

JADED

V.1 I.2 SPRING 2004
UNIVERSITY OF CALIFORNIA, IRVINE

MILITARY DRAFT

INCOMMUNICADO

ARRANGED MARRIAGES

NEMO

SEX



WELCOME

The second amalgamation of our brains...

I am exhausted in trying to make my identity known, but jaded I am not. It's hard enough dealing with post teen angst and, for some of us, quarter-life crisis, to really sit down and discuss the issues with identity. Our identities are always questioned, whether by the media, family, friends, politicians, cultural studies experts, and even ourselves. This second issue of *Jaded* will focus on our individual identities—and on our collective identity. Often in the media, we are portrayed as simplistic, one dimensional caricatures of kung fu masters, lotus blossoms, sex fetishes, or geekish, slightly tone deaf, American idol enthusiasts. We stand as individuals trying to assert our confidence and diverse opinions, all the while strengthening in numbers and in voices to show our unity.

Peas,
Diana Jou

MISSION STATEMENT

Jaded magazine is a form of alternative media to encourage political, cultural, and personal discourse among UCI students. We celebrate and support the Asian Pacific Islander community by retelling the past, engaging the present, and sharing a vision for the future. We hope to build connections and bridge gaps between people of different ethnicities and ways of thinking. The goal of the publication is not only to provide a space where Asian Pacific Islander students can voice different opinions and artistic expressions, but also to be a form of community activism through education and awareness. Despite the fact that we are misrepresented, our images misconstrued, and our cultures misunderstood, we are not JADED in spirit. This is what we are doing about it.

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THE IDENTITY ISSUE

10 SEX &...THE COLLEGE ASIAN

By Jessica C. Lee

The angst of establishing the ideal identity while juggling hanky panky and cultural values.

14 ARRANGED MARRIAGES

By Amardeep Gill

Who cares about love when the girl comes with a gas station, a Mercedes, and a convenience store?

16 THE NEW MILITARY DRAFT

By Erica Shen

The government wants to reinstate the draft for males and females 18-26.

20 INCOMMUNICADO

By Betty Chen

A look at language in a monolingual society.

24 NEMO

By Nicole Cruz

Punk rock's Nemo talks about their new album.

4 LETTERS

5 APSA

6 FINAL REVIEW

7 COME OUT AND BE A GOOD QUEER

8 PAPER DOLLS

12 POETRY

13 FREE RUNNING

18 MEMOIR

22 **HERO** MOVIE REVIEW

23 GRUVIS MALT AND SCISSOR SISTERS REVIEWS

26 OAN HON: SPIRITS

27 MUCH MORE THAN ROAR

28 RECIPES

29 TASTE BUDS

30 A DAY IN THE LIFE OF

31 CALENDAR

Special thanks to Somphanh Phanivong, Ann Sien, Mr. and Mrs. Gill, Mrs. Jou for making this issue possible.

Questions? Comments? Criticisms?
Send them all to jadedmagazine@hotmail.com.

DISCLAIMER

The ideas and opinions of the articles do not necessarily reflect the thoughts of APSA or the entire staff.

Letters to the editors

Hey!

i just got and read the magazine.. and it rocked my world. I was wondering if something like this was going to pop up.. and it did. Basically i just wanted to lend my hand and show support to this magazine. If you guys need any help please let me know.

The topics written in your magazine are of great interest to me.. So if there is anything i can help you guys out with please give me a holler.

Keep up what you guys are doing,
Ted Kim

Hi Diana,

I wanted to drop you a note about Jaded and give you some feed back on the publication,

To start off with let me say congratulations to you and your staff on a great first issue. Although there may be a typo here and there who cares; you have put together a great publication that is long over due and you should be proud. I like the diversity of the subject matter and the interesting layout. You have done a great job making your publication look professional through your attention to detail.

I was particularly interested in Jessica Hong's article "The Gilded Cage". The subject of Asian women and how they are viewed by the media, and non Asian men, seems to be a very contentious one. It is a subject that I am very interested in and often come across in my day to day conversations with my friends and relatives. I am wondering if you plan to follow up on her article by exploring this subject matter further in future issues? If so, and you would like to include alternative perspectives on the subject I would be very much interested in contributing.

If you are interested and would like to talk some time just let me know. I am happy to share my perspectives with you and I would love to hear about your experiences putting together your first issue.

Sincerely,
Will Douglass

Dear Jaded Magazine,

I just picked up your magazine off the newsstands. I was at first delighted to see something new alongside the Irvine Review and the New U and even more delighted when i began to flip through some pages. I really am feeling this alternative/artistic vibe off of your magazine and I like it. You guys picked up some heavy topics for the first issue and really proved that you can compete in all areas of the spectrum. Your message is what we need and I really can feel the passion you feel about it. Also all the features and columns were entertaining. Some things needed to be said and you guys stood up to the plate and swang away with some comedic value between the lines. All in all, I congratulate you on your first issue and hope to see more work. Kudos to the people that were motivated enough to pull this off.

Sincerely,
Peter Tran

Hi, my name is Fatin Zubi, I'm a second year social science major, and I just read your article about the hand bags. You are so right and I'm so relieved to finally see someone say something about it. Those handbags are out of control and not to mention too tacky to spend that much money on. I feel bad just spending 40 dollars on a guess bag that actually fits everything I need to carry. So anyway, I just wanted to say thanks for voicing what I and other girls have been thinking for the last season or two. Rock on man and keep writing articles like that, I will definitely read. Take care and have a great day! =)

Sincerely,
Fatin A. Zubi

jadedmagazine@hotmail.com

COME

CELEBRATE

TOGETHER

API GRAD 2004

The UCI Asian Pacific Student Association (APSA) will host the annual Asian Pacific Islander Graduation Ceremony on June 18th. It is geared towards those students who have interest in Asian American Studies, culture clubs, or want to celebrate their accomplishments as Asian and Pacific Islander graduate students. "This ceremony has found its place as an important tradition to many students on campus. By providing an intimate setting for members of the Asian and Pacific Islander American campus community to celebrate their accomplishments, we are recognizing their achievements and ability overcoming barriers to their success," said Pearl Chen, External Co-Chair of APSA and coordinator for this year's ceremony.

Despite our high entrance levels into colleges around the country, our community does not have such a good retention rate. According to the Asian Pacific American Legal Center, in 2003 the retention rate for completion of a bachelor's degree for Cambodians was 15%. This is 10% below the average. In addition only nineteen percent of Pacific Islanders hold bachelor's degrees.

Just twenty years ago, less than ten percent of the UCI student population was Asian American or Pacific Islander. Now the numbers have grown to fifty-two percent, but despite the large percentage of Asian Americans on this campus, this demographic is rare on other campuses. In addition, outside of California, some may argue that even within this state, the Asian American community does not have a strong presence politically and educationally due to historical and present discrimination. Our struggle today is to make our presence known in all sectors of society and be successful at our endeavors.

In past years, this ceremony has also served to honor student leaders of the UCI Asian Pacific Islander Community and their efforts to make it a better place. "Many of the attendees are active participants of campus organizations. They are the leaders who, over the past few years, have dedicated hours to the improving the UCI community," Chen said.

This year we seek to open the ceremony to more students who feel like they have a place in this community. We also want those who

haven't specifically been involved in APSA or other cultural organizations, to be involved in this great day. The ceremony will reflect our community's growth as a whole, and the accomplishments of those attending. We will be having a slide show to honor your friends and family, entertainers, guest speakers and Asian American Studies Department faculty and professors. We feel that Asian Pacific Islanders do need their own space because we are unique individuals with our own experiences.

The ceremony will also honor the numerous fathers and mothers who have had to sacrifice the basics of life so that we could be college students today. We want to remind students not to forget about the struggles that had to be overcome in order to ensure them their education. APSA hopes that after attending this ceremony, students will take the time to reflect on what good deeds that they themselves can do after graduation from UCI. API Grad will take place in HIB 100. This year's theme is "Paving the Way." The time will be 4-6 pm and we will be serving lunch and refreshments. The cost is \$10 per stole; friends and family will be free.

War Veterans

Decades after the end of WWII, Filipino-American veterans have yet to receive their proper gratitude from the American government.

My grandpa fought for you, and you don't seem to care. My countrymen risked their lives for you, and you don't feel the need to repay them. My family suffered hardships and lost opportunities, and you don't expect me to feel?

My grandpa and countless Filipino-American soldiers fought side by side with American troops in World War II and fell victim to prison camps as well as the Bataan Death March. They were as much a part of the war as any American soldier was. They fought, they suffered, and lost their lives.

Despite the validity of their presence and role during the war, California Gov. Arnold Schwarzenegger wanted to get rid of cash benefits for Filipino-American World War II veterans with his upcoming budget proposal. Schwarzenegger wanted to cut the California Veterans Cash Benefits (CVCB) program which would affect, countless veterans, from which about 1,700 Filipino-American veterans in the state who depend on the program to maintain a reasonable living. Through the CVCB program, low-income Filipino-American veterans who are elderly and disabled receive about \$226 a month.

This funding was not only necessary for these veterans to sustain a reasonable, modest way of living, but it is necessary because it is a symbol of the state's gratitude to these Filipino-Americans for their service during the war. Filipino-American veterans have never received full benefits

by the government, as they were promised, so isn't only fair that the CVCB program stays put? I think Schwarzenegger had some screws loose when he made the proposal to eliminate the CVCB, but then again didn't he always?

I suppose that my belief in the system and in my government officials hasn't all gone to shit. There are actually some politicians out there who care and realize the situation for what it is. Early this May, an Assembly panel actually ruled to reject Schwarzenegger's proposal to eliminate the CVCB program. Senator Gil Cedillo, along with members of the Asian Pacific Islander Caucus and some Filipino-American veterans showed support for the program at the State Assembly hearing for the proposal. Cedillo stressed the fact that these veterans deserve recognition for their heroic service, since they have never received full benefits in the first place. They deserve more and it's a shame that government officials like Schwarzenegger don't think so.

What gives him the right to ignore Filipino-American veterans who have suffered through the war? If he believed in taking away their benefits, he doesn't believe in the integrity of this country. I'm just glad that there are a few politicians out there who do.

*Commentary by Internal APSA
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cornerstone

Ahh, Cornerstone café. You can always find the place packed with students and faculty during the peak hours of Ring Road traffic. It's a hang out where individuals can enjoy good food, warm rays of sunlight, and stimulating chatter between friends and colleagues. However, does this exciting place contribute to our academic endeavors? Many students share identical opinions about Cornerstone's study environment. "There's not really any volume control, so it's too loud," said Jeff Choi, a third year history major. Indeed, some people who require absolute silence to study would find Cornerstone a bit challenging to deal with. Considering the close proximities of the tables at the café, it's definitely very hard not to overhear and laugh along about someone else's drunken experience over the weekend. Of course, Cornerstone is not totally debilitating to one's study efforts. The café is a perfect place for group project meetings and interactions. Brainstorming is great over some good food and drinks.



courtyard study lounge

If you purely like to lounge, but not hold back from conversations, make a trip to the Courtyard Study Lounge. This is a place where you are allowed to reserve one of the eight group study rooms to hold meetings or study groups in. The courtyard also contains 25 computers, allowing students to access email and the net. For those students just wanting to kill some time, you can watch your favorite talk show, sports program, or sitcom from the television screen in the center of the lounge. If the tube is not your thing than feel free to check out a head set, request a CD from the music collection and people watch. If distraction irritates you, don't bother studying for your exam here—noise flows freely. If you are serious about studying, try reserving a room from the front desk or choose Emerald Bay.



student center study lounge

Longing to find some peace on campus? You may be one of the numerous students who may want to take advantage of the quiet spots at the UCI's Student Center. Whether you want to study, relax, listen to music, or even meet with your friends, the study lounge will accommodate your needs. Experience the atmosphere of Emerald Bay (room D). You will come across tables, couches, and a few computers to access from. This room is linked to an extension of another spacious lounges. Allow yourself to kick back and relax. You will definitely encounter many types of students studying, using laptops, and even snoozing away on the comfortable couches that are placed in this room. Disturbance is far from here and silence is certainly acknowledged in this space. Loyd, a fourth year studio arts major quotes, "I'm always successfully getting things done here." No matter what business you need to take care of, you will discover peace within this room.

come out and be a good queer

by diana ming yin



**“we are taught the
various ways to be
good queers.”**

Coming into one's sexuality is not an easy process for most people. Hormones are raging, bodies are changing, feelings are developing in all kinds of ways. For straight people and queer people alike, coming into one's sexuality consists of obstacles. We question the morals we were raised on and ask ourselves if those morals are truly meaningful to us; we struggle to understand our bodies and to use them in the most pleasurable way possible; we look at celebrities on television and devise ways to understand our own desire through glamorized and white-dominated representations of sexuality.

For those coming into a queer sexuality, there are added obstacles: heterosexual desire is the only kind of desire that is considered legitimate in our society, whether through movies and television, religious and moral doctrines, educational institutions, as well as legal rights and privileges—the elements of our public. Thus, private life tells us that there is only one way to legitimately exist in this world: heterosexually.

To explain the process of breaking through this complicated barrier, the term “coming out” was devised. An idea that is central to queer identity in the United States and other parts of the Western world. But an important thing to remember is that coming out doesn't mean the same thing to anyone, anywhere. Sexuality is so intricately tied to other aspects of our identity, culture and life experiences that it's difficult to really talk about what it means to come out without being exclusionary in some way. After all, when we come out, we don't all come from or end up in the same places.

During class one day, as I was leading a discussion, I asked the other students in my “Queering Asian America” class to think about their own personal definitions of coming out. As it turned out, everyone had a different idea of what it means and most of them couldn't give a concrete definition for it.

Think about it for a second. Can you? And that's just it—coming out is really about a uniquely-your-own kind of process. The way we've seen it become a doctrine in the dominant Lesbian, Gay, Bisexual, Transgender/Transsexual, Intersex, Queer community is through this idea that there is a proper way to come out. This inherent assumption leads to so many other problems, because if there is a proper way to come out, then there is a proper way to be queer, then there is a proper way to understand and express our sexual identity, then there is no room for us to be “out” in our own individually-satisfying ways.

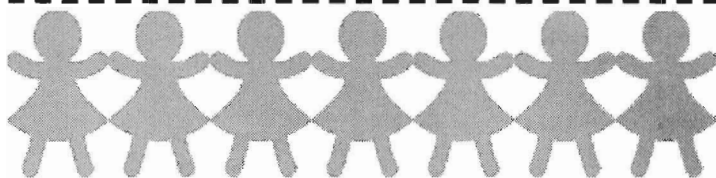
My friend's uncle has been living with his partner for over 10 years. He's never once declared: “I'm gay and this is my gay partner,” but the understanding is there and their families acknowledge and accept their relationship for what it is: a partnership between two men who care deeply about each other. No questions asked. The words “gay” or “homosexual” never need to be broadcasted and there is no reason why an open declaration of homosexuality must be made in order for somebody to be happy.

This isn't to devalue the declarative coming-out process that some people prefer, but to lend more value to coming-out processes that are unique to an individual's cultural, class or other backgrounds. We have to be careful about not conforming to a cookie-cutter model of identity. We have to be very careful about not performing our sexuality for other people. At the same time, however, we should acknowledge the political reasons why a declaration of queer sexuality can benefit the LGBTIQ community, without discriminating against those who choose to come out in less public ways.

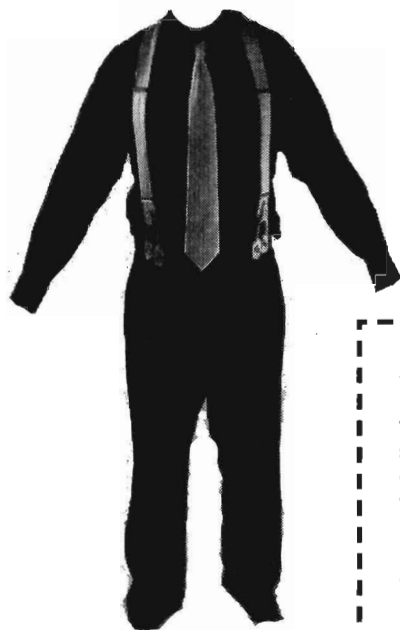
It's hard to defy convention, because as queers, we're often told that an exhibitionist coming out process needs to happen in order for us to be “healthy,” that we need to dress a certain way or like certain things in order to be truly queer. We are taught the various ways to be good queers— by coming out, attending pride parades, shaving our heads, wearing latex, watching Queer Eye for the Straight Guy, etc. But the expression of identity can't be confined in those ways. Simply put: come out and be queer the way that you want to, the way that feels right. And don't let anyone tell you differently.

paper dolls

by Amardeep Gill and Diana Jou



The Flowers are blooming, so why shouldn't you? Go all out with floral print shirts—avoid bright flowers: settle for light pink and red.



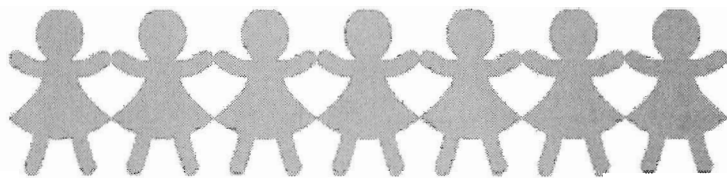
Step en out with your baby tonight? For extra jazz add a pair of solid color suspenders and a matching tie to an all black outfit. This will surly impress both the dolls and guys.



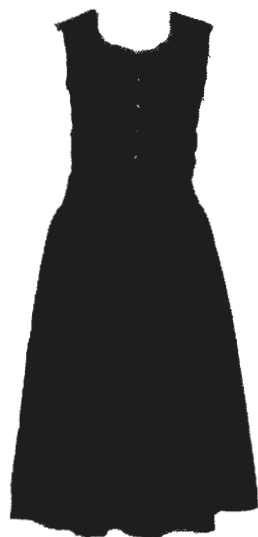
Boys, dont be afraid to accessorize with some funky rings and watches. Keep your style fun and creative with this one of a kind bugged eye frog ring. This plastic-rubber frog ring will draw attention from DMV service employees to your writing 39C TA. Bright and funky is the way to go this summer.

model Vid Petrovic and Deep Bal

paper dolls



Polka dots are for girls who just wanna have fun! Slip on a pair of jeans or a short skirt and baby your ready to go!



Put that Black formal dress back into the closet, instead sport a fun retro dress! Stick to Classy 1950's dress such as this blue and white polka dot number.



This bohemian look requires the use of two skirts, just take a long skirt that has a frill or interesting bottom and on top of it wear a shorter skirt. Avoid using plain skirts for the top layer. Add a solid color tee or shirt to complete off the look!

Sex &...

The College Asian:

The Angst of Establishing An Ideal Identity

While Juggling Hanky Panky and Cultural

Values.

By Jessica C. Lee

*The names in this article have been changed to respect the privacy of those who were interviewed

In a time of Girls Gone Wild videos and E channel exposés on spring break getaways, the image of college reinvents itself beyond the conventions of higher learning. These days, Sex-Ed is seen as one of the major components of the "college experience". Some regard college as the time and place for natural sexual exploration. But does this view hold true for the College Asian? Given the fact that second generation Asian Americans are typically brought up to uphold cultural traditions and ideas while adapting to American life and pop culture, it seems as though a College Asian's sexual exploration would interfere with his/her culture's conventional values. The angst of being the "ideal" Asian becomes a bit of a challenge for anyone who has reflected on the negative connotation that pre-marital sex has had within the confines of traditional Asian views on sex. I'm sure some of you have never heard your parents talk about sex, and I'm sure that if you have, they brushed it off with "DON'T DO IT!" or "NOT UNTIL YOU'RE MARRIED!" I'm also confident in saying that it's easier said than done to follow these commands when you're away from home, your hormones are raging and the media's sex spectacle is thrown into your face 24 hours a day. With that said, what is a college Asian to do with the juxtaposition of cultural values and a possible night of romping with a long-time crush? Perhaps looking into this is-

sue in broader terms can create some resolution for someone who's tackling this specific dilemma.

Culturally there has always been a sense of shame that has stigmatized the Asian American sexuality. Traditionally, sexuality is linked to procreation in most Asian cultures. Given that most Asian cultures valued and continue to value the patriarchal family structure, there is a heavy reliance on sexual modesty in relation to moral and social conduct. Sexuality, especially for the Asian woman, has always been regarded as a possible threat to the interdependent social order that the family places their integrity within. However, sex is not considered

...they're suffocated by their "cultural ways" and contradict them by banging the be-Jesus out of everyone and everything in site.

taboo when discussed in the context of marriage. Ancient Asian texts like Kama Sutra and erotic art from China and Japan reflect a cultural openness regarding sexual discourse. Yet pre-marital sex is a different story. Sex before marriage was considered morally and socially deviant. Typically Asian cultures regarded pre-marital sex as a social taboo that could tarnish the family pride and class. An extreme example of this is seen in ancient Korean common law, which permitted fathers to legally execute their daughters for letting their boyfriends have a bite of the wedding cake before the actual wedding. Talk about harsh!

There is no denying the negative social stigma that premarital sex has had within the Asian American community in the past, but what about the present? How is the Asian American sexuality regarded in society?

Socially, the Asian American community is perceived as an ultra conservative or "sexually repressed" group. Stereotypically Asians are either "traditional" and abstain from any sexual behavior or they're suffocated by their "cultural ways" and contradict them by banging the be-Jesus out of everyone and everything in site. The media plays on these stereotypes by portraying Asians as asexual bookish types who are too pre occupied with school or piano lessons to know or care about the joys of the G-spot. Or they're shown as "culturally defiant" individuals who are sex obsessed because they feel repressed. The castration of the Asian male is a false theme that is constantly poked fun at by television and film. It seems as though the media utilizes the traditional Asian sexual conservatism to suggest that Asian men are typically sexually conservative because of their shortcomings in the bedroom (pun intended). As for Asian females, they're presented as hyper sexualized individuals who resort to promiscuity due to their cultural repression-- does the phrase "Me love you long time!" ring a bell?

The media suggests that we are the lineage of sexual conservatism or the rebellion against it. Building an identity as a sexually active second generation Asian American when being confronted with these images is difficult. What makes it even more difficult is that most Asian families carry on a "hush hush" attitude about sex, leaving younger generations in a state of ambivalence. How are second generation Asian Americans able to embark or conceptualize their sexuality when everything in their culture tells them not to?

Kelly*, a third year student from Ir-

“Just because I’m not a virgin, doesn’t mean I’m a slut. Having sex doesn’t make anyone less “Asian” either. If having sex makes someone less “Asian”, what can we define as “Asian” anyway?”

vine, has dealt with the angst of being a sexually active college Asian. For her, the battle with juggling cultural values and the business in her bedroom has left her in some respects, jaded. She states: “My parents never talked to me about sex. The times [that] they would mention sex...they would try and make [it] seem like something really corrupt. When my boyfriend and I started having sex, I couldn’t help but feel guilty about it...I didn’t know what to think about myself.” Erika*, another student from Irvine shares a similar experience. “When my parents found out that I was having sex, they literally flipped. It shocked my parents so bad that they considered disowning me.” David*, a fifth year student from Cal State Fullerton, states that his parents have discussed sex with him in regards “to religion and morality.” For him “sex before marriage was [his] decision...because it’s [his] life.”

Although the negative social stigma regarding pre-marital sex in the Asian community still persists, there are some students who have overcome it. A few days before Jeff* left for college, his father gave him “one of those big ass boxes of Trojan condoms that you can get from Costco.” While reminiscing about that experience, Jeff* says: “My dad told me to use them just in case, I guess that was our sex talk.” For Stephanie*, a fourth year student from Los Angeles, her sex talk with her parents was not as ambiguously forward. “After my mom found my birth control pills she was so upset that she wouldn’t talk to me for days. Eventually she got over it and respected the fact that I was being responsible about sex. Now she and I can talk openly about sex and it’s no big deal.” Fortunately students like Chloe* have had the opportunity to discuss sex with her family openly and frankly as well. For her, the “talk” came at a time when she was doing something “randomly casual, like taking the trash out.” She states: “Instead of patronizing me about sex, my grandmother was



awkwardly open and honest about sex. She said, ‘when you have a boyfriend, always use a condom...or else when you have sex with many boys you [won’t] know whose baby it is...plus you don’t want a baby now’...see, the sex talk can be done painlessly in a few awkward and funny sentences.” When asking Tammy* about her coming to terms with sex and cultural values, she says candidly, “Just because I’m not a virgin, doesn’t mean I’m a slut. Having sex doesn’t make anyone less “Asian” either. If having sex makes someone less “Asian”, what can we define as “Asian” anyway?”

That’s a good question. What can we define as “Asian” or better yet, the “Ideal Asian”? Why should sex interfere with a second-generation Asian American’s image? Can someone really be considered a “whore” or a “bad person” just because they have had sex? Although some of your parents might answer yes to it, it’s not necessarily true. Sex for the College Asian doesn’t have to be a confusing step to finding and expressing your identity. Whether or

not you’re sharing an intimate sexual relationship with a significant other, breaking in those brand new handcuffs with a complete stranger or have yet to kiss someone, sex is an inseparable part of not just the College Asian’s life, but to everyone’s.

Whether or not parents are prepping their kids about sex before they hit college, the college experience will play teacher for them sooner or later. Although Mommy and Daddy would love to believe that their little Prince or Princess has never let one dirty thought cross his/her mind, or even considered going beyond first base with someone they’ve been dating, sex for the college Asian is here and is not going away. Just because some people aren’t talking about it, does not mean that the second generation Asian American community is not doing it. Regardless of the fact that parts of the Asian community may consider this “immoral”, the college Asian is going to continue doing it whether or not this belief prevails.



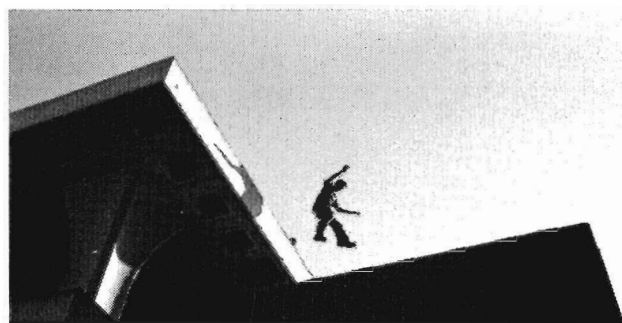
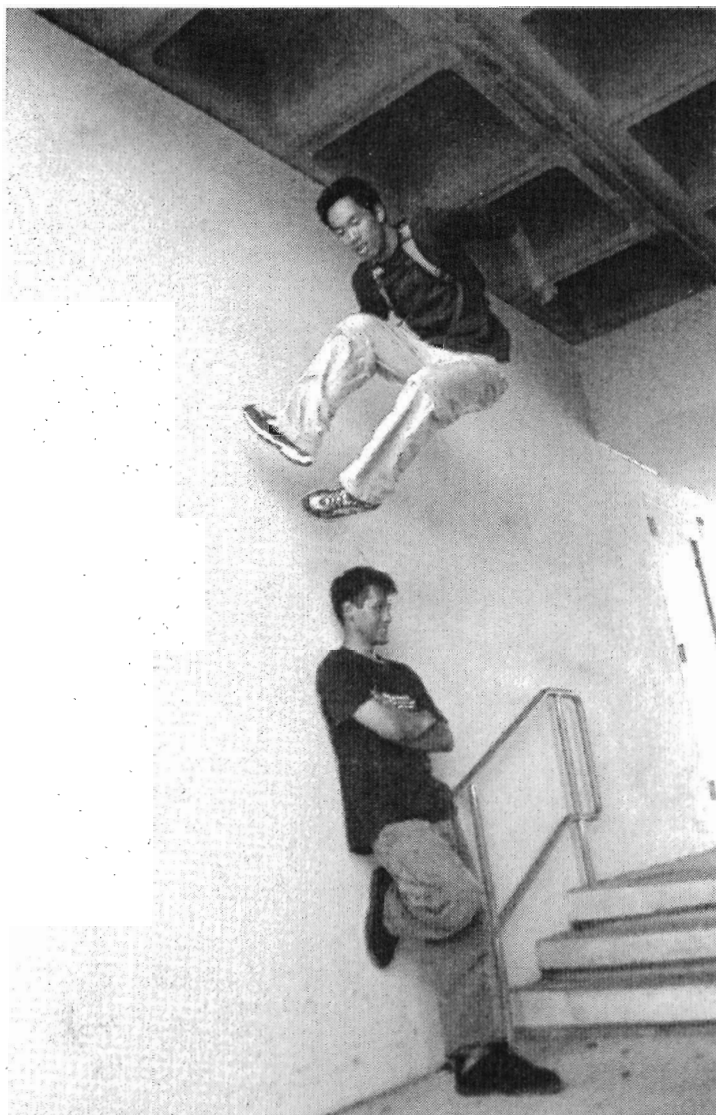
Open Mic Night
by Emily Moon

I have known the sirens to sing
in a sweet cafe downtown
on stage
their skirts pulled over their ears
above a lonely crowd
so faithfully engaged
in mocking
and gawking
not really noticing that
no one else is talking
they sit
tied to the backs of ghosts
charging out of some earthy grave
not even stopping to consider
who's in their way
sipping lattes
infidelity spilling up and over
each cup
rings on every finger
in hopes of concealing
thick wisps of bad luck
such was the corruption
of my little coffee house
over taken by swingers and ice storms
leaving me with nothing but
unwashed jeans
never worn
and a gem
a rock star
still stuck in her stone.

Vide
by Kira Lee

i crawled onto your bed last night,
because there was no other place.
i lay there for a while, saying nothing
as you searched through my eyes and found nothing,
that you could understand.
and you tried.
and i said no.
thoughts ran through my head,
thoughts that i was completely unreal,
and i found myself in a state,
far away, shaking and sobbing.
the angel inside you blinded my eyes,
as i tried to mend our friendship by saying no
but it broke and i fell to the floor.
you were standing there, thinking nothing, fists raised
as you once again searched through my eyes and found nothing,

submit your poems or short stories to jadedmagazine@hotmail.com



free running

by steven ma, photos by chris dea

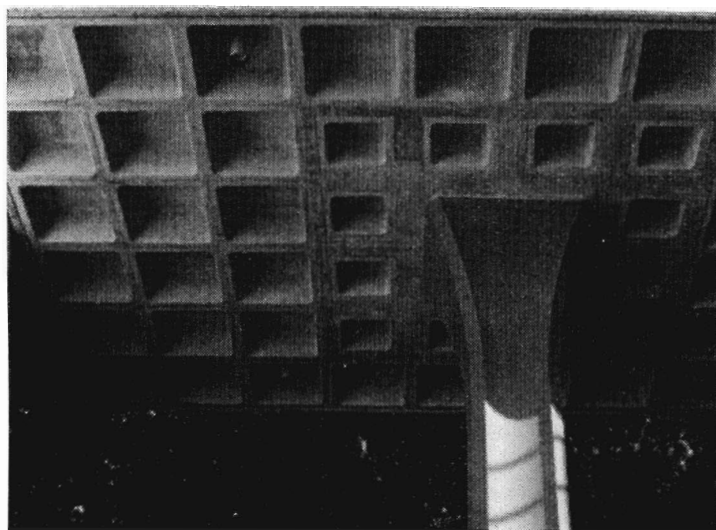
I am a kid again. I run, jump, and climb on things that aren't supposed to be run, jumped, or climbed on.

Free running or "le parkour," as some like to call it, is what I do. Free running is defined as the art of movement using objects from the urban surroundings. Free running began in Lisse, France in the 1980's. It began with a group of kids messing around but then they took it to another level. It is a relatively new sport that has gained attention in the United States from commercials by Nike and Toyota's hip line of cars, Scion.

I have so much fun running with my friends. We enjoy each other's company and feed off each other's energy. Nothing beats the rush of flying through the air and the satisfaction that comes from discovering new ways to go from one point to another.

I know that I am not the only one who does this around Irvine. This is the kind of thing that many people do, but they do not realize that it has become a serious discipline. And I mean serious discipline in the lightest sense possible. If one takes away the fancy labels and more dangerous stunts, free running is simply grown adults acting like children again. And that is what I love about free running.

Find more information about free running at www.urbanfree-flow.com and www.parkour.com.





Ar - r a n g e d M a r r i a g e s :
W h o c a r e s a b o u t
Love, w h e n t h e g i r l
c o m e s
w i t h a
Gas Sta-
tion, a
Mercedes,
a n d a
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nience
Store?

~ ~ ~
b y
A m a r d e e p
G i l l

Loving parents seeking match for 26-year-old 5'11 handsome Punjabi Sikh boy. Holds Green Card, runs family owned business and has good family values. Girl must be slim, fair, and attractive, and must also cherish Indian values. This type of a matrimonial ad is not that uncommon--in fact, most of the classified ad section of a typical Pakistani and Indian newspaper is filled with families looking to arrange marriages for their children.

In Muslim, Hindu and Sikh Asian communities, the tradition of arranged marriage continues to thrive even today. Many supporters of arranged marriages argue that the tradition has evolved to reflect the times, and that the opinions of the boy and the girl greatly determine the decision whether or not to proceed with the marriage.

Despite this evolution, arranged marriages still continue to haunt many young people who one day must face this prospect. The institution of arranged marriages remains as a force that places restrictions upon young people. Arranged marriages are a way for parents to maintain control over family members. These restrictions are often based on control rather than the well being

of the persons involved.

For a majority of the people in these communities, whether they are here in the United States or back in the home country, marriage continues to be a union between two families rather than two human beings. Marriage is a means by which the consolidation and extension of family property can occur.

In India, the tradition of arranged marriages dates back to the fourth century C.E. when child marriages were common. Arranged marriages were used to make alliances between wealthy families, thus helping to keep power concentrated. Over time, the practice of arranged marriage spread to families of other social classes.

Essentially, the tradition of arranged marriages has more to do with power and the maintenance of social inequality than with spirituality or the fostering of good cultural values. "I think that arranged marriages and cultural values are two independent things. They are just one aspect of the culture, but there are many cultural practices that we used to practice in the past but don't anymore. Perhaps arranged marriages are a tradition that needs to die off," said Manism Dasaur, third year ICS major.

Is there still a need for arranged marriages in today's societ-

ies?

According to Sirisha Mohan, third year biology and women's studies major, marriage should be based on companionship, sharing and love rather than superficial attributes such as social and economic compatibility.

Along with looking at socioeconomic compatibility, many Indian parents, unfortunately along with parents of various other ethnicities, do not want their children to marry outside of their culture. Concerns range from the fear that the spouse will not understand Indian culture and values, to plain old racism, whether toward non-Indians, or Indians from a different part of India. "My older sister has a lot of non-Indian friends who have embraced Indian culture because they had a passion for it. Having an identity or having love for a culture does not necessarily lie in the fact that you were brought up in it. Culture is

learned: all one needs is a willingness to learn and an appreciation of one another's identities, and then embracing it and integrating into your family structure." Mohan said.

Preet Kaur (name has been changed), fourth year sociology and economics major, avoids bringing up the issue of arranged marriage for fear that her parents may favor it, despite the fact that in recent years they have opened up. "At the current moment, my parents and I do not talk about dating. I am 22." Kaur said.

Like many other students who come from communities where arranged marriages are the norm, Kaur just wants the right to choose without parental supervision. "In the Indian culture, especially in some of the stricter families, parents don't like their kids going out and interacting with the opposite sex. If you grew up in a strict household, and do not have interac-

tion with the opposite sex, then arranged marriage is a good option for you," Dasuar said.

There is a misunderstanding in the Indian community about dating: many confuse dating with total freedom from parents and total freedom to have premarital sex. For many students this is not the case: they simply want a basic human right--choice--to freely choose the person that they will commit the rest of their lives to.

Some argue that one shouldn't devalue the whole system of arranged marriage, but that one should try to change how it functions. Those who want an arranged marriage should be allowed to get one, and those who do not should be allowed to not, without being stigmatized by Indian society.

Jaded got a chance to sit down with **Beheroze F. Shroff**, lecturer in Asian American Studies, to discuss arranged marriages and their implications for Indian culture.

Many parents put pressure on children out of a fear of disappointing relatives and other members within the Indian community. Is this still necessary when these relatives have very little to do with the upbringing of the children?

Shroff: This is retrograde--you are trying to justify your actions by stating that your 'need for approval from relatives' is 'Indian culture.' **But whose definition of Indian culture is this?** And why are you being unauthentic as an Indian if you don't follow this kind of normative culture?

It's claiming ownership of the culture, disciplining the younger generation: **'I know what culture means--you have no idea.'** It needs to be challenged.

Parents are also operating under different pressures, they are cautious--in some cases they are overly cautious about protecting their children. Then there is the dichotomy of East and West: the East is seen as spiritual and having values, while the West is seen as promiscuous. This is a false kind of concept, and to continue to believe it is perhaps what some parents are doing. We have, in this generation, collapsed this dichotomy; we are looking at overlaps--we can examine how there is little left of 'East' and 'West.'

This notion of the degenerate West is also used to validate and justify Eastern culture: 'this is a rather spiritual culture and we need to maintain these values'--all of these are false notions.

Do you have any comments on love marriage versus arranged marriage?

Shroff: I think that "love marriage" implies a personal/individual choice, while arranged marriage implies the authority of parents. It is also the two families marrying, really. [...]

I think that it has to do with caste and economics. So you are **imposing boundaries**, you are disciplining young people, disciplining sexuality--in most cases you are **disciplining female sexuality**.

It enforces a very heteronormative culture, as if marriage is the be-all and end-all--we need to get away from that.

What if they don't want to get married at all? What if they are queer, what then? Who is going to take care of them? This heteronormativity of the culture is reinforced if we focus on marriage as a kind of a highly important institution.

But I think it is being questioned in India, and it has been questioned all over the world. Especially this generation of South

Asians has been contesting this whole institution of arranged marriage as an imposition.

It is problematic when you are insisting on your class and caste, rather than arranging a marriage in terms of openness. Ads in newspapers such as India West--all are 'need tall and fair.' Reinforcing these notions of hierarchy, I don't think that you can entirely blame the colonizer; I think in India there has been a consciousness about **racializing** people and marking them in terms of different race or ethnicity.

Any comments on going back to the home country to get a "good" wife?

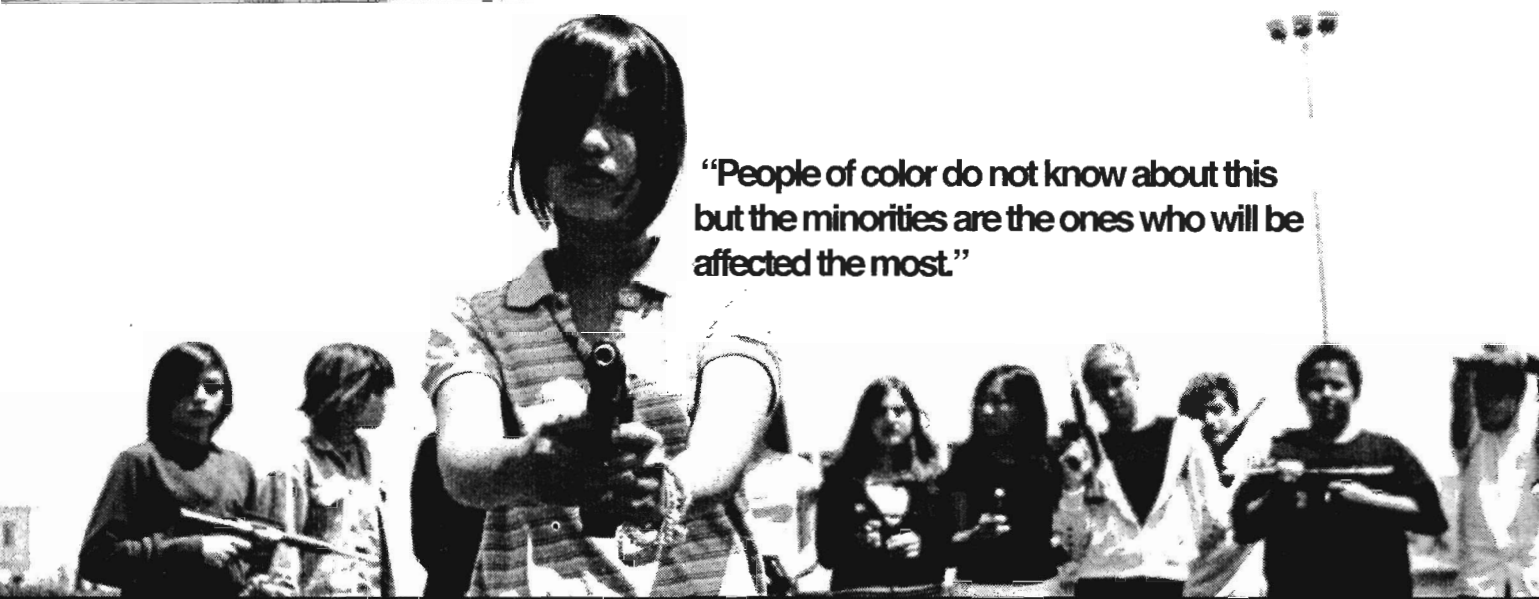
Shroff: I think the men think: I am going to get a woman who has not had any kind of sexual experience. They are just looking upon their future spouse as a body, a piece of property which is untarnished--a highly problematic view of women. **Is this the type of culture you want to perpetuate, or is this a culture that you want to reevaluate and question?** Women need to be looked upon as intelligent beings who are going to shape and determine their own destinies, who are going to exercise some kind of agency in their lives, and are not just pieces of untarnished property that you can go and get when you go to India.

Some parents argue that arranged marriages are part of the culture, as is marrying within one's ethnicity. Any comments?

Shroff: Parents are remembering a very retrograde aspect of their culture. If this is what they mean by culture--insisting on marrying only within your ethnicity or class--then this is not the culture you want to belong to. **This is the kind of culture you want to question.**

You always want to open up new boundaries. Why should the community here shape culture and frame it to mean that you have to get into a marriage that your parents have approved? Why should that have to be the definition of culture? **Why should your authenticity be premised on this definition of culture?**

We are all shaping and redefining culture and reinventing it all the time; each generation defines it according to its needs. **Culture is a process, not a product**--it's continuously in the process of flux and the process of change as we live it on a day-to-day basis. Other cultures interact with each other and ideologies change.



**"People of color do not know about this
but the minorities are the ones who will be
affected the most."**

the new military draft

by erica shen

Since September 11th, the nation's and media's attention has been focused on the fight against terrorism and in the past year the war in Iraq. Massive war coverage, however, seems to have overshadowed some important legislation that is currently being presented to Congress.

On January 7th 2003, Congressman Ernest F. Hollings from South Carolina proposed Bill 89 to the Senate, urging the government to reinstate the draft system in the United States. Bill 89 was the Senate companion to House Resolution 163, a twin bill introduced to the House of Representatives by Congressman Charles B. Rangel. Both President Bush and Democratic Presidential candidate John Kerry are in favor of reinstating the draft.

President Bush has signed an agreement with both Canada and Mexico, which gives the United States the authority to "go after" draft dodgers in order to prosecute them. Students will not have the option of being able to escape to Canada or Mexico in order to avoid fighting in a war that they do not morally support. "Didn't we learn anything from Vietnam—why are we going to send in more troops? We should be bringing the war to a close rather than escalating the conflict," said Karl Kottman, fourth year film studies and arts+humanities double major.

The legislation, also known as the Universal National Service Act of 2003, mandates a national military service obligation for every United States citizen and permanent resident. This includes both males and females between the ages of 18 to 26. In the past, college students in good academic standing have been exempt from being drafted, but with the new draft bill there are no such exceptions. If passed, the draft will be reinstated in the summer of 2005.

The Act authorizes the President to establish the number of people selected for military service and the means of selection. Those not selected to provide uniformed service are still required to perform civilian service to further national defense and homeland security.

Pacifists due to religious training and belief are exempt from military combat service. Instead, they are required to participate in noncombatant military services.

Although the Act impacts the lives of college students, very few are informed about it. "Oh, I didn't even hear about that at all!" exclaimed Ariadne Schulz, third year anthropology major.

The primary objective of the Act is to decrease the number of reserve forces in active duty. With increased and extended employment of the nation's military, Hollings fears that the

country will not have enough military force to fight two wars at the same time if it needs to.

The Act also ensures that everyone in the U.S., and not the just the poor, the disadvantaged and the minorities, will have an equal share in bearing the cost and sacrifice of war. Congress members hope that if everyone, including the children of politicians, gets a chance to fight in war, the country will consider the consequences of war much more seriously.

However, opposing voices of the Act continue to rise. Some doubt that the new draft will be conducted equitably. The main opposition argues that since the President holds authority in the manner in which people are selected, the pool of people inducted may still be skewed. The minorities, the poor, and people not enrolled in school may nonetheless be the first to perform mandatory military service. "People with wealth and power are going to be able to get out of being drafted. People of color and the poor are going to be the first to get drafted," said Mei-Ling Malone, second year criminology major.

Secondly, the opposition says that it is unfair to enlist permanent residents as part of the military selection pool when they do not have even hold the right to vote in the United States until they become citizens.

Moreover, critics argue that the act does not provide a realistic budget for the financial obligations to support a mandatory military service system. The population of people between the ages of 18 to 26 is about 22 million. Currently, the government pays an average of 1200 dollars each month to every military participant. If the government paid every person performing some sort of service aiding homeland security, it would be looking at a cost of 16 billion dollars per month.

Although the Act remains unknown to most of the students on campus, the few who are aware of it have begun a coalition against it.

Movimiento Estudiantil Chicana/o de Aztlan (MEChA), a student umbrella organization of the Cross Cultural Center, recently started a subgroup within its organization, devoted to form military draft resistance on campus. About fourteen people within MEChA have so far signed up for the group. "People of color do not know about this, but the minorities are the ones who will be affected the most," said Arlene Galvan, a member of MEChA who is currently a fifth year criminology and sociology double major. "It's all about educating the community," Galvan explained. The organization plans on starting a letter campaign, holding educational forums, and putting together a protest rally in the near future.



asians in the military

by chris dea & diana jou

With countless United States military bases scattered over the earth in such locales as Korea, Afghanistan, Panama, and the Philippine Islands, the number of service men and women has been stretched thin in order to carry out various operations. Americans of Asian-Pacific Islander origin currently account for around 2% of enlisted personnel, a number that has grown since World War II when Japanese-Americans joined the war effort, demonstrating their loyalty to the U.S. All-Japanese units were formed at a time when the U.S. sent some 110,000 Japanese-Americans to internment camps under suspicion of treason. Over the years, and in different conflicts, the reasons young Asians join the military have changed. Nonetheless, they often join of their own accord.

So why join a military power that has been involved in four major wars since the end of World War II and numerous other invasions and "peacekeeping" missions? Why join a military that has been involved with the overthrow of various governments around the world, including Iran (Shah) and Panama (Manuel Noriega, Endara), only to install new U.S.-friendly dictators? We asked a current UCI student/serviceman to share his views from within the military.

Andy Liu is a 22-year-old Korean-born Korean-Chinese American lance corporal serving in the Marine reserves.

Why did you join the Marines?

Andy Liu: I kind of joined it as a spur of the moment type of thing, my friend told me about the benefits, and I thought "oh I'll just try it." I wanted to change my life, change my discipline. I had temper issues and anger management problems.

Did you join in any part because you felt a duty to defend America?

Liu: No, I didn't. I joined because I wanted to belong to something. The Marines is like a fraternity. If you talk to people, most of them don't want to join because [of a feeling of duty]. [In terms of Iraq], Marines want to defend their brothers in arms. When you talk to the old vets they say, "When the shit gets dirty, all you can trust are the brothers next to you." You can't trust the politicians.

What was the racial make-up of your fellow marines?

Liu: In my unit now there's about 60% Hispanic, 20% white, 20% Asian, and a really small amount of black people.

Why did those people join the Marines?

AL: The majority of people don't have the opportunities to do anything else. Half just do it because they don't have any direction, half want to go to school but don't have the funds.

Was there any racism present within your recruit class or in your unit?

Liu: I didn't get any racial slurs. In my unit it's different. We bag on Hispanics, Asians, everyone. People bag on me because of my small eyes, but people don't get offended because it's a brotherhood and if we're in a combat situation we'll be there for each other.

Do you believe in the war against Iraq?

Liu: I don't want to go. No one wants to go. They're asking for volunteers from units but I wouldn't volunteer though. I would want to go with my unit. It's better to go with people you know will watch out for you.

Do you believe in the U.S. foreign policy?

Liu: I don't believe we should get into other people's shit. Like, I don't think we should have gone to Iraq, I think there's a hidden agenda going into this war. Everyday someone's going home in a body bag. I think it's another Vietnam, just in a different era.

Do you think they should reinstate the draft?

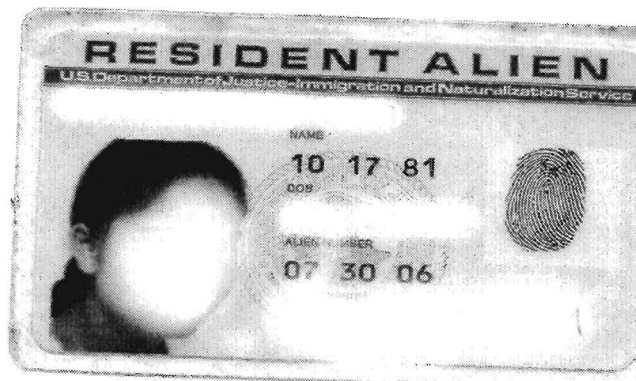
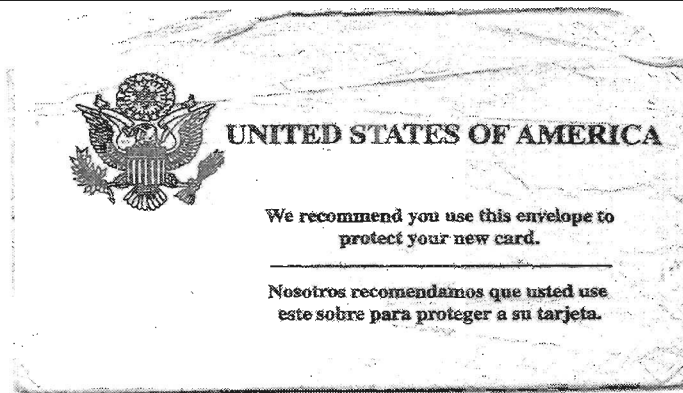
Liu: Only reinstate the draft if there's a big war. But for something minute like Iraq, no. I don't agree with the draft. I don't want to go with someone who just got pulled and who just got rushed through boot camp. I don't want to go with someone who has a minimal amount of training. I've been in [the marines] for 5 years, I know my job and the other people in my unit know theirs.

There's a lot of talk about the prisoner abuse that was documented in Iraq. What would you have done if you were put in a situation where a commanding officer ordered you to "soften prisoners up" for interrogation?

Liu: I'm a person who follows rules, I want the least possible conflict. If I was ordered to beat someone up I would second guess them. If I was put in that situation I might not follow those orders and go through getting in trouble and court marshaled. They do have systems in the military where you can say [the order is] unlawful and not obey the order.

Do you have any qualms about putting yourself in a situation to kill someone?

I don't have any problems because I knew what I was getting into when I signed up. I knew sooner or later I might be put into a situation where I'd have to kill someone. I'm planning on being a law enforcement officer and that comes into consideration also with that choice.



Memoir

of an international student

by Erica Shen

"Erica, there's something that I need to talk to you about," my boyfriend said as he stood up to shut the bedroom door. "I will not be ready to get married in a year, I thought you would appreciate knowing that," he told me.

Although thoughts welled up in my mind, I wasn't too surprised. In one year, I graduate from college. In one year, my international student visa expires. In one year, I leave America. Of course he felt the pressure of commitment, the pressure of marrying me so that I could stay in this country after one year.

The thought of him not wanting to get married saddened me. But what bothered me more was that the conversation triggered something that I shy away from.

Since the first day I arrived in this country, I had been avoiding the thought of having to leave someday. On that first day, I had decided that I was going to fit into this new world.

Five years ago, I spoke very little English. All I knew how to say was "Hello, how do you do?" And even saying those simple words required an enormous amount of courage. I would practice it in my head over and over again with my heart racing before I quietly greeted another person.

My restaurant orders during the first year consisted of nothing but the club sandwich with a salad. Never soup. Ordering soup meant the waitress rattling off a list of names that were nothing but a bunch of meaningless English words. Driving through MacDonald's, ordering Meal Number Four with a Coke was also a good way of avoiding conversation with an American person.

Those first days flew by. The tedious ESL classes paid off. Although the language barrier seemed less, I was far from fitting into the culture. I felt so behind.

Every time someone said, "Remember that episode of the Simpsons? When Bart..." I would look at them with a set of

blank eyes, knowing that I would have to burst their bubble by explaining to them that I did not grow up watching the Simpsons. I did not understand their jokes.

Before I knew it, my high school put me back into regular English classes. Like everyone else, I rushed through the SATs, and got into college.

In college, I bought my first pair of Converse. I realized that I was among millions of American kids who own a pair of those sneakers. But wearing them meant a lot more to me. I felt like I belonged. For the first time, in my Levis and Converse, I fit in.

Luckily, I managed to speak English without a foreign accent and passed my first English Literature class with a rewarding grade.

Throughout the years, my friends filled me in on the part of American childhood that I missed. I caught up on the episodes of Friends, and like everyone else, was relieved when Ross and Rachel finally ended up together. Every now and then, I found myself referring to episodes of sitcoms and cartoons as a part of my own jokes.

Yet, that conversation with my boyfriend stripped away the All-American girl image I had on. In that instance, I felt like I didn't belong.

I remember laughing his comments off and saying how ridiculous it was of him to think that I expected him to marry me. But underneath my laugh, I was scared. I was scared of having to leave this place that I call home. This place where I had my first real kiss, met my best friend, bought my first car... and all those other little pieces of events that added up to who I am. The long process of finally fitting in makes it that much harder to have to let go.

I watch as the pot of Kimchee spills onto my crotch, splashing denim, and pooling at my feet. Drip...drip...drip. I look with horror, helpless and drenched. The pot clangs to the floor.

The morning call set everything off. Through static, I heard her voice: "Meena, honey...Surprise! We lay over at airport now." "Wha...?" I asked sleepily, turning the clock: 7:46. "Mom? M-I can't hear you. Wait...where did you say you were?" "Airport so crowdy." She said in her chipper, broken English. As the fog lifted from my brain, I began to realize what was happening and my throat constricted. I propped myself up, moving the phone to my other ear. "Mom, you're joking." It was a statement, not a question. As if I willed it hard enough, it would be true. "No joking," she said. "You are unhappy to see us?" "No, of course not," I reassured. "I just wished you had called first." "That's why we call now!" her voice lifted again. "We take taxi in New York, no problem." Click.

I held the phone to my ear until the dial tone sounded, gulped, and looked around the room. Panic. Nothing about this room was parent-friendly: the bright orange Trainspotting poster with "fuck" in every other line, black lingerie, pictures from last Mardi Gras, the banged up coffee table from Goodwill. And least parent-friendly of all, curled in the comforter, my beautiful, blonde boyfriend. With a shove, I pushed him off the bed. "Hey!" he cried.

"You have to get out of here right now," I said, motioning towards the door. "What, did you finally crack into the Pentagon? Are the FEDs coming for us?" he smiled, getting up and kissing me on the forehead. "Worse." I answered. "My parents are coming."

"Right on." He said "I finally get to meet your folks." I couldn't tell Chris that, no, it wasn't right on. In fact, I hadn't told my parents I was dating anyone. Last year, over New Years brunch, they made clear their stance on interracial dating. Both my brothers nodded enthusiastically while I sat silent. My parents immigrated here in the '70s and had us. James kept in touch with his roots, moving to Korea town with his perfect Korean wife. Andrew moved to Seoul with my parents. I went to New York. I see my parents once a year, on their turf with two months to prepare. This time I had four hours.

The subway at 8 am is disgusting; hundreds of businessmen shoving past with Wallstreets, acne-ridden high schoolers with their IPODS, and bums stirring. The first stop is HK market. I had decided that the only way to get out of this alive was to distract my parents with food. After stashing dirty laundry under my bed, I checked the fridge: expired orange juice, two cartons of Yoplait, hotdog buns. This would not do. I found a Korean market on Google along with the recipe for a Korean meal. How hard could it be? A couple clicks later I was under way.

The parking lot at HK was empty. I approached the sliding glass excepting the worst and there it was: "store opens 10 am." My watch read 8:17. Damn! I pressed my nose to the glass, looked in, and pounded hard. Nothing. Then an old Korean man in a gray cardigan came to the glass. "What are you doing?" he asked suspiciously. "I...I need to get in. It's...uh...an emergency." He slid the glass. "Emergency? You run out of rice?" I grit my teeth. "Please? I just need a few things. My parents are coming and I need to cook. I—" He cut me off, lunging towards me.

"You want to make parents happy," he barked, "fix this first." He was shaking a piece of my hair, Manic Panic electric blue, wrinkling his nose as if it reeked.

"And this." He said pointing to my nose stud. This was going no where. I snatched my hair away and left.

Luckily, Koreans are competitive and just down the block was Mrs. Yi's market. She smiled maternally, helping me pick out cabbage, sprouts, and the right kind

Chopstick

a short story

by Jessica Hong

of soy sauce. Mrs. Yi led me to the rice cookers, as if to my of soy sauce. Mrs. Yi led me to the rice cookers, as if to my Asian rite of passage. A note on rice cookers: they are a lot like cars, ranging from your clunky Dodges to your flashy, cooker/pressure/steamer combo, the Mercedes of rice cookers. For enough money you can roast a small turkey in those things. I settled for a mid-range Toyota Corolla, reliable, no fancy stuff. At check out, Mrs. Yi gently pointed out the hair dye section. I took the hint and bought a box of chestnut brown. She winked wishing me good luck.

I arrived home whistling. It was coming together with time to spare. Chris helped me pull out my stud with a pair of pliers. We straightened the living room, re-dyed my hair, and edited our CD collection. I put the Kimchee soup on the stove, started my rice cooker and set the table.

I could see my parents now, sitting at dinner straight and proud, nodding at my handiwork. Secretly, I had wanted this for awhile. Despite all the things I did to mark myself as different, there was still a part of me that couldn't stand the thought of them to giving up on me completely. I would never be my brothers or their impossibly perfect wives. But they didn't need to know that. I could still cook up a mean dinner; I was still something to be proud of.

Humming, I set the table. First pair of chopsticks, second pair, then one...Wait. One chopstick? I counted again, five chopsticks total. I went back into the kitchen and opened the drawer: knives, spoons, forks, even sporks but no other chopstick.

For the next hour I was on all fours, up on tiptoes, tearing apart the kitchen searching for that missing chopstick. The time of arrival was drawing near and I got that sick feeling again. The same feeling I got when relatives shook their heads at parties and called me "that American one." In sheer desperation, I pulled out a hair stick I had bought at Claire's accessories, black with a jeweled butterfly at one end. I set it on the table next to the wooden ones, and it stuck out absurdly. I knocked it off the table and went to check on the soup. It was cooling nicely and smelled delicious, my one consolation.

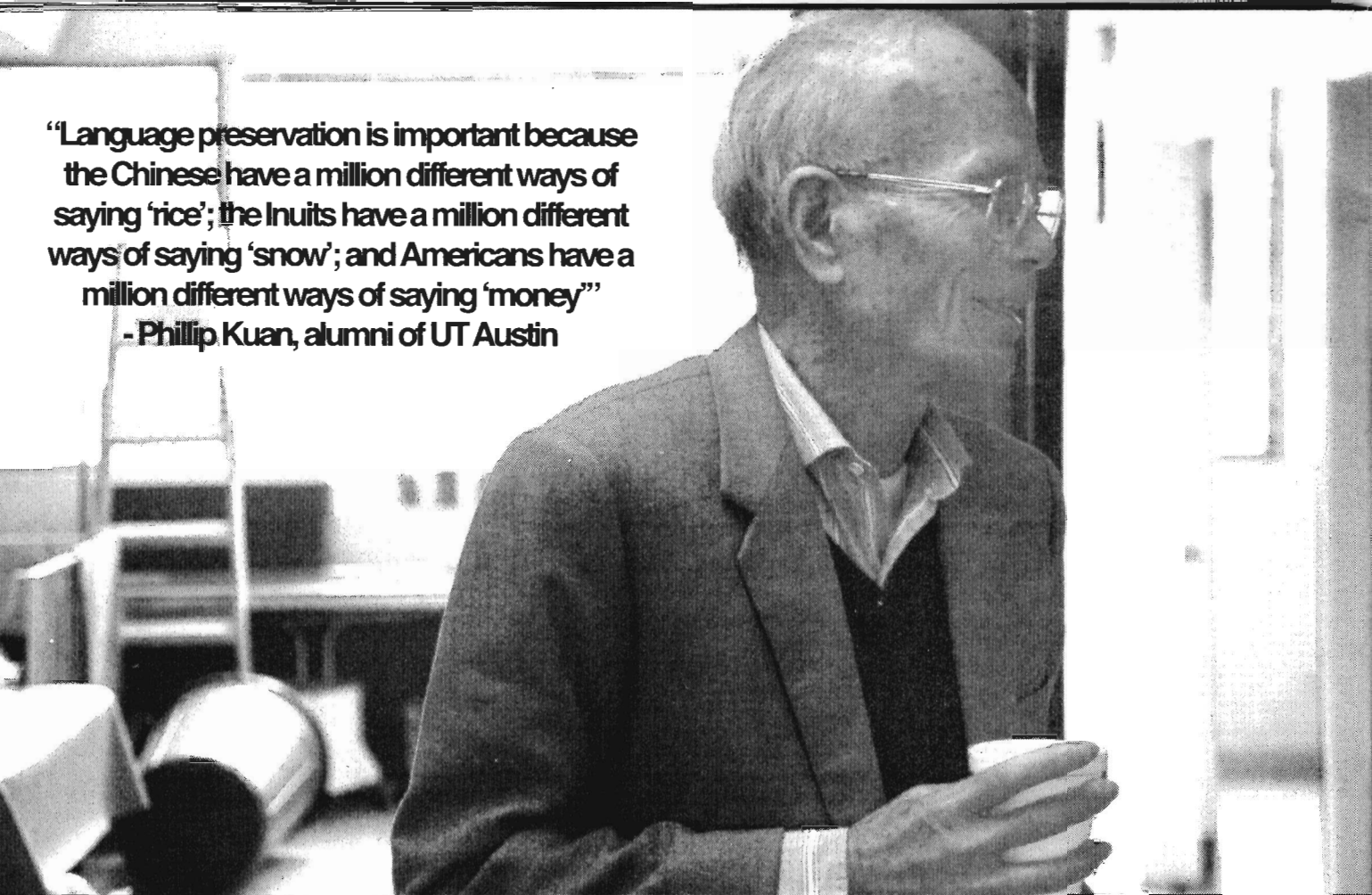
Then, out of the corner of my eye, I saw it, a brown chopstick poking out from behind a mug. My pulse raced as I reached for it, s-t-r-e-t-c-h-e-d over the stove and caught it between my fingers. Something scraped. What happened next was in slow motion. I watched as my hip hit the pot of Kimchee. It tilted off the burner and hurtled downwards towards me, upside down, onto my pants.

Standing in a pool of sticky red, I heard a car pull up outside, voices echoed in the stairwell. Soon I was looking at the horrified faces of my parents in the doorway. I began to babble uncontrollably. Not the usual "what I did today" repertoire, but the truth: my blue hair, Chris, the market, how we could have been happy if not for that damn chopstick. When I finished they remained frozen in their polo shirts and matching luggage. Then my dad moved forward, shook his head, and said in Korean, "Meena, it takes a lot more than a chopstick."

And since I wasn't sure if this was encouragement or a condemnation, I sighed, "Yeah dad, a hell of a lot more than a chopstick."

"Language preservation is important because the Chinese have a million different ways of saying 'rice'; the Inuits have a million different ways of saying 'snow'; and Americans have a million different ways of saying 'money'"

- Phillip Kuan, alumni of UT Austin



incommunicado

by betty chen

"My kid is going to grow up speaking only English," a friend proudly announced one day upon revealing that she had no interest in learning her Chinese roots. Around the circle, everyone nodded in agreement.

Is this what our generation has come to? Are we slowly disowning our history? Why is it even important to preserve our native language? "Retaining your native language means you retain a major part of your culture which involves being able to communicate with your elders, which means you became that much more capable of passing your culture onto your children," said Will Tran, a third year ICS major.

Many of us understand the pain of cultural language schools on Saturdays while our other friends frolicked through their weekends. A few of us also understand the frustration of not being able to communicate with our relatives as they regard us with a "my niece/nephew is from outer space" look. So why are so few of us doing anything about it?

As the generations progressed, children are slowly losing touch with their native language as their parents attempt to assimilate them into their American community. Instead of recognizing themselves as being of Chinese heritage, they have eliminated it altogether, calling themselves "Americans". True, America is supposedly the melting pot but in truth, it is more like a mixing bowl. First generation Americans are awkwardly growing up trying to balance contrasting cultures and it seems like in the end, the American in them often wins out. "In America it seems like it's cool to not know your native language. Maybe it

makes you more American because you have in a sense cut ties with your native country," said Deepthi Sudhakar, a third year Chemistry major.

Is it really necessary to "cut ties" with your native country in order to gain a complete sense of Americanism? Apparently some students believe so. The stigmatism of being a FOB (Fresh Off the Boat), a term that does not exist abroad, is often labeled for those who know their language fluently and who adopt such fashion as well. Why must we use this derogatory term? Does it make you feel more American?

While the rest of the world breed their citizens to grow up multi-lingual (take the European countries for example, where three languages is the norm), America is trapped in a monolingual society. We believe it unnecessary to learn another language because everybody speaks English! But what about the rare few that doesn't? "[Knowing Chinese] lets me identify with my background a lot, I can order food authentically and I can speak to my parents or relatives that don't know English," said Jason Chang, second year ICS major. For a country that prides itself in being a world power, there is nothing worldly about us.

Some students have taken the initiative to further their knowledge; not only stopping at the ability to speak fluently but also aiming to master the written language. "[I'm taking Chinese writing class] to make myself feel like I know the language completely, because I feel like only knowing how to speak is a slight handicap," stated Chang. Numerous other students are also currently familiarizing themselves with their language at the Hu-



Photos by Chris Dea

manities department. When the Filipino students had protested the elimination of Tagalog last year through angry strikes and loud picketing, it was a proud and rewarding moment for all of us.

Although learning a language may be an uphill climb, the benefits are priceless. "It has helped me to communicate with my relatives. Knowing my native language has helped me to understand my culture

more," Sudhakar had affirmed, citing her recent travel to India as an example. Anthony Pham, a first year biology student, has even humorously added, "[Learning my language] would help me understand my cultural background and allow me to name the foods I eat at home!" It seems that even the littlest things like this could make the biggest difference.

Furthermore, in a globalized world like ours today, it has become increasingly important to be multi-lingual. "Being fluent in Chinese will definitely benefit me in the business world. First of all, China is one of the fastest growing economies. And there is no doubt in my mind that I will use my Chinese skills in the future. Second, Chinese is the most commonly known language in the world, spoken by over 1 billion people. Being able to communicate effectively with more people is one of the greatest advantages you can get in the business world," said Angela Chen, a third year Economics major. According to many other sources, Chen is right on this prediction and many companies often seek out candidates like her to diversify their group.

Further research had shown that children are able to learn

languages easier than the average adult, and thus, should be exposed to it at a young age. Many countries have encouraged students to foster a bilingual background by offering second languages in elementary school. All around us, our world is clearly realizing the importance of languages; and more specifically, your own. "I would want my kids to learn Japanese because I know that it will be beneficial to them ... My only doubt about having them learn the language is that since I do not know it, I would not be able to help

them learn it," said Tracy Hatanaka, third year Sociology major.

Sure, we may all identify ourselves as "Americans" but it is not as easy to shake off your heritage. "Even though I am a fourth generation and thus have become very Americanized, my family still practices some Japanese customs like, in preparation for new year's day," Hatanaka had observed. Can one truly be immersed in their culture if they don't know their native language? "[Native language] lets you see a different part of who you are and where you came from. It gives you insight on the people that came before you. It is also useful to know in an ever-changing society," commented Meiling Victoria Liu, a second year Aerospace Engineering major.

So go, scamper and flourish your culture. Study abroad. Adopt a foreign language. Pick up your native one. It is not too late to release the world citizen in you and it is definitely not too late to let your child live the three-dimensional life they deserve.

You can thank director Zhang Yimou (who has previously brought us Asian cinema staples such as *Raise the Red Lantern* and *The Road Home*) for saving the integrity of the martial arts movie. A historical epic set two thousand years ago in the warring states period of China, Zhang Yimou's latest movie, *Hero*, plays out the ancient legend of the King of Qin and the assassins who tried to stop him from uniting the divided kingdoms of China under his rule. Jet Li plays the role of Nameless, a skilled, wandering assassin sent to kill the king (played by Chen Dao Ming).

Although Zhang has admitted in past interview that his movie is really a "commercial action film," it's obvious from the beautiful cinematography and the quality of the actors that here is a big difference between Zhang's and American producers' definition of the phrase.

Hero follows Nameless's encounter with the king of Qin and colorfully replays the series of tales that he narrates. Each retelling of Nameless's story is set in a different color: from a vibrant red in the beginning to blue, white, green, and finally a solemn black.

It's interesting to see how these different versions of Nameless's story also bring about changes in the romantic relationship between *Broken Sword* and *Flying Snow*, played by Hong



Kong veterans Tony Leung Chiu-Wai and Maggie Cheung Man-Yuk, respectively. Both actors do a superb

job of reflecting the changes that their characters undergo with each retelling of the story.

This is not to say that there is any shortage of martial arts in *Hero*. Following in the wu xia genre of martial chivalric fiction, the movie displays the stunning flying/floating action first introduced to western mainstream media by Ang Lee's *Crouching Tiger, Hidden Dragon*. What makes the martial arts in *Hero* especially great is that it complements the beauty of the film, rather than overwhelming it with scene after scene of plotless ass-kickery.

It's tempting to categorize *Hero* as just another *Crouching Tiger, Hidden Dragon* (you can expect a lot of movie reviewers to do it in the coming months). After all, it has martial arts and a lot of Asian people. But don't let this prejudice blind you to the real strength of the movie. Zhang Yimou's ability to tie in creative cinematography with an amazing story makes him stand out not just as an Asian director, but as a director to rival some of the heavy-grossing, powerhouse directors of the west.

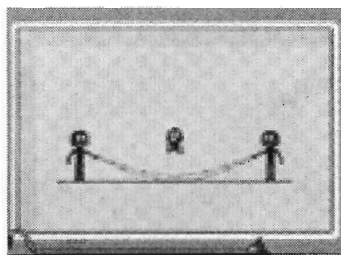
Hero is set to be released August of this year.

hero

by Jee Soo Kim



video game mega microgames

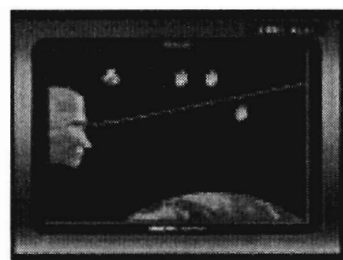


Have you ever wanted to try to dodge an incoming sausage-on-wheels, shoot down UFO's with a floating head's laser eye-beams, or sniff up a girl's tear-drop-like snot before it hits the ground? In Wario Ware Inc.: Mega Microgame\$, you will do all of the above...in less than fifteen seconds. This ADD-inducing game for Game Boy Advanced will let you experience the most bizarre things from all sides of the Twilight Zone by allowing you to play, aptly named, microgames that last fewer than five seconds. Besting a game moves your score counter up one, while failing a game drains you of one of your life; both results lead to another random game unless you rack up four failures, which amounts to a loss.

After every couple of microgames there's a small increase of the speed of the games and every "boss" microgame you defeat results in a small increase of the difficulty of the games. Most of the games are simple enough, requiring you to press the "A" button at the correct time or to use the control pad deftly, but

because each game is about four seconds long with a one second intermission, there are no instructions on how to play each game. When encountering a new game, a single word, such as "Dress", "Dodge", or "Spotlight," appears onscreen and, with that word as your only guide, you are thrust into the microgame. While the game may be harder to play because of this, the panic caused by these one-word instructions adds to the game's insanity, which makes this game so unique and entertaining.

Wario Ware is the ultimate portable game. If played for hours on end, Wario Ware will inevitably become boring. However, when played in quick bursts, while in the bathroom, on car rides, walking to class, or even during the load times of other games, Wario Ware truly shines. With over two hundred microgames



CD Reviews: Gruvis Malt & Scissor Sisters

by Jansen Cudal

Since its release last February, Scissor Sister's self-titled album has been sing its share of critical acclaim and popularity. This may be understating it when 80s legends like Elton John and George Michael are showing up to their concerts, ready and eager to witness the spectacle of a show that these talented young New Yorkers put on. With names like Ana Matronic (vocals/tambourine), Jake Shears (vocals), Paddy Boom (drums), BabyDaddy (bass/keyboards), and Del Marquis (guitars), you can get an idea of this band's likely sound - that's right, today's magic word is: campy.

Diving head first into 70s disco and everything 80s (ranging from new wave, to electronic, to blatant emulations of 80s pop icons such as Prince and Elton John), this band will make you dance. Juxtaposing today's entire scene (with the exception of a few, namely Junior Senior, The Darkness, et. al), Scissor Sisters celebrate everything that VH1's I love the 80s pokes fun of. Not relegating their music and lyrics to grandeur, angst-ridden, tragically poetic, white suburban upper-middle-class woes (if such a thing exists, Scissor Sisters weave intelligent socio-political criticisms with danceable grooves that even your grandma can shake her hip replacement to).

The entire album is a trip, but a few standout tracks are "Laura", a piano-thudding anthem paying homage to Michael Jackson's catch phrase: "sha'mon!", "Take your Mama Out", where the Sisters reassure a other who just found out about her gay son, "Comfortably Numb", a song that proves Donna Summer and the Bee Gees could have second careers as a Pink Floyd cover band, "Lovers in the Backseat", if Prince sang about sex (hah!), and "Music is the Victim", just one of the many Elton John tributes the Sisters penned for this album.

Scissor Sister's self-titled dance party is easy to love because it's everything familiar. For you 80s buffs, neo-flappers, disco studs (and duds), or those that just enjoy intelligent pop music, you need this album.

For those of you who have heard of Gruvis Malt - consider yourselves very lucky. With almost non-existent promotion, this amazingly talented group is relegated to the deep corner of the used section of any given indie record shop.

Released in April of 1999, their album "Sound Soldiers" is an unprecedented (and has yet to be surpassed) fusion of jazz, rock, funk, and hip-hop. With sheer musicality backing up a pair of versatile vocalists, this group can do what most bubblegum rap-rock acts could not - make music.

Gruvis Malt is a six piece rockensemble hailing from Providence, Rhode Island consisting of Gavin Busath on keyboards & vocals, Brendan Bell on vocals, Steve Guitin on guitar, Skot McPhail on drums, Eric on sax, and Justin Abine on bass.

With a sound that is comparable to, but deftly surpasses Incubus at their funkier, "Sound Soldiers" is unforgettable. The album opens with the track "Volume" - offering so much more than one sentence could explain - properly prompts the listener to "get ready for a lot of fun and excitement".

Gruvis pours their love for music into the entire album, and it shows through the diversity of every song. "The Sticky" is a seven and a half minute musical experience where you'll find subtle jazz grooves, atypical whiteboy rap, conga shuffles, guitars and keyboards duking it out for improvisational jazz glory, a two-minute instrumental break that's comparable to Acoustic Alchemy's best, distorted guitars behind Brendan singing into a megaphone, and oh so much more.

On the track "No Fighting", Gruvis refers to "martyrdom" - not sacrificing their truly original sound and musicality for the fame and success that watered-down, radio-friendly junk brings. Even with four albums that exceed the talent of most of today's popular acts, Gruvis Malt is doomed to be left unnoticed; martyrdom proves to be promotionally unbeneficial. But you can change that! Buy the albums! Tell your friends! Be a part of the revolution!



by Nicole Cruz
photos by Chris Dea

"I promise you that there's no way that I'll regret this."

Obviously disgruntled, Sunn (drums) and Yongstar (lead guitar) watched as Daniel (lead vocals/rhythm guitar) made his way atop a two-story building in Westwood by way of a free-standing ladder. Shaking off jitters, the two followed suit, taking caution not to lose grip of the hot metal climbing apparatus. After a quick look around, to ensure that there were no rent-a-cops present, I slung my purse over my shoulder and scaled the ladder to join the boys for a photo shoot. An hour into my first band interview and I was already breaking the law.

I was playing rebel with three-fourths of the band, Nemo. (The bassist, Abe, narrowly escaped our acrobatic adventure due to prior engagements.) Before our hijinx, we were enjoying over-priced coffee and talking about the band, their music, and their mission. Yes, this band has a mission.

I'm not talking a passing aim like others' claims to "stay

true to the music". These guys take action on issues that they believe in - for example, the lack of voting among youth and the misrepresentation of Asians in the media.

Though Nemo's members are all Korean-American, they do not want their ethnicity to be the sole focus of the group. Daniel Park speaks for the band when he says, "We really want to reach out to everybody else, not only Asian people." While some of their songs may be drawn from their distinctively Asian experiences, other non-Asians can relate to the issues found in the lyrics. "Want you to know how hard I tried to go through the motions of this life, always with good intentions / so how does the every day routine, become some sorta fucked up dream, when this life becomes a struggle." They tackle widespread topics such as feeling stuck in a rut, college angst, love and lack thereof, disagreement with parents, and even the loss of a beloved...goldfish.

The name of your album is "Real Eyes". I noticed on your website that this can also be read as "realize". What are you guys trying to get people to realize with your album?

Daniel: Some of the things [in] our lyrics are up for interpretation. A lot of the press is throwing us in the political band area, which I think is cool...but we only have so many songs that deal with political or social issues. A lot of it still is just about things that everybody goes through – desperations, what am I

going to do about my future, I have no money and so on. ...it is really important for us to have these kind of messages... People think of Asian people and they think of slanted eyes, and why do we have to be on the defensive side about our eyes? Why don't we say that this is what our real eyes are. And also the metaphors, we're seeing the world as it is. There's a lot of double meaning.

It's apparent that there's more to "making it" in the music industry than just producing good music. How do you guys deal with the "image" factor of things?

Daniel: Yeah. I understand image does account for a lot of music. But if anything in the entertainment industry, I feel music is a better choice because...with acting or something, you're immediately seeing someone's appearance, you know? But hopefully that won't even matter at all either. It's just a matter of time.

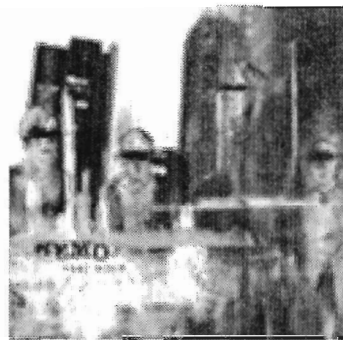
I noticed that you guys comment on the "Gay or Asian" article from the April issue of Details magazine. What are your thoughts on that issue? How did it effect you?

Yong: We wrote to the editors, we even called the Details office, we signed petitions, passed out flyers boycotting Details. This is where we saw an advantage and power being in a band to not hide behind the bush, but to take a strong stance on an issue that pertains to us all...this was an instance when we had to put our foot down and say NO, we can't let the media proliferate the Asian stereotype any longer. We can't let them shape our identity and image. Answer? We need more Asians in media: writers, producers, directors, actors, key grip, reporters, anchors, journalists, rock stars, and a couple more Yao Mings.

What do you think sets you apart from the other bands who are trying to do the same kind of music, have the same kind of image?

Sunn: Well, I remember Daniel had this one other band... He was talking about his band and was like, "We're an all-Asian band" and that's so cool man...you have something distinct from all the other bands. It's something beneficial to us.

Daniel: Hopefully the thing that will set us apart is that we honestly are trying to send out a message in regards to living in America and the differences between different types of people and we are actually trying to do physical things about certain things that we feel strongly about. There are bands like Anti-Flag...and they have really poppy songs but they're a totally hardcore political band and they do things about it. They try and get people to register to vote, they hand out pamphlets, they get people involved with things. Every time we play a show, if we can get one person to raise an eyebrow or to think about certain things differently then I'll go home a happy guy.



For the last two years, the members of Nemo have poured their collective efforts and funds into recording their first full-length album "Real Eyes". Though now able to categorize themselves as starving artists, the end result of their endeavor has proven to be well worth the nights of cuisine a la Top Ramen.

At the risk of losing credibility, I have to be honest and say that I am not the biggest fan of pop-rock, which was made abundantly clear when their allusions to similar bands were met by my blank stare. Considering this, I was surprised to admit...I like their album. I found myself singing along to track after track, drumming on my steering wheel, and attempting to scream the throaty roars that Daniel pulls off.

After a first listen to "Real Eyes", I was ready to tackle singing the second time around; the album is filled with catchy melodies and familiar beats. Daniel's vocals complete the feel of the songs from aggressive in "Hidden Agenda" to sadly sincere in "Last December". Yong's semi-technical lead guitar blends well with Abe's clean bass lines and Daniel's power chords. Unlike most other pop-rock bands, these musical elements are not drowned out by over-adorned drumming – Sunn provides beats that complement the song rather than crashing the hell out of his cymbals.

The album begins with the song "Hidden Agenda", where they tackle a situation dominantly found in Asian families: the struggle of going against the straight path of lawyer, doctor, etc – professions held in high-esteem by Asian parents everywhere. "You say that you want nothing but what's best for me, I guess that this means, I'm best left unhappy / even if I were bound to fail, it's better then a yuppie hell."

In one of their more amusing and well-known songs – "The Goldfish Song" – Nemo sings about the passing of a dearly loved pet. "Thinking of the times when you would swim in and out of your castle, and never once were you a bitching jerk asshole...no more days of rain, flush you down the drain"

The content of "Real Eyes" is a testament to the down-to-earth quality of the band. Composing songs about genuine issues and staying away from cliché writing, Nemo has lyrically surpassed a number of today's popular acts. Though "Real Eyes" is nothing extremely ground-breaking, the album is still a cut above many other bands in the same musical genre.

Nemo's album can be found through their website: www.nemorocks.com.

(SPIRITS)

The film *Oan Hon* is a Vietnamese ghost story. We watched it. We liked it. It was scary.

OAN HON

The story begins with a writer who seeks the solitude of an empty house to focus on his work. We won't give away much. The house has an ugly history, the writer begins to uncover it, and a runaway train of bad karma is set in motion. The result? A tangle of history and fate, a blurred distinction between life and death, and a fear that lingered with us after we left the theater.

This film is director **Victor Vu**'s second, after his acclaimed *First Morning*. *Oan Hon* was first shown at the Edwards South Coast Village in Santa Ana from May 8-16; it drew a big crowd on the UCI night organized by the Vietnamese Student Association.

We spoke with **three UCI students** involved in the film's production: actress **Kathy Nguyen**, co-producer **Andy Ta**, and costume designer **Michelle Ngo**.

This is **Kathy Nguyen** >>

Kathy Nguyen has been pursuing acting for several years—but not at UCI:

"While I was at UCI, I didn't major in drama—I now regret it. I tried to take the safe route by majoring in the business part of entertainment."

Michelle Ngo and Andy Ta were both picked up by Kathy on UCI's Ring Road.

This, now, is **Michelle Ngo** >>

Michelle: "This is the first time I ever did a movie. Kathy brought me in. She saw me at school and she was like, 'Hey Michelle! Do you want to do a film?'"

"We needed another white t-shirt and it was about eleven to midnight. So I went to In-N-Out and I asked the In-N-Out guy if I could buy his shirt—I offered him five dollars for it. He was hesitant, but I kept saying 'Please Please Please!?' So [actor] Tuan Cuong ended up having the stinky onion shirt from In-N-Out—and he ended up not wearing it."

And this is **Andy Ta** >>

Andy Ta, a film studies major, was invited to produce a documentary on the making of the picture. Ta, however, quickly became involved in the production of the film itself, and is now credited as a co-producer. He was promoted due to his expertise in various different aspects of film production, which he credits to his education in the UCI film studies program:

"UCI's film program is very different from the programs in other schools. It's not a physical production program—it is more [focused] on theory. I think for me, it's better to learn about film theory than film production at school because I get the literary benefit on how things get made—and production, I [can] learn on set."

Note that this film was made by Americans—whether Vietnamese-, Asian-, or not—who worked quite hard at making the film as authentically Vietnamese as possible. *Oan Hon* is a Vietnamese-language film with English subtitles. For Kathy, the language was a challenge:

"I'm the least fluent in Vietnamese out of everyone and so I had to really practice Vietnamese to make sure that every single syllable was not just Americanized Vietnamese because that is what I speak."

The success of *Oan Hon* as an authentic Vietnamese film may provide a catalyst for the production of more films that explore Vietnamese culture in depth and detail. Almost every image of Vietnam that we have been shown here in the United States has had something to do with war. Vietnamese culture is not about war. Andy observes:

"There haven't really been films about the everyday lives of Vietnamese families and Vietnamese individuals. I think this film, even though it's a ghost story, does a good job in opening up the question of 'What is a Vietnamese person?' and what kind of situations a Vietnamese person goes through. I hope the American audience will see this."

The film is an engrossing sketch of the belief in karma, Vietnamese death rituals, and cultural values.

For the filmmakers told it was gratifying to see older first generation Vietnamese acknowledge as their own a film made by young Asian Americans. Michelle told us that it was her parents' first time watching a movie in a movie theater. Kathy adds:

"It means a lot for me to see the older Vietnamese go see it because I know that they don't go to movies that often. It means so much to know that they'd never go see a movie ever and then, go see this."

For Kathy, Michelle and Andy, *Oan Hon* has meant participating in something much greater than a Vietnamese ghost story. For them, the film was an opportunity to pursue their creative passions and explore their cultural backgrounds—a combination of tradition and reinvention. As Kathy exclaims:

"Parents! Believe in us young people! We can do it! Don't worry—we are not going to forget about you just because we're doing our own things. We still love where we came from. We're still connected with you on that level. Let us blend something new! It's like assimilation. We're going to take something new here, we're going to do our talented things and you come see it and tell us what you think!"

Oan Hon is no longer showing in Southern California; it is currently touring San Jose and Houston. A DVD release has been planned for Halloween 2004. More information is available at spiritsthemovie.com.

[images courtesy of spiritsthemovie.com]

by Vid Petrovic and Tiffany Ran



above: Deerhoof
right: Blonde Redhead



MUCH MORE THAN ROAR

by Stephanie Ha

Last night I faced a crowd of over a thousand bodies, but couldn't discern a single face. The lights glared against my sweat-clouded vision. My heart rattled my rib cage against the boom of the bass. I couldn't feel my limbs. All I could feel was the music as I grasped my hairbrush and just sang. More or less this was the scenario I envisioned as I sang to my mirrored reflection behind the closed doors of my bedroom. Rock star actually does not make my list of aspirations, but making a fool of myself is inevitable when I listen to bands fronted by female leads that I find truly empowering. You have your pioneers such as Deborah Harry or Stevie Nicks, but not until recently has there been an emergence of a batch of innovative Asian female leads. The obvious is of course Karen O of the Yeah Yeah Yeahs who is half-Korean and half-German. In light of the growing and well-deserved recognition the Yeah Yeah Yeahs are finally receiving, I just want to highlight some lesser-known Asian female leads of equally rock-worthy magnitude. First there is Blonde Redhead, which has actually been gracing the music scene since the early nineties. This trio, composed of Italian twins and front-woman Kazu Mikano hails from music-defining New York City. With album titles such as "In an expression of the Unexpressible," and "Melodies of Certain Damaged Lemons," you can get a sense of the sullen yet emotion-laden music this band produces. Like Karen O's orgasmic vocals, Kazu's voice also reaches unusual strains, yet her soprano is so high it can claw at your eardrums. But when paired with the morose lyrics and instrumental soundings that lie on the borders of avant-garde, you are left overwhelmed by music that are cries of somber beauty. In 1994, coincidentally one year after the forming of Blonde Redhead, came the birth of Deerhoof from San Francisco. The band is fronted by the always-quirky Satomi Matsuzaki. When seen in action she emanates a playful energy that sends the fun tone of Deerhoof's music into overdrive. Lyrics are absurd, and range from hilarious to downright entertaining—when paired with Satomi's childlike voice, one cannot help but feel, well, happy. The music of Blonde Redhead and Deerhoof convey emotional opposites, but the one thing they have in common is a female lead who exudes nothing but sheer talent.

chinese muslim restaurant

2512 Walnut Ave., Tustin CA
(714) 838-3522

By Genevieve Clutario and Anna K. Gonzalez

In the heart of Tustin's industrial area near the Irvine border lies Jamillah Garden, a Chinese Muslim restaurant. When we decided to review Jamillah Garden, people's reaction ranged from wonder (there are Chinese who are Muslim? What does that mean?) to culinary curiosity (Does that mean it's vegetarian? What is halal?) Our trip was both a culinary delight as well as historical and socio political learning experience.

Historical Appetizer:

Islam came to China during the Tang Dynasty in the mid-seventh century by way of Arab traders, convoys, soldiers, astro-physicists, and imams. Their contribution to China's culture and socioeconomic and political development were significant. Despite the attacks against religious beliefs during Communist China's history, ethnic and religious Muslims have survived and in fact are seeing a significant growth in numbers and sociopolitical involvement. According to the most recent official data, China has over 20 million Muslims. Most are concentrated in Xinjiang, Ningxia, Gansu, and Qinghai regions and provinces. Smaller Muslim communities can also be found throughout interior China. Ningxia Hui Autonomous Region has the distinction of being the home to the largest Muslim community in China. In these areas, Muslims are experiencing cultural, economic, and political growth although many continue to be wary of the limited freedoms permitted

to them by the government. While we don't have the exact date of the coming of the first Chinese Muslim in the United States, Gavin Menzies, author of 1421: The Year China Discovered America, argues that Zheng He, a Chinese Muslim navigator beat Columbus' coming to America by more than 70 years.

Key ingredient:

Like other Muslims, Chinese Muslims eat Halal food. Halal, an Arabic word meaning lawful or permitted, does not include the following: Swine/pork and its by-products, animals improperly slaughtered or dead before slaughtering, animals killed in the name of anyone other than ALLAH, alcohol and intoxicants, carnivorous animals, birds of prey and land animals without external ears, blood and blood by-products, and foods contaminated with any of the above products.

Main Dish:

For those who are economically challenged such as your typical college student, Jamillah Garden is the perfect place. First opened in 1994, it serves up large and flavorful portions with affordable prices. The lunch special includes a fresh pot of green tea, egg rolls, soup of the day (we had hot and sour soup), rice, and a main dish. The quality and texture of the food was excellent ranging from various spices. When Genevieve bit into the eggrolls, she expected it to be extra thick, hard, and heavy. What she found instead was that the outside layer of the wrapping was light and crispy and

that closer to the middle, the texture became softer, giving it a really good contrast. It was a good introduction for the main course.

The crispy chicken was as light and crunchy as the egg rolls, with just the right amount of salt to give it some flavor. The meat was tender and juicy, balancing the flavor of the skin. The Lamb with Sa Cha (a ready to use Chinese regional sea food sauce) was served on top of a bed of spinach laced with a subtle garlic flavor. Anna's favorite were the noodles. The special combination of the "Home Make" (not a typo) noodles is a platter of thick egg noodles sautéed with shrimp, chicken, beef and egg. The sesame bread was the most exciting dish. You have to order it right away as it takes at least 15 minutes to bake. The outside layer of the bread is infused with sesame seeds, adding to the crunchy texture of the already crispy crust. In contrast to the crust, the center of the bread is soft and chewy and flavored with diced green onions. The blend of the sesame seeds and the green onion gave off a unique aroma and flavor.

Jamillah Garden is also a great place to have dinner. Their other specials include green onion pies, seafood, up to 15 ways to cook lamb, beef, and vegetables. On a cold day, we highly recommend that you try one of their noodle soups that come in bowls as big as your head. Their lunch specials served Monday - Friday from 11 am - 3 pm range from \$5.50 - \$6.50. The average price for a la carte / dinner menu is \$7.95.

Garlic Jo's Restaurant

fever reducer, cold remedy, and skin protectant in every entree.

By Jee Soo Kim



Vampires beware! Garlic Jo's is not for the faint of heart. This tiny little restaurant just off the Pacific Coast Highway boasts an impressive menu that is heavy on one key ingredient (you guessed it): garlic.

Having gained momentum in Japan (home to five Garlic Jo's), this privately owned restaurant makes its American debut in Orange County as a quaint, hole-in-the-wall favorite.

There is no specific cuisine theme for the restaurant itself, besides the central ingredient. Actually, the menu for Garlic Jo's is probably one of the most random menus I've ever seen. Under the obvious options, garlic bread and garlic pizza, you'll find other garlic-fortified dishes that range from shrimp and chicken gumbo to shrimp wonton soup

to Mexican peperoncino. Of course, there are specialties like the "Vampire Killer" and the garlic ice cream for dessert. My roommate summed it up nicely when she called Garlic Jo's the "Bubba Gump of garlic." It seems as if the owner has literally picked any delicious garlic dish that he could find from around the world, and decided to serve it in his restaurant (for a reasonable price, too, for the portions you get).

If you're ready for some garlic-y-goodness, head on over to Garlic Jo's...but don't forget to bring a piece of gum for later.

Garlic Jo's is located on 2325 E. Coast Hwy. Corona Del Mar, CA. You can contact them at (949)673-8444.

gastronomy

Main Entry: gas·tron·o·my

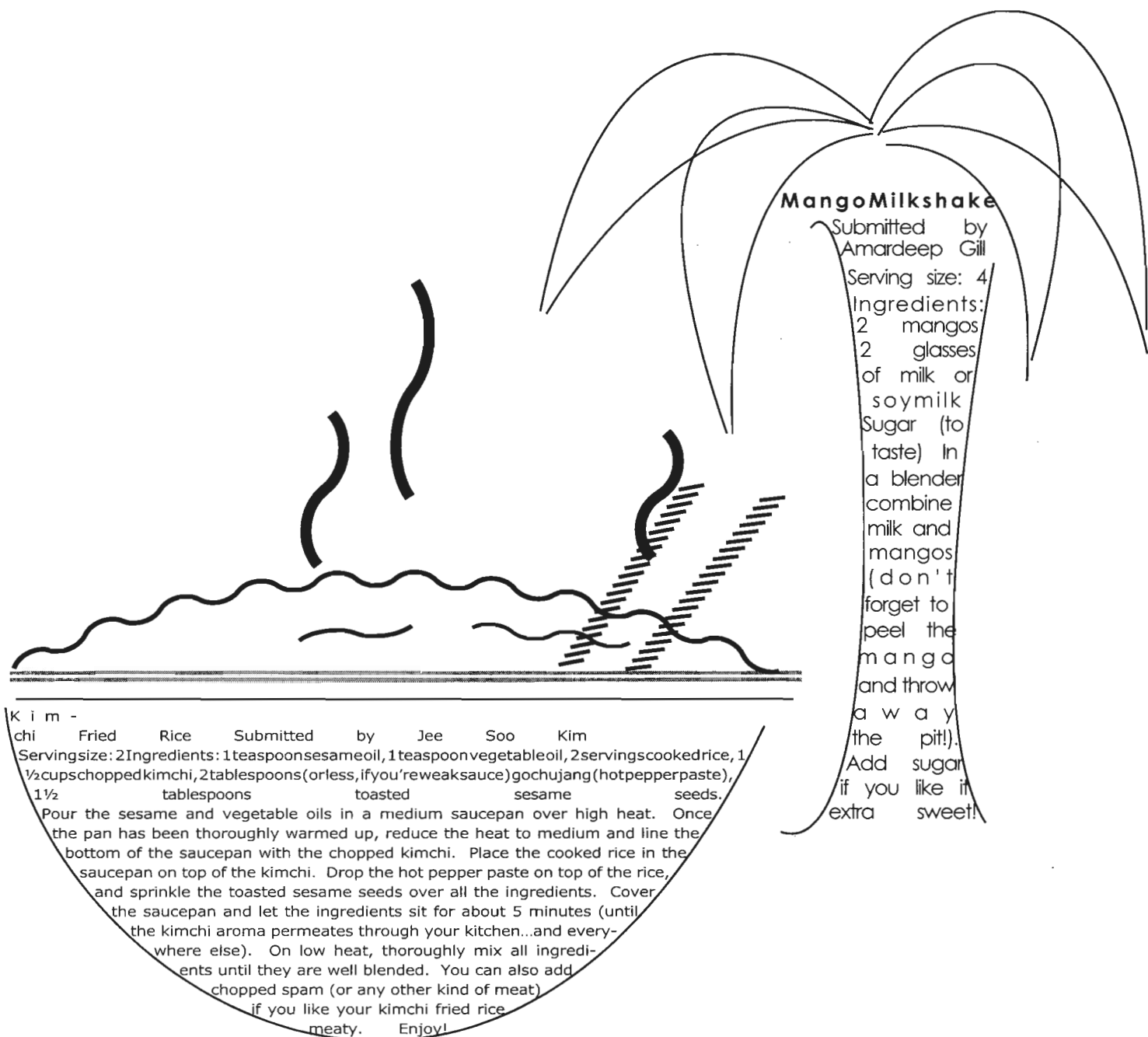
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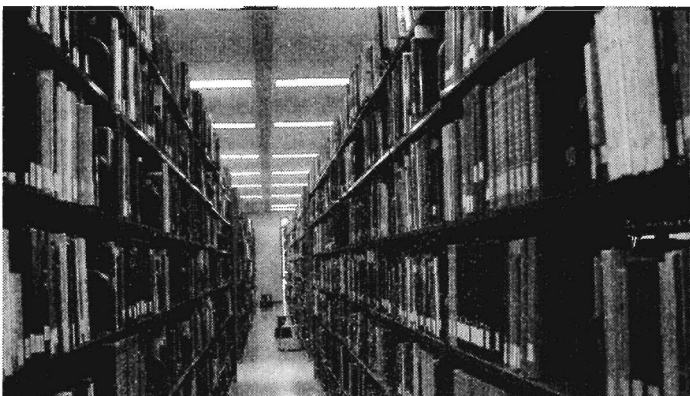
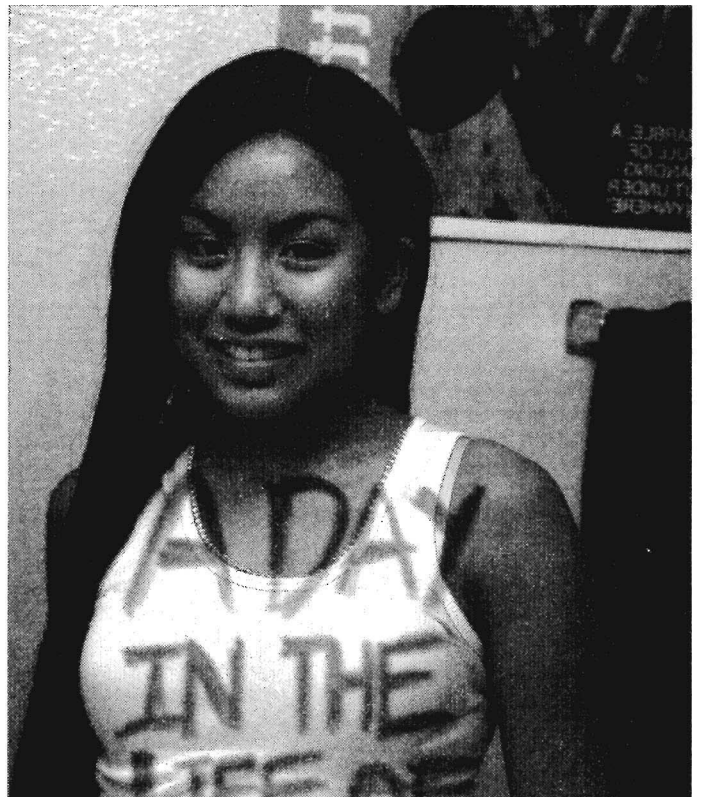
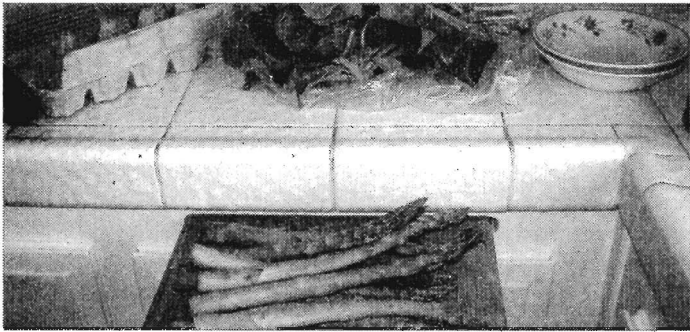
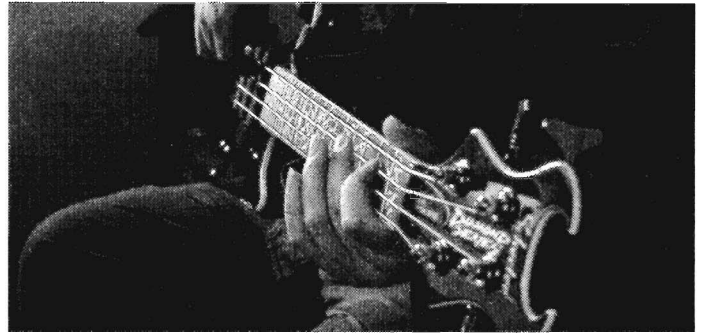
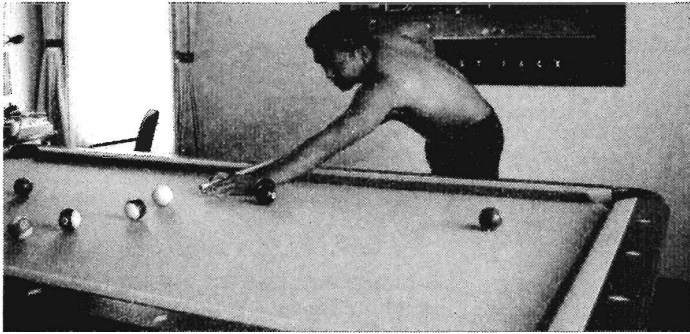
Etymology: French gastronomie, from Greek Gastronomeromia, title of a 4th century B.C. poem, from gastro- gastr- + -nomia -nomy

1 : the art or science of good eating

2 : culinary customs or style

- gas·tro·nom·ic /'gas-tr&-'nä-mik/ also gas·tro·nom·i·cal /-mi-k&l/ adjective





Jennifer Pinera is a fourth year political science major.

CALENDAR OF EVENTS

June 1 Tuesday

Cross Cultural Center. End of the Year Banquet. Come in your 80s gear and celebrate the 2003 – 2004 academic year with your CCC family. Contact: Mei-ling and Bryant. Email: mmalone@uci.edu / bsusa@uci.edu

June 4 Friday

Film & Media Studies. 12th Annual Student Screenwriting Festival. 7-10 pm, Little Theatre in Humanities Hall, Room 161. Free. Info: 949.824.5386.

June 5 Saturday

UCI Jazz Orchestra. Spring Jazz Concert. 8 pm, Winnifred Smith Hall. \$8-\$12. Info: 949.824.2787.

June 6th Chinese Association sponsors the AIDS Walk at UCI

June 6th Korean American Student Association Culture night Crystal Cove 6 pm Free for all UCI students. Live band performing!

June 9 Wednesday

University Club Forum. President Bush's Foreign Policy. With Patrick Morgan, Tierney Chair in Peace and Conflict Studies, Department of Political Science. Noon, University Club. \$9, \$10.25. Info: 949.824.2555.

June 9 Wednesday

Drama at UCI Undergraduate Production. Blood Brothers. 8 pm, Claire Trevor Theatre. \$8-\$12. Performances continue through June 12. Info: 949.824.2787.

June 11 Friday

UCI ArtsBridge. World Dance Day. Noon, Aldrich Park. Free, reservations for VIP seating. Info: 949.824.8976.

June 13 Sunday

Irvine Barclay Theatre. Dance Variations 2004. 1:30 pm & 5 pm, Barclay Theatre. \$15. Info: 949.854.4646.

June 18 APSA API GRAD HIB 100 4-6 pm

June 19 Saturday

Irvine Barclay Theatre. On Stage 2004. 12 pm, Barclay Theatre. \$15. Info: 949.854.4646.

JADED

