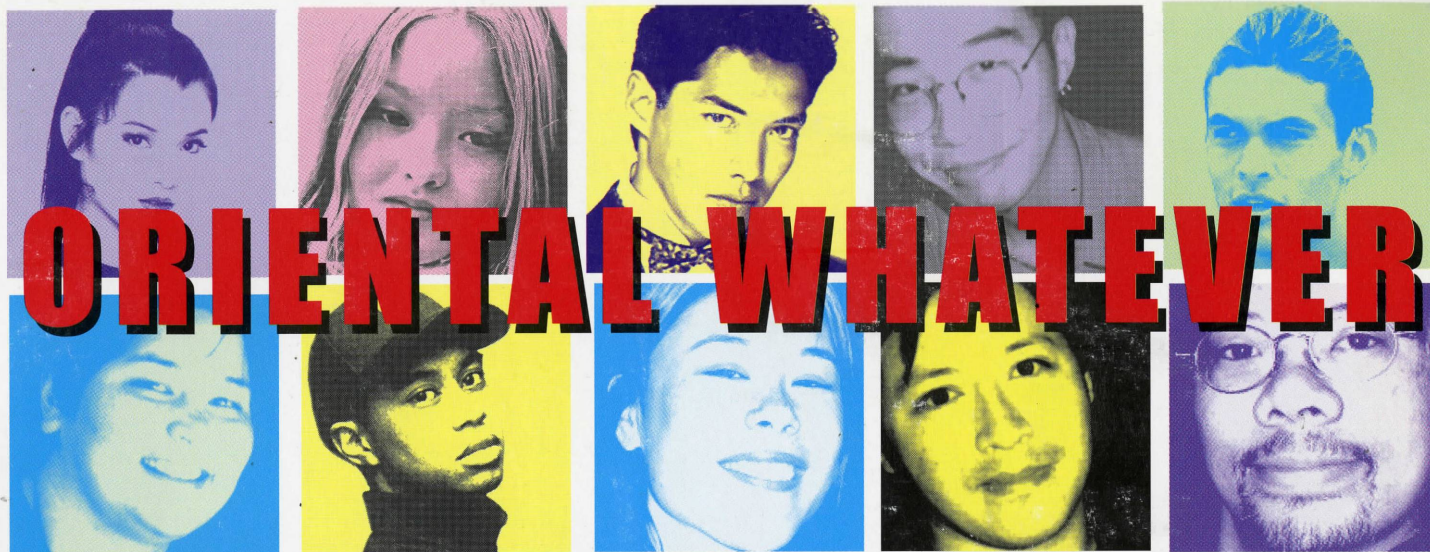
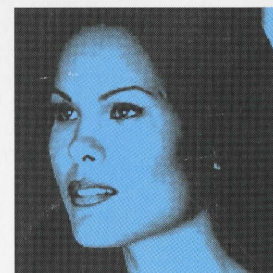
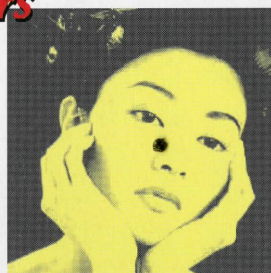


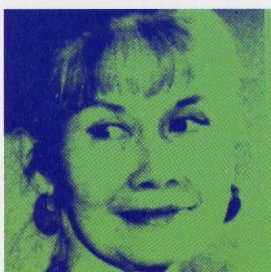
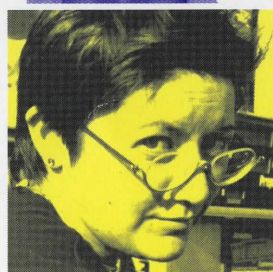
# ORIENTAL WHATEVER



**18 Mighty Mountain Warriors**  
**Impeach Clinton**  
**Make-Up Tips**  
**Hapa Celebs**  
**Angel Island**  
**MSG Haikus**



**Kevin Bacon**  
**Bamboo Girl**  
**Star Trek**  
**Matrix**  
**Keanu**



No. 9 \$3.00 USA \$4.00 CANADA



Display Until March 2001



# ALONZO™

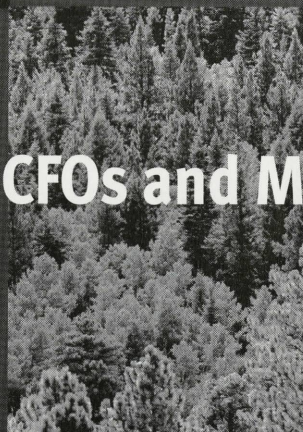
ENVIRONMENTAL COMMERCIAL PRINTING



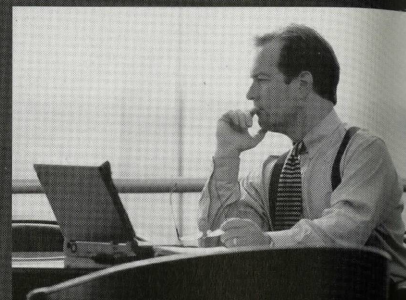
Alonzo Printing manages to find the balance of using environmentally friendly printing systems while remaining staunchly competitive on price.

And quality.

## Endorsed by CFOs and Mother Nature



Because we are all about saving resources — for you and the environment.



**800-359-0522**

**ESTIMATING.** Our Estimating group personally prepares your quote, same-day.

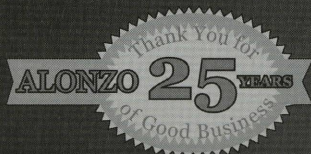
**CONSULTING.** Call any time to speak with an account manager who will brainstorm with you and advise you on how to best structure your print jobs.

**[www.alonzoprinting.com](http://www.alonzoprinting.com)**

Now do business with Alonzo online — because it's easy!

Send us your RFQs, pick your print options, pre-flight, and more.

All point and click — no fancy systems to learn.





THE SUPREME SOURCE FOR YOUR MUSICAL INSPIRATION

1000's  
OF NEW+USED  
VIDEOS & LASERS  
BETAS TOO!

OVER  
500,000  
NEW+USED  
CD'S

RARE  
CONCERT  
POSTERS

LOWEST  
EVERYDAY  
PRICES ON  
NEW CD'S

www.amoebamusic.com

OVER  
100,000  
LPs, 45's  
12" + EPs  
" " " "

HARD TO FIND  
COLLECTABLES

# AMOEBAMUSIC

HIGHEST  
PRICES PAID  
CASH OR TRADE  
FOR YOUR CD'S  
LP'S & VIDEOS

THE LARGEST  
INDIE RECORD STORE  
IN THE COUNTRY

VOTED BAY AREA'S  
BEST 91-98

1855  
HAIGHT  
SAN FRANCISCO  
(415) 831-1200

2455  
TELEGRAPH  
BERKELEY  
(510) 549-1125

MON-SAT: 10<sup>30</sup>AM-10PM • SUN: 11AM-9PM

REMADE

FREE Live Shows at AMOEBA on Haight Street  
check out our website for our upcoming live shows:  
[www.amoebamusic.com](http://www.amoebamusic.com)



# oriental whatever

## A Magazine of Asian American Issues and Antics

Issue #9 (vol. 2 #2) Fall 2000  
The Official Magazine of the New Whatever

### Features

- 8 Mixed, Like the Guy in the Matrix .....by Shaun Maccoun
- 10 For the Kids.....by UC Davis ASA 120 Students
- 11 9 Questions for Bamboo Girl.....by Dan Wu
- 12 If You're Hapa and You Know It .....by Rachel Janet Phang
- 13 My Own Private Hapa Community .....by Caroline Su
- 16 Hapa Road Trip.....by Wei Ming Dariotis
- 17 Our Happy Hapa Hostess.....by Wei Ming Dariotis
- 18 Hapa Patrol .....A Pictorial Who's Who of Hapa Celebrities
- 22 Mutts in Space .....by Claire Light
- 24 Anyone Can Look Like a Haafu! .....by Maria Shimabuku
- 26 Japanese-Jewish Attraction.....A recipe by Michael Tora Speier
- 27 The Asian Denominator.....by Victoria Shay Hart
- 28 Azn Eyez.....by Noele X
- 30 Six Degrees of Hapa Bacon.....by Dan Wu & Jim Bach
- 32 M&M .....Interview with Michael Hornbuckle & Michael Premsrirat of the 18 Mighty Mountain Warriors
- 38 MSG Haikus
- 38 Greetings From Angel Island
- 40 What is Hapa Cinema? .....by Matthew J. Abaya
- 42 Photo Album Summer 2000
- 43 Impeach Clinton
- 44 Hapa Literature: 8 Key Texts
- 52 Causing A Stir.....by Dan Wu



### Whatever

- 6 Letters
- 46 Cherry Pop
- 47 True Stories of Asian America
- 54 Film Reviews
- 55 Zine Reviews

### Wherever

San Francisco  
Amoeba  
Aquarius  
Booksmith  
Bound Together  
Dog Eared  
EastWind  
Green Apple  
Howling Bull  
Modern Times  
Naked Eye

Berkeley  
Cody's  
Comic Relief  
EastWind

New York City  
Asian American Writers'  
Workshop

Portland  
Powell's Books  
Reading Frenzy

Boston  
Newbury Comics

Worldwide  
Tower Records

National Distribution  
Desert Moon Periodicals



# oriental Whatever

## Editor & Publisher

Dan Wu

## Senior Editor

Wei Ming Dariotis

## Art Director

Julia Keel

## Writers

Matthew J. Abaya, Vic Chaney, Victoria Shay Hart, Adam Hartzell, Claire Light, Shaun Maccoun, Rachel Janet Phang, Maria Shimabuku, Michael Tora Speier, Caroline Su, Cherry Wong, Noele X

## Artists

Jim Bach  
Tim Dukes

## Contributing Copy Editor

Kate Friend

## Thanks to:

Frank Chiu, Michael Hornbuckle, Sabrina Margarita, Erin O'Brien, Michael Premisrat, Iraya Robles, Tony Robles

## Shout-Outs:

Susannah, the mother of my bunnies, for love and backscratches, Tamara for distracting me @ work, Lark for postcards & emails from afar, Veronica Majano & crew for making me a star, Lisa @ Bitch Magazine for advice, Amoeba Music, Asian Man Records, Global Orphan, Il Stix, Alonzo Printing, Green Apple Books & SubPop Records for support, Tom Lupoff @ Desert Moon Periodicals, NBCi cohorts, Hapa Issues Forum, Kearny Street Workshop, 18 Mighty Mountain Warriors, Chinese Cultural Center, I Was Born With 2 Tongues, P.A.C.I.F.I.C.S., Northern California Ladies Luncheon, Galeria de la Raza, Mom

Oriental Whatever is a biannual publication.

Subscriptions are \$9 for two issues.

Make checks payable to Dan Wu

For more info write:

Oriental Whatever

P.O. Box 512

San Francisco, CA 94104

orientalwhatever@hotmail.com

website coming soon:

www.orientalwhatever.com

Copyright © Yellow Peril Press 2000  
all images copyrighted to whoever created them

# Aloha!

This issue came together very easily, with articles that began as e-mail postings to the Hapa Issues Forum discussion list-serve (Victoria Hart's thoughts on the inclusiveness of Hapaness, Maria Shimabuku's critique of a Japanese magazine's Hapa fetish), or as class assignments by my students (Shaun Maccoun's meditation on the effect of media representations of Hapas on his own identity), or arising from discussions about other projects (Matt Abaya's discussion of a Hapa Film Aesthetic). We also received submissions (Azn Eyes), as well as working up a few of our own thoughts.

Last Saturday night I was sitting in a circle of about 30 Hapas in a clearing on a hill above Big Bear Lake in the San Bernardino mountains, sharing thoughts on a week-end spent just being Hapa together. We weren't worried about each other's ethnicities—it didn't matter. We shared a dream, which, though it may sound hokey, really inspires me in all I do. It's a vision of acceptance and inclusion. My mother once told me she felt excluded when I talked about my Hapaness, and I told her, "You are the reason I am Hapa, you chose to be in a Hapa couple." Most of my friends are in Hapa couples; all of my communities are Hapa communities. And so are yours. This is HapAmerica.

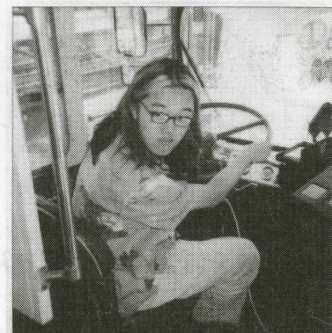
Wei Ming Dariotis, PhD

8/23/00

I'm just happy to have this silly zine done. Now I can go on with my normal life of bowling, video games and VH1 Behind the Music Marathons. This is the first in what I hope to be a series of themed issues. The next one is PARENTS. Send in your recollections of growing up, funny dad stories, weird tales of mom, comics, essays, narratives, whatever. No email will go unread! I'm going to bed. Have a great read & keep on making Hapa babies!

Dan "Monoracial" Wu

8/23/00



Dan the cranky MUNI driver



Wei Ming the cranky gas station attendant

## On the Cover:

1. Kelly Hu ACTRESS Chinese/Hawaiian/English
2. Devon Aoki HUMAN DOLL Japanese/English/German
3. Russell Wong ACTOR Chinese/White
4. Michael Cheng MELLOW YELLOW Taiwanese/Japanese
5. Jason Momoa TV SURFER-BOY Hawaiian/White
6. Alison De La Cruz ARTIST/Filipina/White
7. Tiger Woods SUPERMUTT Thai/Chinese/African American/Indian/White
8. Laura Fuqua Vietnamese/French
9. Michael Hornbuckle RETARDO BOY Chonky
10. Bill Reed BEAST OF BURDEN Korean/African American
11. Tommy Chong STONER Chinese/White
12. Keanu Reeves THESPIAN Chinese/Hawaiian/White
13. China Chow MODEL Chinese/Japanese/German/English
14. Takeshi Kaneshiro HK ACTOR Chinese/Japanese
15. Claire Tran STUDENT ACTIVIST Vietnamese/Chicana
16. Naomi Yang MUSICIAN Chinese/Jewish
17. Ann Curry JOURNALIST Japanese/White

18. Sandrine Holt ACTRESS Chinese/French/Jewish
19. Jennifer Tilly MOLL Chinese/White
20. Sean Lennon YOKO SPAWN Japanese/English
21. Peter Liang Chinese/White
22. Foxy Brown HIPHOPPER Filipina/African American
23. Jamie Arden ARTIST & ORGANIZER Filipino/Belgian/German/Irish
24. Greg Louganis OLYMPIAN Samoan/White
25. Erin O'Brien ARTIST & ACTIVIST Vietnamese/Irish
26. Matt Abaya HYPERFLIP Filipino/Italian/Euro
27. Michelle Reis BEAUTY QUEEN Chinese/Portuguese
28. Tony Robles POET Filipino/African American/Irish
29. Stacy Kamao BAYWATCH BABE Japanese/German/Russian/Polish
30. Wei Ming Dariotis COLLEGE PROFESSOR Chinese/Greek/Swedish/Scottish/English/German
31. Diana Chang AUTHOR Chinese/White

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
	26	27	28	29
	30	31		



# LETTERS

## Hipper Than OW?

Thanks for making OW. I can't stand the "Fuck you, I'm hipper than you!" attitude of Giant Robot, and the bitterness in a lot of the other Asian-youth-culture-whatever magazines can get kinda weary. I think your magazine is the perfect balance of everything, especially this newest issue. I think it's the best issue so far.

Derek Kirk  
Korea  
<http://www.geocities.com/bukchae/Dokebi.html>

## Our Recipes are not Insured

(The latest issue) looks good, but do those ramen recipes work? sheet. ttyl,

David K. Song  
HardBoiled  
People's Republic of Berkeley

## Another Murder Prevented!

Last night I came across a stranger who felt a need to venomously call me "Jap" for no apparent reason. I was infuriated. Not so much because he "insulted" me; but because he insulted people of Japanese ancestry, using that word in such a manner.

It was such a disappointing experience, especially because the culprit was Black -as if he had any room to judge! What a shame. Maybe if he had set aside his hate and ignorance, he would have found out I am a fairly nice guy and Vietnamese/Chinese, not "Jap"-anese.

I must admit this fairly nice guy wanted to sever one of his arteries. It may be wrong of me to believe this, but I strongly believe in killing those who dishonor you in any way. Only because of "civilized" expectations and laws do I not act out such a philosophy.

Anyways, thank you for letting me vent. It is so nice to come home to the pages of OW and get lost for a little bit. Lost in a world where I can relate. Your zine is very therapeutic.

Johnny Underpants  
email

## Chinese By Birth, Southern By the Grace of God

I noticed that you lived in Lexington, KY for a while. I'm sure that sucks. My boyfriend lives in Louisville, KY, and according to him it's pretty empty out there...industrially, and in terms of the Asian population. It's strange because my uncle moved to Lexington...I always thought that was a strange choice for an Asian... Like you said, I am not living some place with only one Chinese restaurant.

Bonnie Ho  
Boston

## Pro-Cho, Anti-Allen

I just read a copy of your zine for the first time. I thoroughly enjoyed. However, the last words I read soured my experience a bit. It was about Margaret Cho and Woody Allen. I know it was supposed to be a joke, funny ha ha. But it really wasn't; it's not a laughing matter. Please do not use those two in the same sentence again, unless it's "Margaret Cho wouldn't be caught dead with a self-absorbed, terminally-adolescent rice king like Woody Allen," or something like that.

Judy Hong  
email

## You Can Call Me Dan

I taught public school in SF for about a year and one time I was teaching middle school at Roosevelt in SF -I had like 8 different Asian cultures and nations represented, not to mention the differences like 5th generation Chinese American, just arrived, Nisei, etc...(not to mention the many different kinds of Latinos).

I was reading the roll call, which is always fun in SF public schools, and I said "Lee, Kwok-Leung" and this little voice said 'Brian'. I was like, what? he repeated, "Brian" -so I said, "Oh, ok Brian", and he said "Here."

Down the list a bit was "Wong, Fan Lee", a different little voice said "Becky". So I said, "OK, Becky."

"Here."

Afterwards I asked this cute kid Brian why did he want to be called Brian?

He said "wouldn't you if you had a name like 'Kwok-Leung'?"

He was funny as hell and I thought the episode was a trip - very interesting -reminded me of some of the issues raised in Ronald 'ten toes' Takaki's Asian American Cistory class at Cal (you might want to interview him!) Good luck with the zine

Rob G  
San Francisco

## All Keanu, All the Time

All I wanted to say is that the zine is really cool. Plus, any publication with pictures of the "actor" and mega-heartthrob Keanu can't be wrong.

Tofu  
email



## LETTERS Continue<sup>d</sup>

### Funny, I Never Run Into That Many Asian Sex Columnists

Re: Cherry Wong's column "Rice Dreams" OW #8

The issues surrounding racial fetishes are complex and I can't address them all here, but I will say this: Asian sex columnists, or yellow women who hate white men, give me the creeps.

They are easy to pick out: within minutes of reading her column she claims to not hate all white men. Caucasian haters claim to speak English, to have visited Europe, and even eat white bread. Many think they are better than their Chinese grandmothers who broke the foot bones of their daughters. I knew a young one from Seattle who who was in therapy and thought her lover was her brother.

OK, I'll admit it. I suppose it is better than being called a white devil and "round eyes". How much better though? People are pretty selective about when and where they are being slandered. It's a different form of stereotyping when an Asian sex columnist can't tell me apart from any of the other white bread she gets bigoted about. Why just the other day on BART I sat next to an Asian sex columnist who tried to pick me up with "Are you a Christian?" "A fag?" "A sex pervert?" She became agitated when I said no and failed to confirm her racist expectations.

Recently, an Asian sex columnist sent me a short article cataloging her hatred for the white man. Then she asked me to buy copies of her book, "Confessions of a Gweilo Hater." The following note is just for her: I'm not attracted to white bread haters. heck, I'm not attracted to most hetero females (I mean look at yourselves all fat and smelly). If you are going to act like a racist and still want me to regard you as a human being, you had better lose the prejudice. Sounding like Adolf Hitler isn't going to cut it.

Frank W.  
San Francisco

# UPDATES

Naomi Yang  
(interviewed in OW #6)  
Musician & Publisher

Damon & Naomi & Japanese odd-fellows Ghost have a new album coming out September 5th from Sub Pop. Naomi sez it's definitely an "Oriental Whatever" kind of project. Look for them coming to a town near you.

Also check out Exact Change, D & N's publishing company specializing in experimental literature with an emphasis on Dada, Surrealism, Pataphysics, Fluxus, and other 19th and 20th century avant-garde art movements.

<http://www.subpop.com/bands/damon+naomi/newwebsite/>  
<http://world.std.com/~rrose/>

Red Panda Acrobats  
Wayne & Nancy Huey  
(interviewed in OW #8)  
Acrobats & Guinness World Record Holders

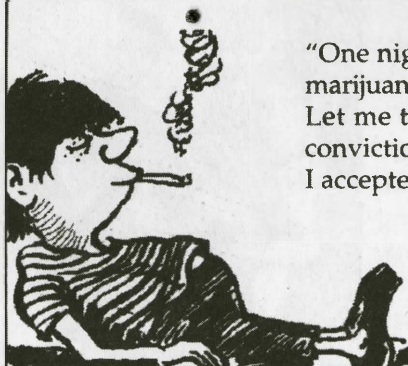
The Hueys have been gigging steadily throughout the state, from arena half-time shows in LA to the mall in Napa.

Wayne's teaching kids at the Sunset Neighborhood Beacon Center to squeeze into barrels. When not on her unicycle, Nancy can be found in her garden tending to her flowers, trees and roots. The Hueys are also working on a kids book. Tune to this station for further details.  
<http://www.redpandaacrobats.com/>

Mike Park (interviewed in OW #7)  
Record Mogul & Rocker

Mike Just got back from touring Europe with the Chinkees and playing solo with the Plea For Peace tour. Mike sez Europe was cool, aside from a group of morons making "ching-chong" noises at him (& Miya from the Chinkees) in Belgium and playing a dirty squat in Italy. P4P tour will probably be over by press time, but definitely throw your support toward Asian Man Records and the Plea For Peace Foundation.  
[www.pleaforpeace.com](http://www.pleaforpeace.com)  
[www.asianmanrecords.com](http://www.asianmanrecords.com)

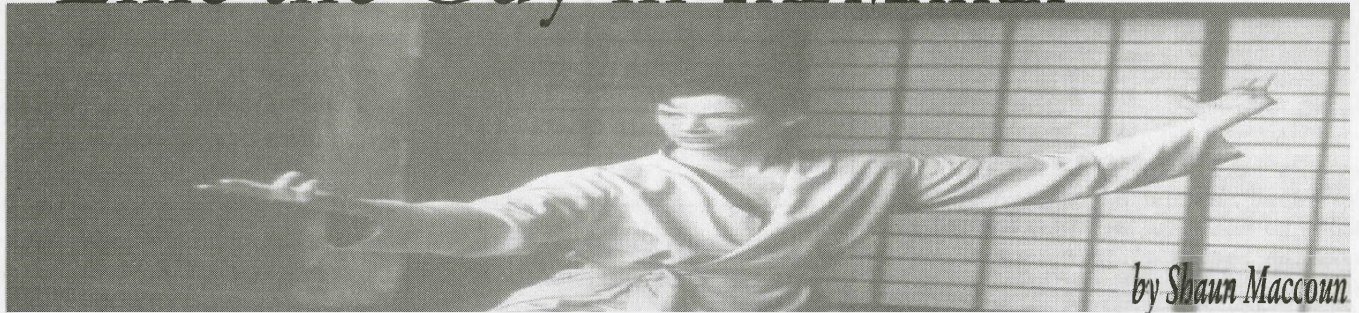
Thousands of other testimonies have come in over the years:



"One night when I was flying high on marijuana someone gave me the zine. Let me tell you, Oriental Whatever's conviction fell on me immediately, and I accepted OW as my Saviour."



# I'm Mixed, Like the Guy in THE MATRIX



by Shaun Maccoun

## So, Do You Know Karate?

It is always a shock to me to see an Asian face in a movie or on the television. Of course, when they are featured, they are usually fulfilling one of the many negative stereotypes that plague Asians. When I was younger — and would tell other kids that I was half Japanese, the follow-up question would be, “So, do you know Karate?” Unfortunately, I recently found out that this ignorant question isn’t limited to children, when I witnessed a boss ask it of a Chinese American employee. These questions are the result of people’s perceptions of Asians being taken from their main source of information on the subject —Hollywood. This powerful machine subliminally defines cultures for people, telling them how to talk, dress, define themselves and others. It puts people into classifiable boxes, enabling its subjects a source of identity. But, what about the people who aren’t represented at all in Hollywood? In the case of Eurasians, they are virtually non-existent. In Hollywood’s eyes, there are Whites, and there are Asians, no combos. Eurasian actors are forced to choose one ethnicity or the other, and generally aren’t allowed to deviate from it. This gives Eurasians a lack of anyone like them to identify with. This mono-ethnic portrayal of Eurasian actors prevents people from accepting their full identities.

## The Good Old Days

Unlike today, Eurasian characters were more common in the Hollywood of old. The theme or storyline of being Eurasian in itself provided many plots, usually associating the characters with a seducer/seductress role. These Eurasian roles were not played by Eurasian people, they were played by Whites who

could created a sense of Asianness in their portrayal, using “Asian makeup” to pass for half. These movies centered on the theme of Eurasians not being able to fit in anywhere, and their attempts to pass as white (the tragic mulatto theme). They were portrayed as rare “beings”, the same way Hollywood portrays human-alien, demon or robot hybrids. Who would want to claim membership to a group of people so unhappy with themselves?

## Eurasian in Distress

Eurasian characters were often used (not so subtly) as symbols to make statements about the unacceptability of interracial relationships. The Asian man/White woman sexual relationship is shown as extremely taboo. A happy, well adjusted Eurasian character would not illustrate the “mistake” of her parents. On the other hand, a distressed Eurasian character would tell the audience that her problems were the direct result of her parent’s illicit union. The 1945 film, *Love is a Many Splendored Thing*, breaks away from these norms other films stuck to when making Eurasian characters. The female Eurasian protagonist, Dr. Han Suyin, has a Chinese father who has dishonored his family by marrying a White woman. This

film is unique in that it allows the Eurasian character to proudly claim that she is Eurasian, and illustrates how she lives her life as both a Chinese woman and a White woman. (This movie was based on a novel written by a Eurasian woman.) Unfortunately, since this movie, no other major Hollywood production has featured a positive and proud Eurasian leading character. A modern update of this movie would be great to show that there are indeed well-adjusted Eurasians.





## My Mother is a Whore

Fifty-five years after *Splendor in the Grass*, Hollywood hasn't made any notable strides in its portrayals of Hapas. In the 1999 movie *Deuce Bigalow, Male Gigilo*, real-life Hapa Rob Schneider's ethnicity is the subject of a brief joke. His character's father tells him the story of how he met his mother, "Singapore Betty" (or some similar name—I don't remember, but it translates into saying she was a prostitute). This joke sends a message to viewers that Asian women are whores and that Hapas are the result of a dirty union. Another less negative, but still untrue theme for Hapa characters is the search for an exotic identity. The 1990 film, *3 Ninjas*, is a kids movie about three Hapa brothers who fulfill their "destiny" by becoming ninjas and saving their family. (Again, the "All Asians know Karate" theme comes up.) These exotically themed movies are not harmful to Hapas, but they aren't helpful in that they make it seem like every Hapa has a huge void that can only be filled by totally embracing the Asian side.

## Hapawatch

Currently, there is only one Hapa character on television. The show that made Pamela Anderson an American icon, *Baywatch* has cast Hawaiian/White actor Jason Mamo as a Hapa who was raised by his White mother in Hawaii. His ethnicity plays a part in his storyline, but only in a subtle way. I saw one episode that had him walking around Oahu in boots and a cowboy hat. Another lifeguard buys him some thongs and a Hawaiian shirt. Incidentally, another Hapa actress is also a regular cast member, but her character is a native Hawaiian, and her ethnicity is not a part of her story. Even so, this show is a great step forward in the recognition and acknowledgment of Hapas. However, it is only one show out of hundreds. Luckily though, the lack of Hapa roles hasn't kept Hapas from acting.

## Whiteface is Yellowface

In the past, white actors played Eurasian roles; Asian actors never played Eurasians, and Eurasian actors never played Whites. However, today, Eurasian actors are prominent in Hollywood. Unable to portray characters true to their own dual ethnicity, they must choose to portray one or the other. In fact, 3 out of the 4 actors who portrayed the all black children in the TV show *The Fresh Prince of Bel Air* had a parent who



was not Black. The public considers Hapa actors cast in white roles as white. Dean Cain (who played Superman in TV's *Lois & Clark*), who is part Japanese, readily acknowledges his mixed heritage and yet his Asian features seem to have been missed most by Hollywood. He has never been cast as Asian or mixed-Asian.

In contrast to Cain, actor Russell Wong, who is Chinese and White, is exclusively identified (and cast) as Asian. Most people are surprised to learn that he is mixed at all. Television actress Lindsay Price, who is Korean and German/Irish, is also cast primarily in Asian roles. On being Hapa, she says, "The upside is I feel fortunate that I am multi-layered, the downside is sometimes I am accused of not being Asian enough" (*KoreAm Journal*, July 1999). As the only regular cast member of color on *Beverly Hills 90210*, Price has been accused of being used as a more "approachable" Asian. She points out in an interview that there just are not a lot of parts for Hapas. This lack of roles prevents Hapa actors from playing parts true to their ethnicity. Furthermore, the mainstream media never asks questions about mixed heritage. It is only Asian magazines that focus on this aspect. So, to the majority of people, Dean Cain is White and Russell Wong and Lindsay Price are Asian.

## Mixed, Like the Guy in the Matrix

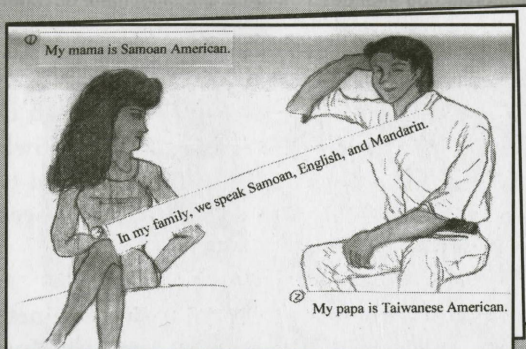
This "one or the other" attitude denies the existence of a Hapa culture because it essentially denies that Hapas exist. It makes it difficult for Hapas to develop and to define themselves. Growing up as a Hapa, there is a lack of anyone to look up to. A Hapa can't really look into the future and envision a life—what job they will have, who they will marry, what their children will look like—even what they will look like as adults, because right now there isn't anyone in the media to whom they can compare themselves to. It wouldn't have been difficult to make Prices's *90210* character mixed, or even Keanu Reeve's Neo in *The Matrix*. Just a mention of it would have been a great acknowledgment that Hapas could use to identify with, and say, "They're like me." Or, when Hapa children are questioned as to what they are, they could answer, "Mixed, like the guy in the Matrix."

Shaun Ryoichi Maccoun is a Japanese/White Hapa. He is a senior at the UC Davis, majoring in communications. He has a Hapa twin sister, a younger brother, and four Hapa cousins. Currently, he's entertaining offers to play Keanu's stunt double in the *Matrix* sequels.



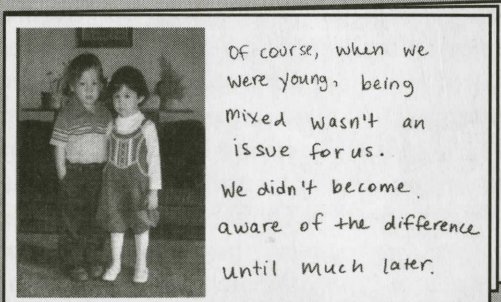
# FOR THE KIDS

by the students of ASA 120  
(Asians of Mixed Heritage)  
UC Davis Spring 2000  
Taught by Wei Ming Dariotis



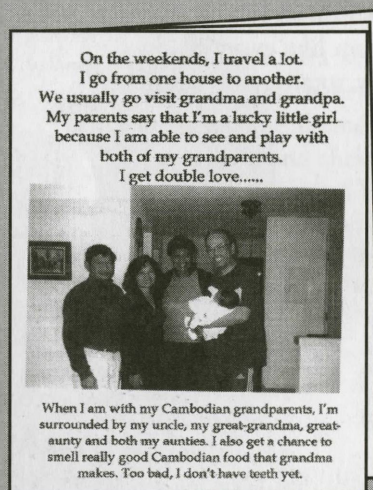
## I AM BLESSED

by Shirley Sho



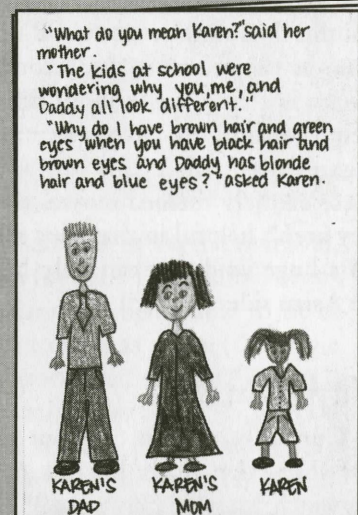
## WHAT AM I?

by Shaun McCoun



## KIARA

by Fina Prak



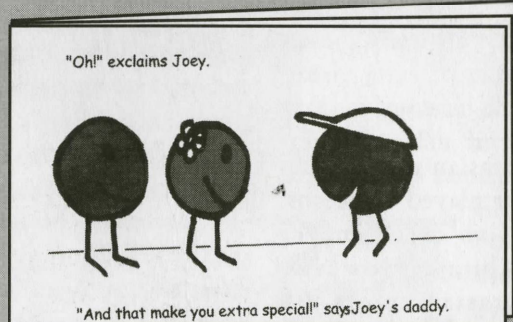
## WHAT AM I?

by Vicki Wong



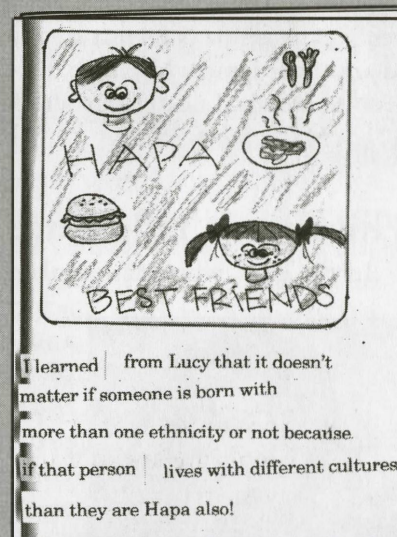
## A DOLL LIKE ME

by Madeline Golanco



## JOEY'S LESSON

by Jennifer Morita



## MY BEST FRIEND IS A HAPA TOO!

by Pansy Szeto



# Questions for Bamboo Girl

*Dan Wu gets down to basics with his East Coast zineista sista.*

1. name

Sabrina Margarita Alcantara-Tan

2. place of birth

Pittsburgh, PA

3. place you call home

New York, NY

4. two words to describe what you do

activistic, metamorphic

5. your ethnic mix

Filipina, Spanish, Irish, Chinese, Mexican

6. how you feel about identifying one way or another (or identifying as a mixed person)

It is important for me to validate my existence multiracially. Though I generally say I'm "mixed" or an "Asian mutt", I've been questioned by everyone and their mamma, from people saying I'm not what I am, telling me what they think I am, or flipping it off that "we're all mixed anyways" (which is not always true and is obviously an insensitive fucking thing to say! ;b)

7. your thoughts on the intersection of your sexuality & race

I'm a feminist queer mutt. It's been trying sometimes because people are apt to categorize my life in neat boxes to make sense of things, but people aren't cut and dried that way. But in an effort to avoid stupid stereotyping, I categorize myself. I'd rather be categorized in my own words than others'. But my sexuality and race and inseparable, something that has always come up as an issue between queer White women and queer women of color.

8. your thoughts on the tribal/survivalist instincts of minorities (as in don't let your Thai daughter date a white guy).

I think it's natural, especially for older generations of minorities, "keep the line pure". You want to know what you're getting into, so to speak. My family hasn't been stringent on whom I should be with/attracted to. But it would be safe to say that with them being Filipino, they're quite partial to colonialist mentality, which means "the whiter the better", as fucked up as it is.

9. favorite famous/celebrity mutt

Shannon Lee or Diana Inosanto - they kick serious ass!

*Sabrina publishes Bamboo Girl. Duh. get mo' info at [www.bamboogirl.com](http://www.bamboogirl.com)*

ONLINE TEE STORE

CUTIES CUTE TEES! WEAR AN IDENTITY WITH US!

www.globalorphan.com  
global + orphan



# If You're Hapa and You Know It

by Rachel Janet Phang

Does Mom serves ramen with kim chee?  
Accompanied by Spam sushi?  
Chanel modeled by Aoki?  
The Crow? Yes, that's with Brandon Lee.

Children named Chang, Gold, and Smith-Lee  
Share striking similarity;  
The name evokes Genji or Torah,  
Face bespeaking Bora Bora.

I've been told I look like Tia,  
But everyone wants to be a...  
An exotic dominatrix?  
More like Neo from The Matrix.

And wait. I bet you never knew  
That you look just like Keanu  
Sporting, like John and Yoko's son,  
The bleached blond locks of Sean Lennon.

From San Francisco to LA,  
Newscasters and starlets all say,  
Genetic cocktails are the goods  
As bankable as Tiger Woods.

But Superman's a super-bane  
When you're mistaken for Dean Cain --  
Though that trendy Eurasian chi  
Would be at home in Hawai'i.

In college, needs (don't ignore 'em)  
Spawn clubs like Cal's Issues Forum  
Or cliques in Mandarin 1A,  
In touch with heritage someday.

Others are clamoring to fix  
The evil ID politics,  
Outlining faults of aff action,  
Counting off each racial fraction.

While these diatribes are written,  
By these politics unbitten,  
I must confess--sumimasen--  
A fetish for half-Asian men.

In modern ethnic lit, I fit  
Somewhere besides Lee's mutt Mitt  
Or Watanabe's Namako,  
A mise en scene I hardly know.

This poem repeats a tired theme:  
Split at the root, torn at the seam,  
But dim sum and a cheongsam gown  
Are all the draw of Chinatown.

Sadly enough, this half-breed creed  
Highlights a gaping social need.  
While I'm Chinese like my mother,  
I'm not Asian, white, or other.

The institution's got it wrong.  
They seem to know where I belong.  
But one small box, a single space  
Confines me to a single race.

I have a gripe with ETS,  
Instigator of this whole mess.  
No box to check caused quite a spat  
For the 2000 census stat.

Yet numbers rise, getting still bigger.  
Revel in your hybrid vigor.  
The final test: Who's your papa?  
Well, I guess that makes you Hapa.

*Rachel Janet Phang is a junior majoring in  
biology at UC Berkeley*



# My Own Private Hapa Community

by Caroline Su

One incident from my childhood sums up my particular experience as an Asian-American. I was 14 and in the midst of my cultural and teen angst when my parents decided to move from one white suburb of Dayton, OH to another. While comparing available houses, my stepfather said, "Well, Caroline, if we move to this house, you'll have to go to a Dayton City school. It would probably be uncomfortable since you'll be a minority among all the blacks." I had previously attended mostly-white schools. I stared at him, my stomach burning, "I'm Asian, remember? I'm a minority anywhere in Ohio." Neither he nor my mother said anything, which further enraged me: It was yet another denial of my Asian heritage.

My experiences have some things in common with those of trans-racial adoptees. I, too, was raised by white parents: my Appalachian mother and my stepfather, who is of German descent.

Growing up, I didn't really know what to call myself. For awhile I used "Asian-American" to describe myself, and was further marginalized by people claiming that my ethnic identification was "politically correct." Only recently did I receive a vocabulary lesson from this guy in California (who happens to be your editor, Dan Wu):

Hapa: person of mixed Asian heritage.

How deeply can that word describe my identity? After all, I wasn't raised as an Asian American, but as a white American.

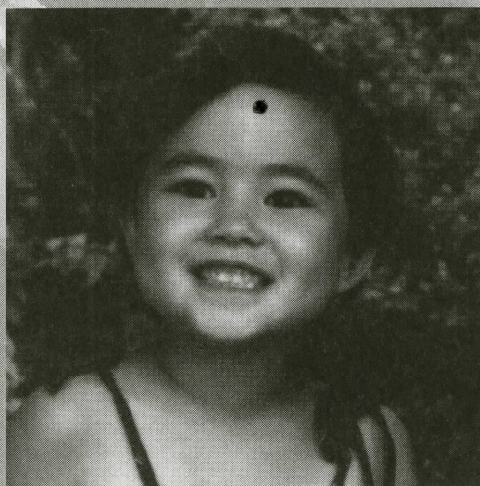
My Chinese father was abusive to my mother and they divorced when I was 4. During my early childhood, I learned to speak in both English and Chinese. After my father left, I didn't get much exposure to Chinese culture at all. My parents' marriage was so painful (literally) that my mother equated anything Chinese with my father. She probably wanted to forget as much as possible and move on. Suspecting that their marriage

wouldn't last, my mom joined the military shortly before the divorce. Soon after, she met the man who became my stepfather.

Perhaps my mom and stepfather never acknowledging my heritage began with my need to fit in. I spent part of my childhood in Texas, where I learned that being different is not a good thing. At age seven, I asked my mom to stop calling me MeiMei. I wanted to prove all the stereotypes wrong, and avoided all things Asian. I had no desire to eat rice or learn martial arts. I was tired of people asking where I was born. I'm American, can't you see?

Maybe I couldn't convince the Texans, but I seemed to convince my parents. While my Asian heritage was rarely mentioned previous to that, it was never mentioned afterward. If I brought it up to my mom she wouldn't pretend I wasn't Asian, but it was not a subject she liked to discuss. People didn't seem to mind making racist jokes around me -including my stepfather -because I was "different" than the other minorities. I was so non-threatening (I couldn't even use chopsticks). Because I wasn't challenging their stereotyping and outright racism, they remained comfortable enough to insult my heritage —always as a "joke," of course.

I avoided verbalizing my Asian identity at home or school because I didn't want to make it into a big deal. I was always surrounded by sentiments like "It doesn't matter what color your skin is (or the shape of your eyes)". This was reinforced by my mother insisting that my race didn't matter -I wasn't her half-Asian daughter, I was simply her daughter. However, racist comments toward African Americans and Mexicans did not convince me that my stepfather held a "color-blind" philosophy. I suspect my mother didn't defend me for several reasons: She has always been non-confrontational and would rather pretend





something didn't bother her than have to fight about it. My stepfather and I never got along, even since I was 5. My mother spent so much time playing the peace keeper —she didn't want to have to choose one over the other. Defending me would mean choosing me over my stepdad, causing him to feel even more jealous than he already was. My relationship with my stepfather grew more hostile, and the situation further divided my mother and me.

My denial continued when we moved to Ohio, Land of Confederate Flags on Trucks and "Bubba University." There was only one other Asian girl in my school and I did not see her as an ally, but as a threat. She might blow my cover, after all. However, something significant happened when I was in 9th grade. I met Tanya who was biracial black and Filipina. The first day we met, she asked me, "Are you mixed?" I almost said no. Not an intentional denial, but I guess I was trying to avoid it. I paused and we just looked at each other for a moment. "Yes," I said, "I am half Chinese." Exhale. It was the first time I had verbalized that in a long time. This wasn't that feeling I got when ignorant people asked me where I was born. It was an affirmation of my family history. Tanya was willing to acknowledge that history also. Unfortunately, the only thing she and I had in common was our Asian heritage. We didn't really get along otherwise. So I was back to my one-person Hapa community.

Since that incident, I wanted to learn more about my heritage. I had a difficult time because I didn't have an Asian community to offer support. The few Hapa folks I knew didn't seem to think it was important and were pretty ignorant when it came to racial issues. Obviously, my stepfather was no help. When my mom was confronted

with the race issue, she would just close her eyes and think happy thoughts. So I didn't put a lot of effort into it and went on with life as usual.

My internal cultural conflict intensified as I grew older. I thought Chinese culture was "neat" yet I was annoyed by Chinese dragons and ideographs on every piece of clothing in Gadzooks or Abercrombie and Fitch. I would get angry when I noticed "Oriental" tattoos on non-Asians. I felt like I had an intrinsic understanding of Chinese culture, unlike mainstream America. Was this just my desire to be different, or did it reach deeper than that? These questions led me to search for answers beyond myself. I decided to look for my father. I had not heard from him since he and my mother got divorced. I submitted a \$30 social security search and received 12 pages of information, including his place of birth and the dimensions of his kitchen. I learned that he resided in Los Angeles with his second wife, who is Korean, and their 12 year old daughter. I wrote a letter and received a phone call about a month afterwards. He invited me (with his family) to go to Hong Kong and Taiwan. I would meet my Chinese relatives for the first time.

Three weeks later I was on a plane to L.A. At the airport, I wasn't met with much excitement. Kind of a let-down, especially since my ultimate dream/fantasy/hope was for me and my father to

act out the last scene in Eat Drink Man Woman. (He's a cook, too!) However, I struggled to be understanding and tried not to have unrealistic expectations since his wife and daughter were also there. My father seemed to be a very quiet person, so I tried not to take things personally, especially the things he didn't say. The more I got to know him, the more I realized we are opposites in so many ways. He didn't seem like a kind person, and kindness is





very important to me. He was also racist and abused his two dogs. I didn't approve of the way he disciplined my half-sister. I could tell that he was suffering a great deal, even though he claimed to be very happy.

After two days in L.A., we flew in to Taiwan. We were going to stay in my grandmother's house since she was the only relative still in Taiwan. I had a lot of anxiety about meeting her and tried to remember all the encouragement my maternal grandmother gave me when I told her I had found my father. However, the moment I met my paternal grandmother was also very anti-climactic. She didn't hug or touch me or do any of the things you're supposed to do when you meet your granddaughter for the first time in your life. I felt so rejected. I sat in the guest room that first night wondering "This is what I've been searching for?"

We stayed in Taiwan for the week. It rained constantly, so we didn't really do much. I couldn't speak to my grandmother because I hadn't learned Chinese. I was depressed and lonely and covered with mosquito bites. Then one night, after my shower when everyone had gone to their rooms, my grandmother came into my room. "-----," she said. I couldn't understand what she wanted, so she pulled me into the living room and made me sit down. Disappearing for a moment, she returned with a brush and a hair dryer. I sat silently while she brushed and dried my hair. I felt like crying. In the few days I stayed there, I learned that Asian families (especially mine) are not emotionally demonstrative with each other. I realized the significance behind actions like my grandmother drying my hair or my father touching my arm.

A year later, I've made more definite moves to learn about my culture. I search for Asian/Asian feminist writers to draw inspiration from. Next quarter I'm tak-

ing a Chinese language class and a class on Asian history. I have also decided to get a tattoo, though not right away. I would like to have my matrilineage, including the women from both sides of my family, around my upper arm. This means more to me than just a heart and arrow with "MOM" inside it; it is paying homage to the women who have come before me and survived to tell their histories. It represents my origin beyond the proverbial sperm and egg--history from different countries and through different languages. All I have to do is listen.

My intention to learn about myself through my father did not yield what I had planned. Since I found him, my mother has been in therapy to help her deal with her anger. Because she rarely talked about the abuse until recently, she sometimes tells me horrible things about my father. It puts me in a really difficult situation because I don't want to betray him by participating in her diatribes. I know that he did some horrible things, and considering how he acts today, I don't know what to feel. The situation with my mom and stepfather has improved a little since I moved out several years ago. I think it is due to me being able to leave when fights start as opposed to us actually getting along better. As for my father, I have heard from him maybe 6 times since last year, when I first met him. It is disappointing sometimes because I want us to be able to talk to each other, to get to know one another and have a real relationship. I am still waiting for my mom and stepfather to gain racial understanding, and my father to actually care. But genuine transformation is usually not an overnight process, so I suspect I will have to wait and work hard for any changes that might happen. That is something I am willing to do.

*Caroline Su is a 20-yr old who loves snowstorms, slugs, old ladies who swear, and popcorn with sour patch kids. Life goals include becoming a good storyteller and hugging lots of trees.*





# Hapa ROAD TRIP

June 2nd-4th, 2000 SF-LA

By Wei Ming Dariotis  
Photos by Matt Abaya



1 It was all about Hapa bonding. It wasn't about being the Hapa contingent at an APA writers conference ("Words Matter,"

UCLA June 3, 2000). Truth? I wasn't really thinking about the Hapa angles at all. When we got in the car we were going as the KSW contingent—it just happened we, Claire Light (Chinese Euro), Matt Abaya (Pilipino Italian Euro), and myself (Chinese Greek Swedish etc.), were all Hapa. And then we were crashing with Hapa performance artist Erin O'Brien (Vietnamese Irish). Then at the conference we hooked up with Tony Robles (Pilipino Afro Irish), Alison De La Cruz (Pilipina Euro), Victoria Shay Hart, Brandy Worall and Jaime Ardeña. Suddenly we were the "Hapa contingent"!

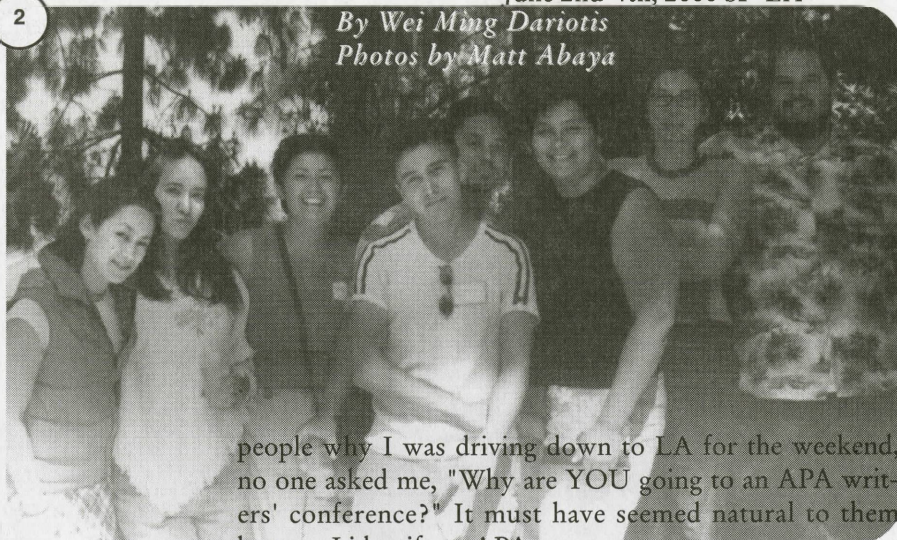
But we are all Asian Pacific American, too, and writers, and it was those identities that had brought us to the conference. There, in that room of about 150 writers, students, and academics, almost all APA—were we Hapas the Other? Did we see ourselves that way? We were a significant minority—at least one tenth of the folks at the conference.

This was not just a question I asked myself. It was raised by another (non-Hapa) APA, who asked, "How many people of mixed heritage are here?" and we all cheered. She then said, "That's our future!" She was honoring us and yet I had to think, "We are here now — and we are you, we are not just images of your future mixed children."



4 Question: was I feeling particularly Hapa before I stepped into that room? No, I was really identifying as Asian Pacific American. And, when I had told

2




people why I was driving down to LA for the weekend, no one asked me, "Why are YOU going to an APA writers' conference?" It must have seemed natural to them because I identify as APA.

Recently some young Hapas I know have told me they do not feel like they identify as Asian Pacific American—mostly because they do not feel included in the APA community, or within their specific APA ethnic group. When I asked on a recent midterm, "Are Hapas a subset of APAs?" I thought the question was a softball. Should have known better. They argued that Hapas are their own group—outside of APAs. That they are a subset of the general category of people of mixed heritage. That they intersect with all other ethnic groups, but belong to no one larger category. What do I know?

3



I didn't even know how to get to I-5 from SF (but then neither did anyone else in the car).

Setting out on the Hapa Road Trip we were headed to UCLA, to an Asian Pacific American writers conference. Where were we when we arrived? Were we in Asian Pacific America? Were we in our own nation within a nation: HAPAmerica? And if so, do we hold dual citizenship? Can non-Hapa APAs pass through us into the other nations to which we also belong/owe allegiance? Some might argue that "passing" is exactly what our APA parents were trying to do—especially those who married into the dominant European American culture. Do any of you readers have another lane to add to this overbuilt highway of self-contemplation? 

## PHOTO KEY

1. Wei Ming AKA Fearless Leader
2. Hapa School of Hard Knocks —Class of 2000: Erin, Victoria, Wei Ming, Matt, Tony, Alison, Claire, Jaime
3. Brandy & Jaime empanelling
4. Mugging with the matriarch: Alison, Jessica Hagedorn, Erin, Wei Ming & Claire



# OUR HAPPY HAPA HOSTESS

Wei Ming Dariotis  
bonds with  
Genevieve Erin O'Brien  
photo by Matt Abaya

*Erin O'Brien is a performance artist who was featured at the 1999 Hapa Issues Forum Conference. She is Vietnamese and Irish, and queer. She is also an educator and labor activist. She has a cool pad, with some crazy cats (one slutty, one shy) and very clean hardwood floors. She seems to like mushrooms. A lot. I have never seen so much, mostly '70s, mushroom art as I saw in her Koreatown apartment that weekend in June.*

*Erin O'Brien and I went to UC Santa Barbara (that hell-hole) at the same time but we never met. For years, when I told people I had been at UCSB, they would say, "You're Hapa? You MUST know Erin O'Brien!" Apparently, at one point when I was no longer there, she ruled the campus (her words). But, no, I never knew her. Until this year.*

*Erin answered a call for housing on the HIF list serve when we started planing a road trip to LA for the Words Matter Conference [See Hapa Road Trip].*

*Now I've finally met Erin O'Brien: Hapa-sister connection, Bi-sister connection (another Bi Hapa? Yes! Dan asked me (jokingly) if I even know any straight haps —of course, tons—but I am particularly fascinated by the connection of being bi-bi like me).*

*After lunch at the UCLA Faculty Club, I asked Erin a few impertinent questions in my best Asian American TV newscaster persona. (My mother thinks I should go for it, toss that PhD aside, and be a TV journalist. "You're a natural!" she says. Then she always adds, "Or, you could be a lawyer. You do like to talk and argue." Thanks, Mom.)*

WMD: What does it mean to you to be a Bi Hapa?

EOB: I'm a bi-bi grrrl. The most crucial point of that is there is no point, it's fluid. I don't understand being bisexual without being biracial.

WMD: When did you know you were Bi?

EOB: The second I kissed a girl. I take that back —after I had come into sexuality and kissed a girl. Because I later realized that I had been kissing girls-at age 7 or 8—but I didn't know there was a language for what that was.

WMD: When did you know you were Hapa?

EOB: I guess I've always been Hapa. But the word "Hapa," the language for that, came when I was in college. I guess I always knew the others—the mutt, the halfbreed. When I was in second grade this big bully called me a "chink." And I stood right up to him and said, "Unh uh, I'm Vietnamese Irish American." I think he didn't know what to say to that.

WMD: Where can you be both Hapa and Bi?

EOB: I've found that where I can't be both I have to make it so. So, everywhere. Because if I can't be Bi and Hapa, I can't be.

WMD: Have you ever felt there were places you were invited to be one and not the other?

EOB: Every place I go. I talk often about the "leave it at the door" politics. I'm supposed to forget that I'm queer,



half, Asian, a woman. You are forced to find the most common denominator and leave the rest at the door.

## Love Sees No Color

*Erin's comments about the "most common denominator" made me think about the idea of "Love Sees No Color," which was a popular T-shirt around the time she and I were both in Santa Barbara. That idea makes it seem as though "difference" were the basis of race problems. If everyone were just about the same shade of almost beige, we would still find a way to discriminate based on appearance, as long as the underlying structures of discrimination remain. The problem isn't difference, but how differences are valued, so that one person is "worth" more because of this feature or that characteristic. The problem is not our ethnic differences, rather, the system of racial hierarchy. People who are between categories, and who simultaneously occupy multiple categories, may help deconstruct this hierarchy, but not by the philosophy of "Love Sees No Color".*



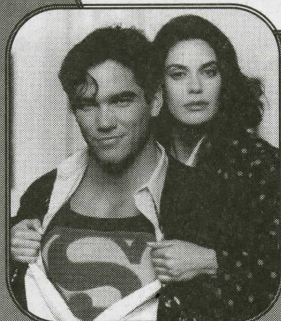
# HAPA PATROL

**CONFIRMED**

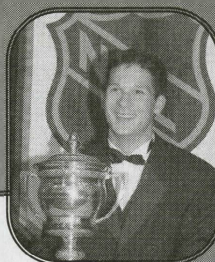
Sandrine Holt, Actress (Rapa Nui)  
Chinese/French/Jewish



Dean Cain, Actor (Lois & Clark)  
Japanese/White



Paul Kariya, Left Wing,  
Anaheim Mighty Ducks  
Japanese/White



Tia Carrere,  
Actress (Wayne's World)  
Filipina/Hawai'ian/Chinese/Spanish

Ann Curry, TV Journalist  
(NBC's Today Show)  
Japanese/White



Brandon & Bruce Lee,  
Actors, Candles in the Wind  
Chinese/White



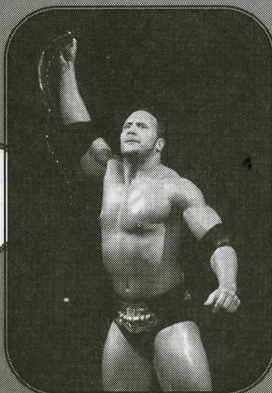
Foxy Brown,  
Hip-Hop Artist (not a Chyna Doll)  
Filipina/African American



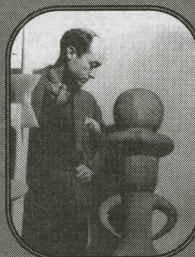
Devon Aoki, Doll-like Model  
Japanese/Anglo/German



The Rock (Duane Johnson),  
The People's Champ of WWF  
Samoan/African American



Isamu Noguchi,  
Abstract Expressionist Sculptor  
Japanese/White



Saffron,  
Lead Singer of Republica  
Chinese/Portuguese

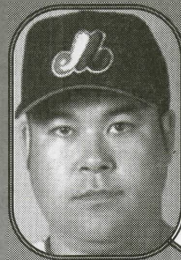
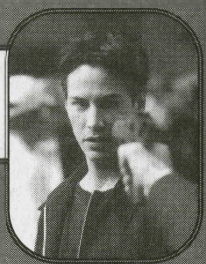






Lindsay Price,  
Actress (90210)  
Korean/German/Irish

Keanu Reeves, Airhead Cutie,  
Fuhrer of the Master Race  
Chinese/Hawaiian/White



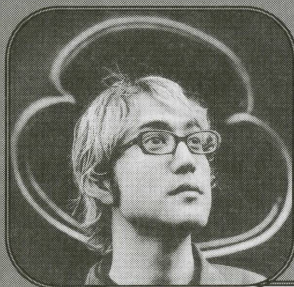
Hideki Irabu,  
New York Yankees Pitcher  
Japanese/Caucasian



Tiger Woods, Golf Wunderkind, Super-Mutt  
Thai/Chinese/African American/Native American/Caucasian



Rob Schneider,  
Comedic Actor & SNL Alumni  
Filipino/Caucasian

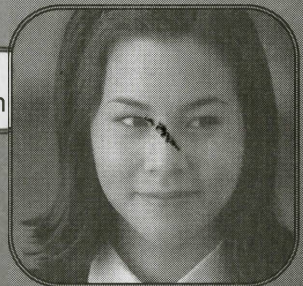


Sean Lennon,  
Musician, Prodigal Son  
Japanese/ White

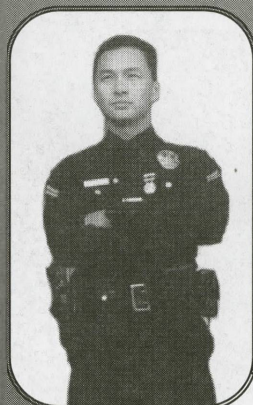


Kelly Hu, Actress (Martial Law)  
Chinese/Hawaiian/English

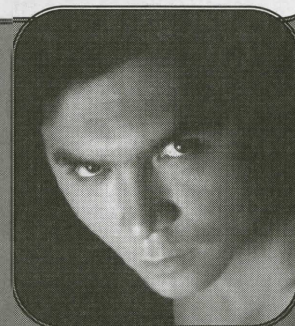
China Chow, Model  
Chinese/Japanese/German/English



Lou Diamond Phillips, The Brown Everyman  
Filipino/Hawaiian/Chinese/Spanish/Scottish/Irish/Cherokee

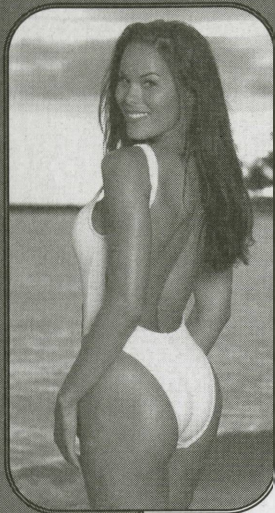


Art Tom,  
Toughest Cop Alive  
Chinese/Japanese/Irish

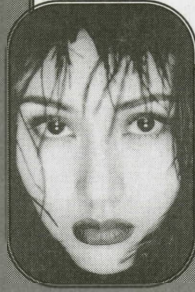




# HAPA PATROL (CONT.)

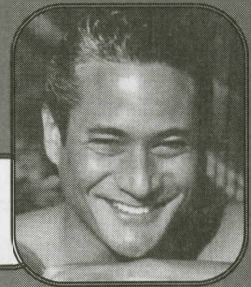


Michelle Reis, Miss Hong Kong 1988,  
Actress (Fallen Angels)  
Chinese/Portuguese

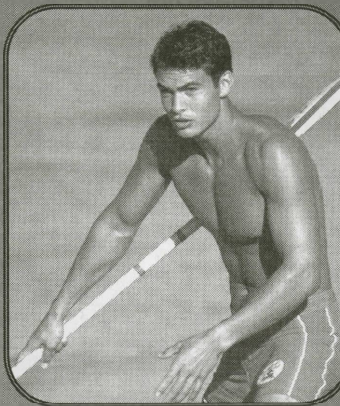


Stacy Kamano,  
Actress (Baywatch Hawaii)  
Japanese/ German/Russian/ Polish

Greg Louganis,  
US Olympic Platform Diver  
Samoan/Caucasian

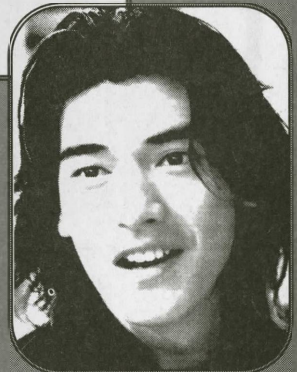


Tommy Chong, Comedian,  
One Half of Cheech & Chong  
Chinese/Caucasian

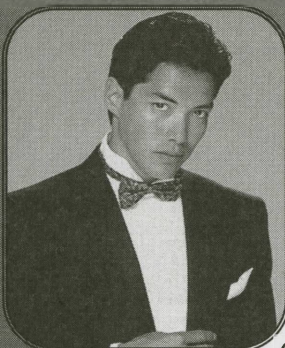
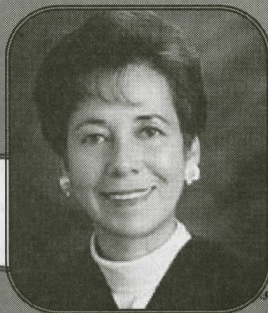


Jason Mamo,  
Actor (Baywatch Hawaii)  
Hawaiian, White

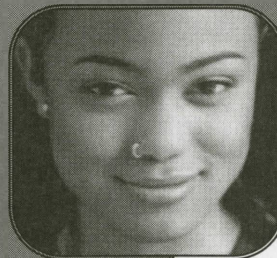
Takeshi Kaneshiro,  
Hong Kong Actor  
(Chungking Express)  
Japanese/Taiwanese



Joyce Kennard,  
California Supreme Court Justice  
Indonesian/Chinese/Dutch



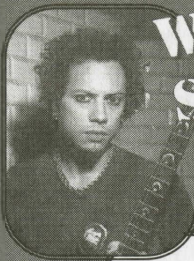
Russell Wong,  
Celluloid Heartthrob (Romeo Must Die)  
Chinese/Caucasian



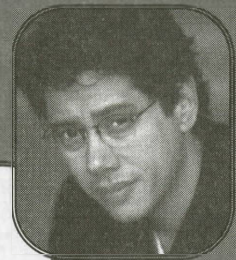
Tatyana Ali,  
Soul Singer, Actress  
(Fresh Prince of Bel Air)  
Trinidadian East Indian/Panamanian



# WE'RE PRETTY DAMN SURE THEY'RE HAPA



Kirk Hamett,  
Guitarist for Sell-Outs Metallica  
Filipino/Caucasian



Dean Devlin,  
Hollywood Producer  
(The Patriot)  
??

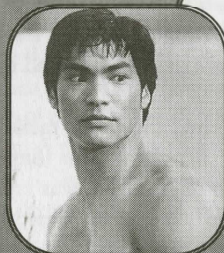
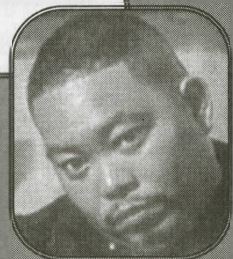


Jennifer & Meg Tilly,  
Actresses (Bound, Agnes of God)  
Chinese/White



Phoebe Cates, Actress  
(Fast Times at Ridgemont High)  
Chinese/White

Chris "Fresh Kid Ice" Wong Won,  
2 Live Crew Alumni  
Chinese/African American



Jason Scott Lee,  
Young Buff Actor  
Chinese/Hawaiian

## SUSPECTS

Jane March, Actress (The Lover)  
Vietnamese/Chinese/White



Enrique Iglesias,  
Hunka Hunka Burnin' Love  
Filipino/Spanish

## LONGSHOTS



Heather Grody & Leisha Hailey  
Musicians (Murmurs)  
??

Natalie Merchant, kd lang,  
Shannon Doherty, Karen Duffy



# Mutts in Space

or How Star Trek Makes Us Better People



**S**tar Trek in all its denominations has, over thirty years, directly reflected the liberal American mainstream point of view. The central project of all four shows has been to examine the interaction of Americans with foreign cultures: "to explore strange new worlds, to seek out new life and new civilizations, to boldly go where no man has gone before." Rousing words, which take manifest destiny for granted and assume that the strange, the new and the incognita belong by right to the bold (even the bold who split infinities.)

**M**ultiraciality has been part and parcel of this galactic expansion, as it was of geographic expansion throughout human history (your genitals go where your flag goes). But, as in past history, the history of the future abstracts multiracial figures -- making them symbols of the space in which two cultures meet, rather than representatives of multiraciality itself. Nowadays, however, as the products of the "multiracial baby boom" enter adulthood and start organizing, speaking, and writing television scripts, multiraciality is beginning to represent nothing more deconstructable than ... multiraciality.

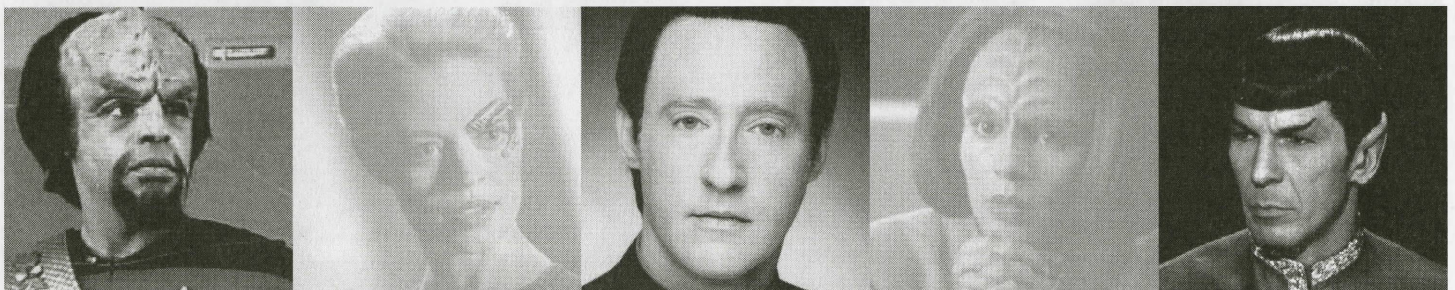
**T**he original series, a post-Kennedy, Cold War phenom, caught American sixties liberals at a time when they were expecting to reap the gross benefits of the Civil Rights Movement with-

out getting their hair mussed. Star Trek: The Next Generation premiered during the late eighties, at a time when the Civil Rights Movement and its backlash, had settled into a vague, complacent sense of achieved multiculturalism. The Cold War was glasnosting and the new race front was immigration. Deep Space Nine - a peculiar, deep-dark, and only moderately popular series - dovetailed the end of ST:TNG at a time when Americans were still recovering from the false, jingoist frenzy of the Gulf War (note the Arabic last name of one of the principal actors, soon Europeanized to "Siddig".) The explosion of white-on-white ethnic conflict in Europe left us feeling redundant, helpless, and confused and all of our generation-old certainties about good race and bad race were dissolving into a case-by-case complexity.

**I**n the original series, the multiracial character was Spock, half Vulcan, half human. Vulcan society was a gross oversimplification/misrepresentation of "Oriental" philosophy and Spock was not a Eurasian, not an Asian American, but the embodiment of America's growing fascination/repulsion complex regarding Asian spiritual thought and practices. ST:TNG's transracial characters were not mixed race but rather transracially adopted or created characters. Worf, the Klingon officer, lost his family in a massacre as a child and was adopted by humans. He was the Asian war orphan. His upbringing, his difficulties with assimilation reflected, clearly, the impossibility of hiding an Asian origin, even when the Asian in question is raised by white Americans. It's no accident that in this series Klingon culture was revealed to be more Asian in tone and structure than it appeared in the original series (they do tai chi!)

**D**ata, the other racially ambiguous character, was an artificial life form who longed to be human. Part war orphan, part legal immigrant, he was created by a human "father" who then disappeared. He was immediately different from humans in the color and texture of his skin, eyes and hair, and in the fact that he couldn't pronounce contractions. (Hmmm...) Unlike Spock, who was the product of a love match, Data was both an experiment and a conscious, ethical decision on the part of his creator/father; much like how immigration, particularly Asian immigration, was a matter of will and daring prior to 1965, but subsequently became a matter of domestic politics and racial ethics. Worf and Data were assimilation games.

**D**EEP SPACE NINE's Captain Sisko was Star Trek's first black captain. He ended up not being as radical an idea as he seemed. In fact, a black leader was such a ho-hum concept by this





time that they ended up turning Sisko into - you guessed it - a "multiracial" (human father, worm-hole alien mother whose species is worshipped by the aliens he had to deal with politically -- hmmm ...). Sisko got to be the rainbow person, a black man playing a multiracial; a black man whose other half is deemed more important. A new drop rule.

**U**yager is firmly grounded in the ethos of the millennium. It represents the new era of American diplomacy as a journey through completely unknown territory with only a central principle of ethics as a guide - and no consciousness of new cultures or new cultural hybrids as having a relation to past history. It's interesting to see, however, that the two main paradigms of racial conflict are still black/white and the Holocaust.

**U**yager is also the first series that deals with mixed-species characters on the level of the nascent multiracial construct. There are two main multiracial characters: B'Elanna Torres and Seven of Nine. B'Elanna starts out as a typical tragic mulatta: her human father abandons the family when she is a young child, leaving the mother - a Klingon, or Other - to raise a rebellious, human-fascinated child in a tradition she rejects. (sound familiar?) She has a chip on her shoulder and is constantly referred to by the human crew as Klingon - not half-Klingon, but Klingon. Her human side is neglected by everyone, while everyone still relies on her human responses to conflict and problem solving. (sound familiar?)

**I**n the course of the series, she starts to deal with her foreign upbringing and her foreign values to the extent of alienating the rest of the crew. In one very interesting episode, she has a hallucination that her mother has died and is being sent to Klingon hell because of her. B'Elanna believes that she has to commit a symbolic suicide and enter hell in her mother's place to redeem her mother's honor. She argues with the captain: the captain tells her that she can pursue her own cultural prerogatives only to the extent that it doesn't interfere with the ship's (mainstream's) interests (sound familiar?). Ultimately, she argues the captain down, gets to do her religious ritual and there's a happy ending. The captain's capitulation has more to do with respect for spiritual beliefs than for cultural values, however. Klingon attitudes are a running joke in the series, but everyone is hands-off with the afterlife.

**7** of 9 is a human who is assimilated as a Borg as a young child - a transracial adoptee. She is Worf in reverse - the perfect mainstream Barbie doll white child adopted out of "American" society into a violently alien, totalitarian culture. Her central problem is how to rediscover herself as human after being raised as Borg. She is constantly reminded that she is human first - not Borg. After a great

deal of struggle, the series finally starts to deal with some of her Borg attributes as virtues - not just her intellectual enhancement but also her values - the first indication that a person's ultimate place might be with the culture of nurture, not of biological birth.

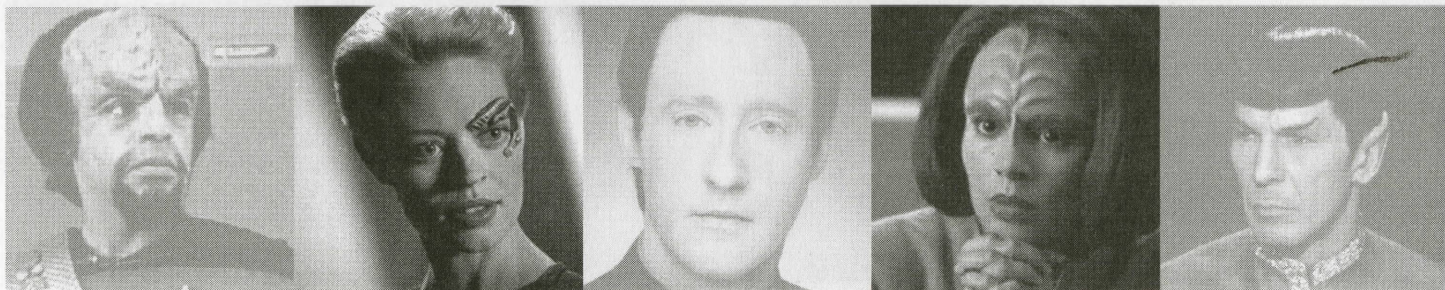
**I**n an episode which parallels the one with B'Elanna, the ship encounters a dangerous molecule which, when unstable, has the potential to destroy all advanced technology. This molecule is also, when stable, the most perfect molecule in the universe and represents the Borg's highest goal - an almost spiritual belief. Seven wants to preserve and study it; the captain is under standing orders to destroy it. Seven's metaphysics is, of course, immediately respected (particularly by the ship's fake Native American, Chakotay. Surprise, surprise.) However, since Seven's Borg spirituality doesn't just endanger herself but everybody else in the galaxy, the captain ignores this and destroys the molecule. Star Trek is more sophisticated than it appears at first glance: there is a difference made between inherently ethnic Klingon beliefs (based on traditional culture and dangerously close to ideas of the biological inevitability of race) and received Borg god-seeking (whole cultures and lifestyles taken on by people of whatever race and swallowed blindly, cultishly.)

**U**yager's captain represents this new era of (relative) ambiguity in racial matters in that her moral and ethical judgments are often called into question (of course, she's also a woman.) This is the first series where conflict resolution, which is necessary at the end of every episode, is sometimes left open-ended: a decision is reached, but the show doesn't imply that the decision was right. If you swallow that Star Trek is an accurate, if simplistic, reflection of current liberal thinking, this is a good sign. It's the first crack in the winter ice of absolute stances on race, ethnicity and the space individuals are expected to occupy. Pretty soon we're gonna have to watch out for floating icebergs.

**I** should probably also mention that in the last season of ST:TNG they explained that all humanoid species in the galaxy shared the same DNA, sprinkled around the galaxy by some ancient race. Basically, all of the diversity that had gone before was done away with in one swell foop. We're all the same, under the brow ridges. Sound familiar?



*Claire Light only writes stuff on Mac. The lack of trash can and calculator in Windows (or has she just not found them yet?) should be enough to condemn Bill Gates to the ninth circle of hell - a place devoid of public toilets and non-profit arts, where internet access is reserved for SUV-drivin', cell phonin' devils.*





*Popular to Vivi Models!*

*by Maria Shimabuku*

# Anyone can look like a haafu!





## The September 2000 issue of

**Vivi**, a high fashion Japanese magazine,

spread its advertisements over Tokyo's metropolitan subways touting "how to do your eye make-up so you can become a haafu face." As an "Okinawan-haafu" living in Tokyo, I viewed the title as racist, while other "haafus" viewed it as a common symptom as "wanting to look like something you're not".

The publisher behind Vivi also produces Shukan Friday —a conservative magazine for the proponents of the monolithic racial nation-state (tanitsu minzoku kokka), man-over-woman (danson johi) Japanese salaryman culture. Vivi's use of haafu imagery in the magazine emphasizes the notion of haafu being of "mixed-blood" and "real Japanese" are pure-blood.

In Okinawa, a vast majority of haafu or "quarter" (one-quarter foreign blood) women who do not speak English are forced into the "entertainment" business. This means dancing in bars, or if you are lucky, working as a model or singer in the entertainment business. (Like Amuro Namie, Chinen Rina, Uehara Takako) Ever notice that the many of Japan's singer-idols are mix-blooded Okinawans? It is difficult to find a job when you only speak Japanese if you are "mixed-blood". Racial discrimination in the workplace is rampant in Japan. If you are going to look like a gaijin, they want you to act and speak like one. A gaijin looking Hapa who is nothing but Japanese on the inside is considered "inferior" in the workplace. For the exotic, unusual looking haafus, there is the entertainment industry. The magazine's appropriation of the haafu look reinforces the dialectic of the desirable "gaijin image" on the outside but retaining the "purity of blood" on the inside. In other words, people want to look haafu when it is convenient for them, but can always fall back on the fact that they are pure-blooded.

The magazine isn't referring to all haafus, but "white haafus". "Black haafus" are certainly not "pure-blood" and fall short of this longed after look, leaving them no fallback. Sure, I can use my "white haafu" look as a resource in Japanese society--and I probably do unconsciously without even knowing it. To be honest, when I get a job in Japan, I know that they are more pleased with the whiteness of my skin and the perfection of my English than they are with my skills and talents. But I will never forget what I was told by a "black-haafu". "You white haafus can never understand what we black haafus have to go

through because the color of our skin. You guys can be models and called "cute" or "kakkou ii", but for Okinawans, the whiter the skin the better. Since our skin is black, we are lower than life." Am I supposed to be happy about being called "kakko ii" (cool) because I am a "white haafu" or am I supposed to be indifferent?

The "haafu look" is often a feminized one. Men can become singers, like Issa of Da Pump or Hirai Ken, or maybe an actor that the Japanese media ridicules like Haga Kenji, but men cannot work in a bar as a hostess as women can. Hence, the situation for haafu men in Okinawa who do not speak English is dismal. I could only find about 5 who were willing to speak to me. Only 2 had "public" jobs. Both had to keep their "haafu" profile down so it wouldn't affect business.

The reason why I "make such a big deal" of all this is that in the specific case of "haafus" in Japan and Okinawa, images of the "model haafu" is directly linked to discrimination in the workplace, school, marriage and in everyday life. 🍵

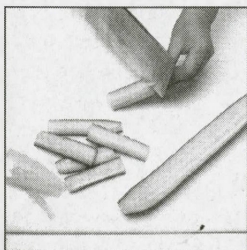
- haafu —Japanese Hapa
- gaijin —foreigner
- kakko ii —cool

*Annmaria Shimabuku grew up in San Jose, graduated from Middlebury College, and currently attends Tokyo University Graduate School of Humanities and Social Sciences. She is the Tokyo Representative of the Children of Peace Network —an organization that searches for lost fathers, offers free English classes and other activities to empower Okinawan and mainland "Amerasians".*  
<http://www.geocities.co.jp/Milkyway/8422/eng>

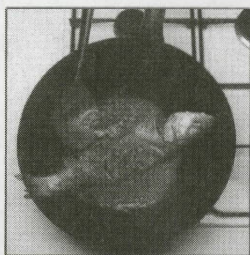




STEP 1



STEP 2



STEP 3

Born in Berkeley, California & raised in Vancouver, Canada, Michael Tora Speier is a bi-national, Japanese & Jewish Hapa. A wacked out artist with fun and impracticable ideas, Michael's year 2000 project is the 500 lb. 16 foot long Hapa Big Board multiracial vehicle, an interactive giant skateboard. In September of this year, his monthly column will launch in the Japanese-Canadian magazine *The Bulletin*, so stay tuned for more recipes and inventions by the creator of the children's myth Nectarine River, the tale of a mixed race surfer. Email Michael at [nectar@vcn.bc.ca](mailto:nectar@vcn.bc.ca)

## Self Portrait Recipes

by Michael Tora Speier

### JAPANESE-JEWISH ATTRACTION,

an interracial salad:

*Asparagus, avocado, red onion w/ black sesame dressing*

A recipe of familial tastes, which, like myself, leap out of my parents' mutual attraction in the early 1960s. A Berkeley-born product of that time, I am confused by certain assumptions veiling that significant wave of mixed-race love children. For instance, mixed race marriages do not, for me, equal the triumph of love over racial disharmony; nor do I feel I am the product of a "miscegenation".

Nor am I responsible to solve either of these models. I am specifically here to add dilemmas not only to historical cultural boundaries but also, to the contemporary ideals and belief systems of people struggling to place themselves, and me, in their inhospitable design; I remind that world I am not a fraction of who they think I am.

My mixed race experience is a river of unique and shared yearnings, a setting I get to thoroughly crash and explore. It is easy to be cloaked in names of others: Eurasian; halfbreed; mulatto; mestizo; watered down; faded; (invisible). As an antidote, I desire my own mixing, exercising my soul's sense of self re-creation: infusion; spiral; hybrid; risotto; freestyle laps in the gene pool; nectarine; double helix; constellation...

Interracial salad, I admit, is tongue-in-cheekily dramatic. I could almost introduce the delicate, fleshy vegetables flooded with tar black dressing as a vision of two thousand years of war and Jewish exodus and 20th century Japanese holocaust. More accurately, the salad comes from a true mix of other family recipes. Plain and simple, it is an invention of California summer garden tastes with a dressing that looks like black quicksand, but is buoyantly good.

### INTERRACIAL SALAD

1 bunch crispy asparagus

1 unoppressed avocado

1/2 tiny red onion, sliced into thin rings

5 leaves butter lettuce

1 large green onion, slivered into 3" lengths, chilled in cold water

3 Tbsp. black sesame seeds (get at Asian supermarkets)

1/4 C vegetable oil

1 tsp. black sesame oil

(Asian supermarkets, can substitute plain sesame oil)

Juice of 1/4 lemon

1 tsp. rice vinegar

1 tsp. Japanese soy sauce

1 tsp. sugar

3 cloves garlic

1 sprig coriander

dashes: dry minced garlic, optional (get at Vietnamese Grocery)

dry mustard

red wine vinegar

wochestershire

sea salt & ground black pepper

Cut tough ends off asparagus. Steam washed asparagus until tender but not mushy, about 3 minutes. Set aside to cool. Arrange whole or halved over lettuce leaves (I prefer whole, in one parallel clump, like green paintbrushes desiring ink).

Toast sesame seeds for a few minutes in a pan on low heat. In a medium-sized grinder or suribachi, grind black sesame fine as dust. Try food processor if too tiring a grind. Add garlic cloves and grind more, using slow addition of oil to loosen and smooth the mixture. Combine this with the rest of the seasoning ingredients except the optional dry garlic. The consistency should be very thick, but pourable, like crude oil!

Pit and slice avocado and, with red onion, arrange over or beside asparagus. If the salad is going to sit for awhile, squeeze lemon on avocado to keep from oxidizing brown.

Pour dressing across salad in one artful sweep. Garnish with green onion, coriander and dry garlic sprinkles. For spicier tastes, you can sliver a chilli pepper on top and grind more black pepper...

LOCALLY OWNED & OPERATED • FRIENDLY ADVICE & PSYCHIC COMPUTER HEALINGS:

**EpiCenter  
Desktop**

- self service computer rental •  
(with qualified assistance if needed)
- full service desktop publishing •
- tutoring, trouble shooting & repairs •  
(your place or ours)
- web design & consulting •  
(free quotes, extremely competitive rates)

**863-8136**

**2336 Market Street** (between Noe & Castro)



# The Asian Denominator

by Victoria Hart



"You just get it," she told me. I was interviewing a woman about mixed race/ethnic identity and we both happened to be mixed Caucasian and Chinese. "People who aren't mixed just don't get what it's like." She commented that as I was also mixed Asian, I had an inherently better understanding of her perspectives. And she definitely had a point. Without having to logically articulate the reasoning, I nodded my concurrence. But something nagged me in the back of my mind: What if I hadn't been her particular mix? Would she still feel that I "get it"? What if my next interview was with someone whose ethnic identity was comprised of a completely different ethnic/racial mix? Might they think in the back of their mind, "It's nice that she's mixed, but her background is too different from mine for her to get it?"

These questions bring me to a related issue being debated within Hapa Issues Forum (HIF) - an organization for people of mixed Asian or Pacific Islander ancestry. Currently this organization uses the word "Hapa" to only refer to people that are mixed Asian or Pacific Islander. "Hapa" was originally used by native Hawaiians to describe people who were white and

Hawaiian. Current colloquial usage of "Hapa" in Hawaii has changed to refer to those who are mixed Asian, generally conjuring up an image of mixed Asian and white. In addition, use of the word "Hapa" has migrated to the U.S. mainland, primarily the West Coast, where it has expanded to include people with any partial Asian or Pacific Islander (API) heritage. One question within HIF is why restrict the organization to focus only on those of mixed API descent? Why not enlarge the organization even further to encompass the experiences of people of any and all mixes, whether they have any API background or not? Why should we identify as mixed-APIs instead of more generally as being people of mixed ethnicity?

One of the overwhelming reasons given is that rallying around the shared API heritage is the most prominent bond among Hapa members. Specifically sharing some Asian heritage seems to serve as a powerful, recognized common ground. But this emphasis on a shared partial API heritage instead of a shared mixed heritage makes me uneasy. Wouldn't it better inform our perspective to acknowledge connections with a variety of mixed racial/ethnic identities? But more troubling is the prospect that this essentializes some notion of API culture. Even though many feel there is a shared understanding in being part API, is there actually an "Asian" culture? What we define as Asian ranges from Chinese, Filipino, Japanese, Vietnamese, Korean, Thai, Laotian to Indian, Pakistani and even the Middle East. Some Pacific Islanders are wary of the explicitly inclusive terms of "Asian Pacific Americans" and "Asian Pacific Islanders" as their issues may diverge significantly from other Asian Pacific Americans. There are also divisions on including Indians as API, with many

noting a distinction by referring to Indians as South Asians. All of these examples point to the difficulty of merely defining Asian or Asian Pacific American, much less trying to forge a common cultural identity out of these various identities.

The prevailing basis for "monoracial" or "monoethnic" APIs to identify panethnically in the U.S. as Asian American is that non-Asian Americans will (often racistly) lump together all APIs at first sight. Given this, an Asian American identification is a political (not cultural) reaction to at least regain some control of identifying what the term "API" signifies. But mixed Asians certainly don't get lumped together by sight. To give an obvious example, black-Asian, Latino-Asian, and white-Asian mixed people will rarely be visually grouped together by others. Sometimes we're racially ambiguous and other times we resemble more of one ethnicity than another. Even among more similar mixes, there's a huge range in how we look. Thus the main political reason of being visually lumped together that drives Asian Americans to identify panethnically doesn't resonate as strongly for people of mixed Asian descent.

One major aspect we do share in relating as Hapa is that we identify with two or more socially constructed categories. There are a lot of illuminating connections the HIF organization may be missing out on by not interacting with people of all mixes. Granted, this move would undoubtedly bring up new issues which I can only start to imagine. But if we acknowledge that what we share with any person of mixed race/ethnicity is straddling different racial and ethnic categories, there is much to gain in expanding the HIF mission to include all people of mixed heritage.

*Victoria Shay Hart is currently a graduate student at UC Irvine. She grew up in Hawaii and spent her undergrad years at the University of Hawaii, Manoa. Although Hawaii has a diverse mixed-ethnic population, it wasn't until moving to the mainland that her "Hapa antennae" perked up and she started reflecting more consciously about mixed-race issues.*



by Noele X

# AzN EyEz

The other day, a friend and I walked into a 24-hour diner in the Sunset District. It was late -around 3 in the morning. We took our seats and minutes later were greeted by the waitress, a lonely-looking Asian woman.

And then I couldn't help but stare at the two tiny pieces of transparent tape stuck to her eyelids. All I could think was, "What the heck is going on here?"

I was confused about the whole thing. It was all strangely depressing and reminiscent of a time when I was younger, when the words "eyelid" and "adhesive" were not such an uncommon combination.

Throughout high school, all of my closest friends were Asian. But I always felt as though I was the out-cast-always the one in the middle.

Maybe because I was, literally. Where everyone else was black or white, I was the one person who had to be grey.

My father is of Chinese and Filipino descent, my mother is second-generation German. So, lucky me, I got to

be a mixed kid-much to my regret.

The term mutt was one I became well acquainted with over the years. I could only cringe at the sound of that dreaded words rolling off random tongues. Mutt: what an ugly word. Synonymous with the image of a scraggly, stray dog. That wasn't me!

Since, within my circle of friends, "Asian" was the norm, I ignored the fact that I was part Caucasian. I hated going to school functions with my mother, because I would get looks from Asian parents-What? Asian looking kid, white mother? I believed Asian was all that was good and righteous in this world, and all else was bad. No more Smashing Pumpkins on the radio-that's white music! It's all about Leon Lai CDs (that I don't understand!).

Feeling that I was tainted was inevitable with my Asian friends pointing out white people at school and calling them "skinheads" or "honkies"-and completely forgetting that I was as much "honkey" as I was part of their superior race. Should I be happy because they forgot I'm white, or should I be insult-

ed? I couldn't help but feel both ways. My internal hatred of being multi-racial began to eat me up inside like a virus.

The tired old dialogue was like a broken record. I heard it all the time. I got it from the girls, I got it from the guys.

"What are you?" Not "What nationality are you?" but "Whose planet did you come from?" It made me sick.

I got it from my friends' parents.

"You go to school with my daughter? You Chinese?"

"Well, er, part."

"What you mean, part?"

I got it in online chat from the kind of Asian people all down with their so-called "AzN PriDe"-the kind of people who went on about Asian Invasion but were oblivious to any culture outside their own.

Asian Person: "So, what nationality are you?"





Me: "I'm Chinese, Filipino, and German."  
Asian Person: "Oh, forrealz? I only like Asian girls, hehe sorry. Gotta go, laterz."

That "Oh" response I received so often always succeeded in making me feel crappy about myself.

One Halloween night, I was applying my fake eyelashes and realized that the glue used to affix the lashes had an even better use: eyelid adhesive! If you applied the glue just the right way, you could press your lid together and it would stick that way. I was thrilled with the fact that for a little while (until the glue lost its magic) I could transform myself into someone else. Voila! I had Asian eyes instead of my blah, plain, "American" eyes.

I never had the nerve to go out in public like that, though. You can't just show up at school one day with your eyelid folds missing and expect no one to notice. What would they say? What would they think?! Ha! Look at that white girl trying to be like us!

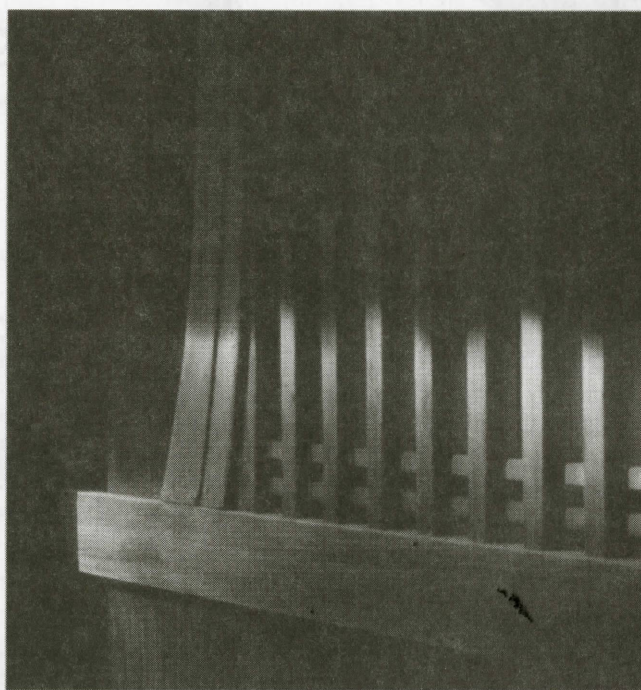
The irony is that Asian girls can get away with the opposite-cutting their eyelids so as not to look so Asian. Quite a few girls at my high school went through with the deed, and no one thought anything of it. I wasn't about to be the first case at school doing the reverse, I just wished that my eyes always looked the way they did in the mirror that day, so maybe people would just assume I'm Asian and I wouldn't have to deal with the questioning anymore. I would fit in-I'd look like everyone else.

That week, I had an allergic reaction to the eyelid adhesive. My lids grew puffy, and sore. I felt stupid, like I had gotten what I deserved, until my friend told me, "With your eyes like that, you look Korean. It's cute." 🐼

*Noele x has learned the lesson, and is now busy living out the more important parts of her life. It's a good feeling.*



## Damon & Naomi with Ghost



new album out now spcd 501

Other releases by Damon & Naomi:

More Sad Hits (SPCD 385)

The Wondrous World Of Damon & Naomi (SPCD 322)

Playback Singers (SPCD 425)

www.subpop.com





# SIX DEGREES OF HAPA BACON

A MIXED UP VARIATION ON  
A CLASSIC GAME



KELLY HU

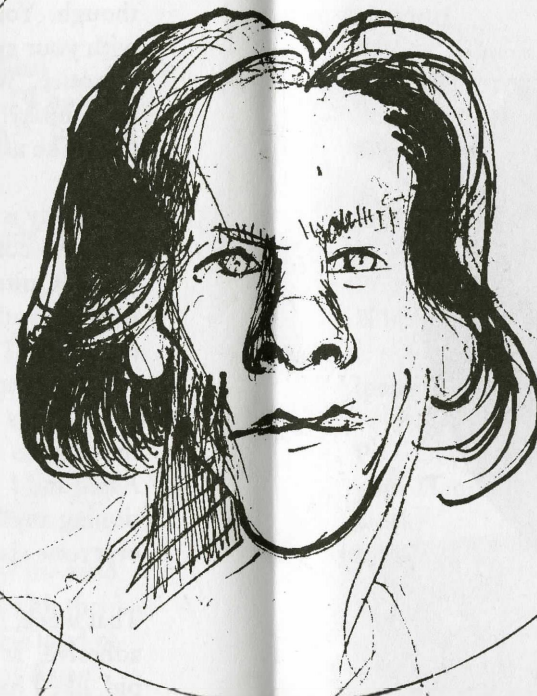
- was in Harley Davidson  
& the Marlboro Man with  
Mickey Rourke

KEANU REEVES

- was in Bram Stoker's  
Dracula with Gary Oldman

- who was in  
Murder in the  
First with...

- who was in  
Diner with...



KEVIN BACON!

- who was in JFK with...

- who was in Batman  
Forever with Tommy Lee Jones

- who was in the Wedding  
Singer with Drew Barrymore

ROB SCHNEIDER

- was in the Waterboy  
with Adam Sandler



TIA CARRERA

- was in True  
Lies with Bill  
Paxton

- who was in  
Apollo 13  
with...



- who was in Destination  
Anywhere with...

- was in Young Guns  
2 with Jon Bon Jovi



LOU DIAMOND PHILLIPS

- who was in He Said  
She said with...

- was in the Muse  
with Sharon Stone



JENNIFER TILLY





# M&M



Michael Premsirat & Michael Hornbuckle yak it up while Dan Wu & Wei Ming Dariotis listen in...



*Michael & Michael are founding members of 18 Mighty Mountain Warriors, The Bay Area's premier sketch comedy troupe now going into their sixth year. As for day-jobs, Hornbuckle is a computer tech @ SFSU and Premsirat does marketing for PCGamer Magazine. We chatted over dinner @ Indian Clay Oven in the Richmond.*

Dan: So how do you guys feel about interviewing each other?

Hornbuckle: You should have brought us out to a bar, not a restaurant. That was your first mistake!

Premsirat: Then you would need 3 tapes. And one whole tape would be "Can I get your digits, baby?"

Wei Ming: So, how much of a lech are you?

P: Meeee?

H: He & Harold (Byun) are pretty much neck and neck. But you're the first one to toss out your business cards to stray women.

WM: Stray women?

D: I love stray women.

P: They come to ME. Anyhoo...

WM: (laughs)

(papadeum)

P: (To Hornbuckle) How does your Hapaness inform your artist work?

H: It drives me.

P: Is there something about your conflicting identifications, about being the outsider, something that gives you the ability to observe the culture better?

H: I think being the Hapa guy has turned me into the Lone Wolf.

D: The Lone Wolf?

H: It's the Phil Begin theory. Because I'm always going to be the outsider.

WM: The Marginal Man.

H: Yes. It's the tragedy of the Hapa. (laughs)

WM: Are you guys the only Hapas in the 18MMW?

H: I'm the only Hapa...

P: He's the only Hapa

H: (laughs)

WM: Why don't you think (Premsirat's) Hapa?

P: Because he oppresses me. He's strict about it. I'm actually not even biracial, I'm biethnic. A lot of the other stuff I've done outside of the group had to do with Hapaness in passing. I always kinda fetishize that because I can't do that. I have all the baggage that you do but I don't get...the...pretty...white...looks. (laughter)

D: But you make a lovely Scotsman.



# THE TRAGIC STORY OF THE AMPHIBERASIAN IN SUKIPRATAN SOCIETY

(Sukiprata Project 1/26/00 v.3 by Michael Chih Ming Hornbuckle with additional ad-libs by Greg Watanabe & Ensemble)  
(c) 2000 18 Mighty Mountain Warriors

AmphiberAsian.....Harold S. Byun  
Girl with fetish.....Rhoda Gravador  
Sukipratan man-hooker.....Greg Watanabe  
Nuns.....Pearl Wong, Linda S.L. Chuan  
AmphiberAsian #2.....Greg Watanabe

(Amphiberasian sitting on stage. Girl comes in)

Girl: Hey there.

Amphiberasian: Hey.

Girl: I'm sorry, but I just have to ask: What's your ethnicity?

Amphiberasian: I'm Sukipratan American.

Girl: Yeah? Wait a second. You're not pure Sukipratan. You're mixed. I can tell.

Amphiberasian: I admit it. I'm actually half Sukipratan and half Amphibian.

Girl: Gasp! An Amphiberasian! (Pause)  
Grrrowl. I've heard about you Amphiberasians.

Amphiberasian: That we spend half our time underwater?

Girl: No, the other thing.

Amphiberasian: That we lay gelatinous egg sacs?

Girl: No, the other thing.

Amphiberasian: That we give red hot sex?

Girl: Bingo.

Amphiberasian: Oh, you women are all alike! You're just attracted to me because I'm an "exotic" Amphiberasian!

Girl: I'm sorry. I didn't mean to offend you. I just like to speak my mind. It's my style.

Amphiberasian: Yeah? Well I just have to speak MY mind. It's MY style. I just have to tell you MY story. The TRAGIC story of the Amphiberasian in Sukipratan Society. Yeah, you look at me and say, "Wow. Half Amphibian. Half Sukipratan. The best of both worlds. How lucky he is!" Well let me tell you something -being Amphiberasian isn't all it's cracked up to be. There was a stigma associated with us. You see, because of a depression in Sukiprata's matriarchal society, young Sukipratan men found themselves on the



streets selling their bodies for money.

(Sukipratan male prostitute stands on street corner trying to sell himself)

Todd: Sukipratan Man.

(pause)

Todd: EXOTIC Sukipratan Man.

(pause. Takes off shirt).

Todd: Exotic TOPLESS Sukipratan Man.

(Pause. Looks at his tattoo)

Todd: Exotic topless TATTOOED Sukipratan Man.

Amphiberasian: Members of The Scottish Missionary Corps of Nuns, stationed in Sukiprata as a result of 400 years of colonization by a Scotsman, were quick to take advantage of the cheap, hot sex.

(2 Scottish Nuns, Sister Mary and Sister Ann, approach).

Todd: Hey Nun Sister. I love you long time.

Mary: Och. Sister Ann, check out this fine piece of Sukipratan monkey ass.

Ann: Hoot mon, bronze-skinned love machine, how much are ye askin' for?

Todd: Cheap. Five dollars 23 cents.

Mary: Och. I dinna know. How much do we get for thoot much money?

Todd: You want love, I give love. Long time. I give many thing. You want walk the dog, I give. Round the world, no problem. Lucky Sucky, long time, or if you want Ficky Lucky Tricky Dicky me give Ma-hunga(!) Ma-hunga(!) for more than many inch, is lucky lickly trick I give. Five dollars 23 cents! (Pause) Me so horny.

Ann: Hoot mon. I dinna have any idea what he just said.

Mary: Och. But oots got me hoot an steamy.

Ann: Och. Hoot mon. All right laddie. Let's start earning thoot Five dollars and 23 cents.

P: Thanks.

WM: Especially with that ass. (In Sukiprata, Premsirat shows us what a yellow Scotsman wears under his kilt.)

H: So you will never understand the pain and torture of being Hapa.

P: Now that you've spouted those Tragic Mulatto buzzwords you always do, what do they actually mean?

H: Part of the pain is almost being part of the dominant society but never quite getting there.

D: Whereas me & Premsirat will never get close enough to the dominant society to feel that pain?

H: It's the blood man, it's the blood!

P: And that's a particularly half-white kind of thing.

D: Whereas if you were half-black...

H: Well, I'd be African American. You're always judged by the darker skin.

P: In the pieces that you've done that deal with Hapaness, what is it you're trying to explore? With the AmphiberAsians piece, you actually made it a point to slam all the clichés of the tragic mulatto and the social organizations that have sprung up around of mixed race in the US. You pretty much slammed everybody all along the line.

H: I pretty much slammed everybody at this table. (laughs) Including myself.

P: What were you going for? Is it because you see a certain amount of hypocrisy in these organizations, do you see holes in the mythology of the tragic mulatto?

H: People tend to read so much into skits, they don't realize how they're written. Al Manalo loved my "Pork" skit (Chi-nees-ah Peepo musta eat poke!) but was shocked when I revealed I

pulled that particular skit out of my ass at the last minute before a deadline. That's the great thing about theater, people think it's all well thought out and it's not.

P: At the mechanistic level, we usually go from gag to gag, there's not much more thought than that.

H: With the AmphiberAsian thing, I was trying to do an overview and survey of the AmeriAsian experience, particularly the war experience. I used the nuns as a substitute for the G.I.'s.

P: Which is a good point because they usually went hand in hand throughout most of colonial history. Well done! (applauds)

H: The sword and the cross!

P: Not bad for a stupid guy! (laughter)

P: One of the reasons why it attracted so many people and why it's one of your smarter works is that...

H: (laughs)

P: You've loaded it with quite a bit of historical and social criticism.

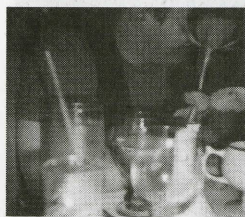
H: I was actually using Grant Morrison's technique -the guy who writes The Invisibles... When he does stories, he tends to put in too many ideas so that he has six full-length novels in one 22 page comic. I was trying to load it up with too many different ideas.

P: You actually kept focused alot better than Grant Morrison. I'm surprised you've read him. I thought only smart people read Grant Morrison.

(mushy spinach stuff, mushy eggplant stuff)

WM: (To Premsirat) You should join Hapa Issues Forum.

P: I could, if only you'd accept my kind!





WM: We do, we encourage it. But we haven't had many people express interest.

D: You know our friend Michael Cheng's Hapa?

WM: Really?

D: He's a Jap-Chink.

P: Some of my best friends are Jap-Chinks. (laughs)

D: The unique dilemma with Jap-Chinks or your kind of folks is that people will just assume that you are your last name.

P: Exactly. I identify Filipino but I'm stuck with this Thai last name.

WM: Really, you identify Filipino?

P: There wasn't a large enough Thai community to either join or "fetishize". Or it's just that I get along better with my mom. I've also gotten to know a lot of people in Teatro Ng Tanan and Tongue in a Mood. Hanging out with them just makes me really love being Pinoy.

H: In your works, I've read about your struggle vis-a-vis White society and assimilation...

WM: What?!

H: (laughs)

P: Are you mocking me?!

H: Well, you never mention being Thai or Filipino and that conflict.

P: In some of those pieces, I didn't know if I could educate people enough to the point where those issues make sense. It's easier to understand the White-Asian thing. A lot of times, instead of doing Thai-Filipino, I'll just make a lead character Asian and white and let them be emblematic of the whole thing. You don't have to explain as much.

D: Do you think you need to wait about 10 years before the rest of the world "get it"?

P: I think so.

D: You're just ahead of the times.

WM: I know so many couples who are Chinese-Korean or Thai-Japanese, whatever. Maybe even more than White-Asian couples. About 15% of Hapas are people of inter-Asian mixes. So you're not that unique.

H: Yeah, so stop acting so special.

P: I never had to ACT.

(assorted nan basket)

WM: What about the fact that many Hapas, including Michael (Hornbuckle), have starting using the Asian middle names to highlight, to the world, that they are Hapa.

P: I used to make fun of Michael for that.

H: Is it opportunistic, is it convenient? My legal name is Chih-Ming Hornbuckle but I've gone with Michael until I was 18. Once I reached my Asian American consciousness, I started adding Chih-Ming so people would know I'm Hapa.

D: So I should pull out my middle name and start using it?

P: Yeah, so you can get Extra-Chinese street cred.

WM: Hong Wu?

P: It's not so much opportunistic as it is trying to foreground something about yourself that's not easily apparent.

H: Well, I find myself using my name opportunistically like when I'm emailing people in newsgroups. When I'm responding to an issue, sometimes I leave out my Chinese name to just so people will think there is a white guy with a liberal or progressive perspective.

WM: Are you trying to pick up chicks or something?

H: Noooo.

D: You're playing it for all it's worth then.

P: It's necessary, though. It's the

Hoot mon! Och.

(The Nuns and prostitute exit stage together.)

Amphiberasian: The union between these sex workers and nuns resulted in many pregnancies (One Nun comes back on stage obviously pregnant. She crosses to other side of stage) which were terminated because the nuns wished to avoid any embarrassment. (Nun turns back to audience, whips out a coat hanger, and starts aborting the fetus while saying "Och! Och!") These embryos were usually thrown into lakes. (A fish like fetus goes flying across the stage and a splashing sound is heard). But because the terminated embryos were in the amphibian stage of human development (A slide comes up to illustrate this) they survived quite well in warm Sukipratan waters. These unwanted children became the half Amphibian, half Sukipratan street children of Sukiprata.

(Another Amphiberasian comes onto stage with begging bowl and photo of a nun)

Amphiberasian 2: Hey. Give me one dollar. Hey, one dollar. Okay. Give me worm. Yeah. Meal worm. Okay. Hey, you got flies? (Holds out photo) Hey, you see my mommy? I have photo. You see my mommy?

(Amphiberasian 2 wanders off)

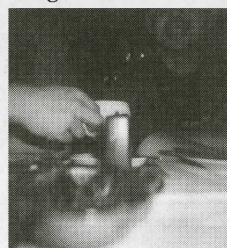
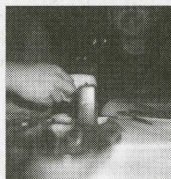
Amphiberasian: These Amphiberasian children belonged to two worlds, yet faced rejection from both. When many of these Amphiberasians journeyed to the United States they discovered that old world prejudices died hard.

(Amphiberasian 2 sitting at a meeting of "Amphibians for Social Justice" with amphibians: frogs, salamanders, & caecilians. These will be stuffed toy amphibians. There will be a sign saying "Amphibians for Social Justice")

Amphiberasian 2: (To frog) So, how's it going? (No response from frog. He turns to salamander) Hey, what's up. (No response from salamander. He turns to, the caecilian). Dude. How's it hanging? (Pause) Okay. I know when I'm not wanted.

Amphiberasians: Yes, Amphiberasians experienced rejection from both sides.

(Amphiberasian 2 returns and sits at a meet-





ing of "Sukipratan Americans for Social Justice." There are real people there but they act like plastic Asians posed in strange positions like the toy frogs.)

Amphiberasian 2: (To Byun) So, how's it going? (No response from Byun. He turns to Chuan) Hey, what's up. (No response from Chuan. He turns to Pearl). Dude. How's it hanging? (Pause) Okay. I know when I'm not wanted.

Amphiberasian: But perhaps this tragic story has a happy ending. Because they felt different from the rest of society, many Amphiberasians drifted towards each other and formed support groups.

(Amphiberasian 2 walks onto stage. Sits next to first Amphiberasian. There is a sign that says "Amphiberasians Issues Forum")

Amphiberasian 2: Hey. You're Amphiberasian aren't you?

Amphiberasian: Yeah. You're Amphiberasian, too, aren't you?

Amphiberasian 2: Heh. Yeah. What's your mix?

Amphiberasian: I'm half Amphibian, half Sukipratan. How about you?

Amphiberasian 2: Heh. I'm half Amphibian, half Sukipratan.

Amphiberasian: Ah. Cool.

Amphiberasian: Cool.

Amphiberasian 2: Meal worm?

Amphiberasian: Yeah. sure.

(Scene change with Amphiberasian 2 leaving and Girl returning to stage)

Amphiberasian: So there you have it. The TRAGIC STORY OF THE AMPHIBERASIAN.

Girl: Aw. Poor baby. But haven't the missionary nuns long left Sukiprata? Where do Amphiberasians come from nowadays?

Amphiberasian: Oh, nowadays they are the result of love.

Girl: You mean...?

Amphiberasian: Yes, fat balding American women travel to Sukiprata because of their attraction to its matriarchal society, marry Sukipratan men then hurl their embryos into the lake.

Girl: Ah. Love. (pause) Look, I'm sorry if this bothers you but I have to be honest. The only

strategic application of identity. I used to pretend I was alot more conservative than I was, so when I say something progressive, It would have more punch.  
H: Is this the mixed grill?

(mixed grill)

H: I find having a mixed name is an advantage.

P: Just like your mixed...rice and your...mixed...grill!

H: I can be Asian when it's convenient. (laughs)

D: How do you guys feel about playing white characters in your shows?

P: I'm happy to do it. We actually had that come up in Close Encounters. After all these years of black-face and yellow-face, if I get a chance to play the most crass, stereotypical and dumb white-face possible, I'll do it.

Godammit, I'll do it. In the last show we were actu-

ally asked by the director to play more "real" white people. She was saying because the audience then wouldn't discount them out of hand

and they would identify with them more. And then later on they would realize that we had subverted something...I think her argument was good but wrong. There was something slightly racially insensitive about it. If I were to play white characters more "real", then I'd sound exactly the way I do now.

D: Then what's the point of satire.

P: Yeah.

D: (to Hornbuckle) How do you feel about white-face?

H: I deserve to play a white person because I'm half white!

D: You only put on half the make-up that you need.

H: Yeah.

D: What about black-face or

brown-face?

WM: Or playing Asians of other ethnicities in exaggeration?

P: Oh god, we do that all the time!

H: In this group, the people that can play the funniest Chinese are the Japanese Americans. (laughs)

P: It's the edge that the outsider has.

D: If you were to see a show by a white performance group in yellow-face doing a show exactly like you guys, how would you react?

WM: How is that possible?

D: Hypothetically.

P: If I knew what the artistic intent was, and it was acceptable to us, yeah, it'd probably be fine. If I didn't know, I'd set them all on fire.

D: (laughs)

H: A similar thing's happening in LA right now. There's a theater company run by a white guy called JAP -

Japanese American Players. It's Japanese nationals and Americans - Caucasians mostly. They do half the play in Japanese, half in English. The director



18MMW circa 19 Michael H., Pam Wu, Frances Lee Hall, Michael P. & Pearl Wong

said he called the group JAP on purpose just to bring out the "issues".

P: Which is SO wrong! It's just the arrogance of white males to speak for everybody's experiences. The problem there is that it's a bunch of yellow-fevered white Americans and a bunch of Japanese nationals who don't know dick about the United States and its politics. So the usage of the JAP term is just so disingenuous.

H: I would say maybe a hundred years from now, it might be possible for a group of white people to be doing what we're doing. There may be a level of sensitivity and understanding then. But now, no way. Of course a hundred years from now, there may not be a



group of just white actors.

P: That's alot more utopian than I expect from you. My belief is that things will be more segmented and stratified. We'll have autonomous ethnic enclaves and reach a sort of equilibrium there. That's as close as you'll get to any sort of peace and harmony.

H: Okay, maybe 200 years.

WM: But you guys are a pan-ethnic group.

H: Even then we splinter off. Harold goes into the corner and the Chinese congregate in the kitchen and we just exile the JA's.

P: We make a concerted effort to stay together although one could argue that it's a bunch of Chinese Americans and their vassals.

H: Actually, Chinese Americans are only a plurality, not a majority. (laughter)

P: Don't play word games with me!

WM: It's your Eastern Asian intellect at work.

H: Yes, as opposed to those lazy Thai-Filipinos. (laughs)

P: We could've taken over...Burma if we'd wanted to. Over the hills, boys!

WM: Hey, Thailand alone maintained its independence...

P: Because there was nothing useful there...(laughs)

D: Where do you see the group in ten years?

H: I see the group becoming successful but not necessarily with the same people in it. Things happen, things change.

P: I guess we would be the Silver Beatles right now, with 5 or 6 people in it. In ten years, it'll be John, Paul, George and Ringo.

D: So one of you will die a tragic death?

H: I hope so.



tragic thing about your story is your endless self-pity.

Amphiberasian: But...

Girl: Get over it! This is a modern world. Nobody cares if you're Amphiberasian anymore!

Amphiberasian: I guess you're right.

Girl: Now shut up and give me some hot steaming Amphiberasian gelatinous egg sac!

Amphiberasian: Grrrowl. How much gelatinous egg sac can you handle?

Girl: How much gelatinous egg sac you got?

Amphiberasian: Hehe.

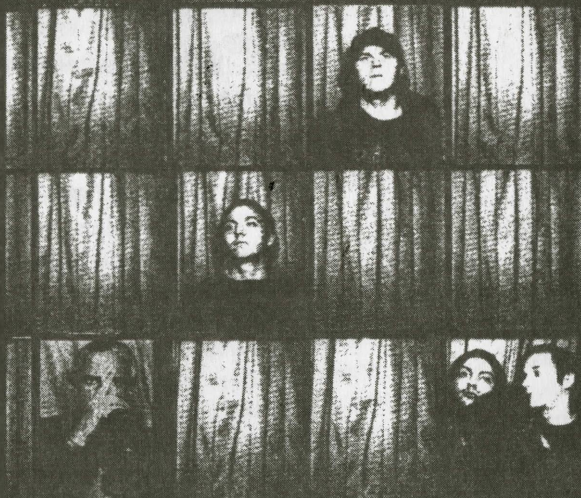
Girl: Hehe.

(Blackout. Silence for a moment. Then a large sloppy wet squishing sound. Stage remains black.)

Girl: Oh baby.

# ASIAN MAN RECORDS PRESENTS: THE LAWRENCE ARMS HONOR SYSTEM

distributed by MORDAM RECORDS



Lawrence Arms are a punk rock trio from Chicago. Gruff melodic vocals intelligent lyrics and an honest approach at making music. On CD-\$8



Melodic punk rock from the Chicago area in the same vein as JAWBOX and early JAWBREAKER. Strong guitar work and great musicianship Available for \$8.

To order, just send cash, check or money order payable to Asian Man Records Postage is included in the \$8 price. If you live outside the US, add \$5 for postage. Allow 2 weeks for cash orders, 4-6 weeks for checks. To order using a creditcard, check out the asian man website at: [www.asianmanrecords.com](http://www.asianmanrecords.com) or call 408-395-0662. [brucelee@pacbell.net](mailto:brucelee@pacbell.net)

Asian Man Records, PO BOX 35585, Monte Sereno, Ca. 95030-5585





# MSG 付太狂US

Ramen fast and cheap  
Tastes good with soup stock and meat  
Beware MSG

Ernest Mark

once they used powdered  
goats' horns to swell the flavor  
now we swell with it

Claire Light

m to the s to  
the g. got more spice than yan  
can cook. suckas. out.

Michael Betts

in the womb i seem  
to recall that msg  
taste: a foreshadow...

Michael Speier

MSG is life  
Brings you closer to Heaven  
Just don't overdose

Dan Wu

Tastes good when I eat,  
burns like hell when I poop it,  
can not get enough.

Joe Tackett

Will this restaurant  
cause convulsions? Oh, sorry  
didn't see the sign...

David Fear

Soup, Chow Mein, Fried Rice  
Eating MSG's fine but  
why not just snort it?

Cody Simms

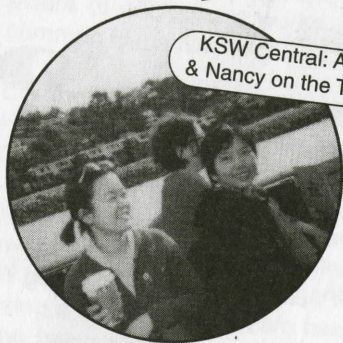
MSG aijo  
My Sweet Gratification  
I swell as you enter me

Manami Kano



GREETINGS  
FROM

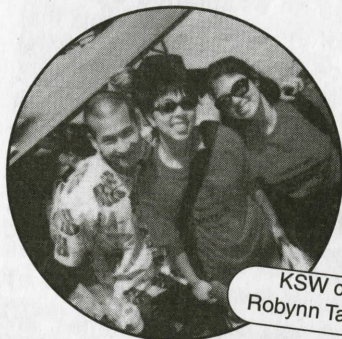
# ANGEL ISLAND



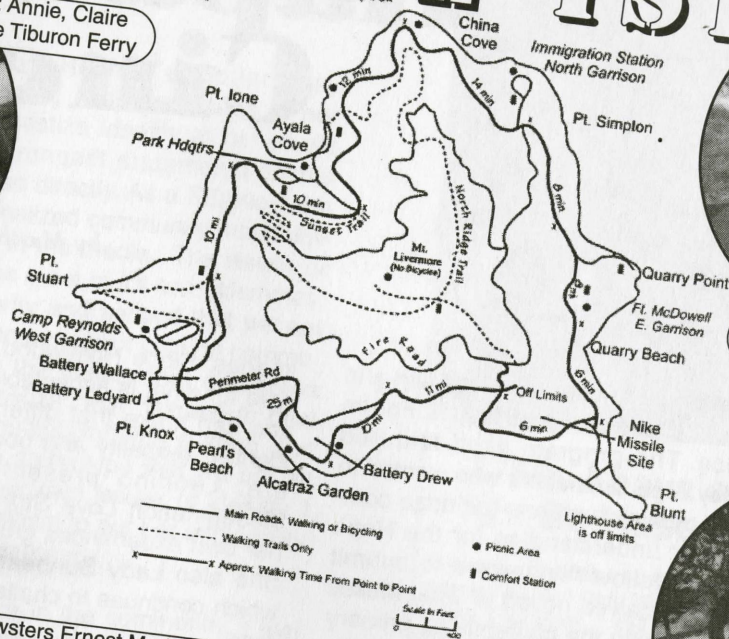
KSW Central: Annie, Claire  
& Nancy on the Tiburon Ferry



Hat Ladies: Flo Wong  
& Nancy Hom



KSW crewsters Ernest Mark,  
Robynn Takayama & Manami Kano



Dennis Somera & Michelle Bautista  
handing out red carnations

made in usa: Angel Island -Shhh  
an installation by Flo Oy Wong  
June 17 - September 23, 2000  
Angel Island Immigration Station

Hi Lark,

Vietnam & Cambodia sound amazing and yes one day I will make it out there. Back here, I spent a great day helping set up the opening day for Flo's Angel Island show. It's a beautiful place that where old ghosts still haunt. They ferried and bussed a bunch of detainee-survivors here, quite something to walk through this wooden prison with those who had to give up their identities to come to this country. Sort of a strange day, the sadness & ghostliness of this place in history mingling with just hanging out with all the Kearny Street kids & moving heavy-ass chairs up a hill.

Wish you were here.  
Or maybe me there.

xoxo Dan



Lark Pien

somewhere in SouthEast Asia...



# WHAT IS Hapa Cinema?

by Matthew J. Abaya (AKA HyperFlip)

Last April, I was very fortunate to curate a short film and video program at the UC Berkeley Hapa Issues Forum 7th Annual Conference. The program itself featured provocative works by Bay Area filmmakers who wanted to address issues of mixed race as a means to bridge communities and gain greater understanding for the Hapa experience. When asking fellow filmmakers to submit their works, I had no preconceived notion of what makes a film Hapa. By conceptualizing the conference's primary goal as a means of opening dialogues about the existence of a Hapa culture, I felt I needed to identify these traits that made a "Hapa film". If there is such a thing as a Hapa film aesthetic, it would be a product of a Hapa culture, linking themes, stories and motifs that supports the notion of this culture. Even though the films were not all dealing directly with identity issues, they do have apparent political agendas at work to assure that Hapa images and stories are present in the media.

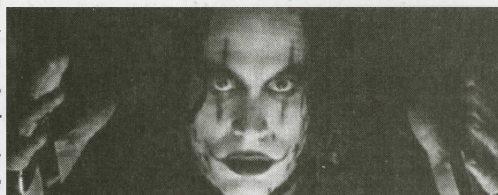
Film is an art form through which we all identify ourselves with. Since Hapa actors like Keanu Reeves, Meg Tilly, Russell Wong, Lou Diamond Phillips, Rob Schneider and many others star in major Hollywood movies, we could easily feel as though Hapa artists have made a mark on the mainstream media. In actuality, I never see Hapa actors being able to portray their multicultural heritages in films and television nor is the direction or writing roles allocated to represent the cultural heritage's of these Hapa actors. Needless to say, the experiences of the mixed race (and other minorities) are nearly absent, creating a need for representation of these communities in the media.

Of the Hapa films presented at Berkeley, we see experimental cinema as a means to communicate the themes of self identity with short works by Stuart Gaffney, Angela Leonino and Kip Fulbeck. In a presentation to film students at SFSU, Leonino (a film grad student) stated that she is empowering herself by being the subject in her own films. Leonino wants to be an actor but doubts she would ever get work in Hollywood given its obsession with "Barbie Doll" like

images. Since Hollywood has an established a phenotype for what is acceptable for the screen, she feels that she can make that difference by placing her bicultural identity, sexuality and body image before her own camera. Leonino presented her films *half/half* and *Mesagination Love Story* —experimental portrayals of her own experiences growing up mixed in the Mid-West. She also *Lady Sunbeam* (not screened at this event), which continues to challenge images of body politics and race.

Stuart Gaffney of his videos *Introductions*, *Names*, and *Cunanan Conundrum* received the most attention for his depiction of the famed sociopathic Queer Mestizo-Filipino who murdered clothing designer Versace. As a queer biracial male, Gaffney manages to demystify the stereotypes placed on the marginal man and helping wider audiences understand issues placed upon the mixed race. Gaffney further explores issues of being mixed and queer in *Names* and *Introductions*. Gaffney's ability to communicate his story and Mr. Cunanan's shows that the media is a powerful tool to reach the masses and empower the unempowered.


Hapa films are not a recent phenomenon. Hapa films have been made for well over a decade with films like Kip Fulbeck's *Banana Split*. After the screening which also included Fulbeck's *Banana Split*, Gaffney who presented three short videos (*Introductions*, *Names*, and *Cunanan Conundrum*), credited the works of Fulbeck as a major source for inspiration for making his video projects. One audience member couldn't articulate any specific film terminology to describe the film techniques that Fulbeck and Gaffney used, but he immediately recognized a similar style that resonated from one experimental work to another. I believe that the audience member was referring to the use of image montage accompanied by narration as a means of communication in oppose to classical narrative form which simply translates as an on screen play. Leonino, Gaffney and Fulbeck all had films that favored the narration track as a means to orienting oneself amongst a series of com-



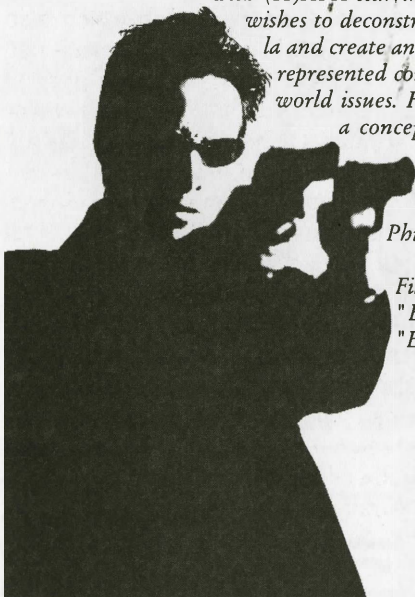


plex mounted images. This style is not exclusively a Hapa technique, but it does show us that Hapa filmmakers are aware of each others works and are willing to establish a common Hapa film language.

On the other spectrum, Iraya Robles, a modern day Renaissance woman of the arts, explores issues of her own Queer Bicultural Pinay Mestiza identity in her music video Ankle Bracelet. The strongest statements in this video are the ones never stated directly. As a Filipino, I am aware that we among a marginalized community that doesn't get enough representation in the media. The issues of being a Filipina/o-Mestiza/o has a set of it's own dilemmas, one being that we are a minority and second that we are usually not recognized as a member of our cultural communities. Instead of wallowing in the misery that one could have about being a "Queer Mestiza" with "issues" to deal with, Robles celebrates her multiplicity with a song and dance, breaking ground on the stereotype that we are all confused people battling with our own issues of identity. I applaud her strength and enthusiasm to put her personality out there.

In strides to keep an active voice in the community, I feel it's important to address issues closest to you I the media. When it come to ones identity, it is important that we have people like ourselves well represented when it come to the mass media. These filmmakers that I selected for the screening at the HIF Conference are not the only filmmakers working on short films that deal with Hapa Issues, but I do feel as though this is a brief introduction for myself towards Hapa films. I would also recommend checking out other films by indie filmmakers who are Hapa or who address issues related to Hapa identity: Mark Arakada, David Knupp, Mark Arbitrario, Khmasea Hoa Bristol, Greg Pak. The list just keeps getting bigger. 

*Matthew J. Abaya refuses to choose between "experimental" or "narrative" filmmaking. By making surrealist horror/sciencfiction flicks with (H)APA starring in leading roles, Mateo wishes to deconstruct the Hollywood formula and create an avenue with which under-represented communities can address real world issues. He is currently working on a conceptual slam-poetic cinema-electronica on "HyperFlip-ness" as well as a horror comedy on the mythical Philippine elf, "Dwendi".*



*Films in circulation: "[f(x)]", "Earthworms" and "Embrace Madness"*



## Mr. Abaya's favorite "Not So Hapa Hapa-Films"

**Buckaroo Banzai:** I Love the bizarre story with Hapa references, but Pete Wellers is not a Hapa playing a Hapa character. I still highly recommend it for it's sheer weirdness.

**Matrix (or any Keanue Reeves films):** I Hope that Keanue will someday be able to address his Hapanness, but it is a film that continues to move the image of HAPAs in the media. I look forward to a possible sequel co-staring one of my favorite HK stars Jet Li.

**Dream Catcher:** This is Idie filmmaker Ed Radtke's semi-autobiographical film (screened at SFIAAFF 2000) about his experiences growing in and out of the law was originally slated to cast a(n) European-American actor as his alter ego later casted Compte, Cuban American as his protagonist. When I asked Radtke if his motivation for casting this actor was based on Compte's resemblance to Radtke or the tendency for many to mistake Hapas for Latin Americans, he strongly denied it. I would like to say that this is a Hapa film, but there is absolutely no actor or character in the film itself with any Asian ancestry. Angela Leonino and I both agree, Mr. Radtke needs to get in touch with his Hapa side and "move the image of Asian Pacific Americans in the media".

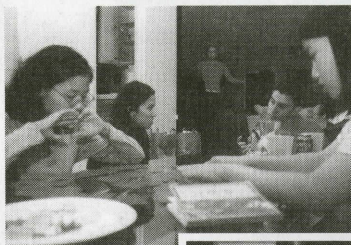
**Deuce Bigalo, Male Gigolo:** Well, I could care less for this film, but it does star Filipino-Mestizo Rob Schneider. I'd like to think that Rob thinks more of his mom then just a dancer named Bangkok Betty. Let's also add that Rob is a Filipino not Thai as suggested by his character's mother's offensive stage name.

**The Crow (the original):** Many might argue that there is no Hapa content to this legendary piece of Goth inspired dark fantasy. On the contrary, not only is the protagonist character played by the legendary Hapa actor Brandon Lee, but it is implied in the screenplay that the antagonist is also a Hapa with an incestuous relationship with his half sister played by the totally magundang actress Bai Ling. Like Mr. Reeves in the Matrix, I personally feel that the mere presence of Hapas in Hollywood helps "move the images" of ourselves in the mainstream media. If you haven't already, you may want to watch this film again for it's possible Hapa references.



# Photo Album Summer 2000

Tarot reading & socializing @ Wei Ming's B-Day



Lo Pan Power!



Freedom for Daly City!



Chinese American X-Men Jubilee



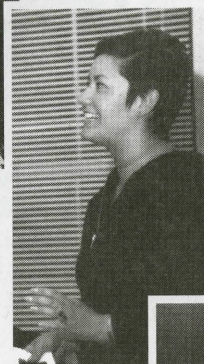
Wu goofin' @ SF Expo for the Artist



Sheila Chung (r) & unidentified friend



Veronica Majano & "Back Door" film crew



Dr. Wei Ming has no trouble speaking in public

Bernice Yeung & Robynn Takayama

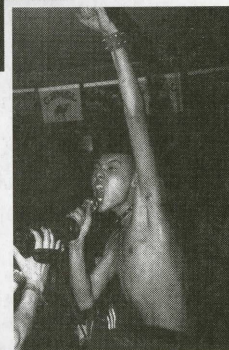


Bad-Ass pool player Jeanette Lee

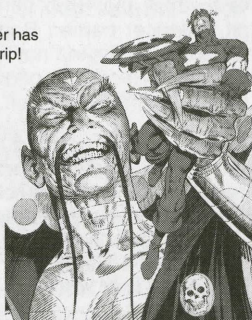


Ke Hay Quan aka Short-Round

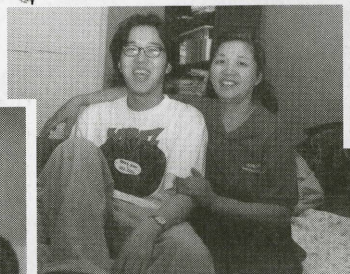
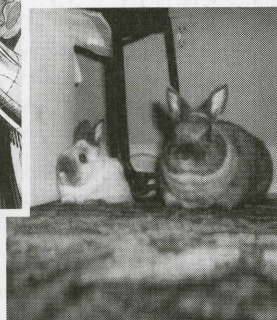
Chinese punk rock 'Ooligans!



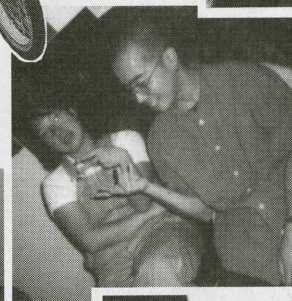
Oriental Whatever has American in its grip!



Dan & Susannah's nameless children.



Dan & mom, circa 1999



Manami Kano & Michael Cheng throwing up KSW's gang signs



Sheila Chung gettin' saucy



# Impeach Clinton

*Ever wonder about that guy who marches the streets of downtown San Francisco with the "Impeach Clinton 12 Galaxies Guiltied to a Technotronic Rocket Society" sign? Dan Wu caught up with him, probably in front of a Starbucks.*

**What's your name?**

Frank Chiu.

**What exactly are you protesting?**

Clintons and those 12 galaxies might be guiltied of treasons against interglacial populations at 120 galaxies and 130 galaxies from the solar system. Clintons and those 12 galaxies might also be guilty of not paying myself and my family as movie stars -from the richest family during Clinton's administrations.

**On a previous sign, you had wanted to impeach some ex-presidents as well?**

I'm trying to have the history of those ex-presidents also impeached for treasons.

**Which ex-presidents?**

That was Franklin, George Washington, Thomas Jeffersons, Gerald Fords, Ronald Reagans, George Bush and the rest of those American presidents - Except Abe Lincoln and John F. Kennedy.

**How long have you been doing this?**

I've been protesting for about a year & a half.

**Why do you only walk these few blocks of Market Street?**

The crowds are better over here on Market Street.

**What do you do besides this — do you work?**

No, Clintons and those 12 galaxies might be guiltied of discrimination against my ultimate technotronic analysis and my zygotronic analysis included on my resumes.

**Have you thought about taking your protest to Washington DC — to Clinton himself?**

I was planning on taking my campaigns to Washington DC in February of next year.

**Do you want to impeach vice president Gore as well?**

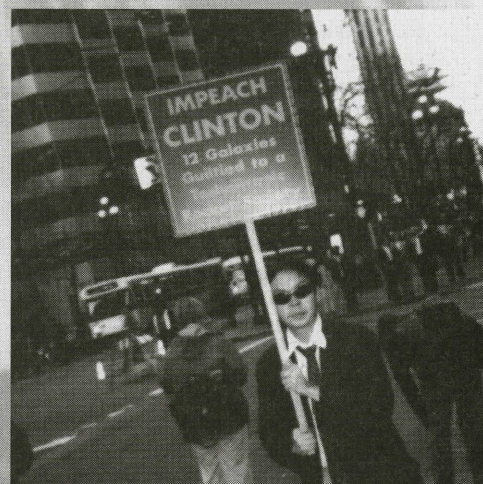
Gore might be included separately with some classified allegations.

**What are the glacial populations you refer to?**

Those 12 galaxies and Clintons might be some Quintronic, Quintrological societies also guilty.

**Have you had much response to your protest?**

I was already on the San Francisco Chronicle, October 16th last year. Also the S.F. Business Times the last week of last year. I was videotaped a few times by some cameramen and tape-recorded by some reporters from different radio stations.



**You know they already tried to impeach him once and it didn't work.**

Yeah, but there might be still a chance to impeach Clinton's history as an ex-president next year.

## Make Your Own Impeachment Sign!

	Clinton		Universes		Technotronic	
Impeach	Gore	12	Galaxies		Quintronic	
	Bush		Solar Systems		Zygotronic	
	Nader		Planets	Guiltied to a	Ultralogical	Society
	Vader		Neighborhoods		Sextronic	



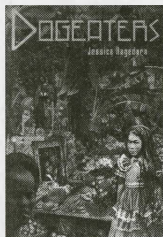
# HAPA LITERATURE: 8 Key Texts

*The following texts are a small fraction of available Hapa literature. Diana Chang and Sui Sin Far's books are included for their historical significance, the rest partially because of the recognition they have received, and partially because they articulate various aspects of the Hapa experience. None are by Asian writers, but I know of several who are currently working on their first novels, and I expect updates on Hapa Literature to include their works.*

## LEAVES FROM THE MENTAL PORTFOLIO OF AN EURASIAN (19--) Sui Sin Far

This collection of short fiction and journalism by Sui Sin Far (the pen name of Edith Eaton, 1865-1914) documents the Chinese American experience with a sympathetic eye at a time when Chinese were "the Yellow Peril" and "aliens ineligible for citizenship." Such stories as "Its Wavering Image" and "The Story of One White Woman Who Married a Chinese Man" illustrate the possibilities of multiethnic love and the consequent difficulties of children of mixed heritage living in a world intent on dividing the ethnic groups to which those children belong. Sui Sin Far goes far beyond the "tragic Eurasian" model and evinces a complex understanding that never relies on expected definitions of "East" vs. "West."

## DOGEATERS (1990) Jessica Hagedorn



Hagedorn is generally thought of as a Pilipina writer, but she is clear about her mixed heritage and, in an interview by Emily Laws in Words Matter, she says "I identify with Joey," who is the novel's mixed Afro-Pilipino hustler. The novel is set mostly in the Philippines and explores issues of mixed heritage related not only to Spanish colonialism, but also to the US colonialism of the past and present.

## A FEATHER ON THE BREATH OF GOD (1995) Sigrid Nunez



Sigrid Nunez

The main character of this novel is the child of a Chinese Peruvian and a German warbride. The novel opens with the section, "Chang," which was previously published in *Charlie Chan is Dead*. In this section the narrator describes her father as "the only Chinese thing" in their house. This is in some ways balanced by explorations of her mother's "German-ness." Ultimately, the novel explores how is it one becomes American, or, rather, it questions what could it possibly mean to be that which is a mixture of so many cultures.

## COMFORT WOMAN (19 ) Nora Okja Keller

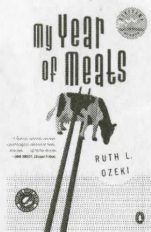


This novel is told in the voices of two women, "Akiko" and her Hapa daughter, "Beccah." From Beccah we learn about being the daughter of a Korean woman and an American minister, growing up in Hawai'i. Beccah's sense of displacement is enhanced by her mother's apparent insanity, but the questions soon becomes: is "Akiko" insane, does she really hear the voices of the spirits, or is her interaction with the spirits a sane reaction to the torture and rape she endured as a "comfort woman" for the Japanese military? In the end, Beccah discovers her mother's true name, and learns that giving voice is a way to reclaim identity.



**MY YEAR OF MEATS (1998)**

Ruth L. Ozeki

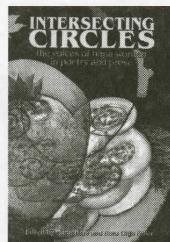


With her first novel, documentary filmmaker Ruth L. Ozeki melds her experiences as a documentarian with her mixed heritage identity. The novel traces a year in the life of Hapa documentary filmmaker Jane Takagi Little. As she spends a year filming episodes of *My American Wife!*—an advertisement disguised as documentary for the Beef Council, she locates her real America in the multiethnic and queer lives of those she finds breaking social boundaries—like the Beaudroux family of Louisiana, which adopts many Asian children of various mixed heritage. The novel weaves between ideas of America and ideas of Japan, and articulates concerns about not only the consumption of beef (and the growth hormones used to enhance it) but also about the consumption of culture. This theme provides almost a self-criticism for the text: how does one represent an (Other) culture without consuming it?

**THE FRONTIERS OF LOVE (1956)**

Diana Chang

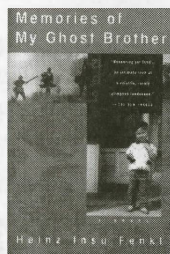
Despite the romance novel-esque title, and the book-cover description: "Three Eurasians experience love and betrayal, disillusionment and fulfillment in wartime Shanghai," this is really a great book. Diana Chang, daughter of a Chinese father and Eurasian mother, describes a particular historical period and location — Shanghai during the Japanese Occupation — where a significant number of Eurasians were able to reach a kind of critical mass. The three main characters in the novel, Sylvia, Feng and Mimi, are young Eurasians from the upper middle classes. Sylvia and Feng both have Chinese fathers, while Mimi's parents are dead. Sylvia falls in love with Feng, while Feng uses her father's connections to prove his loyalty to the Chinese resistance. He strives to be utterly Chinese, while Sylvia seems fairly comfortable being Eurasian, and Mimi strives to be European, in order to be accepted by her Australian boyfriend.



**INTERSECTING CIRCLES:  
VOICES OF HAPA WOMEN  
IN POETRY AND PROSE (1999)**

Editors Marie Hara and  
Nora Okja Keller

The significance of this anthology lies in no small measure in its sub-title. By naming Hapa women as people with voices to be heard, *Intersecting Circles* is laying claim to literary territory for writers of mixed heritage. The authors included here range from well-known folks like Jessica Hagedorn, Velina Hasu Houston, Mei-mei Berssenbrugge, Cathy Song, Marie Hara, Ai, and Diana Chang, etc. to a bunch of talented up and coming folks. Many of the authors are located in Hawai'i, which brings another dimension to the discussion of mixed heritage experience.



**MEMORIES OF MY GHOST  
BROTHER (1996)**  
Heinz Insu Fenkl

This autobiographical novel describes the Amerasian experience of a boy growing up in Korea in a world ruled by the presence of the US military. Wedded to descriptions of daily life from the perspective of a young boy, Insu, are telling moments of revelation regarding the situation of mixed heritage children in Korea during the time of the US war in Vietnam.





# Cherry Pop

## Tales From the Hole

### Top to Bottom

by Cherry Wong

Sex is too often interpreted as a power struggle--the world is divided into tops and bottoms. I'm not talking just about the mechanics of sex or whose butt is touching the mattress; I'm talking about who's being pressed into submission. Gay men are more conscious of this struggle than straight men, who take being on top for granted.

In her latest book, "The Whole Woman," Germaine Greer writes, "The sexuality that has been freed [in the late 20th century] is male sexuality which is fixated on penetration. Penetration equals domination in the animal world and therefore in the...human world which is part of it...The penetree, regardless of sex, cannot rule...not in prison, not in the army, not in business, not in the suburbs. The person on the receiving end is fucked, finished, unserviceable, degraded."

Greer is an amazing thinker --since the '60s, she's been a major force in the feminist movement--but I don't think she's got the whole story here. Anyone who's learned how to turn a bottom position into a pleasurable one will know that things aren't so black and white.

I was thinking about this recently when I was giving Alien Boy a blowjob --or rather, he was forcing me to give him a blowjob. We had been playing around (I was on bottom) when he knelt above my chest and aimed his penis right above my mouth. Now the top in me thought, what the fuck? Is he trying to gag me?

But then I realized that Alien Boy was just experimenting. He had never put me in a degrading position. So I opened my mouth and let the choo-choo in. I figured if I'm going to do this, I should do it with gusto, so I licked him like a barbecue sparerib. I moved my head in and out, up and down, and sucked him as if there was marrow to be gotten.

What would Germaine Greer say? Here I am a woman of the '90s letting myself be in this most bottom of positions. Alien Boy could've easily choked me. But if he had, I could've easily hurt him back --by biting down. I wasn't powerless. As soon as I realized that possibility, I became very excited. Alien Boy was flirting with the same kind of danger that I was --even as he was "forcing" himself onto me, he was taking a huge risk. Neither one of us was a top or bottom; power was constantly in flux. Knowing this made me feel charged. I grabbed his butt and pushed him further into my throat. "Wow, you're incredible," Alien Boy said. (Since my mouth was full, I couldn't reply.)

Of course, it helped that Alien Boy held off on ejaculating and proceeded to go down on me and return the favor. My orgasm was intense. Then, to top it off, we had intercourse --which was electrifying, because it prolonged the sensations from my orgasm, extending the buzz out to several minutes.

Flushed with afterglow, I ran my ideas past Alien Boy --Germaine Greer, power, submission, excitement, blah, blah, blah. I thought perhaps he'd been having the same revelations, but after I had my say, he just said, "Whoa, I wasn't thinking about that at all. I just thought it was kinda cool to be sitting on your head." Go figure.

*Cherry Wong is a pseudonym for a Seattle-based writer. You can view her pseudo-diary at [www.cherrywong.com](http://www.cherrywong.com).*

*Illustration by David Massengill*



# True Tales of Asian America

*Chronicles of a Goober in Paradise*  
a serial by Vic Chaney  
Episode 29

## The lady spoke to me.

"Pardon?," I said, looking up from my book at the petite Asian woman wearing a baseball cap with the letters GG emblazoned on the front. She looked to be in her mid-50s.

GG Lady had said something but the combination of nearby street traffic, her thick dialect and my being caught unawares created a situation of total confusion on my part. I thought perhaps she was a Jehovah's Witness.

Occasionally, while waiting for the bus, I have been asked by well-dressed people whether I want to discuss eternal salvation. Generally, I smile politely and say "I have to read this" (which is Southern for NO) and go back to my book. Once, when I was caught without a book, I said, "Not right now—I'm thinking," and it worked.

This GG Lady repeated herself, in a loud jarring voice.

"WHERE YOU FROM?"

With so many options to choose from - San Francisco, Kentucky, the United States, I was temporarily dumbfound-

ed and hence rendered speechless.

She offered an option.

"YOU IRISH? YOU LOOK IRISH."

I stammered, "No. I'm not. I'm not Irish."

Now this isn't wholly true. I'm as much Irish as anything else. I'm kind of a Welsh/Irish/Scottish/British mix—a mongrel of nationalities without skin pigment. It is the curse of the Western Kentucky Caucasian: I have no direct lineage to anywhere specific and have a tendency to get a sunburnt neck. While in college, in my desperation to be from somewhere, I toyed with the idea of playing up the Irish part of my ancestry and briefly practiced talking in a brogue so as to convince people I was fresh off the boat and not Kentucky born. Thankfully I came to my senses (unlike a certain Lexington bar owner).

She asked, "YOU ITALIAN? YOU LOOK ITALIAN. I THINK MAYBE YOU ITALIAN."

Now I am about as far from Italian as they come. Not very many Italians are pasty white.

"No," I replied. "I'm not Italian."

"WHAT ARE YOU DEN?"

"English," I said, and then hastily added for some unknown reason: "From England."

"OH," she said. "YOU LOOK LIKE MY BOYFRIEND AND HE IRISH. WHERE YOU LIVE NOW?"

"San Francisco," I answered. This conversation was taking place at the corner of Solano and San Pablo in the beautiful Bay Area town of Albany where I work. After a long day of dotcomming, I was waiting for the bus to take me to BART, which would magically transport me home underneath the Bay whilst I remain immersed in my wonderful book. Since commuting to the East Bay, I read books all the time, having not read so much for pure pleasure since high school.

"HOW MUCH RENT YOU PAY?" the GG Lady bellowed.

I have no idea why she asked me this and I have no idea why I answered her. Perhaps because she was so loud, but I told her. The truth.

"DAT EXPENSIB. YOU HAVE ROOMMATES?"

"Yes," I answered. "I have a roommate."

"YOU SPLIT RENT?"



"Yes, we split the rent." I dived back into my book, hoping against hope that she would undoubtedly pick up on the universal Southern way of saying, "Leave me the fuck alone. I'm tired of being nice."

She did not pick up my signal. At this point, I was pretty certain she wasn't a Jehovah's Witness. She was too persistent and not dressed nearly nice enough.

"WHERE YOU WIFE AND CHI-WREN?"

"I don't have a wife and children."

"NO CHIWREN. WHY YOU HAVE NO CHIWREN?"

"Because I don't."

"YOU NO LIKE A CHIWREN?"

"I like children."

"YOU LIKE A CHIWREN, WHY YOU NO HAVE A CHIWREN? YOU STAIRWELL?"

"Stairwell?"

"STAIRWELL! NO SPERMY! NO SPERMY! YOU STAIRWELL?"

Having no real idea of my current sperm count, I blurted "I'm gay."

"WHAT?"

"I'm gay."

"A GAY?"

"Yes."

Now in actuality this has very little to do with having or not having "chi-wren." Same sex couples with kids abound in my neighborhood, the Castro. But I hoped providing her information about my sexual orientation might elicit some sort of homopho-

bia on her part, thus terminating the conversation and letting me get back to my book.

My tactic failed.

"YOU NO LOOK GAY. YOU LOOKA LIKE MY BOYFRIEND AND HE NO GAY."

"Well, I am," I said while moving my wallet to my front pocket as unobtrusively as possible.

"HOW TALL YOU? FIBE FEET EIGHT?"

"Yes."

"I KNOW CAUSE MY BOYFRIEND, HE FIBE FEET SEBEN. HOW OLD YOU? YOU DIRDY FIBE?"

"35? Thanks," I chuckled. "No, I'm older than that."

"YOU LOOK LIKE MY BOYFRIEND. HE DIRDY FIBE. HE NO GAY."

Thankfully at this point the bus came, so I dove toward it. Unfortunately, so did she. Sitting right next to me on the very full bus, she continued her conversation. Her voice, which was pretty loud outside, simply BOOMED on the bus.

"HOW MUCH YOU WEIGH?"

"Pardon?" I stammered. I had heard her this time, but was using the 'pardon' in order to stall for time.

"YOU WEIGH A 190? MY BOYFRIEND HE WEIGH A 190."

Everyone on the bus craned their necks to see if I weighed 190.

"Sometimes," I awkwardly laughed. "Sometimes I weigh 190," I said, mistakenly thinking this would end the

subject.

"YOU LOOK LIKE MY BOYFRIEND HE WEIGH 190."

"Oh," I said.

"HE CHUBBY."

"Is that so," I said.

"DATS WHY ALL DA GIRLS LIKE HIM. HE CHUBBY."

"Oh," I said.

"HE NO GAY AND HE CHUBBY."

"Hmmm," I said.

"HE CHUBBY AND HE NO GAY."

We were about a five minute ride from the BART station, so I realized to avoid her chanting "CHUBBY GAY CHUBBY GAY CHUBBY GAY," I was going to have to take charge of this conversation. Avoidance was simply not working.

"What's your name?" I asked.

"LOW-EETA," she bellowed.

"Low-eeta?" I asked.

"NO, LOW-EETA," she bellowed.

"Low-eeta?"

"LOW-EETA!" she bellowed louder.

"Low-eeta?"

"LOW-EETA!!!" she screamed.

My eardrums could take no more of this and I think it appeared to the other passengers on the bus that I was somehow torturing this woman, so I said "Hmmm."

"WHAT YOU NAME?" she bellowed.



"John," I said. "John Belanger."

Okay, I lied.

My name is not John Belanger. At this point I got a little bit scared that GG Lady was going to follow me home and I didn't want her to know my real name. Often, in times of stress, when I don't want to give my real name, John Belanger's name just pops into my head. I don't know why it does, but it just does. This might be okay if this name were a true pseudonym, but it is not. John Belanger is a good friend of mine. I have known him since college where we spent a great deal of our time searching the bowels of abandoned buildings for ghosts and inventing elaborate drink concoctions involving beer.

John lives in Berea with his wife Sarah. I went to high school with Sarah. When I met John, I knew they'd be perfect for each other and thus introduced them. It took them a few years, but they finally realized I was right.

At this point, you can hum  
"Matchmaker, Matchmaker, make me a match."

John and Sarah now have two wonderful children - Audrey and Lily. And I have a strange fear that I will be responsible for Low-eeta someday showing up on their doorstep looking for me - CHUBBY GAY.

John is a doctor. John and Sarah and this amazing woman named Dean Cornett (who I met when I was in Kentucky over the Christmas holidays) are building a clinic in Paint Lick that will provide affordable medical care to people who don't have insurance or easy access to health care. The clinic won't deal with insurance - if the patient has it, he or she can bill the insurance company later. If a patient can't afford the \$20, installments can be made. No patient will be turned away.

I think this is a pretty incredible thing

because not only will patients without insurance get affordable health care, they will be tended to by one of the finest doctors in the country (in spite of his tremendous fear of ghosts and penchant for mixing orange drink with beer).

As repayment to John Belanger for using his name without permission all these years, I am asking you to consider joining me in sending a tax-deductible donation for this wonderful cause to the address listed below. (Note: This is for real.) And if you happen to be low on funds at the moment but have time to lend a hand, I'm sure they'd appreciate that too.

Paint Lick Family Clinic  
PO Box 65  
Paint Lick, KY 40461

Please send your contribution in honor of Low-eeta.

Oh, the rest of my bus ride with Low-eeta was pretty uneventful. We got to BART and Low-eeta begged me quite

loudly to ride the bus with her to the next BART stop (which would have taken another 20 minutes). I politely declined. She wouldn't move to let me out (I was on the inside seat) and I had to climb over her as she held onto my legs by wrapping her arms around my knees. I managed to juggle my unread book, my coffee travel mug and BART pass in one hand with my other hand held over my wallet all the while screaming "LEMME GO LEMME GO LEMME GO."

You know, just typical Goober in San Francisco stuff.

*Self-professed goober Vic Chaney left the bright lights and big city of Lexington, Kentucky after 10 years as artistic director of a contemporary theater company in order to pursue the internet riches of the West Coast.*

*Greeted on this journey with characters too strange for fiction and too funny to be ignored, he began chronicling his experiences via email for the friends he left behind. Vic can be reached at GooberChronicle@aol.com.*



We buy, trade & sell books & music  
seven days a week, so we offer a  
huge a huge selection of used and  
new books, CDs and LPs.

**(415) 387-2272**

506 Clement St. @ 6th Ave. S.F.  
[www.greenapplebooks.com](http://www.greenapplebooks.com)



# ROBLES<sup>2</sup> ROBLES<sup>2</sup> ROBLES<sup>2</sup>

*Tony and Iraya Robles are cousins. Tony is Pilipino, Black and Irish; a boxer and the epitome of masculinity. He's also a talented poet. Iraya is Pilipina and Italian. She's a multimedia performance artist and video maker and one of the primary organizers of Ligaya, a Bay Area Pinay Dyke group.*

*Their Uncle is the well-known Pilipino community poet, Al Robles, author of Rappin with Ten Thousand Carabao in the Dark. He narrates the video, "The Fall of the I-Hotel," which is especially relevant given everything going on in the SF housing market today.*

*Tony and Iraya are both friends of mine, and I asked each of them, separately, to tell me about what it was like to grow up mixed as members of a very prominent family in the Bay Area Pilipino community.*

*by Wei Ming Dariotis*

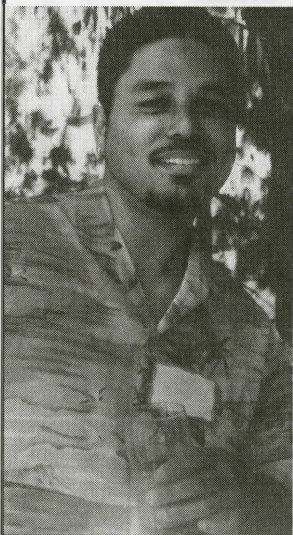
What's it like growing up Hapa in the Robles Family?  
It's a bitch. Wait, I was only kidding. What did my cousin Iraya say?

A lot of people don't know that we are related. I'll tell people I'm Filipino and Filipinos especially will say, "Oh no."

Being half Filipino and half Black, but looking Latino—I thrive in the Mission. But I have that strong Filipino identity, partially because of my Uncle Al. ...I never had any identity conflicts because I had these 5 uncles who would say things like, "Hey you brown boy, you ghetto black flip, you dark flip" or "You're a black flip but you look like this Latino guy I knew..."

My mother's part Black and part Irish, but she looks like she could be Brazilian or Puerto Rican. I would get kind of pissed off if Filipinos didn't recognize me as Flip. They would say, "You're Filipino, but what else are you?" When they heard I was Black and Irish they would say, "Oh, you're Irish, that's why you are so good looking." When I heard things like that, it would bother me.

But, what did my cousin Iraya say?



There have been so many layers of intermixing in the Filipino community. Tony and I are just two among many mixed cousins.

Girls and boys have a different relationship to their mixed identity. Skin color has a lot to do with it, too. Tony is about the same complexion as our family, which is really dark. I am lighter, even lighter than my mom, who is Italian. Lighter skinned women are put on a pedestal and darker skin is more masculinized. Growing up I wished I was darker so people would assume I was Filipina. But I personally don't want to be anyone's proof that "mixing is good because then you get those cute light-skinned babies!"

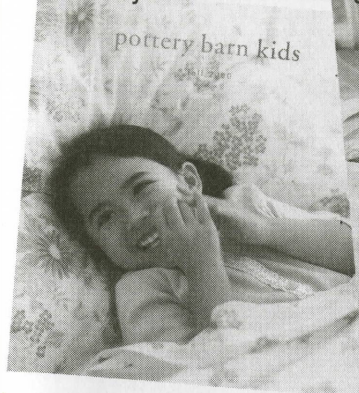
I identify with the Pilipino community but I also identify with the larger Hapa or mixed community as well as the dyke and queer communities, activists and people of color in general. The fact that I have to "out" myself as Pinay changes my relationship to the Filipino community. It's something some of the cousins share—that people often don't identify us as just Pilipino. But then we can say, "Yeah, Al's our uncle," and people go, "Ooooh!"





# Hapa Chic

as seen in Cosmo & Pottery Barn Kids Catalog



Rise  
Mulatto Nation!

by Wei Ming Dariotis

## "Just One Half-Asian"

What makes a group "authentically" Asian Pacific American? If you are trying to put together a showcase for APA artists, how do you decide if a group of performers is APA enough? If there are four folks in a band, and there is "just one half-Asian," is it an APA band?


Let me ask you this, what is a "half-Asian"?

Seems like an easy answer—a Hapa, a EurAsian, AfroAsian, LatinAsian, etc. right? I'm Hapa, I'm EurAsian, but if I thought of myself as a "half-Asian" I probably wouldn't teach Asian American Studies, or be on the Advisory Board of an Asian American arts organization. I wouldn't be committed to APA communities if I was "just" a "half-Asian." And I'm not. I am Asian Pacific American. You can see the period yourself, right? I don't have to spell it out?

If Smashing Pumpkins or some other such group wanted to ally themselves with an APA arts organization and play at an APA event, who are we to say they are not APA enough?

Haven't we come to the point where inclusion in the community is based not on blood-quantum, but on commitment to the community? Sherman Alexie, author of *Lone Ranger and Tonto Fistfight in Heaven*, once said that the difference between being "Native American" and being "Indian" is this: Those people who claim Native American heritage often do so for their own self-improvement by claiming a connection to an idealized spiritual heritage. "Indians", on the other hand, are people who are known by their people and who have made a commitment to their living and breathing communities.

Recently, APA scholars and activists have rediscovered activist Yuri Kochiyama, who fought for justice alongside Malcolm X and raised her children in Harlem to do the same. How different would our world be if African Americans claimed Yuri Kochiyama as an African American activist in recognition of her commitment to their community, our community?

What does it take to be Asian Pacific American? Not accidents of birth, but willingness to take action. 

Hello Mr. Wu,

Thank you for your e-mail. We appreciate your taking time to write us about your recent experience with our airline. We're dedicated to customer satisfaction. Please accept our sincere apology for your dissatisfaction with our reference to the 'Orient' vs the Far East.

Be assured your constructive criticism will be shared with the appropriate management and we appreciate you taking the time to let us know the negative impression this has given you.

Regards,  
United Airlines

From: orientalwhatever@hotmail.com  
Sent: Friday, July 14, 2000 1:31 PM  
To: united@ual.com  
Subject: Comment/Concern from Dan Wu (orientalwhatever@hotmail.com)

I noticed on your brochures, you still refer to the Far East as the Orient while listing all other destinations by their proper geographical names. Isn't it time to catch up to the 21st Century and discard that dated and out-of-touch reference? Can't you call it Asia and be consistent with your general naming conventions? Your consideration on this matter is highly appreciated.

Dan Wu

Bitch Magazine #12 reported that Asian Men are now 70% Hotter. The truth is, we've been pretty hot for some time now. In fact our heat has been at equilibrium for the last 2500 years. If you must be precise, Asian Men are about 6.5% Hotter than this time last year. Except Lisa's Husband, who doubles his Hotness every week.

Without zines, life was *hopeless!*

But now  
I have  
OW!

And Dan  
is working  
**miracles**  
in my life.





causing a

STIR

In April of 1999, I wrote an article for Stir, an online magazine of APA issues and opinions. It dealt with the issue of cultural appropriation. A year and 1/2 later, it still generates letters, all via email. I decided to revisit this literary ghost and included excerpts from some of the letters. The article can still be found online at these two sites [www.stirmag.com/cultural.html](http://www.stirmag.com/cultural.html) [www.celebrasian.com/](http://www.celebrasian.com/)

version 4.0 April 1999

by Dan Wu

Edited by Jean Chen

Two weeks ago in a record store, I saw a young white guy wearing a wide headband. On it was a red circle flanked by the characters for Japan. Maybe the guy was a sushi chef trapped in a white kid's body or maybe he was possessed by a Kamikaze pilot. Perhaps (most likely) he put the thing on because "it looked cool." Whatever the case, the headband was upside down. Although this episode of fashion faux pas may appear

trivial, Mr. Japanese Wanna-Be is part of a much greater trend that is permeating American pop culture: he is appropriating symbols and ideas from other cultures with impunity and utter ignorance.

A more common occurrence of this phenomenon manifests itself in tattoos. Like Calvin Klein and Ralph Lauren, tattoos have firmly established their presence in mainstream fashion. Many people, most of them non-Asian, have adorned their bodies with Eastern language and symbols. These same people would never consider tattooing the word "Luck" on their backs in English but would readily do so if it were written in Chinese, Tagalog, or Arabic. One famous example is Sporty Spice and the Chinese "Girl Power" tattoo on her arm (who knew "Girl Power" could be translated into Chinese?). I understand the significance of the phrase to her and her group, but it is unclear as to why she chose to tattoo it in Chinese. Perhaps English is considered tacky because it is too familiar and mundane.

Is this ignorant cultural co-opting or is it a reflection of our postmodern society? Historically, Asian culture and traditions have been used as wellsprings of exotic and mysterious inspiration. Is this still happening or do we now live in a society beyond context? One could argue that America is the great melting pot of cultures and Asia is the new flavor of the month (or year or decade). Many white Americans in this country seem to be bored with their whiteness. I've had numerous white friends claim that they have no culture or that they wish they were ethnic. Have you

How much, do you think, of the population who (not of Asian ethnicity) use these Asian based trends, actually contain this respect and understanding? Even if a person was Asian, can we assume they do respect and understand what the culture is about?

Mari Lew

noticed how many white Americans cling to that one eighth bit of Cherokee blood, that one Latino grandmother or distant Japanese cousin? To them, being a person of color has flare- it is something that is different from the everyday norm of whiteness. Apparently, the ideas and imagery of the East are as mystified and foreign as they were a hundred years ago.

Asian culture may be prevalent in our pop culture society but it is certainly nothing new. The Oriental mystique has always existed as the predominate fascination of the Western world. Americans look to Asian culture as a way to make themselves ethnic by

I agree with you in every respect. As an Indian raised in Canada and the US, I have always struggled to remain as Indian as possible. I figure I've assimilated enough. I have also seen how whites always try to cling to that minuscule amount of "other" blood flowing in their veins.

The whole pseudo-Indo fashion thing with the henna and Gwen Stefani of No Doubt has got to go along with Foxy Brown and "Girl Power" in Chinese - got to go straight to the garbage can.

Sid S. Deb (Siddhartha Shankar Deb)

I guess I take the view that the world is full of complete idiots, and borrowing from a culture they don't understand is just one measure of their idiocy. I don't think white people have cornered the market on idiocy, however. There's plenty to go around.

Frankly, I'd also like to know what exactly are the negative effects of all this cultural co-opting. I don't think a ying-yang tattoo on whitey takes away the power of that symbol to a person who truly knows and feels its meaning, unless that person has deep insecurity in his cultural identity.

Kara



I am one of those tacky Anglo-Americans you write about in your article "Cultural Borrowing". Since I became a fan of Jackie Chan last year, I've become very interested in learning about Asia, especially China. I have several Chinese dictionaries, which I use mainly to look up pop song lyrics and practice drawing a few words. I've learned to eat with chopsticks because it's cool. I have fun showing off this new skill at restaurants. I bought a cute little t-shirt with the character for "female" drawn on it, because I was so pleased that I knew what it meant.

So please forgive me, if I seem factless or disrespectful it's because I am ignorant. May I suggest you tease me about that. As a Chan fan I can honestly say, laughter works miracles.

Jane

appropriating symbols that represent a sense of exoticism and intrigue. Chinese tattoos, for example, often prompt onlookers to ask the tattoo wearer the significance of their meaning, giving the tattooed a chance to seem cultured and otherworldly. It is the best of both worlds: not having to truly educate oneself about another culture and being able to wear the pretense of mystique and wisdom on one's sleeve (or arm). It is the superficial possession of a cultural trinket without having an understanding, or even willingness to understand, its true significance.

These are the same reasons only certain aspects of Asian culture and Asian pop culture are popular in America. The late

The borrowing of icons and foreign words/phrases is a world-wide phenomenon. You go to any number of Asian countries and you can see the use of Western symbols and words used out of context and often, with little relevance to the local populace. Like you said in your article, they add a touch of "exotica" and "mystery". In the end, what drives these grafts is to the desire to get attention or to sell. For those who really want to understand another culture, they do not go the route of pop culture. The latter can serve as a portal for those who like to sample lightly and move on.

Robert Huang


Nineties have seen the meteoric rise in popularity of figures as such Jackie Chan, John Woo and Jet Li, as well as characters like Pokemon, Sanrio and Ultraman. The mainstreaming of these Asian (mostly Japanese and Hong Kong) items are due more to their universality than anything truly cultural. This is why John Woo is quickly going from cult figure to household name while Zhang Yimou, who directed "Raise the Red Lantern," remains an obscure art house name. Zhang's films deal with very culturally specific and historically rich topics and ideas, while Woo's films exist in the borderless genre of "Action." People are always more likely to accept things that are easy to understand. Woo's balletic gun-

I think part of the problem is that most White Americans of European descent don't realize that they DO have an ethnicity. If you are a French/ German/ Irish/ British mutt then HELLO! that's your cultural heritage. Explore it—you might learn something! It's just that the privilege of being white-skinned in white America has afforded them luxury of not having to think about their race. They DON'T have to operate on a daily basis with the conscious awareness of difference. This is not written on their body in as obvious a way as it is with us "Others". The idea of "white" as being the standard by which all others have "race" or an "ethnicity" is a gross and unfortunately common misconception.

Tamara Ja

play and quick roundhouse kicks will sell more tickets than Zhang's veiled allegories of Chinese bureaucracy. It is the "pop" that most of us want, not the "culture." At the same time, Woo, along with Ultraman and Hello Kitty are exotic enough to quench the perpetual thirst of mainstream America for something different. Mel Gibson is lethally dull after three movies, but add Jet Li and he's back in action.

Although some people may argue that any form of cultural appropriation is wrong, I believe that people should be into whatever they want. My hope, however, is that people will educate themselves about what they take or borrow from other cultures. People also

need to realize that there's more to Asian American culture than Kung-Fu and anime. Asian Americans have stood by while a myopic representation of our culture(s) has permeated the American consciousness. We are content to be able to enter the mainstream through a narrow hole kicked by Jackie Chan, but passive acceptance goes hand in hand with the diluting of our culture(s). Do we want our languages etched on the skin of people who don't understand their meanings? I am not saying people cannot "take our culture" but I am advocating that they use it with respect and understanding- or not use it at all. The next time you see a young white woman with characters scrawled on her back, ask her what those characters mean to her. 

Hello, Mr. Wu. I must admit, I am a bit offended by your article on how we ignorant white people are abusing Asian culture. First of all, you were mad because someone had on a Japanese headscarf. Wu isn't a Japanese name, so it wasn't really your culture this person was "stealing". And yes, I AM proud of my Native American ancestry, because I want to honor my people, who are just as much a part of my family as anyone else. It isn't as if one Native American was all the ancestry I had. She had ancestors who were all Native American. And please do not suggest that all of us white people are so totally ignorant of Asian culture. I have studied Mandarin Chinese, Japanese, and Korean languages in college, with all As mind you. I also have studied Thai with Thai tutors, Indonesian, and Cambodian with language tapes, and I am in the process of trying to learn Hmong. I can greet people in all major Asian languages including Japanese, Chinese (Mandarin and Cantonese), Hmong, Hindi, Laotian, Thai, Malay/Indonesian, Tagalog, Vietnamese, Tibetan, Cambodian, and Korean. My major is International/Asian studies, and I probably know more about Asia than you do. Have you ever even been to Asia? I have. And talk about stealing cultures, "Dan" sure isn't a Chinese name, now is it? And your article was written in English, was it not? Hey, sorry to inform you but that's not an Asian language. As for the Foxy Brown picture, she is part Asian, or haven't you read any Asian American magazines that told me so. I am tired of hypocrites! So please next time, think, before you speak.

Melanie Adams



Kikujiro 2000

Dir: Takeshi Kitano

Stepping away from his cops and robbers shoot-em-ups, Beat Takeshi makes a good-for-nothing goon good-for-something. He accompanies a young boy (Yusuke Sekiguchi) in his search for his mother. At first, we are thankful that he's NOT a father. But as the journey progresses, we begin to wish he was this little boy's dad. If Hollywood hasn't dampened your ability to sit through a slower paced film, you'll laugh, you'll sigh, you'll cringe, and you'll end up believing in angels. (Adam Hartzell)

I'm The One That I Want 2000

Dir: Lionel Coleman

Commenting on how horrible Ministry had become once Jourgenson began living one day at a time, a Cleveland FreeTimes writer wrote 'Recovery Ruins Great Musicians.' For Margaret Cho's "I'm the One That I Want", 'Recovery Creates Great Comedians.' Filmed in her hometown of San Francisco, it's the closest thing to seeing her live. While making us laugh, she addresses the sicknesses of Hollywood, (producers' encouraging her to diet herself into kidney failure) and her returning to addiction upon the cancellation of her show "All American Girl. Cho challenges us to look at sexuality, family, and her past differently. Prime Time was never ready for her. (AH)

*Editor's 2-cents: When asked on NPR about other APA comedians, Cho said, "I've pretty much been out there alone." When she could have taken the opportunity to give her contemporaries very public props, she chose to play the martyr and act as though she bore the entire brunt of racism in the entertainment industry.*

Autumn Moon 1992

Dir: Clara Law

This is the movie Wayne Wang's *Chinese Box* wanted to be —the definitive film on pre-handover Hong Kong. Law's film follows an HK Satellite Kid (LI Pui-Wai) before her family move to Canada. Li meets a Japanese man (NAGASE Masatoshi) in search of the best Chinese food he can find. Along the way we see a silent, abandoned Hong Kong —a sober view unlike the bustling metropolis we've come to expect. (AH)

Snow Falling On Cedars 2000

Dir: Scott Hicks

Thankfully, this wasn't the Miss Saigon I was afraid it'd be. The movie's byline was "First Love Lasts. Forever." More like "First Obsession ..." Rather than presenting a cliché of Asian woman longing for White lover, we have a white man (Ethan Hawke), obsessed with his

high school sweetheart (Youki Kudoh)

—a woman who long ago lost any romantic feelings for him. Kudoh's husband now faces murder charges

and Hawke might hold the key to his innocence. Rather than a "love story," we have a "letting go" story. Maybe Hollywood's headed towards letting go of long-held stereotypes. (AH)

Anna and the King 2000

Dir: Andy Tennant

I was excited to see Chow Yun-Fat playing a role outside his typecast gangster lean. With Jodie Foster involved, I was expecting epic potential. Instead, I got epic disappointment. It was fun watching Foster all English-Accented and Chow all regal, but their romantic relationship left me wanting. Big Question: Why didn't they kiss? Chow has yet to hit first base with any of his leads. Sure, romantic tension can be built up without lips or loins consummating the implied, but this just.....(AH)

Not One Less 1999

Dir: Zhang Yimou

Zhang returns to the int'l stage with this slow & thoroughly unglamorous tale of a ridiculously persistent girl trying to run a dirt-poor school in rural China. His first film without his ex, Gong Li, Zhang still manages to conjure her (ala Story of Qui Ju). Same unyielding society, same tenacious resolve. The film was endorsed by the Chinese gov't (for once) which caused some idiots at the 1999 Cannes Film Festival to brand Zhang a sellout. The man can't seem to get a break. (Dan Wu)

Mission Impossible 2 2000

Dir: John Woo

Woo picks up the franchise from DePalma the Hack and proceeds to turn Tom Cruise into Bruce Lee. Except of course ole Tom gets to bed the girl, a move the Dragon never got to show off. All the signatures are there: boat chase, motorcycle chase, 2-gun-midair-action and an extended session of fisticuffs where Tom tries out all those moves he learned from Tekken. Did I mention Thandie Newton's a real hottie and would've made a great Charlie's Angel. Alas. (DW)

*Originally from Berea, (the West Side of) Cleveland, little Adam's parents rarely took him outside of Ohio and Pennsylvania. So big Adam escaped to San Francisco to experience all that was kept from him. When he's not on Epinions, (<http://www.epinions.com/user-atom>) he's, well, here.*

films

### Haiku Reviews by David Fear

#### Romeo Must Die

Hollywood ruins yet another Asian film God Please, stop the madness!

#### Anna & The King

What is the one foe Chow Yun-Fat can't best? A long and pointless remake.

#### Ride With The Devil

Flawed but decent film on our civil war, much depth thanks to Ang Lee's eye.

#### The Emperor & The Assassin

Never send Gong Li to fetch a killer, or it will ruin an empire.

#### Shanghai Noon

Note to Jackie Chan: Your kung fu is still strong, but your schtick is tired.

#### I'm The One That I Want

If Martin Lawrence can do a concert film, why not Margaret Cho?

#### Mission Impossible 2

Too many chefs can spoil a soup; why does Tom Cruise smile so fucking much?

David Fear is a wise-ass critic whose hobbies include smorkeling.

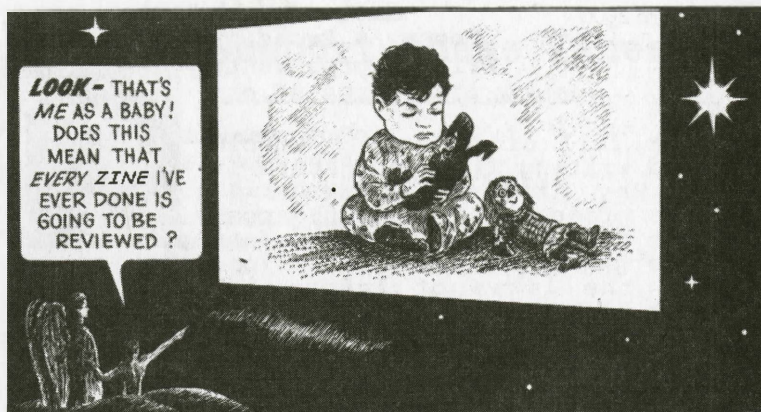




# 1 reviews

As always, these zines are not necessarily Oriental or Whatever. Or even zines.

-Dan Wu



## Slander #7

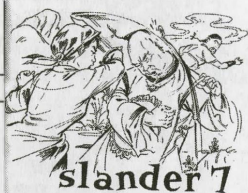
(formerly Slant) \$?

PO Box 11906

Berkeley, CA 94712-2906

slander13@mindspring.com

www.worsethanqueer.com



Mimi Nguyen's personal/political diary exposes divisions within the various academic & social movements among "minority" groups and uses critique as a tool to build a better understanding of our issues & problems. An mind-opening must-read.

## The Bark #11 \$3.95

2810 8th St. Berkeley, CA 94710

staff@thebark.com

www.thebark.com

Well, we just gotta love it when the little zine/newsletter succeeds, especially when it looks as good as this dog culture magazine does. Just in the last 3 issues alone, it's made it into the big leagues and raising the bar for all us indie pubs out there. Time to stop playing Starcraft and get my ass in gear.

## Bakado \$3

PO Box 20833 Oakland, CA 94620

vaiba@uclink4.berkeley.edu

Dan Chapman's charming comic is divided into 2 parts: Big Brawl Blues squewers martial arts fanaticism while Boys Like War chronicle a tike-sized recreation of WWII in the Pacific.



## Comet #1 \$4

3388 22nd St.

San Francisco, CA 94110

cometmagazine@hotmail.com

Part literary journal, part magazine, Comet runs down an assortment of arts related stuff: interviews, poetry, fiction, reviews, essays, and a clever little "gallery" in an envelope.



## To Do List #1 \$3

PO Box 40128

San Francisco, CA 94140

todolist@todolistmagazine.com

www.todolistmagazine.com

Another (maga)zine that transcends the seeming mundanity of its subject matter, TDL launches from the ubiquitous post-it notes on our fridges into the various dramas and traumas of our lives.

## Anna Leonowens



BITCH

a message from Everything Thai

## Everything Thai #1 \$?

3 Voelker Rd.

Fairfield, NJ 07004

everythingthai@asianavenue.com

With love of, well, everything Thai -from pop stars to a brief history of the original Siamese twins Eng & Chang combined with a burning hatred of Anna (& the King) Leonowens, Jan delivers a fun little rag on an oft-overlooked (pop) culture (and from New Jersey of all places!).



**Smart Mouth**

Poetry & Prose by  
Writerscorps Youth  
[www.writerscorps-sf.org](http://www.writerscorps-sf.org)

Chock full of honest if unpolished writing from youngsters in the Bay Area, this Writers' Corps project showcases the positive power of words. Also features some great illustrations from the likes of Anson Jew, Derek Kirk & others.

**SMARTMOUTH**

**Monolid #3** \$3.75  
POB 7646 Albany, CA 94706  
[monolid@yahoo.com](mailto:monolid@yahoo.com)  
[www.monolid.com](http://www.monolid.com)

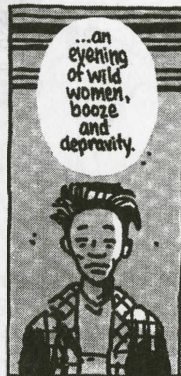
Vastly improved from their debut, Monolid is still an uneasy but earnest mix of politics, poetry & essays. I do take issue with their new role as "Asian Police" branding celebs like Lisa Ling, Lucy Liu & Eric Liu as Uncle Tom sell-outs. Read for and decide for yourself.

**Bitch #12** \$3.95  
2765 16th St.  
San Francisco, CA 94103  
[bitch@bitchmagazine.com](mailto:bitch@bitchmagazine.com)  
[www.bitchmagazine.com](http://www.bitchmagazine.com)

One day, editor Lisa will be able to shake the shackles of her dayjob and run her little (no, make that big) funny, substantive & relevant feminist rag onto every magazine shelf in the world. And I'll be moving every copy in front of Cosmo.

**Saturday Night #2** \$3  
PO Box 1625  
Novato, CA 94947-1625

Anson Jew's comics successfully extract drama from the mundane. The style is simple and dark, the mood forlorn (though 2 one-pagers get irreverent & goofy).



**Brownsce** #2 \$1.50  
568 Spadina Ave. Suite 202  
Toronto, Ontario,  
Canada M5s 2J9  
[editorial@brownsce.com](mailto:editorial@brownsce.com)  
[www.brownsce.com](http://www.brownsce.com)

I was handed this as I walked into Bindlestiff to see I Was Born With 2 Tongues and PACIFICS (spoken word performers and hip-hop artists, respectively, both from Chicago). A little glossy zine all about promoting Filipino/a culture & arts.

**Go #4** \$3  
POB 3635 Oakland, CA 94609  
[goblinko@goblinko.com](mailto:goblinko@goblinko.com)  
[www.goblinko.com](http://www.goblinko.com)



This video game (in the form of a zine) of Japanese-influenced global culture is cute as buttons. Great drawings and stylish pieces on internationalism, tea, traveling and MSG make it a great companion to Frolic (see review in issue #7). It makes a light read that could even make that MUNI ride slightly less horrendous.

**Shadowbox #1** \$?  
POB 77048  
San Francisco, CA 94107-7048  
[shadowbox@onebox.com](mailto:shadowbox@onebox.com)

A kick ass hip-hop culture magazine (that stays close to the pavement) and also a sad story of the challenges of self-publishing. I met Rana & Robyn @ the SF youth expo and they had me pumped with their amazing looking rag. A few weeks later, they sent out an email saying that the mag would not be continued due to financial difficulties and that they would rebirth online. So drop them a line & get your hands on a collector's item. It coulda been a contenda.

**Words & Pictures #2** \$1.25  
789 2nd Ave.  
San Francisco, CA 94122



A nice mix of whimsical fantasy and everyday reality, Thien's comic is simple & poetic and not short of longing.

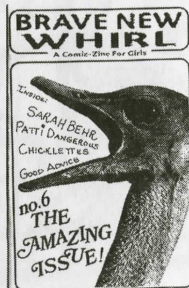


**Loyola Chin and the San  
Peligran Order**  
-chapter 1 \$2  
[misteryang@yahoo.com](mailto:misteryang@yahoo.com)



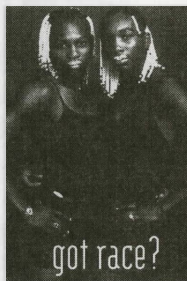
A well told & intriguing story of high school life, dreams and alternate realities. Gene Yang's part of this East Bay APA comic artist posse which also includes Jason Shiga, the Kirk Bros (currently in Korea) and Lark Pien (due back any-day now from her Global jaunt).

**Brave New Whirl** #'s 5-7 \$?  
766 S. 4th St. Box #3  
Philadelphia, PA 19147-3137



A cute little "comic-zine for girls", Miss Suzie Davis draws up imaginary adventures, stories and a huge obsession with Laura Ingalls Wilder.

**Colorlines** (Spring 2000) \$3.95  
4096 Piedmont Ave. PMB 319  
Oakland, CA 94611-5221  
[colorlines@arc.org](mailto:colorlines@arc.org)  
[www.colorlines.com](http://www.colorlines.com)



An overtly political and progressive journal of racial issues in America examining Latinos in baseball, real Indians versus The Redskins and the new black woman athlete. This issue's all about sports, gender & yes, colors. A little dry to read in places but an important magazine keeping alive discussions that many of us would prefer to ignore.

**Pose Modern** #1 \$2  
PO Box 475332  
San Francisco, CA 94147-5332  
[posemodern@hotmail.com](mailto:posemodern@hotmail.com)  
[www.posemodern.com](http://www.posemodern.com)



A terrific read, this issue's all about WORK. Jen & co. had complete strangers call & leave stories on their messaging system, a clever trick I'm gonna steal from 'em. The website looks good, too.

## Support these Zines!

### **Badazz Mofo**

PO Box 40649  
Portland, OR 97240-0649  
[badazzmofo@hotmail.com](mailto:badazzmofo@hotmail.com)

### **Bamboo Girl**

PO BOX 507 NYC, NY 10159-0507  
[bamboogirl@aol.com](mailto:bamboogirl@aol.com)

### **Creme-Filled**

3022A N. Fratney St. Milwaukee, WI 53212  
[jessicazee@chickmail.com](mailto:jessicazee@chickmail.com)

### **Daydream Doodler**

887 Comfort Lane  
Newmarket, ON L3X 1V7 Canada

### **ESKAY-AYE**

Craig Ho PO Box 6196  
Kaneohe, HI 96744

### **For Motion Discomfort**

[purloinedpotty@yahoo.com](mailto:purloinedpotty@yahoo.com)  
[http://members.tripod.com/~fried\\_mandu](http://members.tripod.com/~fried_mandu)

### **Force Yourself**

1613 Barry Ave. #7  
Los Angeles, CA 90025-4012

### **Frolic**

77 Vernon #6 Oakland, CA 94610  
[frolicmagazine@yahoo.com](mailto:frolicmagazine@yahoo.com)

### **Nerd**

347 Divisadero SF, CA 94117  
[brogrimm@pacbell.net](mailto:brogrimm@pacbell.net)

### **Option 8**

1627 Woosley #2  
Berkeley, CA 94703  
[option8by@aol.com](mailto:option8by@aol.com)

### **Peel**

[peelmag@yahoo.com](mailto:peelmag@yahoo.com)

### **Placebo**

510 lake #132 Davis, CA 95616  
[placebozine@hotmail.com](mailto:placebozine@hotmail.com)

### **A Reader's Guide to the Underground Press**

#2386 537 Jones St. SF, CA 94102  
[zineworld@telebot.net](mailto:zineworld@telebot.net)

### **Red Tape Recorder**

Lazy I Studios PO Box 190974  
SF, CA 94119-0974  
[mrtimm@hotmail.com](mailto:mrtimm@hotmail.com)

### **Rivals**

16156 E. Denley St.  
Hacienda Heights, Ca 91745  
[sweaterpunk@hotmail.com](mailto:sweaterpunk@hotmail.com)  
[members.tripod.com/~amyadoyzie](http://members.tripod.com/~amyadoyzie)

### **Secret Asian Man**

Prince St. Station,  
PO Box 40 NYC, NY 10012

### **Sidetracked**

Menghsin Horng PO Box 4572  
Ann Arbor, MI 48106

### **Status Unknown**

615 N. Windsor Ave.  
Stockton, CA 95205



## A Brief History of Oriental Whatever

**1989** Fed up with the lousy literary magazine at his high school, Dan Wu creates his first zine, Classic Clatter, a showcase of bad poetry and better collaging skills.

**1995** Oriental Whatever, a zine more or less about Dan Wu, is born. It lasts 2 issues.

**1997** Wu moves to San Francisco, gets temporarily sucked into the 9-5 quicksand. Creativity nowhere in sight.

**1998** OW is reborn!

**1999** OW gets slicker, computer replaces typewriter, ads appear. Cries of sell-out ring throughout the land.

**2000** OW goes to full size, old fans don't recognize it, go back to reading A. Magazine.

**2001** Wu starts E-Commerce site, [www.asianwankers.com](http://www.asianwankers.com), sells Terilyn Joe beach towels, mouse pads and action figures.

**2002** Wu appears in Nestea commercial as a claymation figure, kills claymation Yojimbo in duel. Asian American community boycotts OW.

**2003** Dan Wu runs for president on Yellow Power platform, loses to George W. Bush's nephew ("the brown one").

**2004** Wu embroiled in Chinese Olympic Women's Skeet Shooting sex scandal. Asian skeet shooters everywhere scapecoated.

**2005** Oriental Living Magazine is launched. Martha Stewart Living magazine's readership drops by 1.6%.

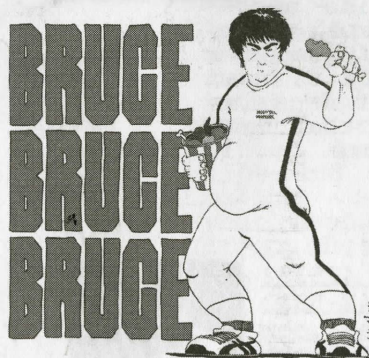
**2010** Dan Wu's celebrity marriage to Michelle Yeoh breaks up. Yeoh calls sex life "too exhausting", starts dating Keanu.

Do you have  
**ISSUES?**  
back issues that is.



## Fat Bruce T-Shirt

**\$10**



3-color image on XL white Beefy-T (see back cover for larger image)  
Artwork by Tim Dukes

add \$3 shipping to anywhere in the USA.

Send concealed cash or make checks payable to  
Dan Wu  
Oriental Whatever  
P.O. Box 512  
San Francisco, CA 94104-0512

Stickers, mugs and embroidered underwear available soon.



**So your boss thinks youre a lazy ass slob**

**hes right**



**[www.iistix.com](http://www.iistix.com)**

**another way to slack off at work**

**Il stix Magazine trapped inside the asian mind**

Featuring hilarious editorials & tons of humor. Its more fun than being naked.

Log on to [www.iistix.com](http://www.iistix.com) to join in the fun.





Oriental Whatever presents

# The Sacreligious "Fat Bruce Lee" T-shirt

**SEE** the Dragon in all his washed-out glory!

**HEAR** your friends gasp in outrage!

**IMAGINE** Bruce STILL kicking Chuck Norris' ass!

10 Lousy Bucks!

**ORDER NOW!**

