



Pacific Ties

November/December 1980

The UCLA Asian/Pacific Newsmagazine

QUESTIONNAIRE

1. DO YOU WATCH TV?
HAVE YOU SEEN COMMERCIALS FOR ANY OF THE FOLLOWING:
 OIL OF OLAY PAN AM
 AAMCO TRANSMISSIONS EMERSON STEREOS
2. DID ANY OF THE ABOVE FEATURE ASIAN ACTORS OR ACTRESSES?
3. WHO WILL REIGN AS THE 1981 TOURNAMENT OF ROSES QUEEN?
4. WHAT IS THE NAME OF THE VAPORS' NEW SINGLE?
5. IN WHAT LANGUAGE DOES DAVID BOWIE SING THE TITLE TRACK ON HIS 'SCARY MONSTERS' ALBUM?
6. WHO SANG "YOKOHAMA MAMA"?
7. FILL IN THE BLANK: "---?----vs. SHOGUN", BY FRAZIER SMITH.
8. HAVE YOU SEEN ASIAN MODELS IN ANY OF THE FOLLOWING, IN THE PAST THREE MONTHS?
 GLAMOUR JMCHRISTMAS CATALOG
 L.A. TIMES BULLOCK'S CHRISTMAS CATALOG
11. HAVE YOU SEEN ANY STORE MANNEQUINS THAT LOOK SUSPICIOUSLY "ORIENTAL"?

DID YOU REACT TO ANY OF THE ABOVE?
PLACE AN 'X' BESIDE THOSE THAT REPRESENT POSITIVE IMAGES OF ASIANS, AND SEND TO 'PACIFIC TIES'—

OR-TURN
TO
PAGE 6

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The news and entertainment media have always been versatile manipulators of public opinion. Asians ought to know. We, like many other immigrant people, have frequently suffered at the hands of "yellow journalists" who were all too eager to attribute the bulk of society's woes to our presence. For example, early in the twentieth century, newspapers like the San Francisco Chronicle published articles with inflammatory headlines such as these: "Crime and Poverty Go Hand in Hand with Asiatic Labor," "Brown Men an Evil in the Public Schools," "Japanese a Menace to American Women."

The problem of inaccurate portrayals also extends to the entertainment field. Because of historical misrepresentation reaching back to the days of Charlie Chan and Fu Manchu, the contemporary entertainment industry still feels that the American public is "not ready" for material depicting Asians as real people. Not surprisingly, Asian actors and actresses are forced to play stereotypical roles since more desirable ones are not readily available. Salable images of Asians are packaged and marketed by TV and radio in order to please their audiences and generate profit.

Having been the objects of racist attacks by the media in the past, Asians have cause to be alarmed at the perpetuation of demeaning stereotypes today as evidenced in the revival of such film characters as Charlie Chan and Fu Manchu and the success of the recent hit song, "Turning Japanese," recorded by a group called The Vapors. When even little Dennis the Menace comes out with the slanted eyes gesture, questions must be raised. Is it all a coincidence or is it a trend? Is it as innocuous as

some would have us believe?

It is easy to dismiss the importance of these events and to accept the explanations of those Hollywood apologists who purport to defend artistic freedom and freedom of expression (albeit at our expense). Of course, none of us cherish the idea of appearing as prigs, ready at a moment's notice to censor attempts at



"Wanta hear my CHINESE?"

"innocent" fun and laughter. However, there must be a balance. Aesthetic freedom is compromised when it is constantly used as an excuse for the perpetuation of racist and insensitive images of minority people.

Hollywood characterizations ranging from Charlie Chan and Fu Manchu to the Dragon Lady and Suzie Wong have encouraged stereotypes of inscrupulous and devious Asiatics lurking around opium dens and brothels, inscrutable Orientals with impeccable moral credentials and a proensity for fortune cookie "wisdom," and exotic, subservient Oriental fe-

males ready to please.

Small wonder that these images continue to crop up intermittently, as one did most recently in the song, "Turning Japanese." The lyrics seem to imply that Japanese are less than human.

"... no sex, no drugs, no wine, no women, no fun, no sin ... everyone avoids me ... that's why I think I'm turning Japanese, yes, I think I'm turning Japanese ..."

Despite the humorous intent of the song, it is damaging to Asians since becoming Japanese is seen as a disastrous transformation. The lyrics reflect a feeling of disdain and mockery while reinforcing the treatment of Asians as a laughing stock.

Finally, there is Hank Ketcham's cartoon depicting Dennis the Menace making a slant-eyed face. There are those who would regard it as merely an innocuous childish antic, but that caricatured face has long been a symbol of antagonism toward Asians. Certainly, no one would make a face like that to an Asian person in friendly greeting. It is insulting and insensitive even if done only in jest.

There is a definite difference between laughing **with** others about our common human foibles, and being laughed **at** as an object of derision. Asian/Pacific people have been derided and laughed at for a long time now, and apparently the stereotypes and derogatory images are not yet to be laid to rest.

As the United States faces greater economic difficulties in the future and a strong rightist political trend clearly evident in the recent election results, Third World people must not allow themselves to be victimized. We must persist in developing a greater awareness of racism in the media and speak out against it ... at least until we are given the opportunity to portray ourselves, not as Hollywood sees us, but as we see ourselves.

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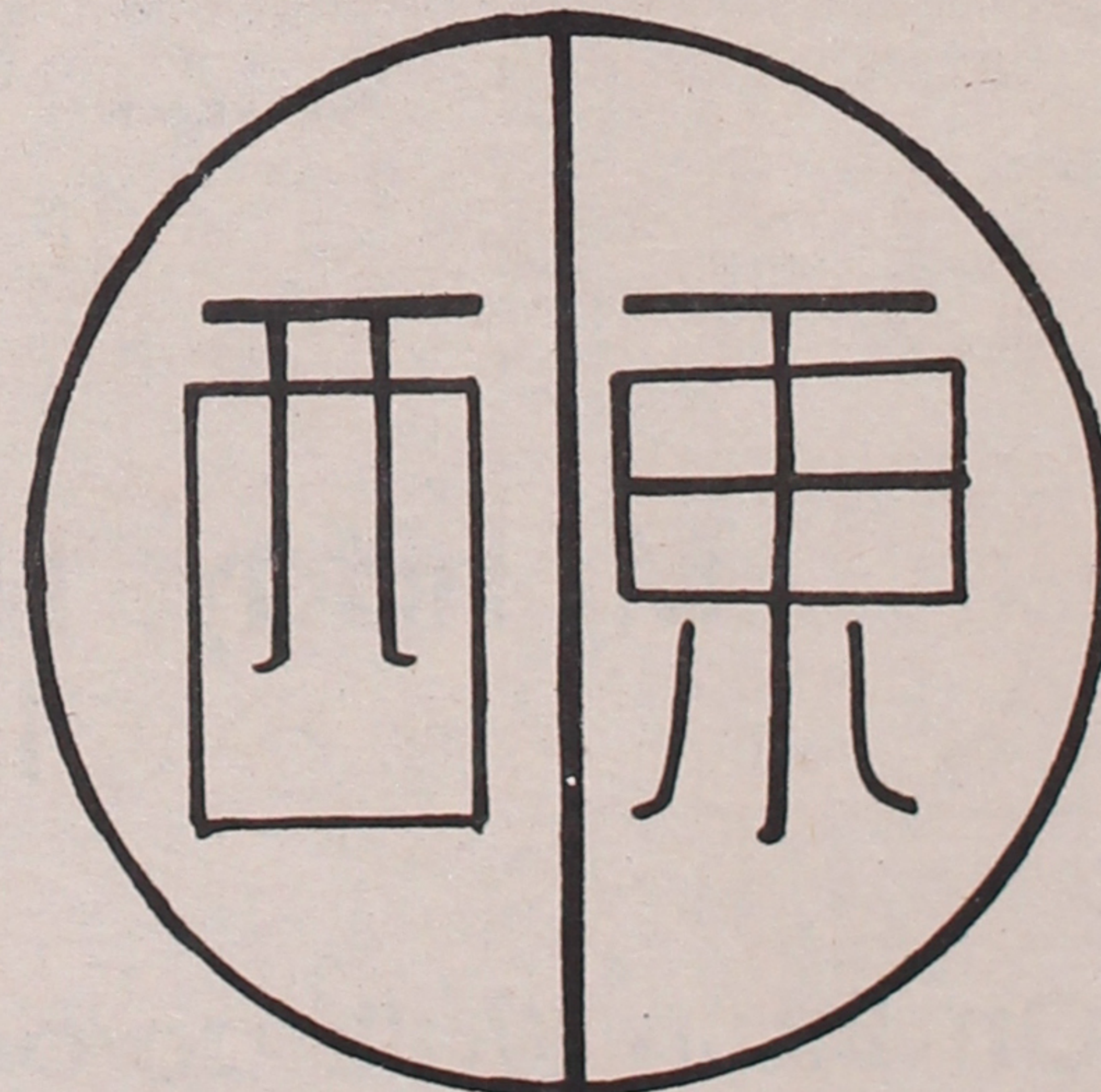
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APSU

Building Unity, Pride and Action



By G. Chiang

3rd Annual West Coast Conference at SF Univ.

"Building unity, pride, and action in the '80's!" was the theme of the Third Annual West Coast Asian/Pacific Union Conference, held Nov. 1 and 2 at San Francisco State University in San Francisco. Over 250 Asian and Pacific Islander students from all over the West Coast and New England attended the conference, which consisted of speakers, workshops and cultural programs. The majority of these students represented the Asian/Pacific Student Unions (APSU's) from various college campuses. These APSU's form a nation-wide network whose purpose is to provide a means for Asian/Pacific students to work together and maintain communications with each other. It is hoped that the annual APSU conferences will enable the students to address and exchange ideas on many of the issues and concerns that face them and their communities.

The main focus of this year's APSU conference was redress and reparations for the Japanese Americans who were incarcerated by the U.S. government during World War II. Bert Nakano, of the National Coalition for Redress/Reparations, gave a speech on his experiences when he and his family were incarcerated, and also told of the reasons why there should be redress and reparations.

The APSU West Coast Coordinating Committee, after considering reports from various APSU regionals, submitted a proposal for an APSU campaign on the redress/reparations issue for approval by the representatives attending the conference. After discussion on the proposal, the

representatives voted almost unanimously in favor of adopting it for APSU's 1980-81 campaign.

In approving this campaign proposal, APSU recognizes that the injustices and hardships faced by the interned Japanese were real, and that it is necessary for the government to admit that a wrong had been committed, and to grant compensation for the losses incurred by the internees. Furthermore, individual monetary compensation is an important part of the redress and reparations process. It is necessary because the Japanese Americans incurred great personal losses and have a right to receive recompense.

In the future APSU will try to work more with other groups already involved in the redress and reparations issue, such as the National Coalition on Redress and Reparations. APSU will also try to develop a pamphlet on that issue as part of an educational and outreach program to both college campuses and the Asian/Pacific community, as well as doing mobilization work.

In addition to the main subject of redress, workshops were offered on various topics important to Asian/Pacific students. These topics included: Asian/Pacific communities, ethnic studies and special programs, draft and registration, Filipino student organizing, art and culture/stereotypes in the media, Chol Soo Lee, and Asian/Pacific women. The purpose of each of these workshops was to encourage discussion on these topics, and to offer suggestions as to how students can do work around these issues.

Many of the students who attended the conference had positive feelings about it. Sonny Kim, of the University of Oregon, said he was impressed with the attendance at the conference, and that it had grown a lot since past years. He saw the issue of redress/reparations as having a lot of potential, especially as an issue around which to tie together the various Asian/Pacific communities. Susan Lau, from Browne University was very enthusiastic, and felt that it was a good opportunity to make contacts and gather resources. One of her objectives is to try to get her school to offer more courses concerning Asian Americans. Dania Wong, the keynote speaker at the conference, commented later that the conference was actually "pretty tight", and that there were a few organizational problems, but nothing really serious. She stressed though, that follow-up is very important. "The ties that have been built up must be maintained and there must be more communications between campuses."

There were also a few criticisms of the conference. Some people felt that some of the issues should have been explained more, and that perhaps the structure was not as conducive to interaction between campuses as it should have been. One student complained that the coffeehouse that was supposed to have been offered on the Friday before the conference wasn't offered.

All in all the general feeling was that the APSU conference went well and that it offered "a lot of good things" to the students who attended.

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Horikawa Struggles Reach Out To Japan

Lucy Kubota goes to Japan in search of solidarity

Reprinted from *Nikkei*.

LTPRO member Lucy Kubota was active in the 1979 unionization drive at Horikawa Restaurant in Los Angeles as a waitress. She helped form the Horikawa Restaurant Workers Support Committee and the Workers and Newcomers Committee of LTPRO. She also worked as an organizer for the Hotel and Restaurant Employees and Bartender's Union, Local 11. During the month of June she went to Japan at the request of the HWSC of Japan, to meet with the members in Tokyo, Kyoto and Fukushima. Her travel took her cross-country from the northern island of Hokkaido, to Fukushima, Tokyo, Kansai district (Kyoto, Osaka) Hiroshima, and to Kyushu. Everywhere, Japanese people and groups supported the Horikawa workers, as well as expressing interest in the situation of Japanese Americans.

How did the Support Committee to Japan form?

During the unionization campaign in 1979, due to the pressure and harassment of workers by Horikawa management, the Horikawa Workers Support Committee in L.A. formed to support the workers. An active worker in Horikawa unionization drive, Hiroshi Kashiwagi went back to Japan and contacted various unions, organizers, and student groups who then formed the Support Committee of Japan. They published several newsletters to publicize the issue of Horikawa unionization and to gather support.

For example, before the National Labor Relations Board hearings of February 4th, 1980, the Support Committee collected the names of many supporters from Japan and put this petition in the February 1st issue of the *Rafu Shimpō* of Los Angeles, to show solidarity with the Horikawa workers.

Since Horikawa Restaurant is based in Japan with over a dozen restaurants there, the support from Japan greatly helped in the effort to pressure Horikawa. It was a great inspiration for the workers in this expression of international support.

"... the support from Japan greatly helped in the effort to pressure Horikawa. It was a great inspiration for the workers in this expression of international support."

What was the purpose of the trip?

The Support Committee of Japan requested a worker who was active in the unionization drive to come to Japan and share the experience of the Horikawa struggle. Additionally, since I had worked with Local 11, and was also a member of the LTPRO, they wanted to hear about the labor situation in the United States, the experiences of Japanese Americans and Japanese immigrants. I brought many copies of LTPRO's *Nikkei*, as well as copies of U.S. Labor laws regarding minimum wage, and information about the hotel and restaurant union in Los Angeles. I also prepared a slideshow about the history of Japanese in America.

Who did you meet with? What did you do on the tour?

There were so many groups and people in Japan who were really interested in the Horikawa issue. I met with over twenty groups, and news media people. These included union groups, students, women's groups, interested union workers and community people.

For example, the Support Committee members are active in the Hotel Workers Union of Japan, the Fabric Workers Union of Kyoto, Federation of Industrial Organization, National Union of General Workers, Tokyo Chapter, Southern District, as well as students from Doshisha University of Kyoto, and People's University of Tokyo. It was really inspiring to have these various unions

support the issue. And it was very educational for me to attend the union shop meetings and meet with fellow restaurant workers. Union organizers and members of the Union work very hard, and long hours. They are very dedicated and are involved not only in issues about working conditions but are very concerned about pollution in Japan, and other issues of the Japanese people. Their support of the Horikawa unionization reflected their sincere concern for workers unity and this was very impressive.

Many of the Japanese Unions expressed concern about the situation of Japanese

"It can be oppressive and depressing being a woman in Japan."

businesses, since they exploit the workers both in Japan as well as in America. For example the SOHYO, had received a letter from the AFL-CIO of the U.S., which was disturbed about the increasing instances of Japanese companies taking anti-union stands and utilizing union-busting campaigns in recent unionization attempts by the workers at Nissan, Horikawa, New Otani and this Japanese company in the South. They were also very interested to learn about big Japanese corporations such as Kajima, Kintetsu and New Otani, and their role in the "redevelopment" of the Japanese communities.

What other groups did you meet? What are some of the issues concerning the Japanese people?

Several individuals and groups were concerned about the situation of the Buraku's peoples struggle as well as the discrimination that Korean people face in Japan. I found that the situation facing these people such as the blacks, Native American or Asian people in the United States. However it is in some ways different, with a different history and laws. The Buraku people are Japanese, but treated similar to the "untouchables" of India, facing severe social, political and economic restrictions in their lives. In Fukuoka I was honored to have met a leader of the Buraku Movement, Mr. Matsumoto, who has been active for the last fifty years in the liberation movement of his people. It was also good to know that there were Buraku History Research Committees set up in several cities in Japan to study the historical origins of the discriminatory caste oppression.

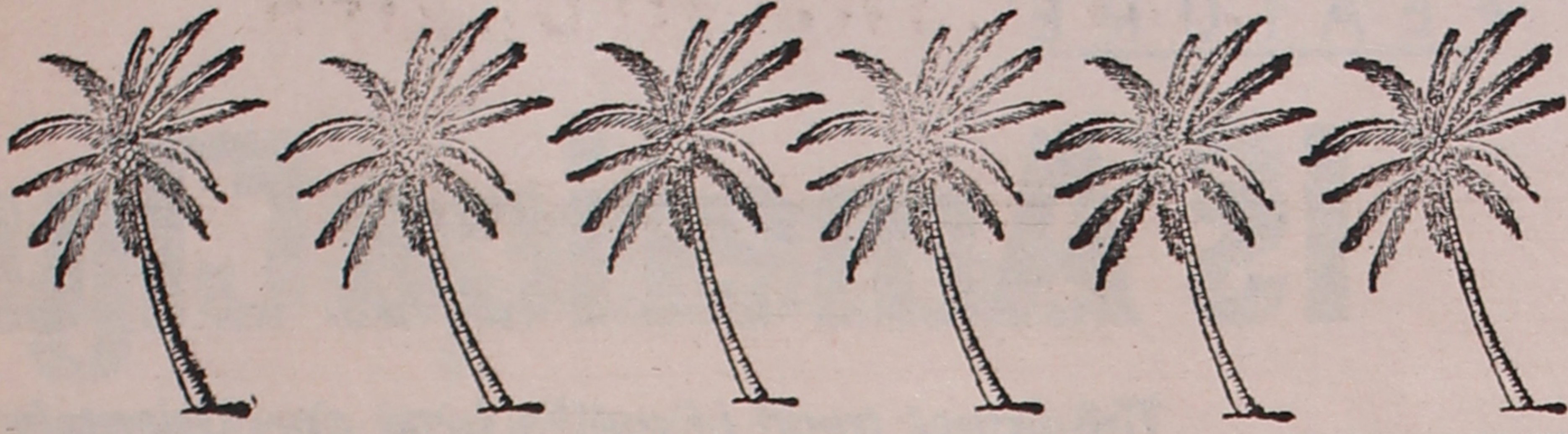
I met several women from Asian Women's Liberation, and was able to learn about the situation of women in Japan, as well as how Asian women are joining together to fight male chauvinism as well as other forms of oppression caused by feudalistic thinking and by imperialism. Some were also involved in the movement around the Korean people's struggle in Japan. They were a very supportive group, and collectively, they expressed their views in a journal called *Asian Women's Liberation*. I also met with JYOKI women's group which is made up of four women's organizations which were also fighting against male chauvinism, and for women's rights. They were concerned about stereotypes of women, as well as fighting for equal rights concerning employment and the treatment of women in unions. The Women's Video Studio was working on a videotape concerning stereotypes of women in Japan.

It can be oppressive and depressing being a woman in Japan, and it was really educational for me to learn from women who were active in the women's movement.

Did the Japanese people know much about the Japanese American experience?

Some of the people had heard about Japanese American history and were aware that JA's faced discrimination. They were very interested to know more about this and

(Continued on Page 10)



1st Tongan Conference Held

"Tongans go through tremendous culture shock in this country. . ."



by Roy Nakano

On October 10 and 11, the first Tongan American Unity Conference was held in Lennox by the Tongan Community System. The conference marked an historic occasion for this Pacific Islander community whose population is estimated at 15,000 in Los Angeles. The two-day event provided a forum for the community to receive a general orientation on the American social service system and to identify and take action on the greatest needs of Tongans in Southern California. The effort received the active support of the UCLA Asian American Studies Center as well as support from Irene Hirano of the Asian/Pacific Women's Network, Dr. Robert Bragonier of Harbor General Hospital and Mary Thorne of the Department of Public Social Services.

The enthusiasm for the conference ran high as participants spoke out time and time again on the needs of the Tongan American community. An active discussion ensued

between the audience and the speakers throughout the two day conference with spirited emotions. Speakers included representatives from Pacific Asian Consortium in Employment, Southwest Mental Health Center, Asian/Pacific Family Outreach, One-Stop Immigration Center, and the National Assoc. of Enrolled Agents (tax advice).

"The participants overwhelmingly identified the lack of a center in Los Angeles as the most immediate need," according to Dr. Mumui Tatola, conference organizer. Reflecting on the purpose of the conference, he added, "Tongans go through tremendous culture shock in this country and problems arise as a result. For instance, women traditionally play a major, leading role in Tongan society. But, here, they are often stripped of their roles which causes many family-related complications."

Despite their population here in Los Angeles, Tongan

Americans remain one of the least known and most neglected Pacific Islander groups. Descendants of the only kingdom in the Polynesian islands that has never been colonized, the population has rapidly grown within the last ten years — particularly in the Lennox and South Bay areas.

Tongan Community System has plans to organize several projects on social service and legal-related issues. The UCLA Asian American Law Students Association is looking into ways of assisting the organization. Currently, there are no Tongan attorneys in Southern California. Other plans include trying to acquire a center and establishing English language classes for Tongan Americans. Much work remains to be done, but it is hoped that the recent conference has served as a catalyst for Tongans, other Asians and Pacific Islanders, and the general population to take notice and action on the needs of this community.

ASIAN AMERICAN STUDIES PROGRAM

WINTER QUARTER 1981

ASIAN AMERICAN STUDIES

- 16552 AAS 100A LECT 1—"Introduction to Asian American Studies" J. Mei Tu Th 11-12:15, GSM 2250. The first of a two course survey of Asian in America, this course focuses on the history of Asian Americans since immigration.
- 16553 SEC 1a—Discussion, Tu 10 Bunche 3178
- 16554 SEC 1b—Discussion, Tu 1 Bunche 2160
- 16555 SEC 1c—Discussion, Th 10 Bunche 3115
- 16556 SEC 1d—Discussion, Th 1 Bunche 3165
- 16565 AAS 197A LECT 1—"Topics in Asian American Studies: Asian American Literature" (NOTE: Title changed from listing in Schedule of Classes) M. Hom, TuTh 12:30-2:00, GSM 2214. A survey of the major interpretations of the Asian American experience as expressed in literature. The course consists of reading and analysis of important works and criticism. NOTE: This course is also listed as English 190—"Literature and Society."
- 16566 AAS 197B LECT 1—"Topics in Asian American Studies: Analysis of Asian American Communities" (NOTE: Title changed from listing in Schedule of Classes; Time, Room, and Instructor information will be available from Asian American Studies Center.)
- 16570 AAS 200B SEM 1—"Critical Issues in Asian American Studies" D. Nakanishi, Tu 2-5, Rolfe 2214. The course provides a critical review of research methods, strategies, and philosophies in Asian American Studies.

HISTORY

HIST 153 LECT 1—"The Philippines and the United States" A. Saxton, MWF 12, GSM 1256. An examination of the interrelationships of immigration and of colonialism and independence between the United States and the Philippines focused mainly within the time period 1898 to the present.

SOCIOLOGY

84199 SOC 276 SEM 1—"Selected Topics in the Sociology of East Asia: Emigration and Development" L. Hirata, Tu 2-5, Haines 146.

For further information, please consult the Schedule of Classes, or contact: Asian American Studies Center, 3232 Campbell Hall, 825-2974.

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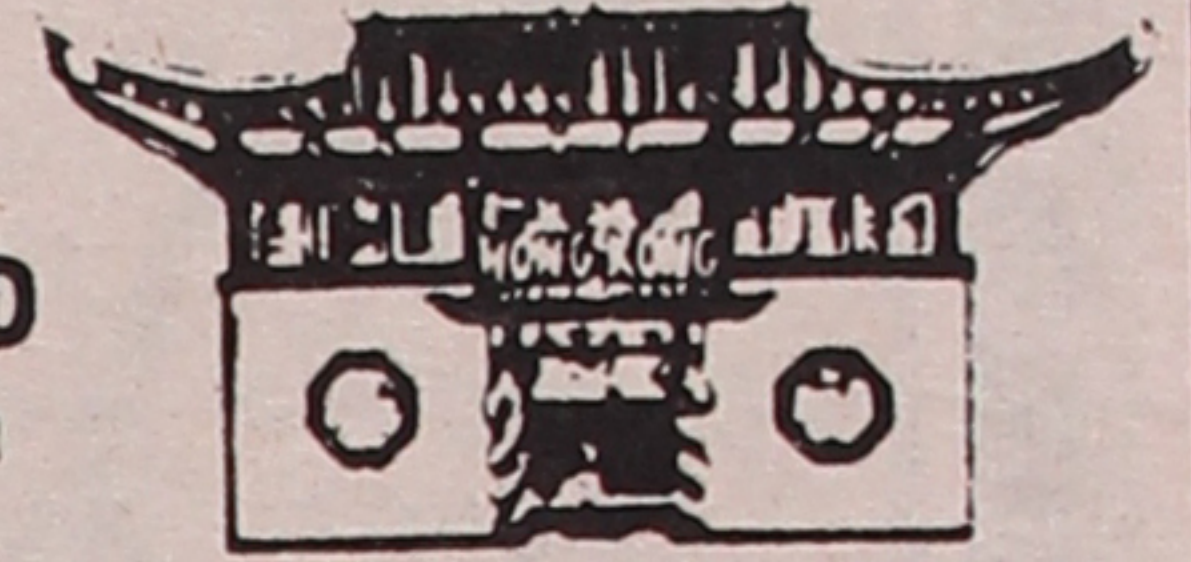
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Are there, or aren't there, more "Asians" appearing in the media these days? From groups with close ties to the Asian American community, the answer is "no." The solution to this problem, we are told, is increased demonstration of awareness in the Asian American community of the Asian Americans that are working in the industry, and of the portrayals and images of the Asians shown.

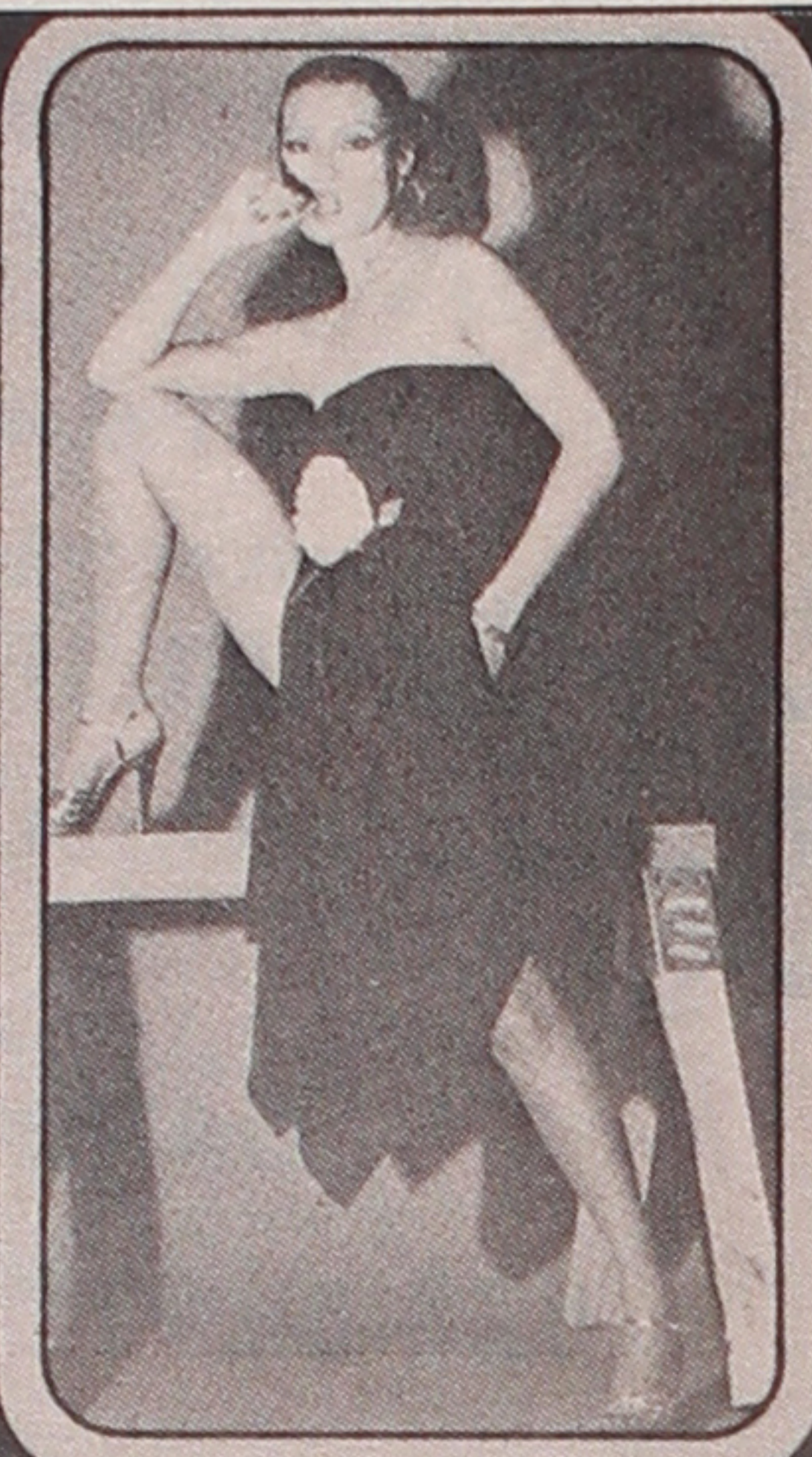
FEATURE

Is America Turn

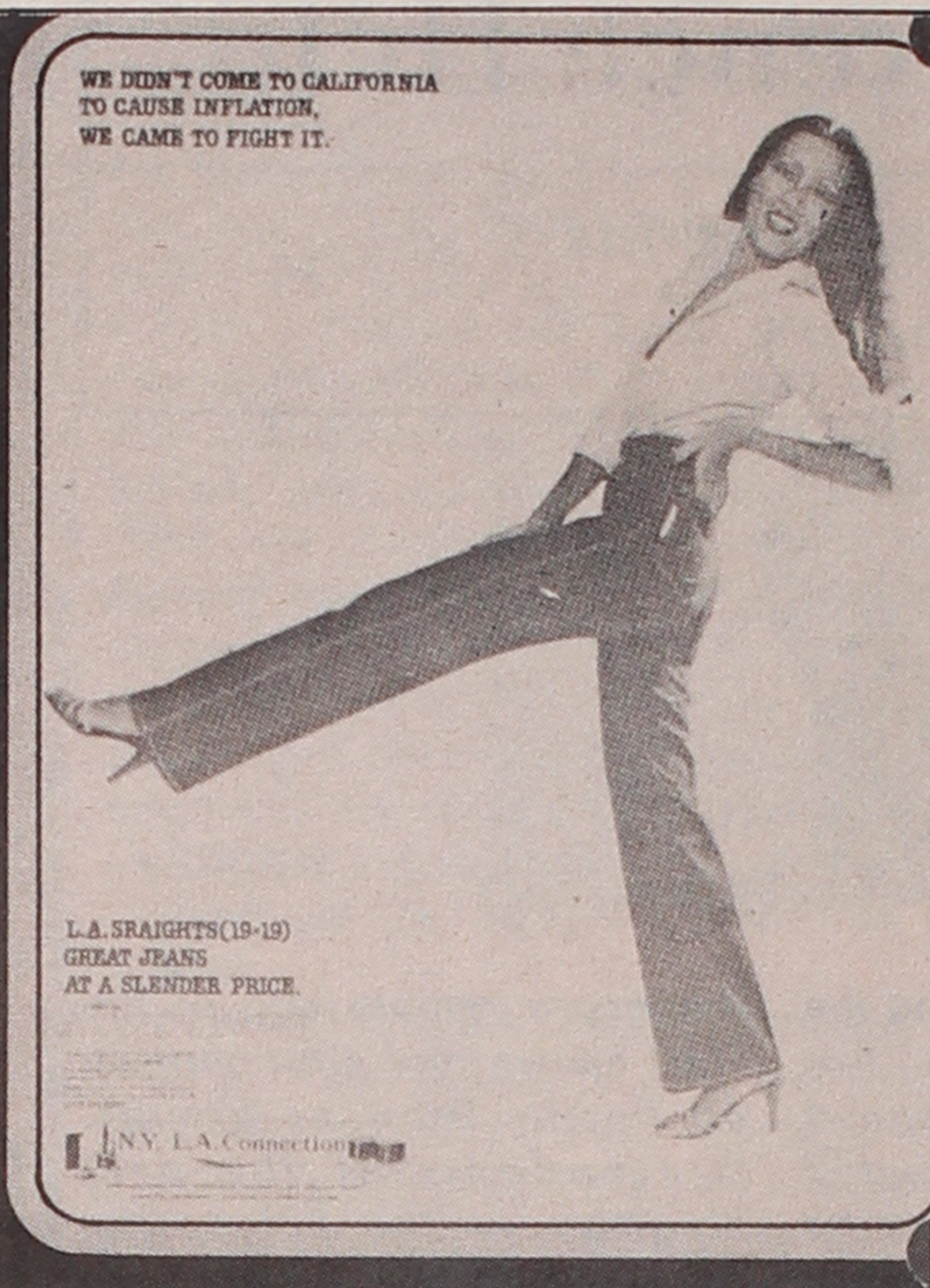
The latest trend in media hype are 'Orientals'. But is



Sole of Calif.



Tommy Mitchell



Unfortunately, despite the clamor of earlier years, the image makers in the larger community don't seem to be getting any response, positive or negative from the Asian community about programming or advertising that features Asian Americans, or represents Asian faces, or depicts certain aspects of Asian culture.

Asian Americans are beginning to emerge into visibility and yet they are not demonstrating an interest in developing an Asian American identity in the mass media, nor in changing the direction of present media attention from the admittedly lucrative Japanese tourist/consumer market, to themselves.

Although Asian Americans do seem to identify with Asians they see in films, on television, and in advertising; and despite the importance of the media in determining cultural identity, Asian Americans are allowing themselves to remain invisible as attention is focused on their overseas counterparts.

Although there is a general trend in the mass media towards increased Asian visibility, it is not aimed at the establishment of an Asian American identity. The images that are being shown are usually not directed towards Asian Americans, nor are they representative of them. Thus, even though Asian actors and actresses may land more roles now than they did five years ago, they are not being hired to depict Asian Americans, but foreigners.

An informal survey of recent television commercials in which Oriental faces are prominently featured includes: Aamco Transmission, Emerson Stereos, IBM, Kleenex, Pan Am, Oil of Olay, Silkience Shampoo, and the Sizzler Restaurants. Of these eight advertisements, six depicted foreigners with accents, one depicted foreigners as well as Asian Americans, and one (Silkience Shampoo) was neutral.

It would appear that if Asian Americans have positive comments or any at all about media portrayals, or even about their existence, they are reciting them to only each other and

the media is determining the Asian American media identity alone. Although some negative community response was printed in community newspapers such as the *Rafu Shimpo* or *Kashu Mainichi* after the recent

HEIGHT: 5'8"

WEIGHT: 120 LBS.

HAIR: BLACK

EYES: BROWN

SIZE: 8 - 10

SHOE: 9M

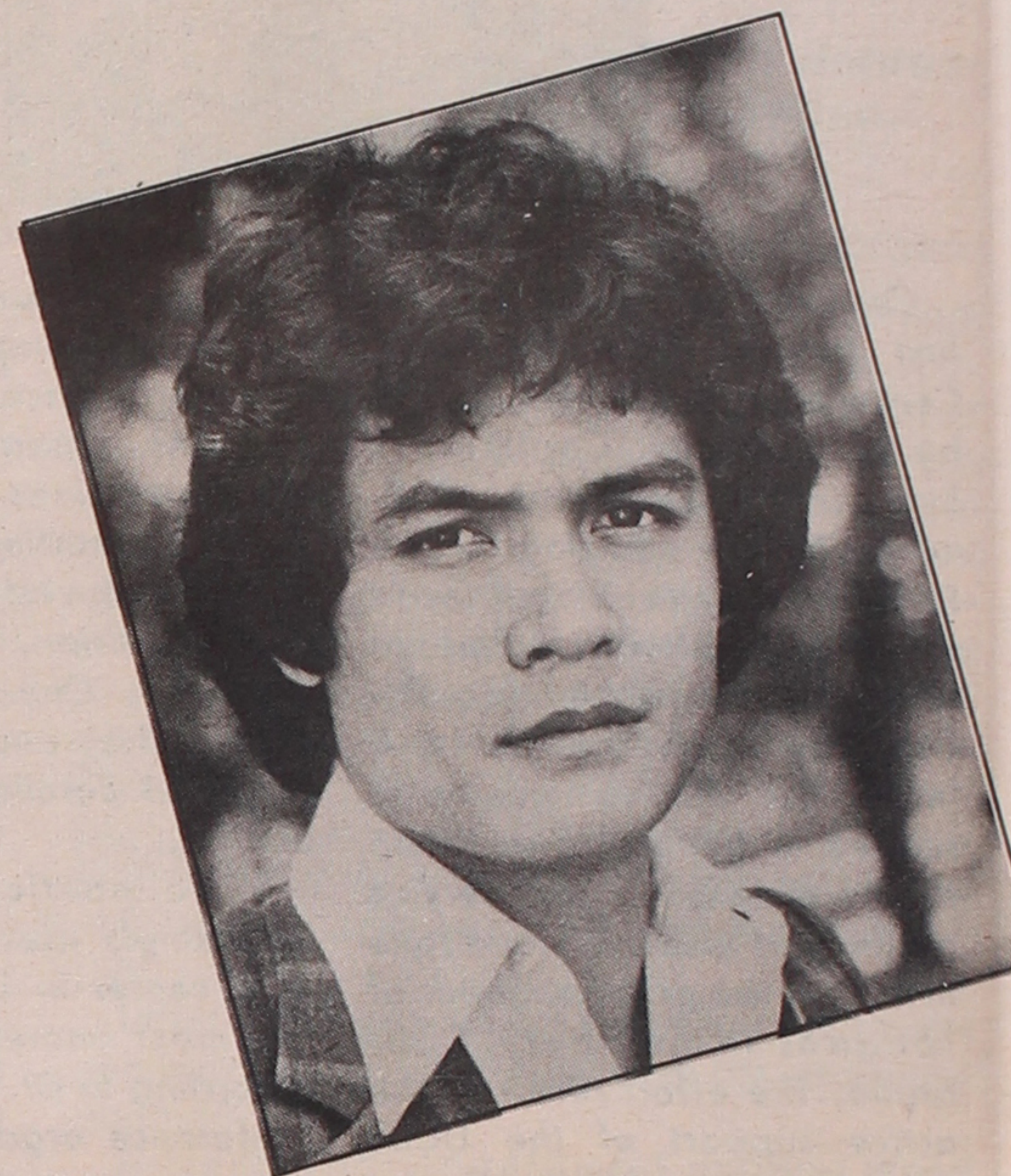
airing of NBC's *Shogun*, Michael O'Hara, *Shogun* Publicity Director stated that the mail for the most part was extremely positive. "We did receive a lot of letters, but there was not one negative letter that came to my attention."

Even Frazier Smith, one of the most popular DJ's in Los Angeles, and who, according to one spokesman, "generates 100% more mail than any other person" at KLOS radio station, has recently awoken KLOS listeners with his spoofs of *Shogun* and 'Reagan vs. *Shogun*' hasn't generated any special response from Asian Americans. According to Sam Russell of the Community Switchboard, while listeners will occasionally comment on Smith's spurs against ethnic groups, no one to her knowledge has called in about his comments on Asians or *Shogun*. "People will call though and tell us they love the show; everyone knows that he picks on everybody. Frazier has his cult, and whatever he says is gospel."

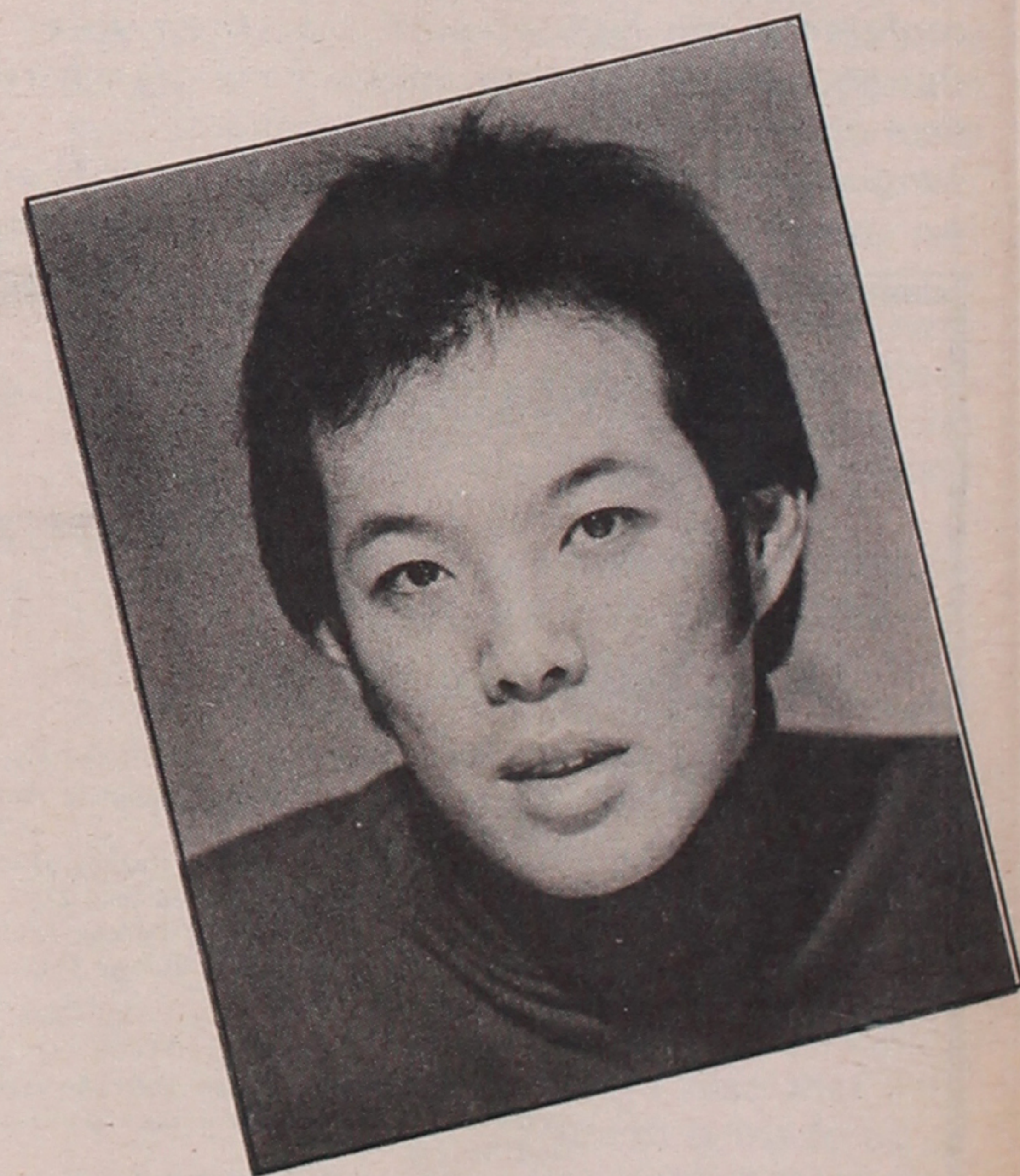
For the most part, response to programming, articles and advertising is not expected, unless it is exceptionally favorable or inaccurate. The recent article on Visual Communications in the LA Times Calendar section, has to this date not compelled anyone to send Letters to the Editor, according to Charles Champlin, Jr. "We really didn't expect any (letters) because it was not necessarily a

controversial subject must be generate response. really very pleased, bother to write?"

When asked ab American commu response to Cher's appearance in the Christmas Caalo



Director Suzette Richardson expressed surprise. "It's true, we really only hear the negative responses . . . in this case we didn't expect much reaction. In fact, you are the first ones to comment on it . . . any



'forward thinking', but more conservative stores might hesitate to take the extra step."

"Progress" is being made, in terms of the numbers of Asian faces that are being seen in the media, and in the types of depictions that are shown, although the measure of that progress depends upon to whom the question is posed. However, this increased visibility of Asians is not perceived to be progress generated out of an "social conscious awareness, although

...ing Japanese'?

... this progress, or is it just Charlie Chan in drag?

...ct, and generally a controversial to Even if people are they usually don't

...bout the Asian unity/shopper's ...rie Chung's ap- Joseph Magnin og, Advertising



...positive reaction is a nice reflection that it was well accepted in the community, because sometimes people are offended by something that you are trying to do that is positive. We like to consider ourselves



...we would like to think that it is," Guy Lee of the Bessie Loo Agency says.

J.D. Hokoyama, acting National Director of the Japanese American citizens League (JACL), feels that "Personally, I don't think we're really 'cracking in,' so to speak. Unfortunately, many of the Asian writers, actors, and actresses are having a difficult time in Los Angeles, and I don't think we've really quite made it."

Lee acknowledges that "There has

been a slight improvement, but really not much. Because of Shogun, people may think that they are seeing more Asians on TV."

Jim Ishida, Vice-President of East West Players also agrees that "Asians seem to be gaining visibility," but stresses that "because it's such a small percentage of the whole, you can't help but remember the last time you saw an Asian on TV. It's not that they're appearing more often, but just that Asian Americans especially remember them."



Advertising in the fashion industry, which tends to incorporate trends (or "fads", as Guy Lee calls them,) more quickly, has recently experienced an increase in Asian visibility. Asian models have most recently been seen in the editorial pages of Vogue and Glamour, in Joseph Magnin's Christmas Catalog, catalogs for Broadway and Bullock's, and in the pages of the View section of the Los Angeles Times.

Marianita Howard has been using Asian models since becoming Fashion Art Director at the Broadway three years ago. "Why? Why not? The population in this city is equally balanced and dispersed, and everybody buys clothes. If I feel that they have a good look for our ads, I'll use them."

A spokesman for the Mary Webb Davis Modeling agency acknowledged a "definite fashion trend," in which Asian models have been gaining increased visibility. "Ten years ago, there was not nearly the demand that there is today for Oriental or Asian models. It is difficult because of the height factor, but generally the number of Asian or Oriental models at

our agency has stayed fairly consistent with the percentage in the population. Three of our big runaway stars, Pamela Fong, June Bergstrand, and Elizabeth Gee, are Oriental."

This increased visibility has helped to encourage other Asians to enter fields such as acting and modeling, despite the double competition where Asians sometimes find themselves competing with each other.

A spokeswoman from the Barbizon Modeling Schools notes that "We've seen an increase in Asians who are becoming interested in modeling careers — in the past ten years there has been a considerable increase. There were very few when we first started out — now we have about a 40-50% increase in Asian students. Asian girls work on the same types of jobs, and receive just as much work as the other girls, at our agency. In the past two or three years, we have definitely hired more Asian girls.

"More and more Asians are being trained in modeling. Basically they are becoming more and more interested as they see more and more Asians in the field, and the more they see, the more they feel that their own chances are possible."

Not long ago, it was next to impossible to spot an Asian model in a major fashion publication, on a runway, in a television commercial, on stage, or in films. That situation is beginning to change, however slowly, and this new recognition will not be of benefit to the Asian American community if it is left to the media image makers to develop alone. The days of Charlie Chan and Fu Manchu are being forgotten as the generation who grew up in the society that created them are now departing from positions of power and being replaced by a younger generation. Because the media identity of this generation of Asian Americans has not yet been fully developed, there are possibilities for greater input from the community.

Guy Lee advises: "Write letters, about what you enjoyed seeing, why you enjoyed it, what you would like to see more of, to the networks, the newspapers, the producers, the sponsors. I tell the Asian community to start being consciously aware of Asians in the media; start showing recognition that you are seeing them on television, in the movies, magazines. It is important to tell them how pleased you are to see these faces . . . how can we expect the larger majority to listen if we don't support ourselves?"

Now, what was that show you were talking about the other day . . . ?



ROBERT WHITTINGTON

ROBERT WHITTINGTON

DAVID TISE



Hito Hata Premieres

by Mary Nishimoto

Hailed as the first feature-length film about Asian Americans, for Asian Americans and by Asian Americans, "Hito Hata: Raise the Banner" was unveiled before a full house at the Ahmanson Theatre two weeks ago.

Pat Morita, a featured performer in the film, served as emcee for the benefit premiere. He introduced such dignitaries as Secretary of State March Fong Eu, Assemblyman Paul Bannai, Dr. Robert Gray and Professor Arthur Friedman from UCLA's College of Fine Arts, and actor/actresses Keye Luke, Miko Ataka and Nobu McCarthy. Representatives from Mayor Tom Bradley, Speaker of the Assembly Leo McCarthy, Supervisor Ed Edleman, City Councilman Gilbert Lindsay's offices were also on hand to convey congratulations to Visual Communications and best wishes for "Hito Hata" KNBC's anchorwoman Tritia Toyota was guest of honor.

"Hito Hata", which features the talents of Mako, Hiroshi Kashiwagi, Pat Morita, Tad Horino, Saachiko and Ernest Harada and Yuki Shimoda (the latter two in cameo roles), is a story revolving around an Issei known as Oda (Mako). His experiences, whether it be during the 1935 Nisei Carnival, the railroad's of the 1920's, the 1942 evacuation of Little Tokyo, being run out of the agricultural fields in the 1920's, are told (not in chronological order) in flashback, sandwiched in among a hearing before the Community Redevelopment Agency (CRA) and the present day plight of Oda and his bachelor friends, Tatsumi (Kashiwagi), Yamada (Morita), Komatsu (Horino), as well as the widowed Haru (Saachiko).

The proceeds from the benefit will go toward defraying expenses that arose from "Hito

Hata", as well as towards Visual Communications and the development of more programs aimed at capturing the Asian American experience.

The 100-minute film was a collaborative venture by LA-based creative forces. Hiroshima's Dan Kuramoto scored "Hito Hata"; the film features music performed by Hiroshima. Two of the cast principals, Mako and Saachiko, are prominent members of the East West Players. "Hito Hata" was written, produced and directed by Visual Communications (specific individuals include producer Duane Kubo, executive producer Steven Tatsukawa, directors Duane Kubo and Robert Nakamura and writers Robert Nakamura and John Esaki).

"Hito Hata" was funded in part by a \$300,000 grant from the U.S. Office of Education, as well as donations (financial as well as time) from many local residents and community groups.

The response to "Hito Hata" has been widespread and encouraging. The film will be shown in San Jose's Foothill College November 23 and San Francisco's Palace of Fine Arts December 6. "Hito Hata" will also be shown in New York, although the details have not been finalized at this writing. A showing to LA community residents is currently being looked into. Residents from Honolulu, Seattle and Toronto have already inquired about possible viewings of the film.

As of this printing, Steve Tatsukawa and Duane Kubo will fly to Washington, D. C. to present "Hito Hata" to officials of the Public Broadcasting System (PBS). The details for a spring showing of the film on PBS will be worked out at this time.

Review

F.O.B. for the A.B.C.

by Debbie Young

F.O.B. provides sensitive, complex insight into the plight of the newly immigrated Chinese. F.O.B. — "fresh off the boat, ugly, stupid, greasy, clumsy" — F.O.B. This label, plastered on any Chinese who has yet to be Americanized, is applied by the immigrant's own people, the Chinese who got here before. The F.O.B. quickly learns that his "own people" afford him the least acceptance; indeed, the F.O.B. male is "the sworn enemy of all A.B.C. (American-born Chinese) girls."

A clash of cultures creates the tension between Steve, the rich school boy from Taiwan, and Dale, the well-to-do American boy, who also "happens" to be Chinese. John Lone plays the part of Steve with humor, perception, and feeling. Keone Young does a decent job as the cocky, immature Dale, and Kim Yumiko completes the cast of three as Grace, the girl caught in the eternal triangle. The three characters interact against a setting that is marked by its ordinary nature . . . the back-room of a small Chinese restaurant in Torrance. They engage in activities which comprise an average day . . . setting the table for supper, bickering about where to go for entertainment. Steve and Dale try to prove who is more "macho" in a funny contest where each consumes firey hot Chinese sauce. This aspect

of the play, the surface plot, provides a light touch of comedy to ease the intensity of the major theme.

The play achieves many levels, and the characters must assume as many faces. Lone moves with the precision and subtlety of a true artist from one role to the next. He is not only Steve, not only an f.o.b., but also Kwan Kun, god of warriors, writers, and prostitutes. Yumiko ineptly handles the transition from Grace to Fa Mu Lan, a woman warrior. Her unnatural facial expressions change too quickly to reflect inner emotion, and she fluctuates clumsily between Grace's cynicism and Fa Mu Lan's stoicism. Young, in keeping with the shallowness of Dale's character, is not required to perform at the deeper aspect of the play.

Kwan Kun and Fa Mu Lan repeatedly penetrate the characters of Steve and Grace, and then disappear. Since fantasy pervades the atmosphere, reality shocks all the more strongly when Steve Kwan Kun falls to the floor, crying for food. An old, broken Chinese man begs to wash the white woman's laundry. At this dramatic moment, David Hwang shoves at his audience the thrust of the play. Steve, the rich exchange student is shunned by his American-born brothers. Kwan Kun is a warrior without his sword or followers. The starving old man is the pariah of American society. In any role that the Chinese immigrant assumes, he is met by the same rejection. Lone cries in anger and pain, "This land has no right!"

Quiet Sound of Thunder

VC docu-drama on Carlos Bulosan

by Stephen Shibata

Visual Communications is currently producing the Carlos Bulosan Film Project. It is to be a 30 minute docu-drama based on the life of the Filipino American writer, Carlos Bulosan. The film is being written, directed, and produced by Filipino Americans, and like other Visual Communication productions, seeks to depict the history and contributions of Asian/Pacifics in America. Using Bulosan as a focal point, this particular film will tell the often neglected story of Filipinos in America during the 30's and 40's.

Bulosan came to America in 1930 when he was seventeen. He had been born to a rural Filipino family and was one of seven children. The Philippines of Bulosan's childhood was one of poverty and hardship for the working and farming classes. It was due to this that Bulosan and a whole wave of young Filipino men immigrated to America. Taught by American teachers that the United States was a land of opportunity and justice, they came with high hopes of a better life.

Bulosan and other immigrants, however, discovered an America very different from their expectations. The work they found was largely as migrant and seasonal workers in canneries, on farms, and in packing houses. The expected opportunities did not materialize, and as a result, poverty, despair,

and abuse again became the shaping forces of the immigrants' lives.

Linda Mabalot, the project director of the Bulosan film, says that the film will examine how and why Bulosan became a writer during this period. It will show the conflicts that Bulosan struggled with as he tried to understand what he saw as the paradox of America.

On one hand, says Mabalot, "Bulosan felt that the ideals of America were truly held within the hearts of individuals." Yet on the other hand, he saw "the Filipino farm workers being abused and the vigilante attacks on their labor groups and leaders."

Malabot says that the trials and frustrations that Bulosan felt as he lived through this Filipino experience "strengthened him and made him into the writer that he was." Through his writings, Bulosan sought to build a consciousness among Filipinos concerning the threats they and other workers were facing. In doing this, Malabot notes that Bulosan "retained his faith in the American people and focused instead on the system whereby the rich may manipulate the poor."

Before his death in 1956, Bulosan had authored numerous stories and poems concerned with the struggle of Filipino Americans. Collections of his work were published as *Letters*

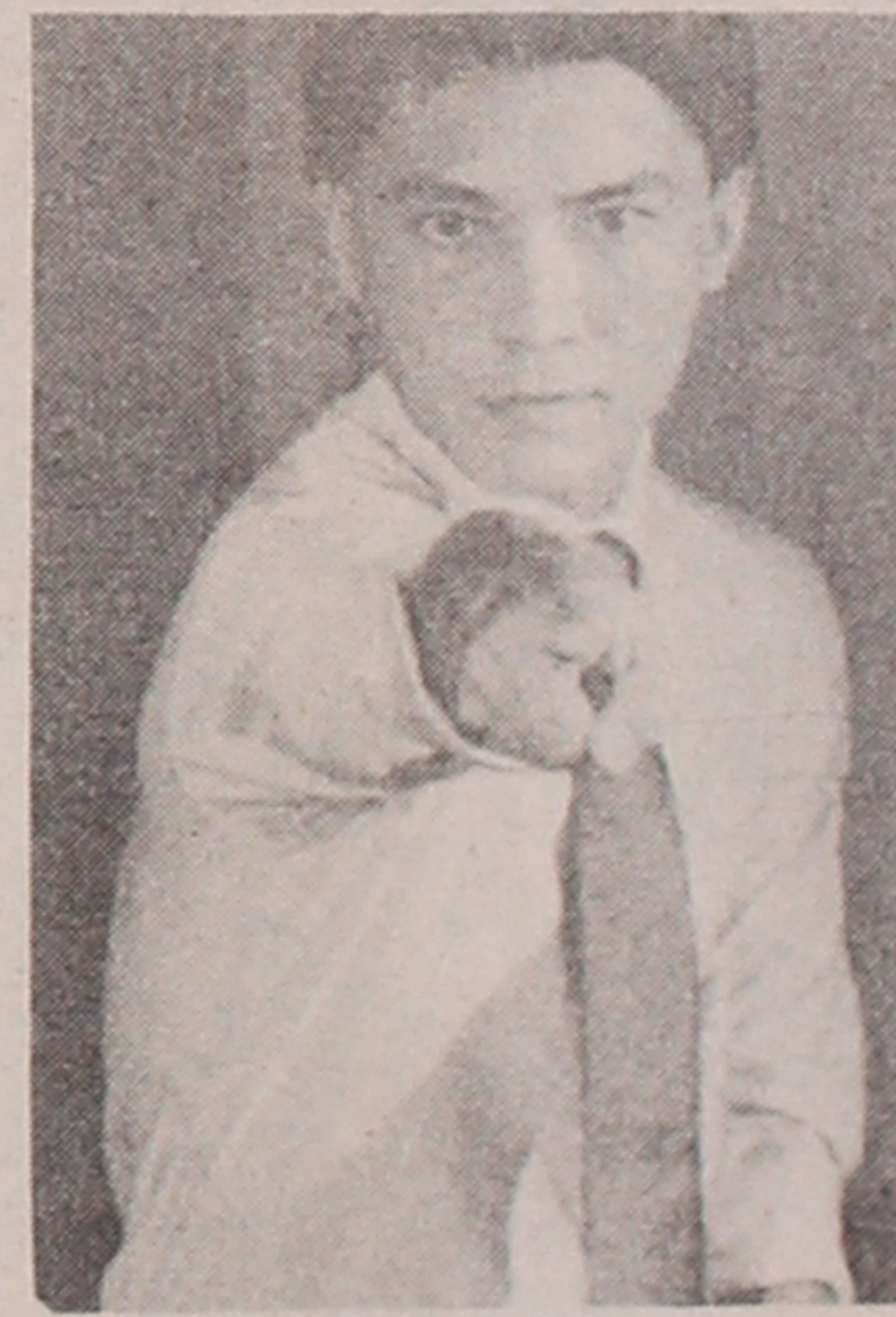
From America (1942) and *The Laughter of My Father* (1946). Perhaps Bulosan's key work is his autobiographical novel *America Is In The Heart* (1946). Mabalot says that the Bulosan film will be partly created using episodes and scenes from this novel.

Bulosan's life and writings, according to Mabalot, will be the means of examining the Filipino experience in America. The film will depict the Filipino labor movements in opposition to poor working conditions. It will portray Filipinos "showing leadership in active non-passive roles — standing up for their rights and wanting respect as people."

The film currently has the working title of "Quiet Sound of Thunder", and production is due to begin in December. Malabot hopes that this project, once finished, will serve as a pilot for a feature length film on the same subject.

The funding for the Bulosan Project comes from grants and donations. It is estimated that this film will cost \$100,000 to produce. The U.S. Department of Education has awarded the project \$50,000. Visual Communications has worked to raise the balance by seeking grants and donations from other government agencies, from private foundations, and from corporations.

Photo by Jeanne Mae Wong



Because of a fine script and the excellence of John Lone, this play succeeds in dragging the audience into the anguish experienced by Chinese immigrants. A.B.C.'s in the audience might encounter an inner battle. They must reconcile their conception of an f.o.b. with David Hwang's perception of a proud people who very often have no choice but to beg for the work that "no white woman will do." If you are an Asian American who has used the label of "f.o.b." for your immigrant brother, F.O.B. has a message for you.

Asian-Pacific Immigration to the United States:

USC Conference to consolidate immigration issues

Refugee resettlement, harassment of Japanese and Filipino American senior citizens returning from visits to Asian nations, problems of foreign professional licensure, and even the recent upsurge of youth gang activity are all symptoms of the unaddressed issue of Asian/Pacific immigration and immigration policy. The Immigration and Naturalization Services (INS) 1965 change in immigration policy has allowed for great influxes of Chinese, Koreans, Filipinos, Pacific Islanders, South Asians, and Indochinese to the United States in the last fifteen years. The increase in population is especially apparent in Los Angeles and other California communities. In 1977, 60% of the total Asian/Pacific population in the United States was foreign born. Today that ratio is even higher. Yet, few attempts have been initiated by the government or the community to address the consequences and implications of these upsurges. Immigration and immigrants are a major concern and force within all Asian/Pacific American communities. Although the first wave of Chinese and Japanese immigrants from the 19th century can now boast of fourth generation Asian Americans, the population is still dominated by a young and growing group of recent immigrants.

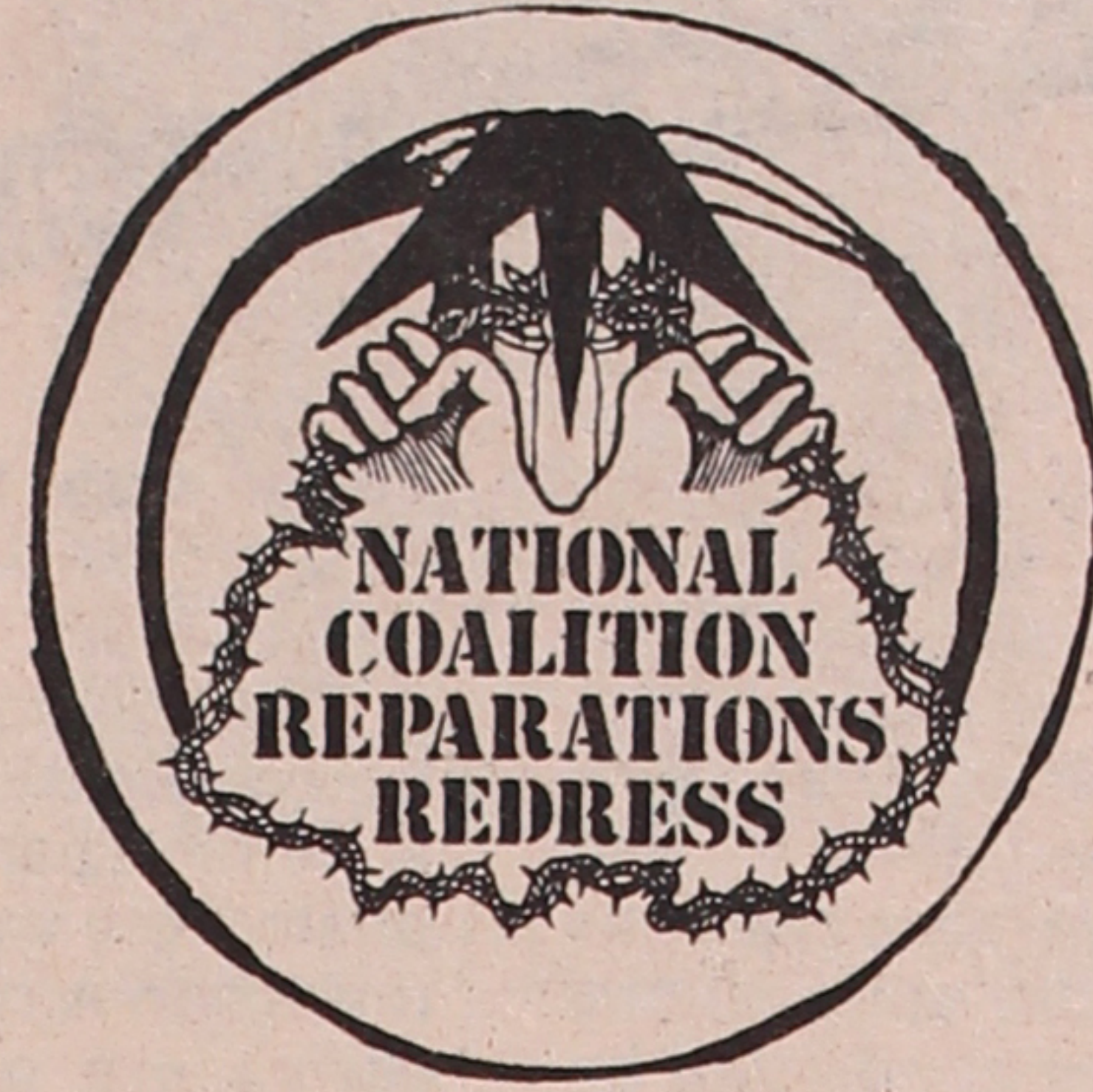
"Asian/Pacific Immigration to the United States: Historical and Contemporary Issues" is the unifying theme for a major, statewide conference on Asian

immigration issues sponsored by the Asian American Studies at UCLA, USC, and Cal State Long Beach. The Conference, to be held on Dec. 12-13 at the Davidson Conference Center at USC, "will explore one of the most consistently important issues of the Asian American experience through the diverse perspective of history, jurisprudence, policy analysis, psychology, and literature. It will serve as a stimulating and pioneering effort to consolidate the many significant views and concerns which the general public, social service agencies, attorneys, and policy analysts have expressed about past and present issues relating to Asian immigration," according to conference coordinator, Professor Don Nakanishi of UCLA.

The conference will feature major keynote speakers including Professor Ron Takaki from Berkeley, author of the widely-acclaimed *Iron Cages*; Ellen Ma Lee, director of One-Stop Immigration Center; Alex Esclamado, publisher of *Philippine News*; and Kyung Wong Lee, editor of *Koreatown* newspaper and the journalist who first exposed the Chol Soo Lee case. Over eighty panelists will speak at the conference, representing a "Who's Who" of Asian America. They include literary writers and critics, attorneys, scholars, and community leaders.

For more information and registration application, call the Asian American Studies Center, UCLA at 825-2974 (3232 Campbell Hall, UCLA, 90024).

Redress Conference Nov. 15-16



Hirabayashi and Embrey will participate

by Roy Nakano and Chuck Park

A national conference on the issue of redress/reparations for the Japanese Americans incarcerated in concentration camps during World War II will be held on Saturday and Sunday, November 15-16, at the Cal State, Los Angeles Student Union. Organized by the newly formed National Coalition for Redress/Reparations (NCR), the conference is intended to provide a forum for the campaign to seek monetary compensation for losses suffered by Japanese Americans affected by the camps. This conference is particularly timely in light of the recent passage of the "Commission on Wartime Relocations and Internment of Civilians Act" by Congress.

Several workshops will be held on Saturday, covering topics such as: "Religious Perspectives on Reparations," "Reparations: A Legal Perspective," "Impact of the Camps on Family/Individuals," "Impact on the Japanese Community," "Pursuing Reparations Through The Years,"

"Developing a Strategy Toward the Commission," and several others.

Participants include Gordon Hirabayashi professor of sociology at the University of British Columbia and plaintiff in the landmark Superior Court case, *Hirabayashi vs. the United States*; one of three cases that still challenge the constitutionality of the concentration camps. Also participating is Sue Embrey of the Manzanar Committee; Lloyd Inui, Director of Asian American Studies at CSULB and chairman of the board for Asian/Pacific Family Outreach; the State Bar Committee of California, the Southside People's Art College of Sacramento; Bill Hohri, chairman of the National Council for Japanese American Redress; and Ron Wakabayashi from the National Committee on Redress, JACL.

This conference will also look at redress — related struggles of

other Third World groups such as the Aleutian Pribilof Island Association and the Wrightsville, Georgia National Mobilization Committee (speaker — Michael Pili Humphrey).

A cultural program featuring the Pacific Asian American Women's Writers — West, Warren Furutani and Lisa Abe, Mako from East — West Players (readings from "Gold Watch"), the Visual Communications "Lackatones" and other performers will be held on Saturday at 7:30 p.m. Sunday's program will start at 10:00 a.m., and will focus on immediate future plans.

Registration for the conference \$5.00, with lunch optional. Those interested in coming only to the cultural program may do so. A \$2.00 donation is requested for this event. All activities will take place in the Student Union at Cal State, Los Angeles which is located on the junction of the San Bernardino and Long Beach Freeways. Parking will be available at no cost.

24-hr Hotline Open


The Pacific-Asian Rape & Battering Line (PARB) now provides a 24-hour hotline to Pacific-Asian women and children victimized by sexual assault and family violence. This service expansion is made possible by funding support under an agreement with the State Department of Social Services.

PARB provides direct services such as crisis intervention, counseling by phone or in person, victim advocacy assistance at the police, hospitals and courts, interpretation and transportation, information and referral to support service, as well as community education through presentations and prevention workshops.

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Studies Center Leads The Way

Asian American Studies Center Plans for 1980-81

The UCLA Asian American Studies Center announces its projects and activities for the 1980-81 academic year. Prior to the beginning of each academic year, the Center decides on the projects it will undertake. This year, we are in the midst of implementing our plans for the next five years. Although year one of our five-year plan has commenced, we still welcome suggestions and ideas for future activities conducted by the Asian American Studies Center.

Our activities are based on the Center's two objectives. The primary, though not exclusive, goal of the Center is to (1) do research on Asian Americans, and (2) to disseminate its results, as well as the results of research on Asian Americans generally, to students, the community, and the population at large. The latter goal has been interpreted throughout the Center's existence to include not only its publications, curriculum, and Reading Room program, but its students and community activities as well.

The Center has four program units under the general administrative support of center management. These four program units are Research (which includes the Reading Room), Curriculum Development, Resource Development and Publications, and Student/Community Projects.

Research continues to be a high priority of the Asian American Studies Center. There are seventeen different research projects at the Center for the 1980-81 year. Among the research projects three are continuing projects. The research group on the Nisei, directed by Yuji Ichioka, will explore the Japanese American experience during the 1934-52 period. Karen Ito and Lucie Hirata's NIMH funded project, "Health Care Alternatives for Asian Women," will begin its second year; emphasis will be placed on the field studies aspect of the research.

The Center will have several projects through grants from the UCLA Institute of American Cultures. Sucheng Chan and Gail Nomura are recipients of postdoctoral support to study "Occupational Structure and Property Ownership in the Chinese Immigrant Community" and "The Role of Japanese Women in the Hawaiian Sugar Industry," respectively. Additionally, four other IAC-funded projects will be carried out by Harry Kitano, Tomiye Takeda, Eugene Tashima, and Jui-ling Tsai.

The Asian American Studies Reading Room, located in 2230 Campbell Hall, houses an extensive collection of written materials on Asian and Pacific Americans. Recognizing the difficulty in securing literature on Asian Americans in the University Research Library and other UCLA libraries, the concentrated collection of the major works done on people of Asian descent. Over 2,500 books, pamphlets, articles, and student papers represent main aspects of the collection, and are indexed through a subject/topic file. The Reading

Room also maintains reference materials and subscriptions to relevant journals, newspapers, and newsletters.

Thirteen courses are planned for the Asian American Studies Program for the 1980-81 academic year. The syllabus for each class is posted on the Curriculum bulletin board at the Asian American Studies Center. The 100-series are graduate level courses. Asian American Studies classes fulfill the social science breadth requirements.

Resource Development and Publications in the next year will continue to initiate, encourage and disseminate studies which present new perspectives and information on Asian Americans in the social sciences as well as the arts. They support historical, ideological, and cultural research which view Asian Americans as active participants in the making of their history. Among the continuing publications, new published works, and special events planned for the 1980-81 year are: *Amerasia Journal* (published twice yearly), *Counterpoint: Perspectives on Asian America*, *The Chauvinist and Other Stories*, by Toshio Mori, oral history projects in China and Los Angeles and an *Asian American Political Roster*, compiled by Don Nakanishi.

Student/Community Projects have been a primary means through which the Center's work has extended beyond the classroom and campus. It has served as a liaison with both student and community organizations/projects and the Asian American Studies Center.

In recognition of the history and development of Asian American Studies, both on this campus as well as on others, we have identified three areas (congruous to the Center's primary goals) which are regarded as essential to guide our programs and activities. These are: (1) to address and develop an overall perspective on critical issues relevant to Asian American Studies with the Asian/Pacific student population on campus and the community-at-large; (2) to support Asian/Pacific cultural, political, and social activities as they relate to Asian American Studies; and (3) to facilitate interaction and develop linkages between the Asian American Studies Center, UCLA students, and the Asian/Pacific community.

As part of an overall philosophy of maintaining close relationships with student groups, the Center has traditionally been affiliated several student groups each year. During the last academic year, the Center sponsored the Asian American Studies Graduate Students Association, Concerned Asian/Pacific Students for Action, Korean Students Association, Samahang Pilipino, and the Vietnamese Students Association. In addition, S/CP works closely with the Asian Coalition and maintained communication with the Campus Programs and Activities Office.

(Continued from Page 4)

the situation of minorities in America. For many of the people I met, it was their first time to meet a Sansei from America who was active in the Japanese American movement. So they had a lot of questions, about how I grew up, and why I became involved. Going to Japan where almost everybody is Japanese, I was now part of the majority, and for the Japanese in Japan, they had to understand what it meant to be a minority and to be in a position of being discriminated against.

Looking back, what do you see as some of the accomplishments of the trip?

The trip was organized by the Horikawa Workers Support Committee of Japan and it was a joint effort with the HWSC of Los Angeles. From the response, which was very positive, I think a lot more support has been built in Japan, and many more people are aware of the Horikawa issue, as well as the situation of Japanese American people, and Japanese immigrants in America. This is very positive in terms of creating understanding between the Japanese and American people. This can be good for future struggles of Japanese people in America and Japan, to learn from and to support each others' struggles. I think the formation of the HWSC of the U.S. and Japan has already stood as a warning to Japanese big businesses.

Another significant thing is the media coverage of the tour in Japan, which has produced some good results. For the first time, Mike Horikawa spoke publicly about the workers' situation. He said, "the working conditions at Horikawa are not so bad. There are many Japanese restaurants in Los Angeles with much worse conditions." He was very disturbed by the *Asahi* newspapers' coverage since it is the largest Japanese daily. Because of the *Asahi*, four Japanese American newspapers also covered the tour favorably in San Francisco and Los Angeles. This has greatly expanded the coverage to the Japanese community and workers, and continued to pressure the management.

What were some of your personal impressions?

The trip to Japan was an incredible experience. It was my first visit to Japan. As a Sansei, to see Japan, the country of my grandparents, and in some ways my roots, it was very meaningful. There are so many things to see, I was fascinated and interested in everything. Japan is a highly industrialized country, but it still has small farms and much of the traditional ways. There is so much contrast and activity, especially in the big cities, like Tokyo.

Everywhere I went I saw the culture of Japan. It is very integrated into every facet of life, whether it was visiting the shrines, temples, eating local food, visiting ceramics workshops or taking a Japanese bath. People from the support committee and local supporters would show me around their part of the city; people are very proud of their local culture and history.

The hospitality of the people was really incredible also. They really went out of their way to cook special dinners and breakfasts. I had some of the best food in my life. I stayed with several families which provided me with an inside view of how people live in Japan. I am very grateful to all the supporters who did so much. And they told me they were thankful for groups like LTPRO and the Horikawa workers who had fought for the rights of Japanese workers.



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Planas Working Against Pilipino Martial Law

The thought of having to put up with the hardships imposed by this present form of Philippine Government has caused many to speak out and defy President Ferdinand Marcos and his regime, and some to suffer imprisonment and, sometimes, death. Those who are able to continue working against Martial Law either do so underground or, if given the opportunity, immigrate to the United States where they are able to work against the regime while staying out of Marcos' reach.

Charito Planas, part of a very old and well-known Philipino family, has been there, and is now in the United States relating her experiences to those willing to listen.

Planas, who will speak here on Monday, December 7, at 1:00 p.m. in 3517 Ackerman Union, has long been an outspoken critic of President Marcos' regime. A successful Manila businesswoman, Planas was one of several anti-Marcos candidates who ran for seats in an "open" election of the Philippine National Assembly, which took place in April 1978. She immediately criticized Marcos' wife, Imeld, for being vain and impulsive, and enraged Marcos by driving the dictator's wife to tears via her steady barrage of invectives. The tensions created by the campaign came to a head on election eve. Then, anti-Marcos sympathizers and residents of Manila protested the government by making noise throughout the city. When the protest ended hours later, with numerous

arrests made and censorship of the incident in the newspapers the next day, the police began a massive crackdown aimed at those who were suspected of instigating the demonstration. Because of her past criticism of President and Mrs. Marcos during the election campaign, Planas was among those suspected. She was also accused of possession of a rifle and ammunition, and of having 30 armed body guards during the campaign. Under Martial Law, both infractions were and still are punishable by death.

Upon learning that she had become a hunted woman, Planas went underground for two months, then came to the United States with the limited help of outgoing United States Vice President Walter Mondale, who agreed to procure political asylum for Planas provided that she reached the United States on her own.

Having been in the United States for the past two years, Planas frequently speaks to various groups regarding her past living experiences in a society governed by military control as well as the events surrounding her flight from the Marcos regime. During her engagement here next month, Planas will discuss her experiences in the Philippines, and describe her involvement with the Friends of the Philipino People. Anyone interested in finding out more about Planas may contact UCLA Samahang Philipino, c/o the Asian American Studies Center, 2290 Campbell Hall, Phone 825-1006.

Actress turned Professor committed toward change



An Interview with Akemi Kikumura

by Mike Matsuda

Akemi Kikumura is an Associate Professor of Anthropology and Ethnic Studies at USC. She received her Ph.D. from UCLA in 1979.

Mike: What's it like at USC?
Akemi: Because it's a private institution, or maybe because of a lot of other reasons, it's run like big business. This institution is run primarily by white males and as an ethnic woman coming in as a junior scholar I often feel very alien to the whole system.

"...at USC, Asian Americans represent 10% of student population, on the other hand they have the least amount of funding — 2%."

Mike: How do you find the transition from UCLA?

Akemi: It's very hard. I feel like I'm in another country. It's a private institution and run quite differently from UCLA. The transition is hard, it's very difficult.

Mike: What concrete things can you contribute to change some of the problems at USC?

Akemi: What can I contribute? Commitment. I think it really comes down to that because many people who come into an ethnic studies program that is very weak, I know in the past, they try to move into other departments — History, English — the more "legitimate" departments. And they seem to feel that's where their future is. Well, maybe that's true, but if we don't have those kind of people who are concerned with stabilizing and building an ethnic studies program, then it's gonna be where it is — nowhere. I feel very committed. I have nothing

to lose. My allegiance is to ethnic studies. I want to see it as something legitimate, something the administration recognizes. I know that a lot of good work can come out of USC.

Mike: Do you find a different mentality among students here at USC?

Akemi: I can't blame it on the students. I know a lot of people make that comparison. They say that USC students are apathetic. They're upper class. I think a lot of it has to do with the institution. That same analogy applies — in the past how people have blamed Blacks or other ethnics for their way of thinking and behavior as if something's wrong with them, as though they have some sort of pathology. We recognize now that it's not the people you blame but the institution. So, I don't want to point my finger at the students and say it's their fault. I know at USC, Asian Americans represent 10% of student population, on the other hand they have the least amount of funding — 2%.

Mike: What can ethnic studies do for the student?

Akemi: Some of the ideas that are coming to my mind — very short-range ideas. The immediate thing is sponsoring more activities

"I feel very committed. I have nothing to lose. My allegiance is to ethnic studies."

with the Asian American students. One activity that comes to my mind is Asian/Pacific American Cultural Week, which is probably the largest celebration on campus involving Asian American students. Students will be aware that Asian American Studies Program does exist. Meanwhile, they don't even know where the building is.

Mike: Being an instructor of Asian American history, what are the most important things you stress?

Akemi: First of all, they have to have a historical perspective of Asians in America. I also like to stress their cultural heritage back in Asia so that they can see the transition and the change in America. The thing, I guess, that I like to stress in my classes is the sharing of information and experiences among the students. Because, yes, I could give them this whole historical, social, psycho-cultural perspective, but yet it really comes back down to the student as an individual. That as an Asian American has certain kinds of experiences living from day to day. When we have our discussion periods, that part is the most valuable for the students and for me. So, what do I stress? I stress communication.

Mike: There's a lot been said about Hito Hata. . .

Akemi: The event said a lot about Asian American community. I don't think anything like that could've happened 10 years ago. To get that broad of a support from the community is really incredible; to have that many people come out to pay \$25 to \$100 for a ticket and to come and participate in the way they did. Many Asian Americans do not and did not recognize the media or people in the performing arts/fine arts as a legitimate kind of profession. And I know, for example, in my family my mother used to discourage me from going into the performing arts. Because that's where I was before I became an anthropologist.

Mike: What do you get out of teaching?

Akemi: I know you've heard this many times from other instructors, but I'll say it again. The best part of being a Professor is teaching, being a teacher, being with the students. That sounds so much like a cliché, I hate it, but it's so true. That's the bottom line.

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The Asian American Studies Center Has Compiled An:

ASIAN/PACIFIC COMMUNITY DIRECTORY of Greater Los Angeles

Includes:

- Over 200 entries of social service groups and agencies
- Index categories for Chinese, Indochinese, Japanese, Korean, Pacific Islander, Pilipino and general Asian American
- Indexed by subjects such as counseling, direct and emergency services, advocacy and Asian issues, child care, special interest groups, women groups, senior citizen groups, immigrant services, and others
- List of newspapers, newsletters, radio, television and other Asian/Pacific mass media agencies
- List of Asian American Studies and related programs
- List of Asian/Pacific student groups in colleges and junior colleges

The directory will be selling for \$3.00 per copy (to offset publishing costs) plus 6% California sales tax. (Checks should be made out to "Regents, University of California.")

For more information, call 825-1006 or drop by the Student/Community Project office at 2240 Campbell Hall.

CALENDAR

Friday, November 14
Vietnamese Student Association Dance
 In Dykstra Hall, Fireside Lounge.
 8 PM - 1 AM.



Donations requested. Call 825-7184 for more information.
Chinese Films Screened.
 Sponsored by the Chinese Student Association. In 2160 Dickson. For more information, call 825-7184.

Saturday - Sunday, November 15 -16
A trip to Agbayani Village, a Senior Citizens retirement village for Filipinos in Delano, Calif. Sponsored by Samahang Filipino and CAPSA. Will leave L.A. 7:30 AM, Saturday, returning 12 Noon, Sunday. For more information call Thelma at 825-7184.
National Conference on Redress/Reparations
 At University Union Building, CSULA. Featuring workshops, speakers and cultural programs. Sponsored by the National

Coalition for Redress/Reparations. \$5.00 registration fee (including lunch). Call Alan Nishio at 620-0761 for more information.

Wednesday, November 19
CAPSA Meeting
 3232 Campbell Hall Starts at 5:00 P.M. Newcomers welcome.



Call 825-7184 for more information.
Asian American Studies Center "Open House"
 3232 Campbell Hall. Starts at Noon. Refreshments will be provided.

Asian Coalition Board of Representatives Meeting
 Newcomers, interested persons welcome. Call 825-7184 for more information.

Thursday, November 20
"Yellow Daughters"
 A reading performance by Unbound Feet, a group of Chinese American writers. Sponsored by the Asian Pacific Womens Conference and CAPSA.

From 7:00 P.M. - 9:30 P.M.
 At North Campus 20-22. Free admission. For more information, call 825-1006.

Friday, November 21
Another Performance of "Yellow Daughters" by Unbound Feet.
 This time at the Women's Building, 1727 N. Spring St. Starts at 8:00 P.M. \$3.00 for members, \$4.00 for non-members.



Saturday, November 22
 The Unbound Feet group is conducting a workshop, **"Chinese American Women in Movement."** A series of workshops to explore writing, poetry, drama and prose. At the Women's Building, 1727 N. Spring St. From 10:00 A.M. - 4:00 P.M. \$20.00 for members, \$24.00 for non-members. For more information, call 221-6161.
South Asian Association Meeting
 At North Campus 20. From 2:30 - 4:30.

Newcomers welcome. Call Sucheta at 474-8378 for more information.
Wednesday, November 26
People's Potluck
 Sponsored by CSULB Asian American Students Association. At Long Beach/Harbor Japanese Community Center. For more information, 498-4821.



Friday, November 28
More Chinese Films Shown.
 Sponsored by Chinese Students Association. At 2160 Dickson.

Saturday, November 29
The Fourth Annual Korean Student Association Soccer Tournament.
 On the Intramural Field. From 8:00 AM - 6:00 PM. Call 825-7184 for more information.
Chinese Students Association Sports Day
 For more information, call Flora: 858-6595 or Lily: 785-0679.

Monday, December 1
Charito Planas to speak

on Filipino Martial Law
 In 3517 Ackerman Union. At 1:00 P.M. Co-sponsored by CAPSA/Samahang Filipino. Free.



Friday-Saturday, December 12-13
"Asian/Pacific Immigration to the U.S.: Historical and Contemporary Issues"
 At the Davidson Conference Center, USC. \$5.00 registration fee. For more information, call 825-2974.

Saturday, December 13
Chinese Students Association Dance
 In Ackerman Union, Grand Ballroom. 8 PM - 1 AM. Donations requested. For more information, call 825-7184.

Sunday, December 28
Little Tokyo Community Mochitsuki.
 At the Little Tokyo Towers. For more information call 620-0761.

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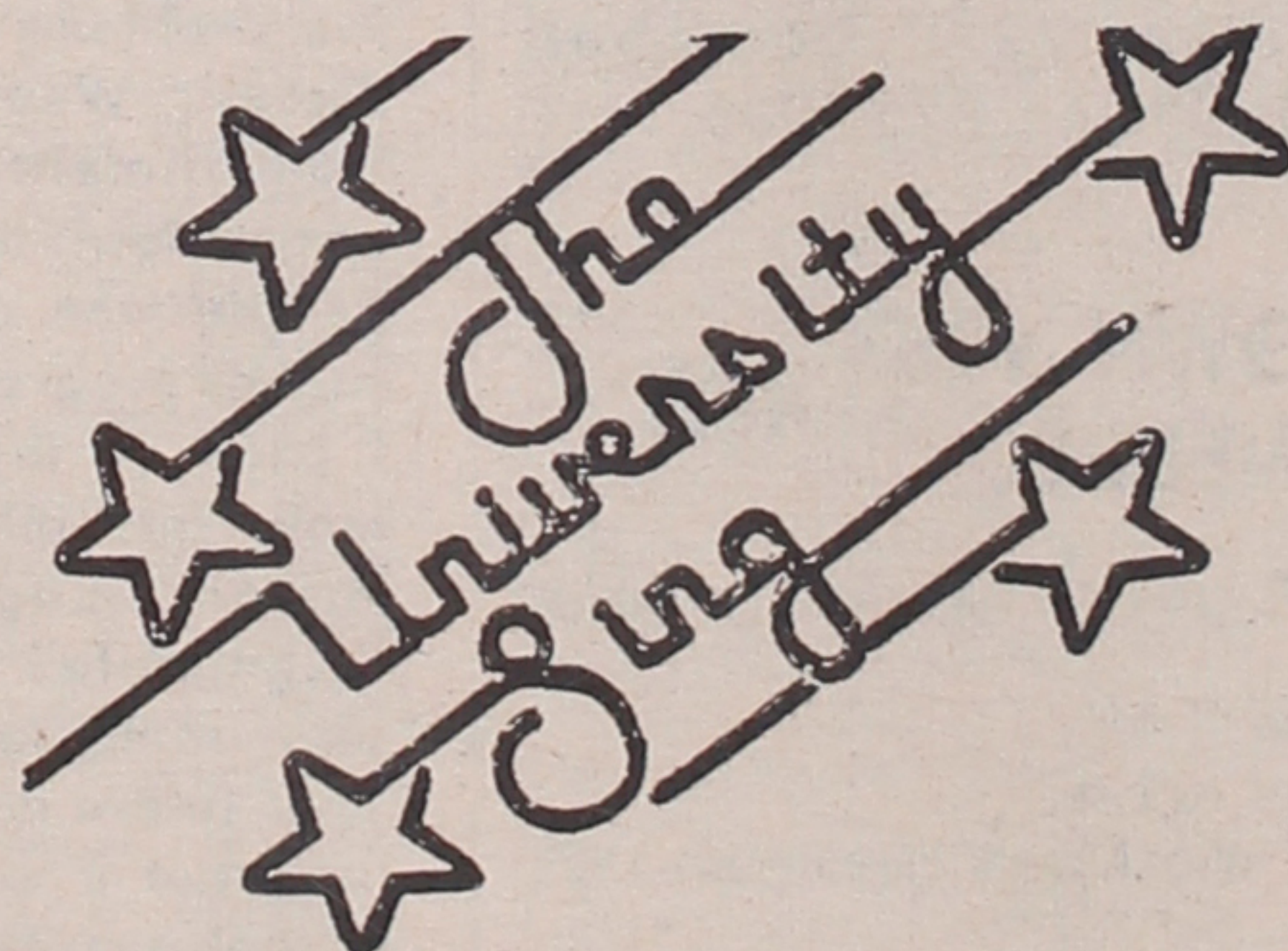
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Presented by **UCLA Greek Week**
 Sponsored by SLC



National Council for Japanese American Redress

925 West Diversey Parkway, Chicago, Illinois 60614

INFORMATIONAL BULLETIN NO. 1

Did you know ...

That the Bureau of Motion Pictures of the Office of War Information issued in October 1942 a special bulletin to the motion picture industry "to exercise extreme discretion in the treatment of Japanese-Americans on the screen." The OWI declared that the wholesale evacuation of Japanese American communities was "an admission that the government found it impossible in a short time to segregate the disloyal from the loyal." The bulletin further stated that military officials pointed out the following: "...the concentrations near the West Coast of these people who look like our Japanese enemies enormously complicated the defense of our Coastal areas; hence, in the interest of national safety, they were evacuated"! So the Japanese Americans were made to pay the price for the inability of the War Department to be able to detect the loyal from the possibly disloyal persons.

That Executive Order 9066, issued by President Roosevelt on February 19, 1942, authorizing the Secretary of War and military commanders to prescribe military areas from which to exclude persons, and the numerous exclusion orders expelling Japanese Americans from Western states were deliberately designed by the highest authorities in government so that as soon as the Japanese were removed, Proclamations would be, and were, issued to exempt any mass evacuation of German and Italian aliens.

That not only the military and Western states officials, but also top civilian authorities in Washington orchestrated the removal of Japanese Americans on the basis that "there was no way to distinguish between the loyal and the disloyal." In contrast, it was determined that through special hearings, the War Department would be able to segregate thousands of suspected Italian and Germans on an individual basis.

That the legality of the exclusion and confinement of American citizens, particularly the Japanese Americans, continued to trouble the officials responsible for the evacuation throughout the 1942-1945 period. To counteract anticipated litigation by victims of the exclusion orders, the War Department had drafted a bill to Congress proposing the suspension of the writ of habeas corpus (due process of law) in order to justify the blatant violation of the United States Constitution.

That, in addition to the War Department and other federal authorities, a Pacific Coast Delegation of congressmen and Western states government leaders petitioned the President for expulsion of all Japanese Americans; this event occurred in February of 1942.

That, if the War Department had indeed implemented the initial exclusion order to expel German and Italian aliens, thousands of leaders in government, the military, commerce, industry, labor, churches, etc., and/or their families or relatives may have been subjected to the same treatment as the Japanese; such as Lt. Gen. Walter Krueger, General MacArthur's Chief of Staff; Mayor Fiorello LaGuardia of New York City; Dillon Myer, Director of the War Relocation Authority; Herbert Weckslar, Assistant Attorney General of the Department of Justice; Charles Poletti, Special Assistant to the Secretary of War; Brigadier General Joe E. Loutzenheiser, Hqs. Army Air Force, and countless others who had important status in this country. The Japanese Americans, in contrast, had very, very few advocates to fight for their rights, and no one in high government or influential positions dared to speak out against the injustice perpetrated against the Japanese Americans.

That, in violation of the United States Code, the Census Bureau provided the War Department and the War Relocation Authority with raw data files and special tabulations involving at least 80,000 individual Japanese Americans. The confidentiality promised by the Census Bureau to all U.S. residents was breached.

(continued)

That evacuees who were forced to leave their jobs and who applied from the camps for unemployment compensation were denied those benefits by the California Employment Commission because the claimants were "not available for work."

That in 1942, a local government official in Yolo County, California, attempted to have Congress pass legislation revoking the U.S. citizenship of Japanese Americans.

That the Federal Communications Commission investigated repeated allegations by the War Department of illegal radio transmission by Japanese Americans during the pre-evacuation period, and that not one of the incidents was found to be valid; yet the War Department chose to disregard these FCC reports. These false claims influenced the judgment of such persons as Walter Lippman and Earl Warren who, therefore, pressed for and supported the evacuation movement.

That the Department of Justice refused to prosecute a very large number of individual exclusion cases brought to it by the War Department on the grounds that Public Law 503, providing for detention of persons violating curfew restrictions and travel regulations in military areas, was too broad and sweeping in scope to support such litigation.

That the Registration Form, containing those infamous questions Nos. 27 and 28, popularly referred to by interned victims as "the loyalty questionnaire," was drawn up with the assistance of Japanese Americans who "cooperated" with the U.S. government intelligence agencies.

* * *

Those highly-placed government officials, instrumental in developing and implementing the mass evacuation of Japanese Americans, should be required to tell the true story behind this gross miscarriage of justice on the part of the U.S. government.

The facts stated above are documented in now-declassified files of the United States government. If you feel that these and other heretofore relatively unknown facts should be brought before the courts and into the public eye, we urge you to join the National Council for Japanese American Redress in its law suit against the government to obtain monetary compensation for the victims.

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