, but we will walk on | grand prismatic
spring boardwalk | yellowstone national park

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Thanks for reading! See you all next quarter.