

Pacific Ties

The UCLA Asian/Pacific Newsmagazine
October 1980

PUNK'S ASIAN ROCKERS

Punk's Rising Sun

By Jennie Tsao

To the last syllable of recorded time, the annals of rock history will look back nostalgically to that fateful Jubilee year of 1976 as the birth of the punk rock phenomenon. Maligned by "serious" critics and musicians, the movement exploded into the frenzied rebellion of English working-class youth against the hopeless banal system of factory de-humanization and the welfare state. But, unbeknownst to the sudden hordes of American "new wave: trendies," punk's original anger and idealism have long been buried by their foremost spokesperson, John Lydon of Public Image, Ltd., whose music alone is a condemnation of the conventional rock ethos. Although punk was undoubtedly issued from the gutter as an antidote for teenage boredom, it gave new meaning to the word "entertainment."



Photo by Jeanne Mae Wong

However, since its invasion stateside, punk has failed to involve any conspicuous number of Asian performers or participants despite the visible enclave of local activity in two Chinatown clubs: the infamous Madame Wong's. Closely tied to this axis is the ever-popular eating and hang-out place, the Atomic Cafe. But the involvement of the Asians who run these establishments is the most part strictly commercial. The clearest illustration of this situation is the crass marketing strategies of Madame Wong's that exploit the very music industry tactics punk fiercely attacked. Of course, club-owners of any race tend to be equally rapacious, but the fact that Madame Wong's is located in Chinatown tends to indict the surrounding community. By the nature of their business, Chinatown club-owners are not indicative of any real Asian involvement in the new music scene.

HUMAN HANDS
GEZA X
AND THE MOMMYMEN

Photo by Jeanne Mae Wong

Reasons for the nearly non-existent participation of Asians in the punk movement are many and lie not only in punk's raw sound but also in its basic roots and ideas. Although the punk subculture was an easily identifiable and collective movement, it also espoused an individualism through its rebellion against the straight adult world. The latter was especially true in America where the class consciousness and solidarity of English working-class kids for the most part did not exist. Sporting the extreme shock horror fashion of punk here in America left one in a obvious state of alienation devoid of support from a good group of mates. For Asians, the alienation existed in a double sense; from both the Anglo-dominated "normal" society and their transplanted Asian heritage. The individualism, aggressiveness, and rampant emotionalism essential to punk were totally antithetical to traditionally desirable Asian qualities. Also, punk's origins stemmed from largely Western obsessions with nihilism and adolescent angst evident from the time of Hamlet to that of dada. Identification with such ideas moved the Asian American into a comfortable position: Whereas he or she may not have rejected their Asian background, the active participation in a radical Anglo movement puts them outside the acceptable boundaries of both groups.

Small wonder then, that Asian punks were and are rare indeed. Of course, the number of Asian Americans in the field of art and entertainment in general is microscopic. This lack of role models creates a stifling effect on those aspiring to bridge the great void dividing respectable from unrespectable occupations and pastimes. The pressure of standards set by the family ad reinforced by society are formidable enough to prevent most Asians from ever dying their hair pink.

Not surprisingly, the emergency of Asian punks (few as they are) whose appearance and demeanor are completely divorced from the stereotypical geisha girl or servile laundryman seems offensive and incomprehensible to Anglo society who has nurtured these images for so long. People understandably become uncomfortable when confronted with an Asian in the flesh who goes against all conventional expectations. Asians who adopted the radical punk stance were implicitly attacking a system that had pigeon-holed them into neatly disposable units and refused to allow them an individual identity.



Photo by Jeanne Mae Wong

Although punk cannot be considered the innovative and revolutionary movement it once was (and I seriously question its true impact in the states), it certainly made way for a music scene which currently incorporates several types of "new" music. Whereas punk may not have been musically related to recent developments, it weakened, if not destroyed, the standard, mundane perceptions and expectations of pop music. Punk was not by any means the first movement to take pop music beyond purely musical or commercial concerns, but it did evolve its own stylized attitudes and politics. Regardless of its preoccupation with nihilism and self-destruction, punk attempted to expose and parade the sickness of Western leisure living with an idealistic passion. Punk's expression of violence and anger were the ravings of a lunatic before suicide. The sun will soon be rising in the east.


(Continued on Page 7)

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calendar

October		November		14	15	16	17	18
					"F.O.B." opens at East West Playhouse Th - Sat 8PM, Sun 7:30 4424 Santa Monica Blvd. 660-0366	Cal State LA 3rd World Coalition Picnic CSULA Sheri at 283-2602	Asian Rehabilitation Service Bazaar/Auction Sat 10AM - 6PM 601 S. San Pedro St. Sandy Goldberg at 623-2313	
19	20	21	22	23	24	25		
		Alliance for Survival & CAPSA Rally To discuss issues like Boelter Hall campus reactor, registration/draft, nuclear weapons and meeting basic human needs 12 Noon at Meyerhoff Park	Asian Coalition Meeting 6PM 3517 Ackerman Union Call 825-7184					"Challenge of the 80's" Greensboro Justice Fund sponsored forum. Speakers include Dr. Paul Bermanzohn, Michio Kaku, Ph.D. & Stewart Kwoh, J.D. 7 - 10:30 PM First Unitarian Church 8th and Vermont
26	27	28	29	30	31	1		
Little Tokyo Health Fair 10 AM - 3 PM JA Cultural Community Center 224 S. San Pedro St. 680-3729 or 724-0100				4th West Coast Asian Pacific Student Conference sponsored by West Coast APSU San Francisco State University Sheri at 293-3602		Asian American Coffeehouse Discussion, sharing 8 PM Agape Fellowship 332 S. Virgil Ave. 287-7881		
2	3	4	5	6	7	8		
	Fall '80 Blood Drive for Campus Locations x57586 for Donor Center x50850		Asian Coalition Meeting 6 PM 2412 Ackerman Union Call 825-7184	National Conference on Asian/Pacific American Studies	sponsored by Association for Asian/Pacific American Studies University of Washington, Seattle	For more info write: Padelford Hall B-503, Univ. of Wash., GN-80, Seattle, Wash 98195, (206) 543-2616		
9	10	11	12	13	14	15		



Photo by Susumu Nieda

Toshio Mori (1949)

EVERYDAY IMMORTALITY

A Tribute to Toshio Mori

LOS ANGELES — "Everyday immortality," Toshio Mori's own way of describing a person in one of his short stories, also distinguished the life and work of Toshio Mori. For over fifty years, Toshio Mori through his stories and novels has given meaning and immortality to the daily aspirations, struggles and joys of ordinary people - the Japanese American gardeners, housewives, workers, artists and students who were his friends and neighbors.

Toshio Mori died in April 1980, only six months after his second major collection of short stories, *The Chauvinist and Other Stories* was published by UCLA's Asian American Studies Center. This is the second book of short stories published by a Japanese American writer in the U.S. in thirty years; th first book was *Yokohama, California* (1949) also by Toshio Mori.

Born in Oakland, California in 1910, Mori from his youth worked from twelve to sixteen hours daily in nurseries in San Leandro, California. Each evening after work he wrote until early morning. In the 1940-41 period, Mori was already becoming recognized in such magazines as *The Clipper*, *Iconography*, and *Writers Forum*. Because of World War II, Mori's first collection *Yokohama, California*, scheduled for spring 1942 publication, did not come out until 1949.

The Chauvinist, Mori's latest collection of twenty-three stories - the majority which have never been previously printed - chronicle the Japanese American community, from the flower nurseries of the 1930's, through the World War II concentration camps to present-day Hawaii.

Through the power and compassion of his words, Toshio Mori will continue to show us how to "grab the grits of life, scraping for crumbs while cooking up the great feast of life."

In the introduction to *The Chauvinist*, noted Nisei writer Hisaye Yamamoto states: "What moves me most about these stories is the people, especially those who exemplify the bulldog tenacity of the human spirit."

COUNTERPOINT:

Perspectives on Asian America

LOS ANGELES — Viewing Asian Americans and Pacific peoples as active participants in the making of history, the articles in the 600-page *Counterpoint* present contrasting perspectives that challenge conventional writings of the past 100 years.

Featuring 54 provocative articles, 31 selected short stories and poems, and over 130 illustrations and photographs, *Counterpoint* reflects the major trends in the study of Asian Americans. Among the significant historical and contemporary topics covered are minorities and international politics, race and class, radical immigrant groups, education, media, labor, and recent immigration of Koreans, Filipinos, East Indians and Samoans, as well as past immigration of Japanese and

Chinese. A section on creative writing, including major Japanese American writers, reveals the rich literary past and present of Asian Americans.

In addition, *Counterpoint* is highlighted by incisive biographical essays, reviews, and census highlights.

A sampling of articles follows:

"A Survey of English Works on Japanese American History" — Yuji Ichioka;

"Concentration Camp Literature" — Raymond Okamura;

"Korean Nationalist Activities in America," — Kingsley Lyu;

"China Politics and Chinese-American History," — H.M. Lai;

"Samoan Life in America," — Joan Ablon;

"Pilipino Immigration," H

Brett Melendy;

"Kung-Fu on T.V.," — Irvin Paik;

"Minorities & International Politics" — Don Nakanishi;

"Iva Ikuko Toguri" — Raymond Okamura;

"1921 Turlock Incident: Forceful Expulsion of Japanese Laborers" — Yuji Ichioka;

"Forty-four Years of Raising Avocados" — Hashiji Kakazu;

"Issei Women" — Emma Gee;

"Plantation Struggles in Hawaii" — Koji Ariyoshi;

"Asian Americans and Building Trades in New York" — R. Takashi Yanagida.

Available from your bookstore, or direct from UCLA's Asian American Studies Center, 600 pages, 8½"x11" illustrated. Hardbound, limited edition \$19.95, paperback \$10.95.

UCLA's Asian American Studies Center Publications

A Legacy of Asian American History and Literature

LOS ANGELES — In the late 1960s, following the example of Afro-Americans, Asian Americans began to examine their past experience in America and to reaffirm their ethnic identities, which have survived despite discrimination, injustice, and the internment camps. To deepen their understanding of their own past and present social, political, economic and cultural position in American society, Asian Americans began to seek writings which reflected their concerns.

In response to the lack of critical, well researched works on Asian Americans, the publications unit of the University of California Asian American Studies Center, Los Angeles was established in 1971. Viewing Asian Americans as active participants in the making of their history, the Asian Ameri-

can Studies Center over the last decade has published both general anthologies and specialized works that reflect this perspective.

Among these works are *Roots: An Asian American Reader* (1971), with an emphasis on Asian American identity and community now over its tenth printing, and *Letters in Exile: An Introductory Reader on the History of Filipinos in America* (1976).

The Center's two most recent major publications are *Counterpoint: Perspectives on Asian America* (1976) edited by Emma Gee, and *The Chauvinist and Other Stories* by Toshio Mori (1979).

Along with these anthologies and books the *Amerasia Journal*, the only national interdisciplinary journal on

Asian Americans, continues to publish articles on the Asian American community, by writers and educators such as Yuji Ichioka, Bok Lim Kim, Bob Suzuki, and H.M. Lai etc., utilizing the language and resources of Asian America.

This legacy of Asian American history and literature will hopefully contribute to the understanding of the Asian experience in America for our present as well as future generations. In order to maintain this legacy, we must support publication endeavors to critically study our history, language, and culture.

A complete listing of UCLA's Asian American Studies Center's publications is available from the Asian American Studies Center, 3232 Campbell Hall, UCLA, Los Angeles, Ca. 90024.

THE LONE PIONEER

A Decade of 'Amerasia Journal'

LOS ANGELES — Since 1971, *Amerasia Journal* has provided more in-depth information and critical perspectives on Asian American history, social issues, and creative literature, than any other national scholarly journal. Original articles chronicle the birth and development of Asian American communities.

Published twice yearly by UCLA's Asian American Studies Center, one issue per year is devoted to a special topic. Past special issues have focused on education, Asian American literature and language, law and Asian Americans. Each issue includes reviews of current books relevant to Asian Americans, and each fall issue includes a bibliography of current work done on Asian Americans, including Japanese, Chinese, Korean, Hawaiian, Pacific Islander, Indochinese peoples.

Recent articles include: "The Search for Spies: American Counter-intelligence and the Japanese American Community 1931-1942" by Bob Kumamoto; "Education and the Socialization of Asian Americans: A revisionist Analysis of the 'Model Minority' Thesis" by Bob H. Suzuk; "Ameyukisan: Japanese Prostitutes in Nineteenth-Century America" by Yuji Ichioka; and

"Chinatown Chinese: The San Francisco Dialect" by Lorraine Dung and Marlon Hom.

Creative literature by major Asian American writers in a standard feature of *Amerasia*: including works by Wakako Yamauchi, Hisaye Yamamoto, Toshio Mori, Janice Mirikitani, Jeff Chan, Lawson Inada, and others.

Our most recent issue (Spring 1980) is a tribute to Toshio Mori, focusing on the language and literature of Asian America and featuring a major interview with Mori, done last winter. In this interview, Mori conveys to us impressions of his childhood, teenage and adult years, with reminiscences about the pre-and-post World War II period. In this last interview, Toshio Mori shares with us his rich and humanistic vision of life, with extensive comments on religion, politics, and the Japanese American community. Our Fall-Winter issue is devoted to "Asians in Hawaii."

A year's subscription to *Amerasia* is \$6, a special limited two-year subscription is only \$10; save \$2.

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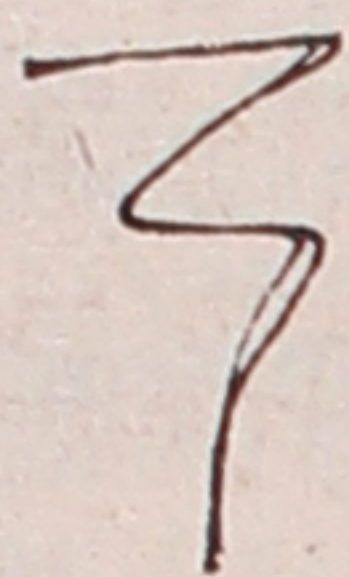
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REFLECTIONS ON
WASHINGTON D.C.
CONFERENCE

by Mary Nishimoto



One Delegate's View of What Happened & What Next

Mention the first National Asian/Pacific Women's Conference to me and immediately I want to compare it with the California Asian/Pacific Women's Conference. On the surface, the comparison would appear valid, as I participated in both events. There were more women attending the California Conference. The Los Angeles Conference had more cultural events as opposed to the Washington, D.C. Conference. The women attending either conference were enthusiastic. The workshop leaders, whether they led discussions and/or made presentations in Los Angeles or Washington, D.C., were excellent; very quickly I realized that there are many talented Asian/Pacific women across California and (later, in Washington) across our country.

However, as the California Conference was my first exposure to the Asian/Pacific women's movement, I saw the Washington Conference as a progress report of what Asian/Pacific women had been doing up until August 15th (the first day of the National Conference).

I knew that Asian/Pacific women had been organizing, particularly in California. Arising out of the California Steering Committee and State Advisory Committees were five Asian/Pacific women's organizations: Sacramento Asian/Pacific Women's Net-

work, Pacific and Asian American Women's Bay Area Caucus (PAAW-BAC), Central Valley Asian/Pacific Women's Organization, the Los Angeles Asian/Pacific Women's Network, and Asian/Pacific Women of San Diego County.

By their presence in Washington, I saw that Asian/Pacific women were interested in joining together to form a stronger voice, to gain political clout. At Washington, D.C. there were Pacific Islander women present in the Hawaii and California delegations. Women from South Asian and the Indian sub-continent were a part of the New York delegation and South-east Asian, Indo-Chinese women were members of the California delegation, to name a few. As one Los Angeles delegate put it, "There weren't just Chinese, Japanese, Korean and Pilipino ('the big 4') women present in Washington. Many of the women attending the Conference were from California, Hawaii and New York (previous regional Asian/Pacific Women's Conference sites), but those making up the at-large voting delegation were 83 strong and included women from other parts of the nation, e.g., Alaska, Michigan, Illinois and the Eastern Seaboard.

The Washington D.C. Conference was an educational experience insofar as exposure to some of the goings-on behind the political process. What I remember about what was said by Saturday morning speakers Judy Carter, Honorary Chair, President's Advisory

Committee for Women; Carol Randles, Staff Member in the Office of Sarah Weddington and Linda Howard, Acting Director, Interdevelopmental Task Force on Women, was their (respective) references to Jimmy Carter and to Sarah Weddington. The post-conference California delegate meeting (where we all mentioned to one another receiving Assemblyman Floyd Mori's letter of congratulation) brought back memories of those daily late night/early morning California caucus meetings (which usually began at 9 and lasted till 9), where 60% of the delegation took action on the 140 odd resolutions (which would be considered at Sunday's resolution adoption session).

This delegate viewed the resolutions as an important product from the Conference. National Coordinator Tin Myaing Thein had hoped that those adopted resolutions would be used to draw up a national plan of action. One hundred forty-three (143) resolutions were submitted in time for consideration for the Sunday session; however, only 118 of those resolutions were dealt with in some form of action, whether it be approval, disapproval or be tabled. The adoption of the resolutions began (under the leadership of Odetta Fujimori and Parliamentarian Clare Kakalia) at 12 noon and ended approximately at 7:30 p.m. After 7½ hours of proceedings (with occasional 5-minute breaks) what resolutions I do recall were in regards to the Asian and Pacific representation and the mechanism for forming a national Asian/Pacific women's organization.

The equal representation of Asian and Pacific women resolution, calling for "an equal number of representatives from the Asian and from the Pacific groups on the Board and in all other executive, administrative and policy-making bodies," was co-sponsored by the Pacific Island Caucus and the National Island Women's Association. The resolution was submitted in response to a lack of representatives on decision and policy-making groups relating to the Asian/Pacific women's conference. The resolution was passed with one change: the words "equitable number of representatives" was inserted in place of "equal number of representatives."

Another major resolution to arise from the Washington D.C. Conference was a plan to set a national network of Asian/Pacific
(Continued on Page 12)

ASIAN FALL ORIENTATION



- Asian Coalition consists of
 - Asian American Christian Fellowship
 - Asian American Law Students
 - Asian Education Project
 - Chinese Christian Fellowship
 - Chinese Student Association
 - Concerned Asian/Pacific Students for Action
 - Japanese Students Association
 - Kendo Club
 - Korean Students Association
 - Omega Sigma Tau
 - Samahang Pilipino
 - Theta Kappa Phi
 - Vietnamese Student Association

- coordinates Asian/Pacific Organizations at UCLA
- offers opportunity to make friends, explore the Asian culture, and work for the advancement of the Asian/Pacific Islander people.
- will sponsor a Fall Orientation and Dance Wednesday, October 15 at 7:00 p.m. in the Grand Ballroom, Ackerman Union. You are cordially invited.
- seeks volunteers . . . artists, photographers, journalists, and general staff members. Others too.
- all of the above



For more information, contact:
The Asian Coalition
Campbell Hall Room 2240
UCLA 90024
825-7184



"It gets crazy," Tim Dong says good-naturedly of his work at the Asian American Studies Center. As the new Assistant Director of the Center replacing Ron Hirano, Tim sees himself as a facilitator for the Center's various projects and overall course.

Tim Dong was born in Hong Kong but raised in Tucson and later in Los Angeles. He received his B.A. at CSULA, his M.A. and Ph.D. at UC Riverside; all three diplomas granted in psychology. He was a post-doctorate fellow at the University of Toronto where his interest in Asian American Studies began. After Bucknell, Tim came back west and taught at Pomona College. It was at Pomona College that he developed the first Asian American Studies

student needs." One of Tim's primary goals this year is to expand the curriculum, but is quick to realize the obstacles. Because the Asian Ameri-



Americans.

Another of Tim's goals is to establish better relations with the Asian communities throughout Los Angeles. "I want to rebuild connections with the community through Student/Community Projects, research projects and community courses sponsored by the Center. Even though we're part of an academic institution, ethnic studies has a responsibility to its community. We can't define needs and issues in isolation; we need the stimulation and reaction to what we're doing."

"At first I wanted to take the job by storm and change everything. Now, after being here for three months I am more realistic about what's immediately possible." Time hopes to achieve his two personal goals

In talking about the students at UCLA, Tim says, "Many Asians at UCLA don't have a strong ethnic experience." He points to the class difference between the students at UCLA and CSULB and cites this difference as a factor prompting his remark. More suburban and having fewer contacts with Asians, UCLA's Asian students seem less concerned with the student movement in general and Asian issues specifically. "These students are important to us to reach upon their arrival. One of the issues at college is identity; breaking away from family, being on your own. The Asian American Studies Center can help them. That's one of the important functions of the Center."

Tim feels very strongly about Asian American Studies providing answers to issues of personal identity. "A big part of being Asian American is having an understanding of a racist society. As an Asian American you have a legacy for understanding who you are. Our relationship with students can be to give them an understanding of what Asian is — that they're always going to be Asian."

After three months as the Assistant Director of the Studies Center, Tim Dong remains enthusiastic. "The best part is working with a group of people who share a general common goal. I'm with people who have a sincerity about what they want to do." He ends, half jokingly, "It's probably a terrible job."

Tim Dong: Towards a Common Goal

The "New-Kid-on-the-Block" is fast becoming "Leader of the Pack"

course ever offered there. Before coming to UCLA, Tim taught at CSULB alternating between courses in Asian American Studies and history. At the same time, he was also a research coordinator for Wright Institute, an alternative graduate program in social-clinical psychology.

As a newcomer to UCLA, Tim feels he can offer a valuable outside perspective to the Center and its functions. "Asian American Studies has to become more responsive to

can Studies is an organized research unit, rather than a department, staffing courses is very difficult. Besides staffing problems, Tim admits that the Center may not always be aware of students' needs and conversely Tim points out, "The Asian students on campus may not want us as an image." Currently, Tim is in the process of organizing two new courses — an in-field community analysis course structured around Asian components and another course on the history of Korean

while continuing the ongoing goals of the Center. "The purpose and goals of the Asian American Studies Center is to continue the presence of interest of Asian Americans in Asian American issues." Also, "The Center is here to help provide definitions of those issues — through research, curriculum, through projects of S/CP and publications. The Center, in addition to providing stimulus for issues of Asian American scholars as a Center in defining issues, providing leadership."

Students Association, Asian Education Program, Chinese Christian Fellowship, Chinese Students Association, Concerned Asian/Pacific Islander Students for Action, Japanese Students Association, Kendo Club, Korean Students Association, Omega Sigma Tau, Samahang Pilipino, Theta Kappa Phi and the Vietnamese Students Association. A 14th group of Hawaiians is projected to be a part of Asian Coalition within the school year.

This year's director, Sam Law, has already worked hard to realize Asian Coalition's potential as a student organization. Born and raised in Hawthorne, Sam has been active in student government since high school and has received many community service awards, among them "Youth of the Year." Entering his third year at UCLA, Sam is majoring in sociology and aiming at a career in real estate investments. Active in his church as a youth minister, Sam is also a member of AACF and was the Assistant Administrator of Asian Coalition last year. Describing his own personality as "audacious and perfectionist," he can identify his biggest obstacle easily: "Ignorance all across the board. Many people don't understand the Asian populus or culture. Many non-Asians believe that Asians should be considered a majority. This puts Asians in a double bind — where we are denied opportunities of both minorities and the majority. This ignorance does not limit itself to non-Asians. The majority of Asian/Pacific students are unfamiliar with Asian issues and Asian Coalition. My major goal is educating everyone."

"I see the 80's as a period of 'less to go around' — inflation is soaring, resources declining, opportunities diminishing — people are more apt to deny people on the basis of race. I have a feeling that Asians will be the first to be denied." Sam hopes to diminish some of the projected ill effects of our decade by strengthening Asian solidarity. "I believe in the concept of synergy — where the sum of the parts is greater than the whole. Independently, organizations can only do so much, but together those same groups can produce so much more." Concentrating on inter-group relations among Asian Coalition, Sam projects some ideas for the coming year. "Intra-organizational sports tournaments, Asian Orientation, Cultural Awareness Week as well as social outings are planned to get people in all 13 clubs together."

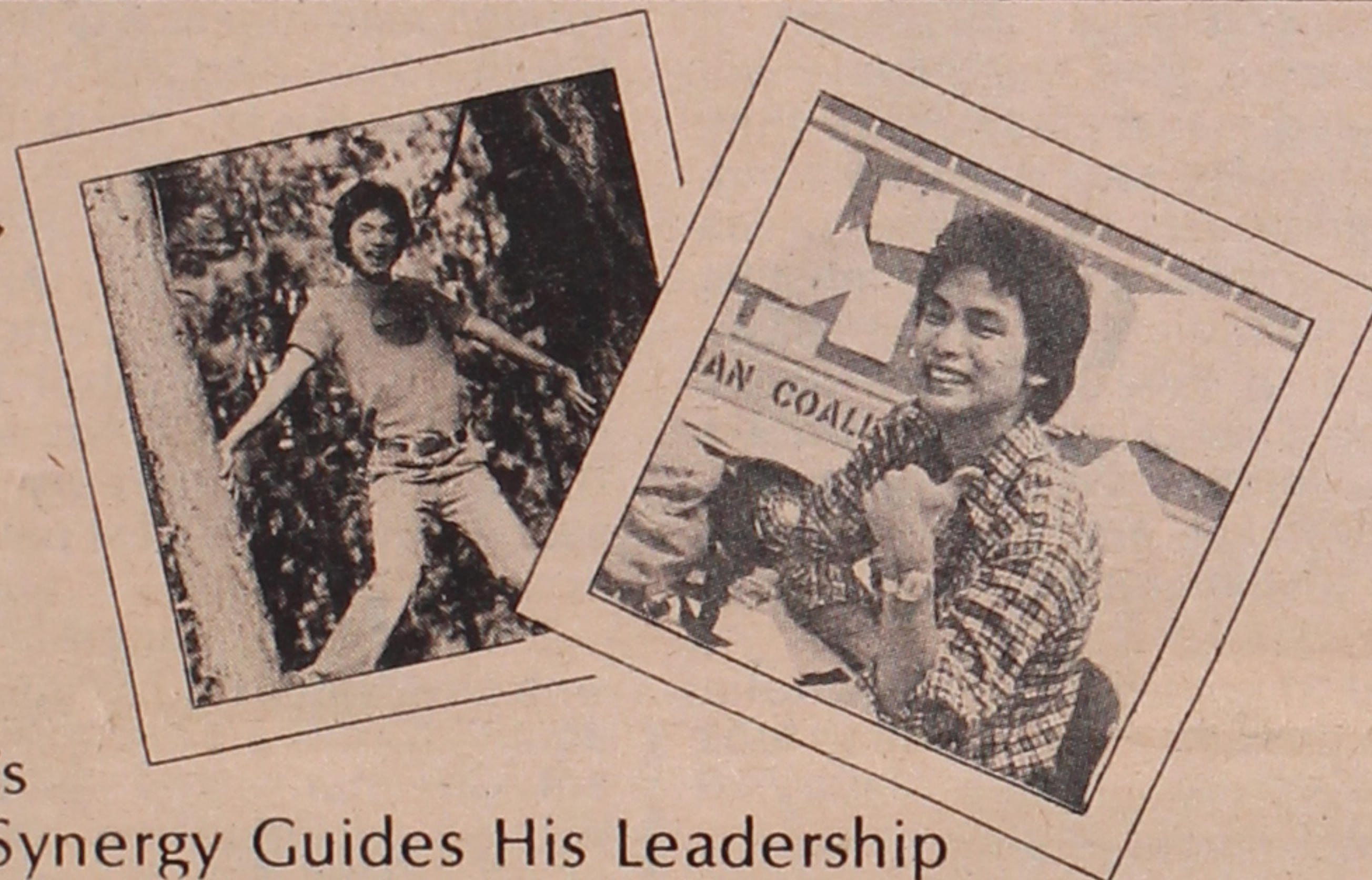
"People get the wrong impression of Asian Coalition. They tend to think it's mostly political and are therefore apprehensive about joining. I want to eliminate that stigma. We're not an activist organization, but rather a government organization."

With just the beginning of the new school year, Sam has already been working actively for three months. Over the summer he sponsored a dance, co-sponsored a leadership exchange program, got more involved with the International Student Center and went on an Asian Coalition retreat. For the coming year Asian Coalition plans to include a 10K run, the monies going to take underprivileged children to Disneyland, a high school outreach program and the development of a resource center listing opportunities available to Asian students.

For Sam Law the future is but a step away. He hopes someday to see a UC-wide Asian Coalition and a unifying of forces between other Third World groups on campus. He also wants to see more minorities in SLC. "SLC is 95% Greek and white and they control student government. This is very poor representation . . . We've got a lot of catching up to do."

Sam Law, along with Assistant Director, Fred Laio; Assistant Administrator, Jerry Wu; Publicity Director, Frances Ma; Community Relations Coordinator, Jinny Chun and Public Affairs Director, Arthur Wang foresee 1980-81 as the best and most successful year of Asian Coalition.

Asian Coalition



Sam Law's Concept of Synergy Guides His Leadership

In the 1980 brochure put out by Asian Coalition about Asian Coalition it says, "Asian Coalition aims to serve and to unify the Asian student body at UCLA. As a coordinating body, the Coalition fosters interaction between all Asian students, unawareness of contemporary Asian concerns, and understanding of a rich cultural heritage." This achievement, or even partial attainment of this goal would be quite a feat, but Sam Law, Asian Coalition's new director for 1980-81 is confident. "I am a firm believer in positive thinking. I want to offer strong leadership and distinct direction for the Coalition. I want people to feel good about being Asian; part of Asian Coalition."

"In the past Asian Coalition was too impersonal, no family-type atmosphere unity, solidarity. I'm concentrating now on solidifying members to develop a feeling of belonging, of brotherhood." To achieve this sense of brotherhood, summer retreats within groups in Asian Coalition as well as local outings were sponsored to establish better working relationships with all the members of Asian Coalition.

"I wanted to restructure Asian Coalition so that we could function efficiently and operate so that more people can become involved." Carrying through with this ideal, Asian Coalition has three more officers over last year, a Public Relations unit that will have an information booth on Bruin Walk, a community service unit that will include a Speakers Bureau, student forums where Asians can freely discuss issues and a newsletter telling of Asian Coalition's planned activities and events.

The primary goals of Asian Coalition are four-fold. The first and second stated in their brochure are concerned with cultural awareness and educating students to Asian issues. The third, however, lies within the structure of Coalition rather than its content. Through working in Asian Coalition, students have an opportunity to develop leadership skills through political and organizational activities. And last of all, Asian Coalition offers social activities throughout the year to enable Asian students on campus to meet each other.

Asian Coalition is funded by the Student Legislative Counsel (SLC) and sponsored by the 1st V.P. Commission. Asian Coalition is both an umbrella organization for 13 Asian groups on campus and an autonomous organization working toward the greater good of Asian/Pacific students. Each of the 13 groups has a voting representative in Asian Coalition. The 13 groups are: Asian American Christian Fellowship, Asian American Law



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See you
at Asian Fall
orientation!

Opinion

CAPSA Corner

The time is right.

The time is right to take a good, long look at ourselves as a people, as Asian/Pacific people in the United States, as a national minority.

What do we see when we look into the reflecting pool of our history? Do we see hardship, injustice, and discrimination? A trail littered with broken dreams? Or tenacity, hard-work, success and solit achievements? Obviously, both good and bad are evident in the picture. But have we, that amorphous 'yellow peril' of which we read in the pages of U.S. history books, truly become the "model minority," successful, well-behaved; maintaining strange though innocuous cultural traditions? Are we now first-class citizens and well-represented in the halls of government?

Makes for a good story, doesn't it? The headline might read: ASIAN/PACIFIC IN THE U.S., A QUIET PEOPLE LIVING LIVES OF QUIET SATISFACTION.

Sorry, it's not that easy. The bitter historical experience of our people will not effortlessly give rise to a clean, white slate. The struggle is still on.

Undoubtedly, some readers will now grimace and say, "Oh, it's those malcontents again. Always harping on the negative side, griping about injustice and gross inequities. Why keep dwelling on the past? Things are much better today."

Admittedly, "things are much better today... for some. For others, we can say that history has had much more continuity. The past is still, in many ways, carried

on in the present. We, as a people, must be careful not to be deceived by white-washing. When growing smug and self-satisfied amid the glowing reports of our success, we all too easily gloss over the fact that many Asian/Pacific people continue to live under conditions that are far less ideal than we might be led to believe.

In the face of growing economic uncertainty in this country and the rise of neo-Nazi and fascist groups like the Klu Klux Klan, CAPSA urges all A/P people to become more aware of the struggles that are taking place in Asian/Pacific communities to improve the lives of our people. Specifically, CAPSA applauds the efforts of grass-roots community groups in their attempt to unionize workers and ameliorate the poor working conditions and wage policies (eg. in Little Tokyo and Chinatown) that restaurant and garment workers have been forced to endure for decades. They deserve the general support of the community.

In the past, the fact that Asian/Pacific people have not spoken-up, the fact that we have generally remained quiet even in the face of adversity has led to the perception that all is quiet on the eastern front, so to speak. The "quiet" has often been mistakenly interpreted as a sign that there is only peace, satisfaction and untroubled tranquility within our communities. We cannot afford to remain quiet and ride the waves without rocking the boat. It is necessary to become more aware of our problems, and certainly to become more vocal.

The time is right.

Greensboro Justice Fund

The Greensboro Justice Fund has organized a forum scheduled for Saturday, October 25 from 7:00-10:30 PM at the First Unitarian Church located at 8th and Vermont. The forum will include a diverse panel of speakers who will address the theme, "Greensboro to San Diego — Challenge of the 80's." Among the featured speakers will be Dr. Paul Bermanzohn, a survivor of the Greensboro massacre who was left partially paralyzed from the Ku Klux Klan attack, Michio Kaku, Ph.D., professor of physics, national spokesperson for the anti-nuclear movement, and Stewart Kwoh, J.D., national attorney for the Legal Alliance for Greensboro Justice.

The forum will focus on the Greensboro massacre that took place last November 3rd in North Carolina. An anti-Klan demonstration was attacked by 14 carloads of Klan and Nazis. The attack left 5 of the demonstrators, all members of the Communist Workers Party, dead. In an incredible turn of events 6 of the demonstrators were arrested for "felony inciting to riot" while the Klan and Nazis were allowed to escape. Later some of the Klan and Nazis were arrested and are currently on trial in North Carolina.

There is widespread belief, according to the Greensboro Justice Fund, that the government is participating in a cover-up of the murders and attempting to put the communists on trial in McCarthy-era fashion. Evidence which tends to confirm this assertion was reported by the New York Times, which revealed that an agent of the U.S. Bureau of Alcohol, Tobacco, and Firearms, Bernard Butkovitch, had infiltrated

the Nazi Party and helped to plan the attack. The Bureau of Alcohol, Tobacco, and Firearms has confirmed Butkovitch's identity and his infiltration into the Nazi Party, but have refused to elaborate. In addition, it was later revealed in the Klan trials in Greensboro that Ed Dawson, a paid police informant, had secured the parade permit from the Greensboro Police Department and given it to the Klan, giving them the information about where and when the demonstration was to have begun.

If true, these facts would be consistent with the government's "Cointelpro" counterintelligence program designed to harass and divide black and other civil rights groups in the 60's and 70's. Among the more notable activists harassed was Martin Luther King, who was eventually assassinated, but was continually followed and slandered by the FBI.

These types of harassment programs have appeared to have continued into San Diego. The San Diego aspect of the forum's theme concerns the recent deaths of two workers in the nuclear area of the National Steel and Shipbuilding Company (NASSCO). Following a series of strikes, 3 union activists were arrested on charges of "Conspiracy to Firebomb." According to reports in the San Diego Tribune, there is widespread belief that these charges have been fabricated and are frame-ups intended to break the union's power.

Each of the featured speakers will address these events and their relationship to the challenge they confront people with in the 80's.

Koreans Fear Military Fascism

International Committee for Solidarity

In thinking about the recent situation in Kwangju, the first thing we have to ask is what has made the people so deeply angry, and what they want.

The assassination of Pak on October 26 last year was interpreted by the people as an opening, a chance to assert their right to determine the path their country would take in the future. After suffering under the Pak dictatorship for 18 years, the people had begun to hope that the time had come when they could reasonably expect real guarantees of their human and civil rights; of course, this would necessarily mean the complete abolition of the Yushin system and the establishment of democracy. But their hopes have come to naught and the Yushin system remains firmly entrenched. Though after the assassination of Pak the government publicly declared its intention to democratize the country and announced its schedule for doing so, these promises were carelessly broken. With this breach of faith, the people saw that they had been deceived into supporting the Choi Kyu Hah caretaker government, and that further trust and accommodation was unwarranted. The time had come for a showdown with the establishment. The moves by the military to control the emergent democratic fervor and its casual return to a policy of force after a temporary respite had further clarified the situation for all.

The rearrest of Kim Dae Jung was a great loss to the democratization movement. If anything happens to him, the people will have lost a needed leader. Now more than ever we all have to try to save Kim Dae Jung. International opinion has helped him in the past, and now international opinion must be mobilized to join with the Korean democratization movement to save him once again. The fate of Kim Dae Jung is not only a domestic Korean matter. On his fate hangs the assurance of peace and freedom of the Korean people, and therefore the peace of Asia and of the world.

Kwangju and the surrounding Cholla Province, where the recent insurrection took place, has a long revolutionary history. It was the main locus of the Tonghak Rebellion (an agrarian uprising in the 19th century) and of anti-Japanese Student Demonstra-

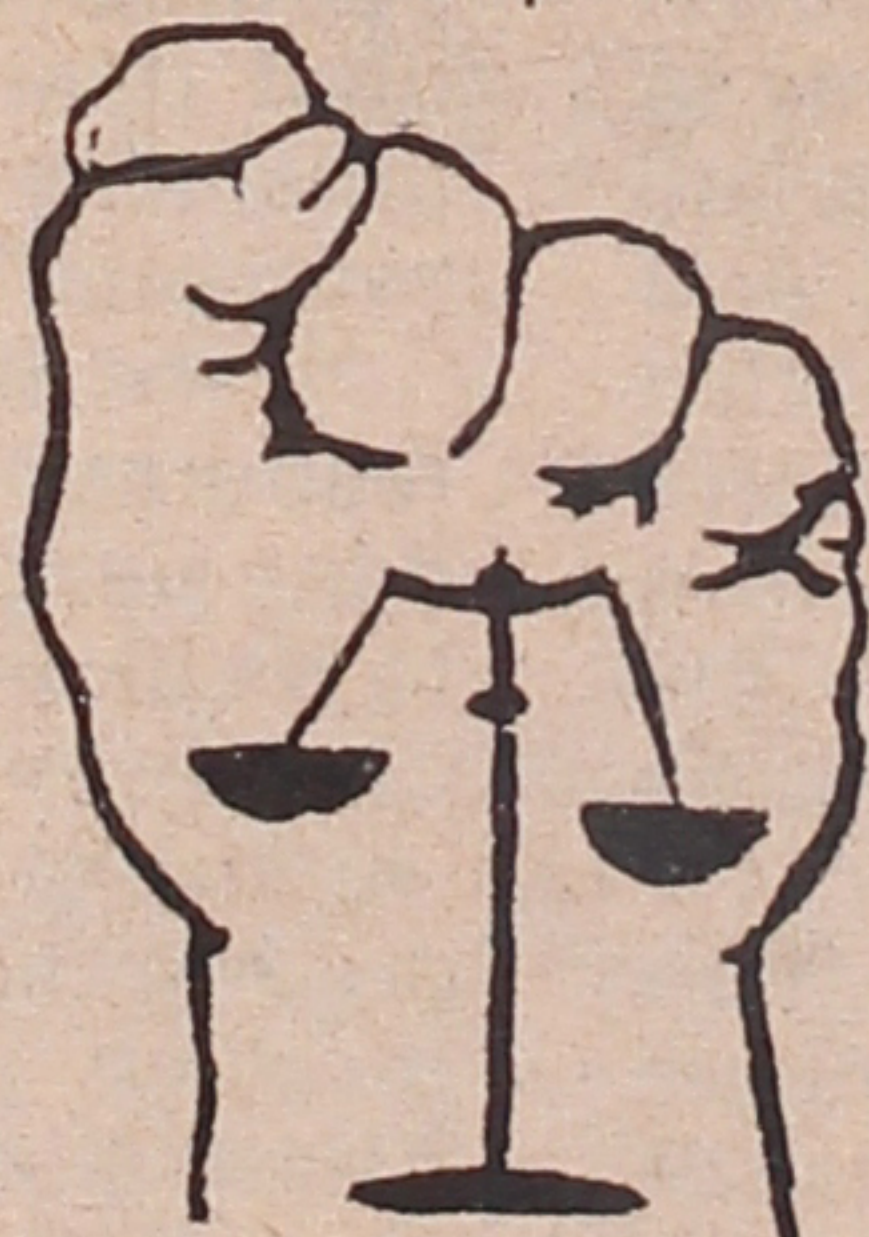
tions of 1929. We believe the present uprising, which inherits this tradition, is more significant even than the April 19 Revolution which overthrew Syngman Rhee. Discontent in South Korea is not localized in Kwangju. The struggle there was rather like a return of the Paris Commune, a battle for the freedom of all citizens.

What is needed now is support for the people of Kwangju who have been fighting for true democratization and an end to American and Japanese support for a bankrupt dictatorship, who have been trying to throw off the fetters that have tied Korea to Japan and the U.S. for too long. For the sake of democratization of Korea, the people of the world must join in solidarity with the Korean people to end the deadly interference of self-interested governments in the internal affairs of South Korea.

Chun Du Hwan does not yet have the total control, even over the military that Pak Chung Hee had. And the fact that even Kim Jung Pil, head of the Democratic Republican Party, has been jailed along with opposition leaders shows that even that party is split. It is extremely important now to ask what America, which got rid of Pak, will do with regard to the Chun Du Hwan administration? America thinks only of its own interests, and we must take care to prevent it from taking action to prevent the democratization of Korea. Now more than ever we have to organize international opinion against foreign manipulation of the internal affairs of South Korea. And that most dangerous man, Chun Du Hwan, must be removed from power.

Since October 26, 1979 the situation in Korea has increasingly taken on the coloring of military fascism, centering on Chun Du Hwan. President Choi Kyu Hah has no political ability, and has left his administration be taken over by the military. As everybody knows, real power is in the hands of Chun Du Hwan.

The people can achieve true freedom only with the removal of Chun Du Hwan and the abolition of the Yushin Constitution with its anti-Communist and National Security Laws. With all our hearts we hope that the people of the world will join in solidarity with the movement for Korean democratization.



Letters

Pacific Ties' Folks,

I'd appreciate it if you could let the students on campus (and all other interested folks) know about volunteer opportunities available at the Services for Asian American Youth Continuation High School (SAAY). Here it is:

The Continuation High School is a part of Central High School system of the Los Angeles Unified School District. The High School provides the full curriculum of a high school and has one full time certified high school teacher. The emphasis is on Asian Pacific youth who are having problems interfacing with the normal high school environment and those who have dropped out because of illness or other reasons and who wish to catch up and return to their home schools.

SAAY High School has been existing for about six years. During that time it has proven to be one of the most stable, consistent and successful high schools in the Central Continuation School System. Its ability to work with and understand students that have educational difficulties makes SAAY a special school. It is bicultural and community-based and is unique, as it is the only such school available in the Asian Pacific community.

As with other government-funded organizations, SAAY

also has suffered from severe cutbacks. Thus, volunteers are needed as teachers' aides and in a number of different areas. For more information, call: Ms. Chiyo Maniwa at 660-7473 or 660-7830. Thank you.

David Yada

A friend of the folks at SAAY

Dear Editor,

On July 12, 1980, individuals and organizational representatives from Nikkei communities throughout the nation met in Los Angeles to establish the National Coalition on Redress/Reparations. This meeting was significant in that a broad coalition of community groups was forged in beginning a nation-wide campaign for justice.

The National Coalition on Redress/Reparations has two broad aims: 1) to seek restitution for losses and injuries suffered by Nikkei and others who were unjustly evacuated and incarcerated during World War II, and 2) to seek representative steps to insure that similar racist acts and violations of constitutional rights will not occur again.

The following five points have been established as the basis for organizations and individuals joining the efforts of the coalition:

1. Redress/Reparations means monetary compensation to individuals incarcerated
(Continued on Page 12)

Where the East and West divide

In search of a 'good mate'

(Continued from Page 1)

Never thinking myself a particularly angry or bitter person, I took surprisingly well to punk's rebelliousness as an expression of hatred for my societal oppression as an Asian American, as a woman, and as a living, thinking human being. A lot of punk's initial appearance for me centered on its left-wing affiliations and its working class sympathies. But, unlike a true banding together and literally wearing their protests on their symbolic sleeves. Because the fervor of youth was unaccompanied by political power, the "revolution" had to be carried out on our own terms: music, fashion, clubs, and the streets. Two things ultimately went wrong. First, the accoutrements of style became more important than its ideas. And second, punk music was still a part of an industry whose aim was to sell its product for profit. Hence, the failure of passion.

As a woman, punk's energy and aggressiveness were appealing not only in their desire to maim and kill middle-class sensibilities, but also because the experience of these "unfeminine" sentiments was taboo in the straight world. A large part of my protest was lodged against the many subtle and not-so-subtle ways women are conditioned into dependence and social unawareness. Most women never question why they feel compelled to wear long, flowing tresses, frilly clothes, and ridiculously high heels. My answer was to cut my hair to within two inches of my scalp. Weather leather and stud bracelets broke all existing stereotypes of the passive, subservient Asian woman. Questionable tactics these, and not altogether effective but it was a statement of sorts. I wanted to make people reevaluate their notions of women and Asian Americans and to think of what could be so terribly wrong with a society that produced such a violently destructive anti-movement. My youthful idealism collided head-on with the wall of societal sanctions against "deviant" behavior and appearance. As an aid to social control, the pressure to conform is everywhere reinforced by the fear of becoming an outcast, a leper. Whereas I did not have unsightly lesions on my person, I was at times made to feel like a running sore of the skin of humanity. Being stared at and ostracized daily only bred more frustration and hostility rather than produce any discernable changes. Hence, the end of the fashion.

ME



Photo by Jeanne Mae Wong



Photo by Jeanne Mae Wong

The important thing about punk was not that it failed but that it had the potential to open things up on several planes both in the general youth sub-culture and on a personal level. An obvious parallel is the hippie movement of the 60's. However, despite certain revolutionary factions, the movement's message was largely one of escapism through drugs and "mind-expansion." Punk, on the other hand, was all confrontation and attack. Through its shock tactics, the message ran: "We are bloody sick of the mess we're living in and things must change." Anarchy, though threatened, never materialized and became a chanted, mindless slogan rather than an alternative. But, for many, myself included, punk was the desperate release of intense turmoil and frustration over the perceived contradictions and hypocrisies of society.

I was never a "true punk" in the sense of being a street person of lowly origin and all this intellectual garbage could be so much elitist crap, but I remain an individual who realizes how insidiously creativity and imagination are slowly being drained off from the race of mankind. At one time it was possible to express such tragedy through punk. Always somebody in the back of the room will nasally intone that "it's only music." Such is the attitude of future bankers and stockbrokers whose lives are separated into little compartments placing "culture" and "art" as weekend frivolities. It all finally boils down to wanting to make life a more integrated, liveable whole (or hole): punk was the channel through which I combined my political, social, personal, and musical concerns out of cynicism and the (read naive) desire to change things. Alas, things being complex as they are, such extremity never lasts and on the surface I could almost be one of those future bankers, except that my feet move very fast.

ASIAN AMERICAN WOMEN

Become aware:

- October 15 — FILM: "Ameryuki-san," about Japanese prostitutes in the U.S.
- October 22 — PANEL: Jai Hwa Lee (Korean activist working at the Asian American Drug Abuse Program) and Dolce DePriest (Pilipina activist working at the Asian American Voluntary Action Center)
- November 5 — SPEAKER: Linda Wong, attorney for Esther Lau case
- November 10 — SPEAKER: Mei Kau Szeto, Chinatown garment factory worker
- November 24 — FILM: "Salt of the Earth," film about women's role in salt mine strike in New Mexico in the Early 1950's.

Get Involved:

Students, staff & faculty

Asian/Pacific Women's Caucus

Meeting: Oct. 23rd, Thurs. 12:00
3232 Campbell
(and every 2 weeks)

For more information, call Susie at 825-1006 or drop by 2240 Campbell Hall.

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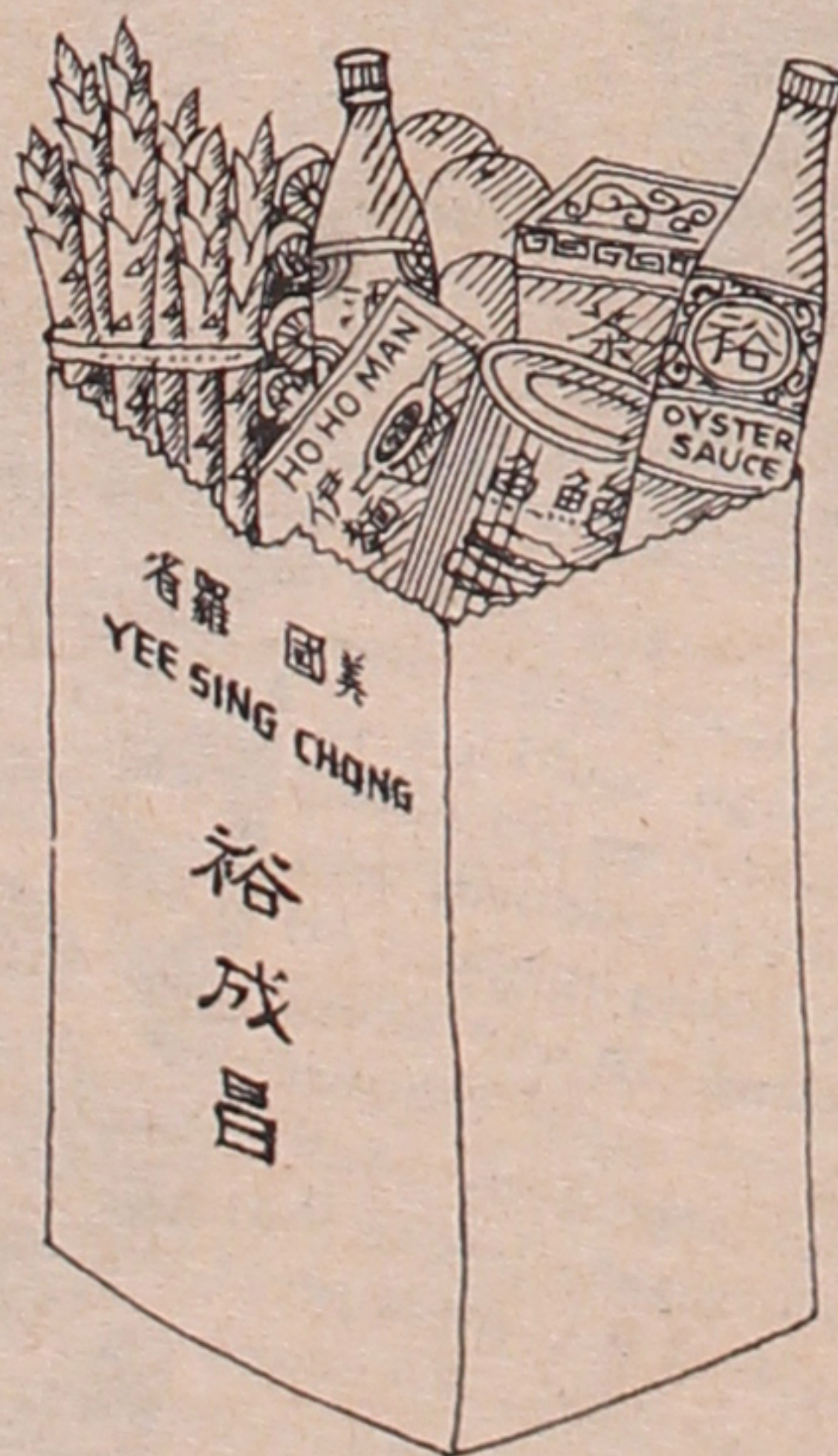
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Next issue **November 13**

Kaku to speak here Oct. 23

Michio Kaku Nukes Nukes

By Judy Chu

"Devastating," "energetic," and "bold" have been words used to describe Dr. Michio Kaku.

Kaku is a leading national spokesperson for the anti-nuke movement, the movement to stop the danger of nuclear power and nuclear weapons. He will be speaking Thursday, October 23rd, noon, at North Campus 22, UCLA. He is being sponsored by the Council on Programming of the International Student Center, the Asian American Studies Graduate Student Association, the Alliance for Survival, the Concerned Asian/Pacific Student Association, the American Indian Students Association, and the Asian American Studies Department.

Kaku has spoken at a multitude of rallies including Survival Sunday at the Hollywood Bowl with Graham Nash, Dick Gregory, Lily Tomlin and others. He's spoken and debated on national television. He's given talks at many schools, including Columbia, Harvard, Michigan State University and Florida State University. One of the few physicists with a position critical of nuclear power, he has given the anti-nuke movement the scientific knowledge with which to back up its work to end nuclear power, and to stop the destructive use of nuclear weapons.

At his talk at UCLA, Kaku will be showing slides never before available to the public. Previously classified, they are rare slides of actual nuclear accidents and consequent fatalities. Kaku draws a close relationship between nuclear power and nuclear weapons: "Nuclear weapons and nuclear power are two sides of the same coin. They are operated by the same laboratories, run by the same corporations, and controlled by the same people. Originally, nuclear power was a spin-off for the Weapons Program. Atoms for Peace meant atoms for war."

Kaku's stands for progressive causes started during the anti-war movement of the 60's, and the struggles for civil rights. He completed his B.A. at Harvard. Then, while studying for his Ph.D. at UC Berkeley, Kaku became a founder of the Asian Student Union and the Chinatown Coop. The latter was an attempt by workers to collectively run and own their own garment shop. As an ASB Senator, he helped to push for increased ethnic studies programs and other progressive programs. After graduating from Berkeley (summa cum laud — highest honors), he first went to Princeton to lecture,

then went on to teach physics at the City College of New York in 1973. While on the East Coast, he founded the New York chapter of Asian Americans for a Fair Media, and wrote several articles for *Bridge* magazine, an Asian American publication.

Kaku, 33, a Sansei and the son of a gardener and a part-time maid, lost some cousins in the bombing of Hiroshima in 1945. Initially, the loss had the reverse effect, "in that I went into nuclear physics thinking it could be made safe." It wasn't until 1966 as a Harvard sophomore that he encountered his first nuclear accident, a partial meltdown in Detroit. "It was like electricity — hushed and a lot of nervousness. Many of the professors went to Detroit and handled the incident at that breeder reactor, Ferme I . . . it took a year. What I found disturbing was they didn't tell us the truth about fatal accidents; they didn't tell us the truth about Ferme." Thus, began years of personal investigation, digging through rows of government documents, and the discovery of actual fatal accidents, contrary to claims made by the nuclear power industry.

Two and a half years ago, Kaku began speaking out on nuclear power, becoming one of the nation's leading critics of nuclear power. Invited to present at several international physics conferences in places like Moscow, Paris, London, and Caracas, he also had the opportunity to compare the use and misuse of nuclear power world-wide. These comparisons will be contrasted to U.S. nuclear power issues, such as the fate of Hiroshima/Nagasaki atomic bomb survivors in the U.S. and the effects of uranium mining in the Black Hills of South Dakota on Native Americans. He will talk about what actually happened at Three Mile Island; Kaku has the distinction of being the first physicist critical of nuclear power to visit Three Mile Island.

Kaku has the rare ability to use his academic knowledge and put it in a political context: "The nuclear power industry is like a wounded tiger — a lot of roar and fire, but bleeding very fast. Investors are pulling money away from the nuclear power industry, but it's not going to die unless people give it a push. I think that's what the movement is all about."

Kaku will also be speaking at a forum sponsored by the Greensboro Justice Fund (of which he is on the Board of Directors) Saturday night, 7 pm at the First Unitarian Church, 2936 W. 8th St., Los Angeles.



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UPDATE

Hito Hata Premier

"Hito Hata: Raise the Banner," three years in the making, will make its Los Angeles debut at the Ahmanson Theatre Los Angeles Music Center on October 26, 1980. This special evening, sponsored by the Friends of Visual Communications, has already received an overwhelming response from the public. All general donation seating (\$25.00 per person) have been filled. A number of Golden Circle tickets (\$100.00 and above per person) are still available. The proceeds from this one evening benefit will be used to help cover the production costs which overran the initial budget.

"Hito Hata: Raise the Banner" was written, produced and directed by Asian Americans. The story revolves around a fictional Issei bachelor, Oda (portrayed by Mako), who is presently living out his life in Little Tokyo. Through his story, the hardships and contributions of the Japanese

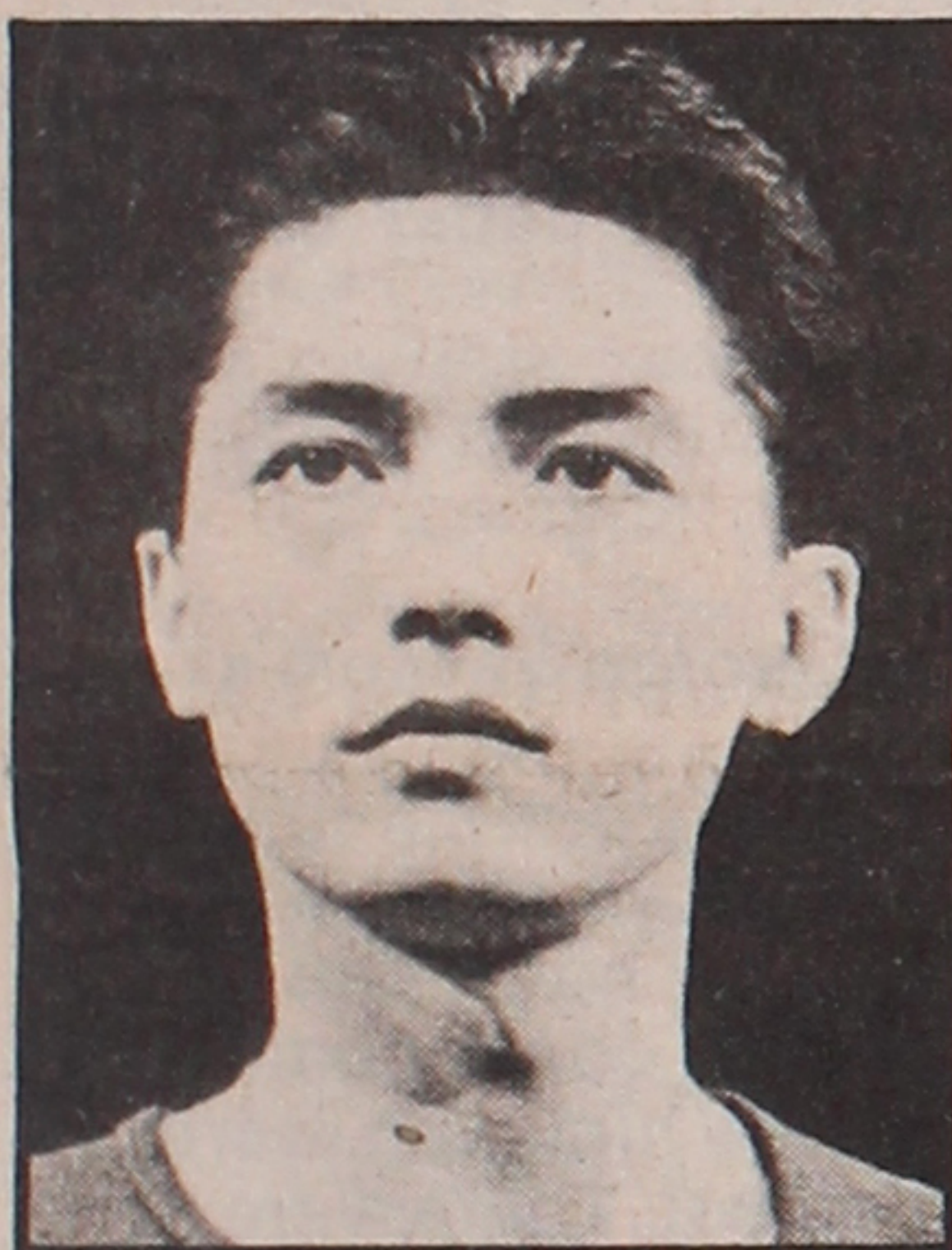


people during early 1900's in America unfolds. The other performers include Pat Morita, Yukio Shimoda, Tad Horino, Hiroshi Kashiwagi and Saachiko. The directors are Robert Nakamura and Duane Kubo and the executive producer is Steven Tatsukawa.

Visual Communications, Inc., an Asian American film company based in Los Angeles, was founded in response to the need for educational materials on various cultural groups. Its focus gradually narrowed to the Asian Americans. Work on this project began in 1978. It had received an

initial fund of \$300,000 from the Department of Education. During the course of production, the costs rose to \$100,000 over the original budget.

Visual Communication will continue to compile and record the history of the Asian American with our support. Further information and tickets for "Hito Hata" can be furnished by calling or writing to VISUAL COMMUNICATIONS, inc., 313 S. San Pedro St, Fourth Floor, L.A. 90013, (213) 680-4462. All donations are tax deductible and will truly be appreciated.



"FOB" Opening

The Southland's interest in Chinese musical theatre, recently sparked by the appearance of the Peking Opera, gets an additional boost with the East West Players West Coast premiere of David Henry Hwang's "FOB", a stunning and much heralded blending of contemporary Western drama and traditional Chinese Opera.

This unique production, fresh from a successful run at Joseph Papp's public Theater in New York, opens Thursday, Oct. 16,

at 4424 Santa Monica Blvd..

The play deals with a major current issue, the immigrant's struggle to obtain equal footing in the face of society's opposition and, surprisingly, snobbery and hostility from his own class-conscious people, those with established roots in America. "FOB" 's use of Peking Opera forms of movement and swordplay, moreover, provide a stylized and dynamic backdrop for the drama.

"FOB" first attracted attention when it received a staged reading at the Eugene O'Neill Theatre

Center's 1979 National Playwright's Conference. From there, the work moved to New York, where critics selected its star, John Lone, a veteran of both Peking Opera in Hong Kong and America Musicals, as the most outstanding new face on the New York Stage.

Also starring in the play are Kim Yumiko and Keone Young. Clyde Kusatsu and James Ishida are the producers and Mako repeats as the director. "FOB" will run Thursdays through Saturdays at 8:00 p.m., Sundays at 7:30 p.m.. For reservations or additional information, call 660-0366.

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ARS Bazaar/Auction

Asian Rehabilitation Services, Inc. (ARS) is hosting its Annual Bazaar and Auction on Saturday, October 18, 1980, from 10:00 AM to 6:00 PM. This fundraise to further the development of services for the disabled will be held at the ARS facility, 601 South San Pedro in downtown Los Angeles. Admission to this worthwhile event is free to the public.

ARS invites everyone to "stretch your dollar" with bargains on interesting and practical items at the bazaar/auction. Plants, produce, artwork, gifts for the holiday season, crafts, house and apartment decorations, and much more will be available for your purchase. The excitement

and savings of a live auction, with TV and movie celebrity Pat Morita as honorary auctioneer, will begin at 2:00 PM at the ARS facility.

ARS, a non-profit community organization, has undergone accelerated growth and development in the past years and hopes to further its efforts in serving handicapped people of all races, especially those with special cultural and linguistic needs. The bazaar/auction will aid in providing counseling, guidance, vocational assessment, job skills training, and other related support services for the disabled.

For more information on the bazaar/auction or ARS, please call 623-2313.

50,000 Indochinese Refugees Need Help

Volunteers needed for a few hours a week to work with refugee families, social service agencies, tutoring, assisting in programming, and data research.

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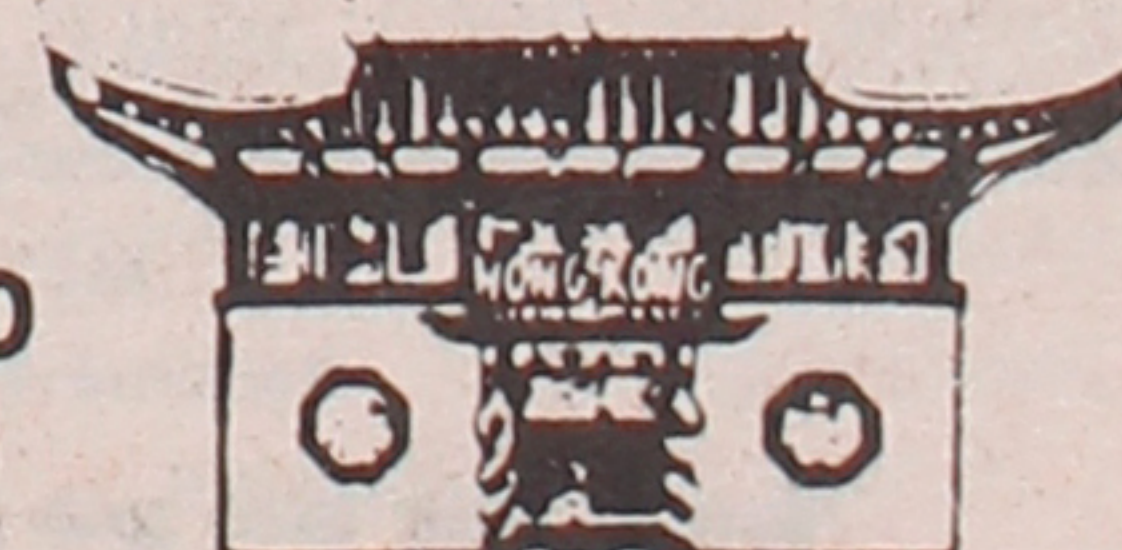
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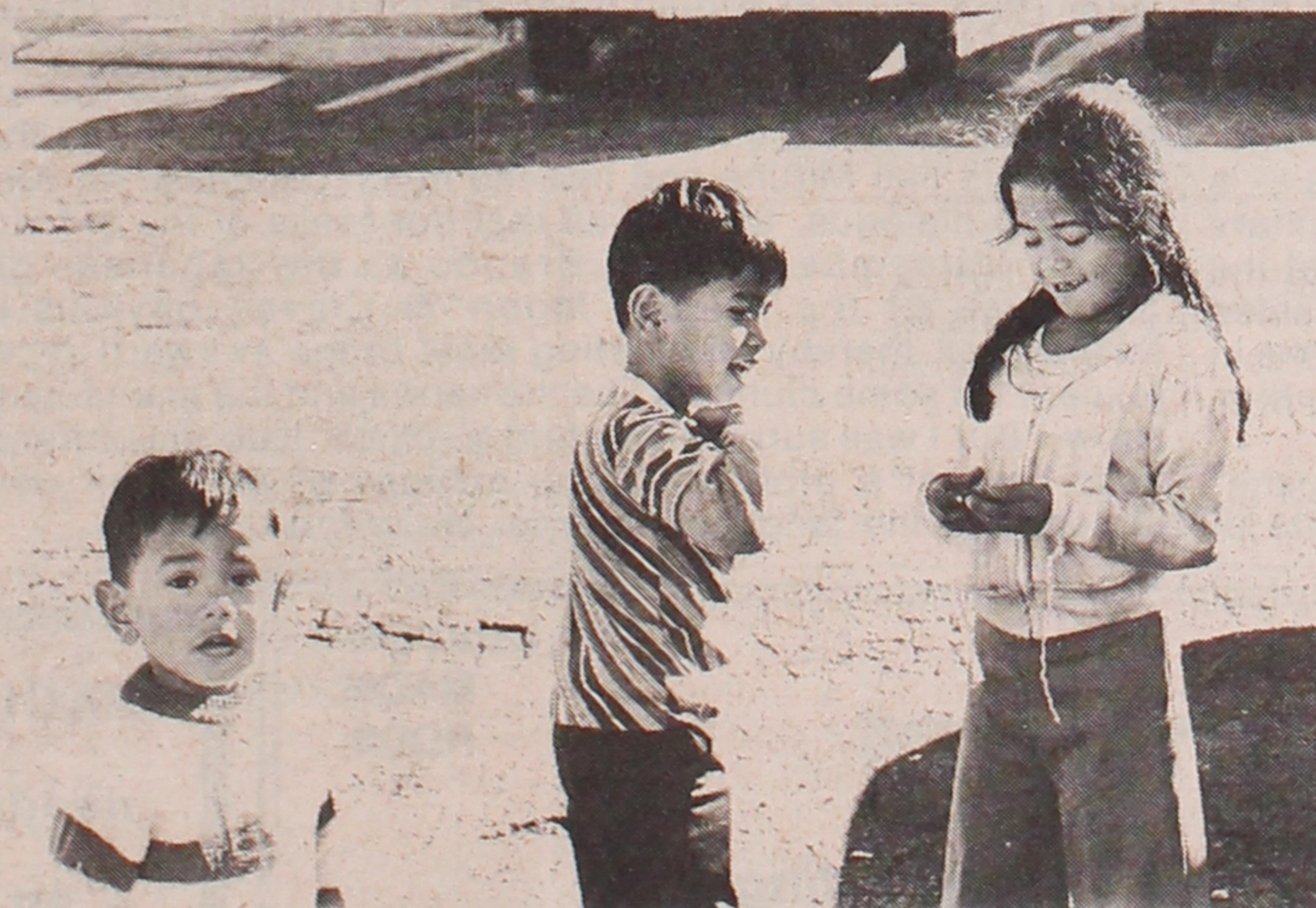
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SHOGUN

SHOGUN Spurs Mixed Response from Asians

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What next? Shogunburgers?

All last week NBC and the makers of "Shogun" were gloating over the impressive numbers from the 12-hour maxiseries. At the end of five consecutive evenings, 125 million people had tuned in, making it second only to "Roots" as the most-viewed series.

The power of television to create faddish interest was never more evident. By the weekend, "Shogun" was the topic of conversation everywhere. It probably won't be long before we'll be seeing Shogun fashions, Shogunburgers and a line of Samurai games out as fast as the Taiwan toymakers can retool.

Less evident to most Americans was the power of Hollywood to reiterate the stereotype of Asians.

It began months before the telecast with a barrage of publicity that highlighted the monumental problems overcome by the American film makers as they labored in a strange and foreign land. The differences in Japanese and American social and working customs were stressed by the U.S. principals, with the emphasis on how frustrated they were by incidents of miscommunication.

Viewers got to share that frustration when the decision was made to air "Shogun" with minimal subtitles and only the briefest of explanatory narrations. (Even the closed captions for deaf viewers used phonetic spellings of the Japanese dialogue.) Like John Blackthorne, the guileless Englishman adrift in the story, an audience of millions was left perplexed and puzzled at every crucial turn of the plot.

What exactly did we see during the five nights of "Shogun?" More important, what didn't we see?

Unlike the story presented in James Clavell's best-selling novel, the screenplay gave the single viewpoint of a shipwrecked 17th-century Englishman who finds intrigue and romance in a feudal, violent society. Almost to a person, the Japanese were portrayed as bloodthirsty, tyrannical, adulterous, suicidal, treacherous, conniving and manipulative.

"Don't trust them. They're three-hearted and six-faced," warns the Portuguese ship's pilot Rodrigues. He repeats this ominously in case the point was missed the first time.

Imagine this playing to the heartland of America. Long after the rich details — no matter how accurate or inaccurate — have blurred from memory, an impression of medieval Japan will be rooted in the consciousness of millions: betrayal mixed with suicidal obedience, lust with religious zealotry, cruelty with greed — all motivated by insatiable ambition that knew no decent, civilized boundaries.

Surely, most viewers understood that "Shogun" was only a lush and elaborate \$20-million soap opera that just happened to be set in feudal Japan. But in dramas based on what is purported to be true history, the delineation between fiction and fact becomes hopelessly blurred.

During screenings of the theatrical film, "The Final Countdown," in which the nuclear carrier Nimitz is time-warped back to Pearl Harbor on Dec. 7, 1941, Kirk Douglas' command to "Splash the Zeroes!" is greeted by cheers and whistles far louder than one usually hears in movie theaters. Some of that comes, no doubt, from the perspective of nearly 40 years' resentment of the sneak attack that lives in infamy.

That lingering after-effect was reinforced by "Shogun," in which incredible cruelties were inflicted upon the whites by the Japanese without any attempt to present motivations, as the book thoroughly did.

After 12 hours of discovering with Blackthorne the customs and attitudes of this "exotic" land, Americans came no closer to fathoming the roots of things Japanese than before.

Worse, 125 million viewers have been manipulated into reinforcement of the "xenophobic attitude that middle America has long held about Asians," said Dwight Chuman, English-section editor of the Japanese Daily newspaper *Rafu Shimpo*. "In the finest tradition of Hollywood... demeaning stereotypes of Japanese have been perpetuated and reinforced by "Shogun." And it is truly unfortunate, for the project had the potential to teach America a lot about our forefathers."

The solution is obvious: read the book "Shogun," which is rightly subtitled "A Novel of Japan." It is rich in detail, gives the viewpoint of every major character and is marvelously plotted.

But then again, considering the book, trade tie-ins, that could be the producers' ultimate manipulation.

"Shogun", Familiar History of Japan

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I can see it now. At the next cocktail party someone will inevitably approach me and ask if I am Japanese, if I have seen "Shogun" and if all those horrible things that the Japanese did were true. Then I'll reply yes to the first two and scream "No!" to the third. No, we do not go around lopping people's heads off, committing hari-kari on the slightest pretext, boiling people to death nor urinating on them.

But I should be understanding. Most Americans have never seen a drama about 16th-century Japan. We Japanese grow up with that stuff — samurai games, tons of comic books and novels, movies and countless samurai series on the tube. Some of us continue the traditions of 16th century Japan in the form of tea ceremonies, the martial arts, Zen Buddhism. And even a Tokyoite in the middle of the concrete jungle does not have to travel far to be reminded of the ancient past. The emperor's palace was formerly the castle of the Tokugawas; there is a temple here, a scene of an ancient battle there, a tomb of a famous warrior around the corner. Most Japanese can recognize a lot of familiar history in James Clavell's story.

For example, a few months ago I visited the grave of John Blackthorne — his real name is William Adams, known as Miura Anjin in Japan — at Anjin-zuka in Hemi near the Yokosuka U.S. naval base, not far from where I used to live. He is buried next to his Japanese wife, Lady Bikuni. High up on a hill surrounded by hundreds of cherry trees, these two timeworn tombstones face out to sea towards the England Adams left so long ago. Before the steps leading up to the grave is this inscription:

"Miura Anjin's real name is William Adams. An Englishman. He was a navigator for the Dutch East India Company, sailed via the Straits of Magellan, crossed the Pacific, and on his way to the Moluccas, came upon a typhoon and was blown ashore (at Bungo) in Kysuhu. Later he won the confidence of Tokugawa Ieyasu and became his advisor on foreign affairs. He was knowledgeable in naval affairs, astronomy, ship-building. At Izu in Ito, he built two ships (one weighing 80 tons, the other 120, which latter made a round-trip voyage across the Pacific). He was awarded koku (wealth measured in yields of rice) at Hemi village in the province of Miura. Anjin died at Hirado in Nagasaki in the year 1620 and his will fulfilled, is here interred with his wife." Every year on April 14, when the cherry blossoms cover the hills, a memorial service is held before the grave.

The character of Toranaga in "Shogun" — played by Toshiro Mifune — is none other than Tokugawa Ieyasu who became shogun, or supreme military leader, in 1603. After defeating Ishida Mitsunari (Ishido in the movie) at the Battle of Sekigahara in October 1600, he established a dynasty which lasted until 1868. This glorious shogun is the stuff of legend: Hundreds of books in Japanese, both historical and fictionalized, have been written about him. Unfortunately, none of them has been translated into English.

But he appears in Kurosawa's marvelous forthcoming film, "Kagemusha" ("Shadow Warrior"), which depicts the young Tokugawa at the Battle of

Nagashino, and in some history books (volume two of George Sansom's "A History of Japan," for example).

What about Mariko? Is she for real? A gorgeous wife of a proud samurai in 16th-century Japan, who goes around shamelessly having an affair with a barbarian? Even today Japanese wives are supposed to stay home and take care of the kids, wait patiently for honorable husband to come home — usually very late after a few drinks with his pals — greet him with warm, loving smile, hot bath, hot sake and dinner ready, no? You bet. There were no Marikos in 16th-century Japan and very few exist today. A married woman who travels around the country as interpreter for the shogun or others, leaving husband behind? Unthinkable.

However, there was somebody who vaguely fits the image of Mariko. Her name is Hosokawa Gracia (1562-1600). She was converted to Catholicism by one of those Portuguese or Spanish missionaries who were all over the country pouring holy water over thousands of godless souls. Gracia was the daughter of Akechi Nitsuhide, murderer of the magnificent Nobunaga who began and probably would have fulfilled his quest to unify Japan under one rule. But Nobunaga's goal literally perished in flames with the temple of Honno-ji in Kyoto, a fire he set to avoid capture, realizing that he had been betrayed and the situation was hopeless. And so he killed himself. In the latter part of the "Shogun" series, there is a scene where Mariko confesses to Blackthorne about the Akechi family's ignoble past which pretty much resembles the facts in the history books.

But what about the torture scenes, the boiling of people — is it true? Well, I do remember the case of Ishikawa Goemon, the famous thief and murderer who was captured by Hideyoshi's soldiers and thrown into a cauldron of boiling oil. We named a type of bathtub after him — the Goemon Buro. Now, that's one real hot tub. The amazing thing is that before he was dunked, this uncommon criminal composed a poem which is still celebrated today.

I did enjoy the show, warts and all. But it should have been edited much more tightly. The 2½-hour version which will be shown in movie theaters in Japan in November should be much more digestible. The audience there will probably find the sword fights not up to the standards they're used to and may find the portrayal of the Japanese samurai a bit too stereotyped. But I shouldn't protest too much. After all, it's not every day that I see Japanese superstars like Mifune and hear so much Japanese on American television. And real dialogue, too, not all that nonsense of the old Hollywood films on Japan (remember Marlon Brando as the Japanese gardener in "The Teahouse of the August Moon"?) Clavell obviously hired a native scriptwriter, thereby eliminating most of the awkward Japanese of his novel (except for some clunkers like the karma and the mama-san bit later on in the show). But I was surprised to find so much dialogue untranslated. I can see it does present a problem to the millions of American viewers who do not understand the language. *Honto. Wakarimasuka?*

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Haru & Charlie Chan

By Stephen Shibata

New Wave of Organized Efforts to Stop Media Stereotyping of Asian/Pacifics

Over the years, Asian/Pacifics have been portrayed in a stereotyped and often demeaning manner by the various media. Mysterious and inscrutable men, enticing and equally inscrutable women replaced more realistic characters. While it is argued that these characters are created purely for their entertainment value, it must also be recognized that the media has greater impact than functioning as a simple diversion. In a world dominated by its symbology, what the media depicts can strongly influence each person's images and self-concept. Recognizing the potential impact, concerned Asians are currently working toward change.

Sumi Haru, a Filipina actress and also the National Chair and co-founder of the Screen Actors Guild Ethnic Minorities Committee, is such a person who has made gains in this area.

Speaking recently at UCLA on the status of Asian women in the media she notes that despite progress Asian/Pacifics are still often portrayed as "geisha girls or teahouse girls." The basic image, says Haru, is that of being "subservient and sexy."

In addition, men are also stereotyped and Haru says that they are "not usually placed in roles where they have control."

To a certain extent, Haru states that the stereotypes are based on truth. "Asians tend to be held back, to not rock the boat. It's part of the culture." She notes that "many women of my generation like to please men. They are the Suzy Wongs and geishas."

Haru, however, emphasizes that a "balance" of roles would be ideal. Old stereotypes shouldn't prevent Asian actors from gaining more

diverse roles. She hopes that an Asian/Pacific actor may be viewed without preconceptions and instead be considered in terms of "possibly lending a new dimension to a role."

As evidence that this ideal is not met, Haru says that "we still don't see Asians in 'run-of-the-mill' roles." In effect, the-boy-next-door, the barber, or the bank teller are rarely cast as Asian.

Haru does not object to Asians playing the villain since there are always villains. But again the concept of balance is important and Haru feels that Asians should also be able to play the heroes.

When asked how the white public would react to non-stereotypical casting of Asians, Haru replied that "if we were placed as we are in the population, the shows would be accepted."

To help achieve more balanced casting, Haru, via the Screen Actors Guild Ethnic Minorities Committee, has surveyed to count people of color involved in the media. Included in the survey is information on the skills and background of each actor or entertainer. What has evolved is a nationwide talent file for people of color. This allows qualified Asian and other minority actors to be more easily located for consideration in various roles. The goal of this talent file is to increase the diversity and level of participation of minorities, including Asians in the media.

Despite efforts to break stereotypes, demeaning roles remain part of the job market for Asians. Due to the competition for work, an Asian actor can therefore be presented with the choice of accepting a demeaning role or not working.

When asked to comment on this dilemma, Haru said that she would

turn down such a role, but noted that she was financially able. Given an Asian actor who had studied for years and was struggling to get by, Haru said that she "personally could not hold it against him if he were to take such a job." She notes that one of the pressures on such an actor is the feeling that if he were to pass up a job, there would be many others willing to take it.

Therefore, despite improving access to work in the media, Asians still face the problem of insuring that they perform dignified roles. Recognizing the persistence of demeaning roles, groups have formed which seek to remove such portrayals from television and film. One such group is the Coalition of Asian to Nix Charlie Chan. Currently, C.A.N. Charlie Chan is protesting the films "Charlie Chan and the Curse of the Dragon Queen," which is due to be released in February. In this film a white actor plays the Chan character complete with all the stereotyped affectations.

Jeff Chop, an organizer, describes C.A.N. Charlie Chan as an "ad hoc" committee which works to bring together various community groups in more effective protest against negative and demeaning images.

The methods used against such portrayals may involve direct action. In the case of the "Charlie Chan" movie, picketing has been organized at various filming sites in an attempt to halt production.

However, Chop says that education is also an important aim. As a result, C.A.N. Charlie Chan gives presentations seeking to show the history of Asian images in the media.

The importance of this is that over the years Chop says that there have been "zero positive images" of

Asians in the media. Knowing this puts even minor or marginally negative roles into a more serious light. Such roles are no longer seen as isolated events, but as part of a larger continuum.

Many of the negative stereotypes were "created during imperialist times," says Chop, when it was advantageous to view Asians in derogatory ways. He had hoped that from the "social struggles of the 60's a more sensitive portrayal of Asians would result." However, Chop states that today there is a "wave of racist movies" being made.

Besides "Charlie Chan," Chop mentioned "Beulah Land," which depicts 'happy slaves' and also "Fort Apache." "Fort Apache" turned out to be a police station in the South Bronx where white police defend the precinct from Blacks and Puerto Rican.

Chop says that negative media portrayals of Asians create negative images in the minds of the white majority. He says that this is a factor in the case of Chol Soo Lee, a Korean convicted of murder based on the testimony of a white tourist who had been a witness for less than 10 seconds. "He was a perfect scapegoat because of the media image of Asians."

In addition, Chop says that because of negative stereotypes, Asians "don't really get a positive self-image."

What Chop seeks is "balance" in the roles played by Asians. He would also seek to promote positive examples of Asians that occur in the media.



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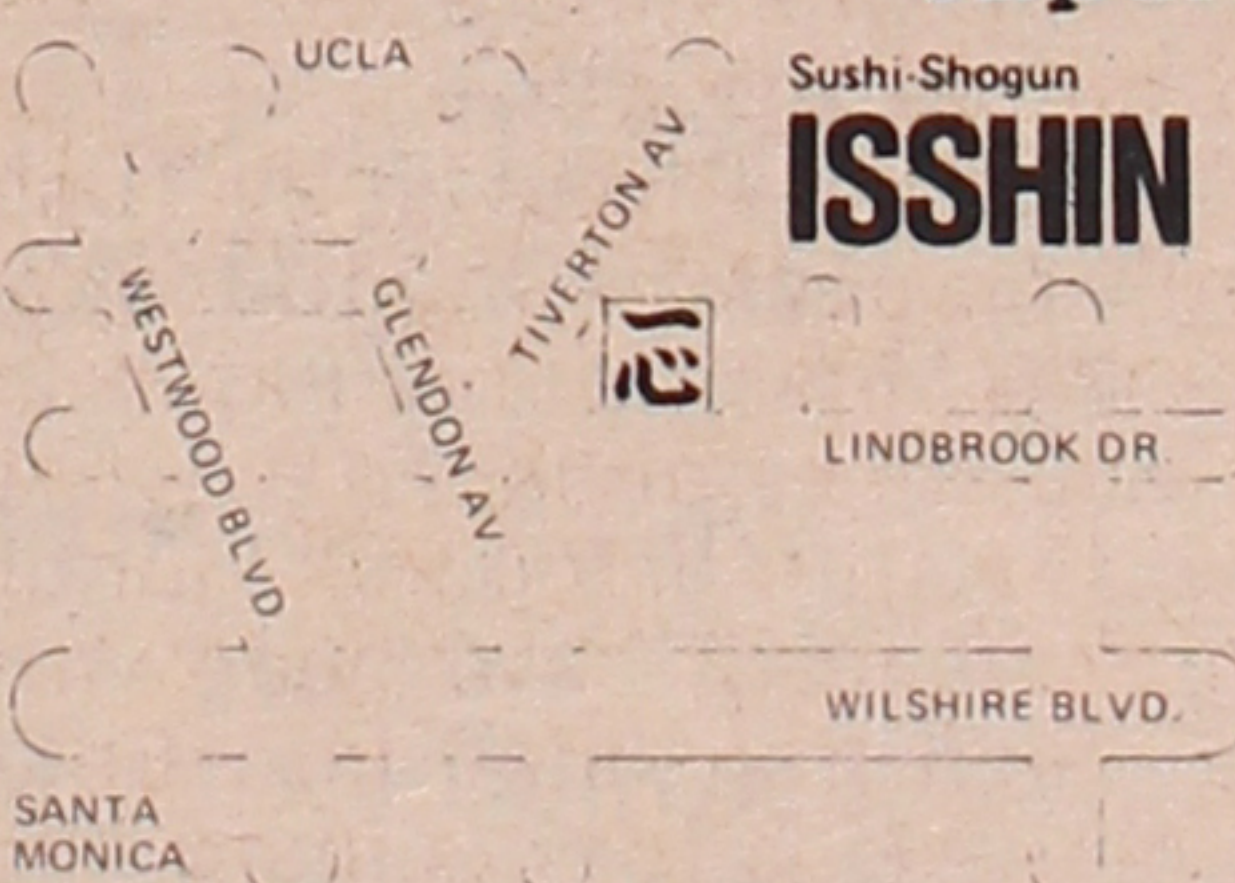
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(Continued from Page 4)

women in motion. After much debate, the voting delegates adopted a plan (initiated by the California delegation) whereby a 12-member Ad Hoc Committee for the Formation of a National Organization would be

(Continued from Page 6)

cerated or their heirs. A minimum of \$15,000 per person is sought for all individuals who were forced to relocate, voluntarily or involuntarily, due to the actions of the U.S. government during World War II. The exact amount of funds to be sought will be determined on the basis of additional investigation. This demand for monetary compensation includes persons taken from Central and South American countries, Hawaii, Alaskan Aleuts, and others forcibly removed from their homes.

2. Redress/Reparations means restitution to the Japanese American community — the exact form to be determined by the needs of each respective community. We seek the immediate establishment of a fund that can speed payment to the Issei. We also seek a fund that will address the losses suffered by the Japanese American community as a result of the destruction and dispersal of "Nihomachis" created by the evacuation.

3. Redress/Reparations means the overturning of the legal basis that has justified the evacuation and the camps. We seek to test the legality of the camps. We will be investigating possible legal remedies such as class action suits or forms of remedial legislation.

4. Redress/Reparations means supporting others who have or are suffering from unjust actions taken by the U.S. government. We seek to work with others to insure that they will understand and support our efforts and that we will also support their efforts to obtain justice for wrongful acts taken by the government against a people.

5. Redress/Reparations means that we seek the education of the American

public so that future generations may learn from the mistakes of the past and not knowingly allow them to happen again.

It is during times of crisis that extra steps must be taken to guarantee the democratic rights of all individuals. We seek to incorporate the lessons of the camps into the American educational process to insure that similar acts against an identifiable group can be prevented.

The National Coalition on Redress/Reparations will be working during the coming months to engage in educational outreach, mobilize public support, establish a national communication network, and seek and influence appropriate legislation. A national conference on Redress/Reparations is planned for this fall and will be used to finalize our perspectives and launch a nationwide campaign.

National Coalition on Redress/Reparations

created, comprising of 4 persons of Asian heritage, 4 persons of Pacific Islander heritage and 1 person representing each one of the regional conference sites (i.e., California, Hawaii and New York), and one at-large delegate.

I also recall action taken on resolutions submitted by California delegation members — some, like the one supporting the ERA, were passed. Some, like one calling for a mental health commission to set up guidelines for media, were not, and some, like one creating an advisory board comprised of Asian/Pacific women from different nationalities, age groups and socioeconomic backgrounds, to encourage women to participate in such organizations and activities, were tabled.

There were resolutions approved in each of the 13 categorical headings: mental health, networking, affirmative action, institutional participation, newcomers, adult continuing education, employment, professional development, parenting and youth, general educational/multiculturalism (including bilingual education), older Asian/Pacific women and research. The issue of how the adopted resolutions would be implemented was not addressed in Washington; it appeared that the prioritization and the development of strategies for implementation of these resolutions would be left up to state and local women's groups. Those 25-odd resolutions which were not even addressed (due to time constraints) could be brought to the attention of the Ad Hoc Committee. State and local groups could also act on these resolutions.

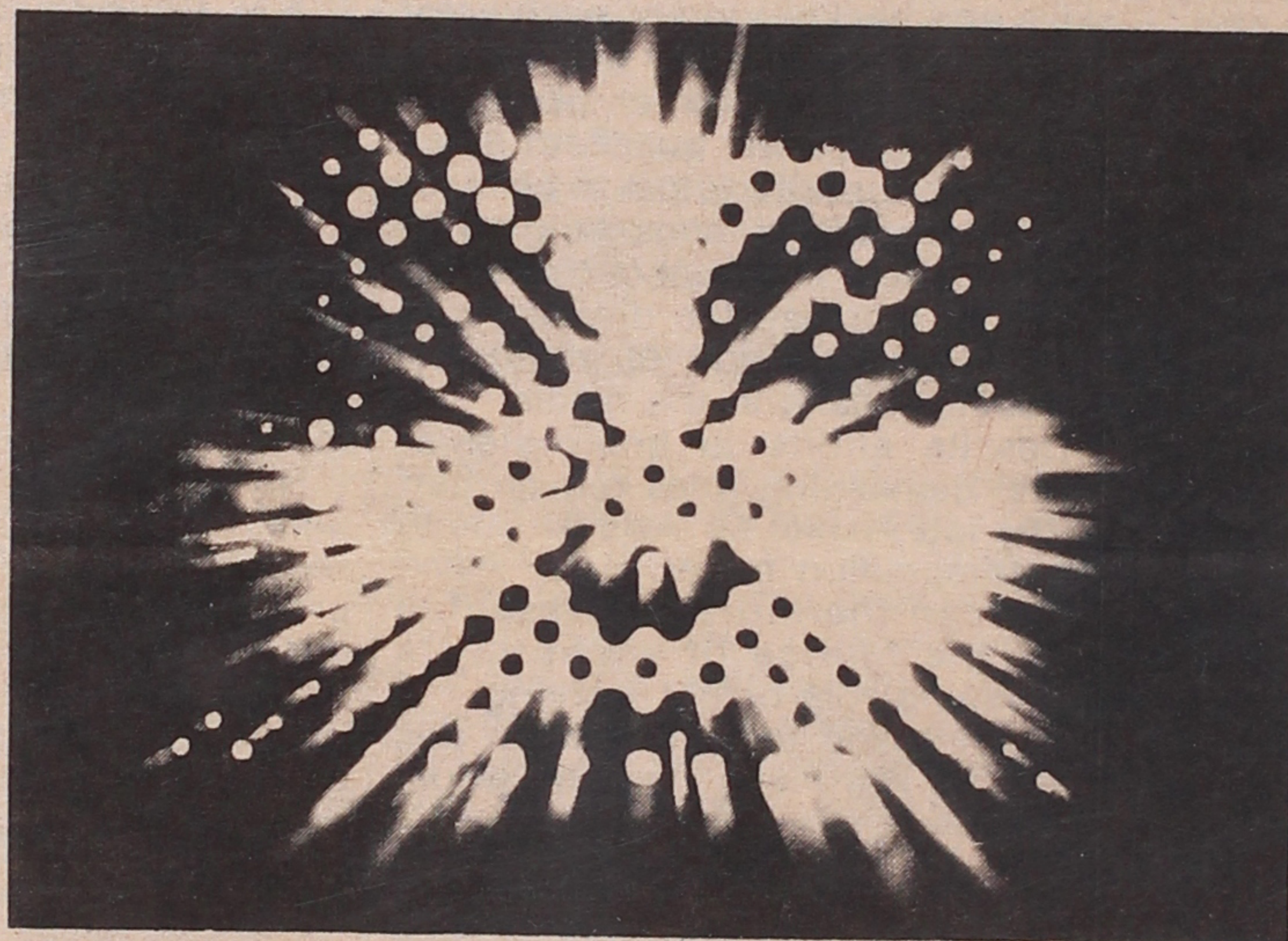
As being the first of its kind, the National Asian/Pacific Women's Conference was not without problems or complaints. The fact that 25 resolutions were not available (i.e. printed) to delegates for review caused some

consternation throughout the delegation.

During the post-conference California delegate meeting, delegates recommended a tightening up of the resolutions submission process. Other women mentioned the lack of young and old Asian/Pacific women present at both Los Angeles and Washington, as well as women from the working classes. Delegates concurred that the DC Conference program was intense, tight, and did not encourage getting to know women from other parts of the country.

Post-Washington, it appears that the work in solidifying the Asian/Pacific women's movement and taking steps to acquire more political clout has just begun. Women — groups and individuals — are prioritizing which resolutions they will address and are developing strategies to implement them. Around California, another state conference is being planned and talked about. Around Los Angeles the Asian/Pacific Women's Network is applying for grants to establish educational and training programs.

However, it remains to be seen whether or not the Asian/Pacific women's movement will be a unified one, made up of women of Asian and Pacific heritages from all ages and all socio-economic backgrounds. Steps are being taken in California at the state and local levels to gravitate toward this goal. The Bay Area women's group (PAAW-BAC) has 2 individuals — one of Asian and one of Pacific Island heritage — to serve as co-chairs for major committees. Los Angeles has (in the works) a socio-ethnic advisory group under the auspices of the Vice President for Membership Development. Nevertheless only the 1981 California State Conference and the 1982 National Conference will serve as opportunities to assess the gains made since the first National Conference.



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