

JADED

ISSUE 6, SPRING 2005
UNIVERSITY OF CALIFORNIA, IRVINE

MUJERES DE CIUDAD JUAREZ

VC FILMFEST

KHMER GIRLS

DAVID CHOE





WELCOME

In Motion

When I had the idea to start this magazine a year ago, I wanted this magazine to be called *Dis-Orient*. The small staff that I had recruited at that time, not only approved of it but encouraged me to use that name. Luckily another publication had already adopted it so we were forced to come up with something more compelling.

I really had no idea what I was doing. I have no journalism background, lacked design and layout experience, no office space and no money. All I had was a direction, lots of energy, and the desire to make changes. We still operate out of my living room, still have no permanent office space, have inconsistent funding, and still a little disorganized. But what we do have is a powerful vision and a few dedicated people losing sleep over every detail. I want to take this opportunity to thank everyone who made Jaded what it is - either indirectly by reading it or directly by dedicating your invaluable hours.

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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 through the retelling of the past, engaging of the present, and sharing a vision for the future. We hope to build connections and bridge gaps between different people. The goal of the publication is not only to provide a space where students can voice different opinions and artistic expressions, but also as 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.

SPECIAL THANKS

Huge thanks goes out to William and Margaret Shaw, Mamma and Pappa Jou, Jillian, Ben Ritter, Khai Nguyen, Erica Shen and Jessica C. Lee. Special shout out to Sunny Lee, Jee Soo and Steven Ma.

INSIDE THIS ISSUE

6

SÍ SE PUEDE

By Kishan Barot and Shinshan Wang
Campus workers organize a UC system-wide strike to fight for higher wages and a chance to advance.

8

THE MARKETING CHAMELEON

By Annie Suh
Corporations are stealing your cool and selling it.

10

KHMER GIRLS IN ACTION

By Sang Lee
Cambodian American women create a solidarity organization for young girls.

12

MUJERES DE CIUDAD DE JUAREZ

By Amardeep Gill
Playwright and activist Ruben Amavizca explains the unsolved mystery of the murders of hundreds of factory workers in Juarez.

14

THE REVOLUTION WILL NOT BE BLOGGED

By Kayleigh Shaw
Blogs are making news and changing the way you get your information.

18

BEAUTIFUL LOSERS FINISH FIRST

By Jessica C. Lee
Not your grandmother's art showing.

22

AT THE CROSSROADS: INTERVIEW WITH ARTIST DAVID CHOE

By Grace Hsieh
True reformation or just rhetoric? A look at David Choe as a changed man.

4 HODGE PODGE

5 EQUAL OPPORTUNITIES

9 SEA PRIATES OF THE SOUTHEAST

15 ONE CRAIGSLIST USER'S TRASH IS ANOTHER MAN'S TREASURE

16 EAST OAKLAND: YOU'RE NOT IN KANSAS ANYMORE

20 DIRTY SWEATY THINGS

21 PEDDLAR ON THE ROOF

24 THE VC FILM FESTIVAL

26 REVIEWS

28 SO HOT RIGHT NOW PLAYLIST

30 A DAY IN THE LIFE OF...

31 CALENDAR

Visit our website for exclusive materials and updates.

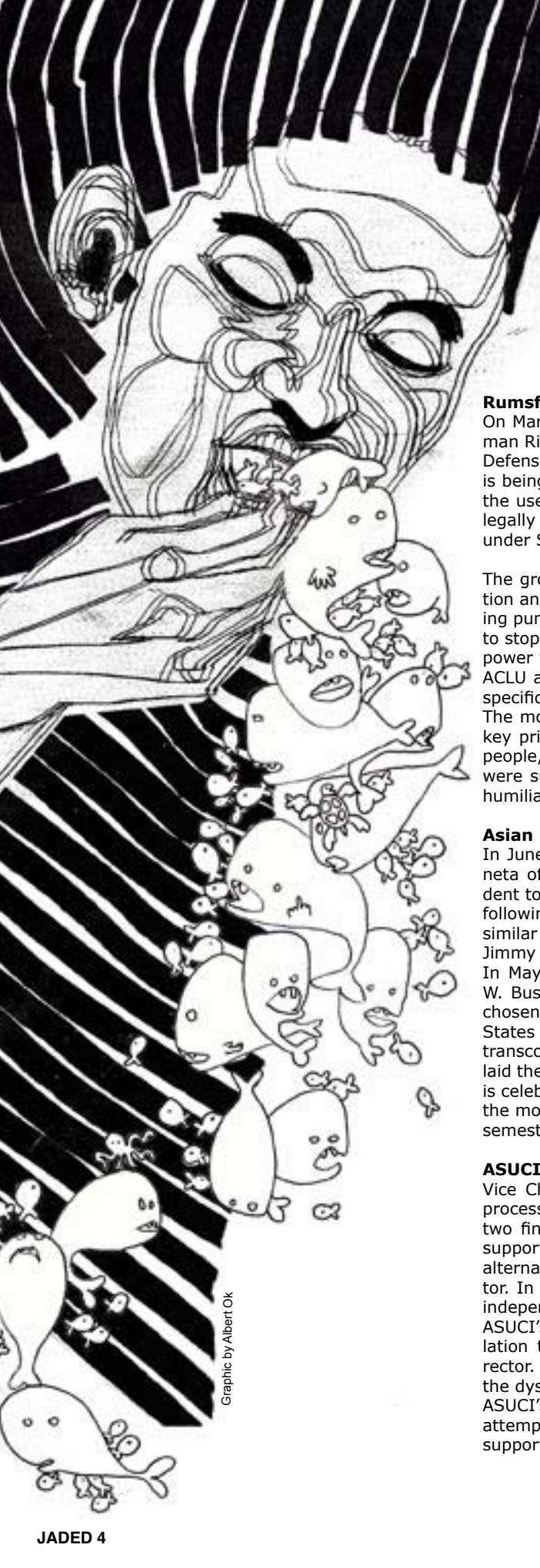
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Send them all to comments@jadedmag.org.

DISCLAIMER

The ideas and opinions of the articles do not necessarily reflect those of UCI or the entire Jaded staff.



HODGE PODGE

Rumsfeld Charged with Allowing Torture

On March 1st of this year, the American Civil Liberties Union (ACLU) and Human Rights First filed a historic lawsuit against Donald Rumsfeld, Secretary of Defense, in the U.S. District Court for the Northern District of Illinois. Rumsfeld is being charged with violations of American and international laws regarding the use of torture. The lawsuit was filed on behalf of eight men who were illegally detained and subjected to torture and abuse at the hands of U.S. forces under Secretary Rumsfeld's command.

The groups charged Secretary Rumsfeld with violations of the U.S. Constitution and international laws prohibiting torture and cruel, inhumane or degrading punishment. The ACLU claims that Rumsfeld authorized, ratified and failed to stop the unlawful treatment of detainees in U.S. custody. Rumsfeld had the power to direct policies relating to the treatment and interrogation rules. The ACLU also contends that Rumsfeld used his powers to allow illegal practices, specifically torture and the degrading treatment of detainees in U.S. custody. The most disturbing aspect is that the current administration is undermining key principles of our Constitution by supporting torture, terrorizing innocent people, citizens and non-citizens alike. While under U.S. custody the plaintiffs were subject to beatings, threats to their lives, solitary confinement, sexual humiliation, and sleep, food and water deprivation for long periods of time.

Asian Pacific Islander Heritage Month

In June 1977, Representatives Frank Horton of New York and Norman Y. Mineta of California introduced a House resolution that called upon the President to proclaim the first ten days of May as Asian/Pacific Heritage Week. The following month, Senators Daniel Inouye and Spark Matsunaga introduced a similar bill in the Senate. Both were passed. On October 5, 1978, President Jimmy Carter signed a joint resolution designating the annual celebration. In May 1990, the holiday was expanded further when President George H. W. Bush designated May as Asian Pacific Islander Heritage Month. May was chosen to commemorate the immigration of the first Japanese to the United States on May 7, 1843, and to mark the anniversary of the completion of the transcontinental railroad on May 10, 1869. The majority of the workers who laid the tracks were Chinese immigrants. Asian Pacific Islander Heritage Month is celebrated during April at UCI because the majority of universities celebrate the month during this time in order to accommodate students at schools on a semester system that end their terms in May.

ASUCI Executive Director Search

Vice Chancellor of Student Affairs Manuel Gomez has reopened the search process for an ASUCI Executive Director to new applicants after one of the last two finalists withdrew her candidacy. ASUCI executive officers, who openly support the remaining candidate Associate Director Lance MacLean, are taking alternative approaches to have MacLean confirmed as the Executive Director. In Legislative Council, ASUCI executives suggested that ASUCI may hire independent legal counsel to challenge Vice Chancellor Gomez's decision. In ASUCI's most recent effort, executive officer Gabriel Ayass authored legislation that recommends MacLean be installed as the Interim Executive Director. ASUCI executive officers justify their aggressive tactics by explaining the dysfunctional working environment created by an absent leader. However, ASUCI's uncharacteristically proactive response to the issue is proof of their attempts to circumvent the search protocol to install a candidate that has been supportive of ASUCI's unfair allocation of student funds.

Graphic by Albert Ok

A black and white photograph of a man with glasses and a mustache, wearing a white t-shirt, shouting into a megaphone. He is holding the megaphone with his left hand and the handle with his right hand. The megaphone has handwritten text on it: "CCL" and "12/1". The t-shirt has text that reads: "Local 3299", "Contract Campaign 2004-2005", "AFSCME", and "Together We're Stronger". In the background, an American flag is flying on a tall pole. The sky is clear and bright.

EQUAL OPPORTUNITIES

UC Irvine Senior Custodian Minimum Hourly Wage: \$8.91

Half of all UCI service workers do not earn enough income to be self-sufficient in Orange County.



Photo by Chris Dea

SÍ SE PUEDE!

by Kishan Barot and Shinshan Wang

"They're so wealthy, we're so poor; that's why we won't work no more!" This chant reverberated from the throats of hundreds gathered outside the Administration building on Thursday, April 14th. Protesting unfair labor practices throughout the entire UC system (including all campuses, medical centers, and laboratories), the nameless faces who maintain the immaculate image of the UC campuses finally got the chance to voice their pain and frustration from being denied decent wages to do the jobs that we refuse to do.

For some of you strolling by the "free speech area" on your way to class, the strike organized by AFSCME (American Federation of State, County, and Municipal Employees) may have been an unwanted disturbance to what is otherwise a quiet campus. Yet students must understand the well-founded reasons behind the strike.

Unfair wages are given to the hardworking and dedicated workers who start their day sweeping UC grounds, cleaning its bathrooms, classrooms, labs, and offices. While most of us are still tangled in our sheets sound asleep, these people are already at work - being exploited on a daily basis.

The California Self-Sufficiency Standard estimated that an annual salary of \$38,499 can provide the basic necessities for a family of a single parent with a preschooler. Yet 99% of UCI service workers earn less than this. The hourly wage for a Senior Custodian at UCI's main campus and medical center ranges from \$8.91 to \$11.41.

Such poor wages are often coupled with threats of unemployment during holidays and summer breaks. Unfair contracts and the consequences that come from them allow exploitative labor on our campuses.

Jose Luna, a UCI employee who at the age of sixty-eight should be living a comfortable, retired life, is one of the many janitors who labor daily to maintain our buildings and grounds. Stuck within this exploitative system, he struggles with making ends meet while coping with rising gasoline prices. He, like others, makes a necessary commute to Irvine from Santa Ana every day.

Despite the obvious unfair distribution of wages within the UC system, the strike was met with much resistance by the university. In an attempt to intimidate workers, Gail Brooks, Assistant Vice Chancellor for Human Resources, charged that the strike was "unlawful" and that "the University expects all employees to report to work." But organizers aren't buying it.

Craig Merrilees, Statewide Director for AFSCME Local 3299, countered that the strike is legal under state law and that "any University official who threatens, retaliates, or in-

timidates anyone from exercising their rights will face punishment and legal action".

Unfortunately, while some UC workers are making relative progress with ongoing negotiations between AFSCME and the administration, many other workers on our campus continue to be exploited through harsh labor practices and the lack of a union to protect their interests.

UC Irvine, in an effort to avoid accountability, outsources the running of the dining commons (that is, Brandywine, Pip-pin, and Mesa) to the third-party Aramark Corporation. As such, the UC conveniently placed these workers in a position where they cannot be represented by AFSCME.

Aramark, with branches in many of the nation's college campuses and prisons, has a notorious history of attacks on labor. UNC Chapel Hill had an incident with Aramark where an employee was fired and charged with felony embezzlement after managers heard plans to unionize. Luckily, the students retaliated in support of the worker and forced the university to investigate Aramark's labor practices.

On our campus, there have been reports of verbal abuse and threats of unemployment to coerce employees to accept lower wages, a split-shift system, and hard work for longer hours.

Although the strike made the workers' demands public and put more pressure on the UC to negotiate in a fair manner, the critical nature of the negotiation process demands that students actively support the workers in their struggle.

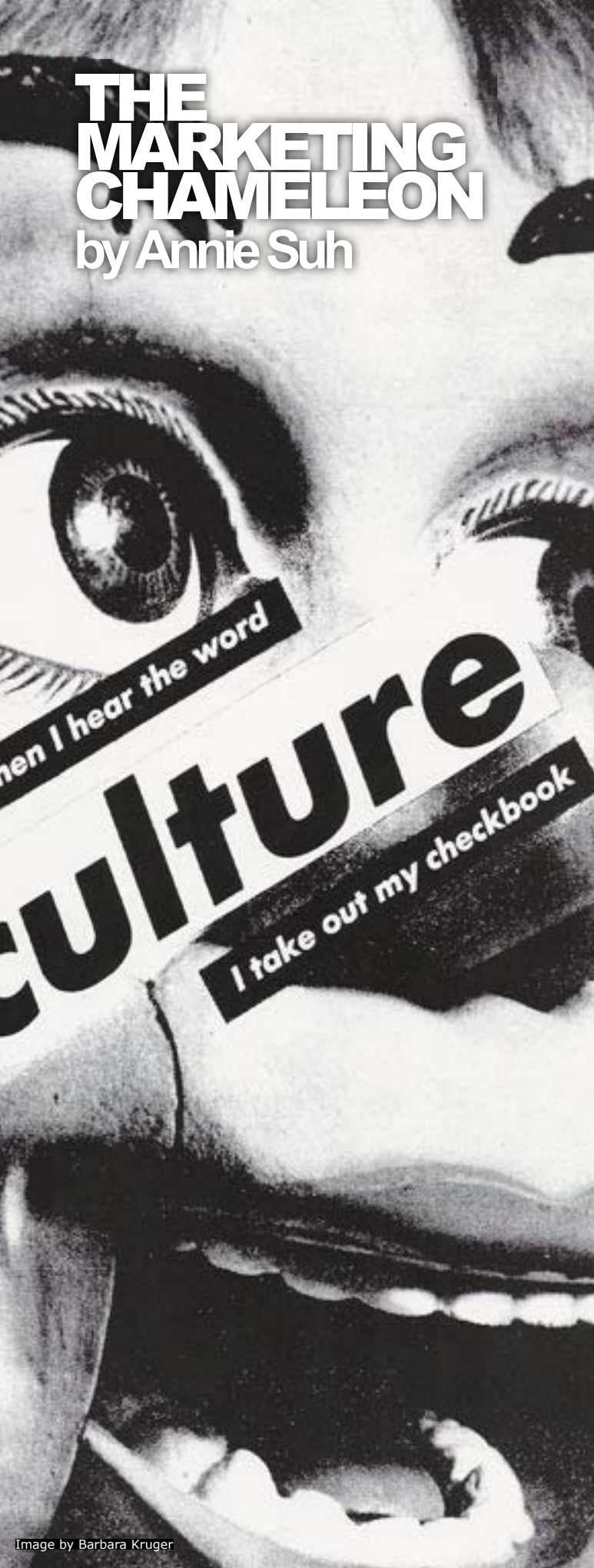
While unfair wage distribution is the issue immediately at hand, contextualizing it in terms of a larger attack on labor is necessary. Recent attacks on the wages and benefits of the working class are a direct result of the ongoing economic recession and establishment of a war economy in the United States. It is no coincidence that with a \$422.7 billion dollar military budget and a possible \$83 billion dollar supplemental for the war in Iraq and Afghanistan, workers are forced to face cuts in wages and benefits. Yet workers are not the only ones who are suffering from the economic recession. Students are coping with fee increases and tightened financial aid, and even soldiers are welcomed home with reduced veteran's benefits.

Student support for the workers is critical because of these shared attacks on our livelihood. Union organizers have suggested some possible forms of student support in addition to joining picket lines. Calling UC President Dynes (510) 987-9074 and/or UCI Chancellor Bishop (415) 476-2401 to voice your opposition to the economic violence perpetuated by the University of California, promotes the possibility of change. For more information, please contact AFSCME Local 3299 at (888) 856-3299. ■

JADED is looking for a MARKETING TEAM and MARKETING DIRECTOR

We are looking for a few business minded folks to develop the Marketing department of Jaded. The marketing team will to help Jaded network with local/national businesses and non-profit organizations. Jaded is looking for an effective team that is determined organized, and self motivated to help us for the 2005-2006 year. Please email Diana@jadedmag.org for more info.





THE MARKETING CHAMELEON

by Annie Suh

"Counter-culture" has become so mainstream that the term is pretty much devoid of meaning. "Punk" and "goth" images, tattoos, and pink hair are no longer original. Blame it on the corporate-sponsored media blitz. Green Day was once considered counter-culture, until they appeared on MTV, a product of media giant Viacom. How do corporate-sponsored products become mainstream? Excessive marketing allows underground culture to be commonplace and popular. Marketers hire 'cool hunters' to find out what is hip and trendy. They proceed to kill its originality with extreme advertising. The product being marketed becomes trite and uncool. Then these 'cool hunters' search for the next 'cool' trend. The cycle repeats relentlessly.

How do marketers know what is cool? Marketing researcher Dee Dee Gordon explains that they try to "find 20% of the trendsetters that are going to affect the other 80%—a leader within their own group." So they go out with their cameras, take pictures of kids with pierced tongues, unique tattoos, anything that could set future trends and report back to clients like Reebok, Absolut Vodka, and Levi's. A lot of marketers pay students in the hundred-dollar range to answer questions about what they wear, what they think is cool, and what they watch.

The cool hunters have emerged because students have made it harder for marketing to have an effect; teens don't really buy into the traditional commercials of Shaq eating a Nestle Crunch bar, or Kobe drinking Sprite, or any other straightforward advertising anymore. Their awareness has made marketing more difficult. But the industry has also gotten more clever: by marketing in a subtle way so that students won't know that they are being targeted. Instead, they try to blend in with young people, attempting to sell a lifestyle, not a product.

When companies began finding out that the low-key independent (a.k.a. indie) brands started becoming "cooler" than popular market brands, corporations began to refashion themselves as indie brands, like Levi's Red Line jeans. Naomi Klein talks about Coca Cola in her book No Logo: "Fearing that [Coke] was too establishment for brand-conscious teens, the company launched an ad campaign in Wisconsin that declared Coke the 'Unofficial State Drink'" and "included radio sports that were allegedly broadcast from a pirate radio station called EKOC: Coke backward."

There is someone out there who made you think that carrying a Walkman is outdated, and that the iPod and variations of MP3 players are essential these days. It was the ubiquitous stylish silhouettes wearing white earphones on Apple-logoed billboards that dictated this necessity.

When MTV began giving control to viewers—allowing them to vote for the music videos they liked and preferred to hear, they became more successful with more viewers. And the more viewers there were, the more marketing they could do. "On MTV, it's all a commercial. Sometimes it's an advertisement paid for by a company to sell a product. Sometimes [it is] a video for a music company to sell music...Sometimes, a set filled with trendy clothes to sell a look that include products on that set," said media critic and author Robert McChesney, in an interview with PBS.

A montage of images and phrases pass your mind countless times each day. It is thanks to cool hunters, the marketers, and the big corporations that we think this way. But big marketing corporations are not only trying to control what we see and hear domestically, they are also seizing the global culture. And they are doing it the same way they appealed to youth culture. This time, the target is not limited to age groups but stretched to the global audience, where the same products can be adjusted to suit each country.

Trends are no longer set by your peers - they are manifestations of calculated marketing campaigns fueled by the corporate profit margin. ■



SEA PIRATES OF THE SOUTHEAST

by Grace Hsiang

The concept of pirates may seem embodied by Johnny Depp in a cute costume, but in the region of Southeast Asia pirates are considered a serious threat, especially when they target the world's supply of oil and gas, most of which is sent by means of boat. Ships are also attacked for the safes they carry abroad, full of cash from taxes and tolls. Although this problem has persisted for the last two centuries, such attacks on ships are now at their highest, and have tripled in the last ten years. According to an article by Gal Luft and Anne Korin in the 2004 Foreign Affairs section of Institute for the Analysis of Global Security, "The total damage caused by piracy due to losses of ships and cargo and to rising insurance costs now amounts to \$16 billion per year. In 2003, ship owners reported 445 attacks, in which 92 seafarers were killed or reported missing and 359 were assaulted and taken hostage". Only a month ago, CNN reported that a pirate ship attacked a tugboat in the Malacca Straits and kidnapped three sailors releasing them only after a ransom was paid by the ship's company.

These pirates are successful because they are armed with trained fighters, the highest technology in weaponry, as well as up-to-date navigation technologies. They are also funded by many terrorist groups, including Jemaah Islamiyah, an al Qaeda-linked organization. The pirates launch such attacks by hijacking and ramming the ships with suicide boats. For example, in one case reported by the International Chamber of Commerce's Commercial Crime Services, pirates fired off a series of automatic weapons at a chemical tanker in Indonesia, forcing the tanker to stop and allow the pirates to board and take over.

Even freelancer pirates are able to confront a ship with the usage of simple weapons such as grenades, knives, and automatic weapons. Once on the ship, the unarmed crew is at the mercy of the pirates and thus are often murdered, kidnapped, or abandoned.

Although security against terrorist attacks has undoubtedly heightened since September 11th, 2001, the hijackings at sea have failed to receive much attention. Furthermore, due to the lack of established water ownership rights (unlike that of land and air), it is difficult to police such a wide range of territory. Even more startling is that these pirates are able to continuously get away with such behaviors since the companies that are robbed are hesitant to report such attacks to

avoid insurance increases and time consuming investigations. Even though the United States is the world's foremost consumer of oil, its oil supply is not seriously threatened by Southeast Asian pirates. However, piracy is still an international crime that jeopardizes the security of all nations.

Currently, the UN Convention on the Law of the Sea has equated the gravity of piracy to that of terrorism and allowed any country to seize pirate ships and determine their own penalties in an effort to curb piracy. One hundred forty-five nations have ratified this suggestion and integrated it into the norm of international maritime law, but some countries such as the United States have refused to ratify it due to the fear that intelligence-collection efforts could be compromised. The other current efforts by the Regional Maritime Security Initiative (RMSI) to target the activity in the Strait of Malacca and Singapore Strait by joining naval exercises with other mechanisms has been rendered inefficient. The Secure Marine Company now offers a 9000-volt electric fence to be installed on ships.

For now, the best measure against piracy is in the hands of the potentially attacked ships themselves. Possible suggestions include allowing members of a ship to carry weaponry in times of emergency, such as the way airplane pilots are now allowed to be armed. However, such training would be burdensome as it would require brand new and unfamiliar training to all members of the ship.

The United States' hesitation to recognize piracy as a serious terrorist threat is most confusing. Although North America and Northern Europe remain the two areas least affected by piracy, it has been regarded as a strong concern by the international community. Countries such as Indonesia, Malaysia, and Singapore have combined efforts to combat piracy on a multinational level by setting up task force patrols along coastal areas. More than 400 acts of terrorism occur per year and the International Maritime Bureau releases weekly reports, and yet this has continued to slip under the public radar as a minor concern.

As we continue to scrutinize terrorism in our everyday news, we also tend to overlook a part of the world that is highly receptive to terrorist attacks. Pirate attacks may decrease in the coming years, but it is likely that without the United States' intervention pirates of Southeast Asia will continue to roam free without attack. ■



KHMER GIRLS IN ACTION

by Sang Lee

A group of grade school students with curious stares surrounded Ra Pok when she was younger and asked her where she came from.

"I'm Khmer," she sheepishly replied.

One boy responded, "Is that like a cave or something?"

Hardly. Khmer is the ethnic term Cambodians use to identify their people – a group often misrepresented, misunderstood, and misled by the United States.

After dropping 540,000 tons of bombs on Cambodia during the Vietnam War and then relocating the Khmer refugees to gang-infested, low-income ghettos, America signed the Cambodian Repatriation Agreement (CRA) in March of 2002, which along with the Illegal Immigration Reform and Immigrant Responsibility Act (IIRIRA) of 1996, made it legal to deport Cambodian-Americans with permanent residencies or green cards for offenses as minor as shoplifting, illegal-substance possession, and other non-violent crimes.

Although Pok is now 21 years old and the Deportation Campaign Director for a Long Beach-based youth activism group called Khmer Girls in Action (KGA), she still receives the same suspicious stares – but this time, from certain immigration lawyers.

"I publicly took a stand against deportation. And then I received so many calls from various people affected by deportation. They felt like there was no one there to support them. I went to symposiums and conferences and I was sitting in front of a row of lawyers and I knew I was up against them. I felt bad knowing what I was up against, but there are so many

negative connotations about the Khmer community, so it motivated me to do my best work," Pok says.

These associations come from Long Beach, which not only holds the largest Cambodian community in the U.S., but also has a reputation for being infested with gang-related activities. Surely this distinction didn't generate sympathy for the Khmer people in Long Beach following the Sept. 11 tragedy as the CRA was signed only six months thereafter. Granted, all other Asian countries aside from Laos and Vietnam had similar agreements with America already in place; but, the singularity of Cambodia's mutual contract with the U.S. immediately after 9/11 seemed all too familiar to most Cambodians accustomed to the great American gesture of providing one-way flights.

"[Cambodians] came as refugees and were placed by social workers into low-income areas. They were just plopped there and resettlement agencies were responsible for helping them out. But, in Long Beach there are racial tensions which create a lot of friction. There are lots of gang problems and the reason so many Cambodian boys and girls join gangs is to protect themselves physically," Professor Linda Vo of the UCI Department of Asian American Studies says.

While Khmer gangs started sprouting up throughout the Long Beach area during the mid-90's, one woman named Que Dang envisioned a gang of her own, far different from the ones already seen. Pulling into a Samoan church parking lot once a week where many Khmer kids were spotted, she propped open her car trunk and gave informational training sessions on what it meant to be a Khmer girl. Listening carefully in the



crowd was Pok.

"I'm one of the original members of KGA. [Dang] led 14 young girls and tried to change Long Beach. At the time, it seemed so ambitious. But, it was so inspiring," Pok explains.

Moving from the church parking lot to the Lakewood Center mall food court, this group of girls talked about everything from sexually transmitted diseases to the oppressions of the Khmer Rouge regime. Nothing was off-limits. After an organizational name change and humanitarian grants, KGA, comprised of 14-to-22 year old girls, has become Long Beach's leading Cambodian activist group. KGA does everything from organizing and preparing an anti-deportation rally in Los Angeles to publishing their own books of poetry and reciting them in live performances.

"I read their poetry and they understand the issues of poverty and urban overcrowding. They don't need a book to learn about racial inequality. [This knowledge] gives them a greater capacity for understanding," Professor Vo says.

The inequality the Khmer people have faced in the last thirty years can hardly be rivaled. The Khmer Rouge regime, led by Pol Pot and Nuon Chea eliminated one out of every four Cambodians during the late 1970's, and the society still suffers widespread poverty and political instability. AIDS is rampant and Cambodia's gross domestic product (GDP) is one of the lowest in all of Asia. Even now, Cambodian-Americans are forced to deal with social inequality. Over 2,000 Khmer Americans, many of whom were born and raised in the U.S. with

no immediate or surrogate family members in Cambodia, are currently under review for deportation. Many Khmer refugees under review were born in refugee camps outside of Cambodia or raised in the U.S. and have no familiarity with the country they are being sent to. Once deported to Cambodia, they are placed in a Returnee Assistance Project which gives them one month to find a job and home.

"How do you expect someone who has just been deported and incarcerated to find a job in a month? He can't even speak or understand the language! When I hear about these things, I feel like, 'Oh my god, I have a lot of work to do,'" Pok emphatically says.

Despite the work she's already accomplished, Pok knows there is still much more to do. But, don't expect her to sit back and enjoy the fruits of her labor.

"I feel like everyone has a purpose in this world. When I look at us, without any experience, we're creating a new chapter in Cambodian history.

"We're bringing justice to things that are being overlooked. We're here talking about things that need to be brought to life. With all the issues the world is facing, we're fighting alongside that movement," she says. ■

For more information look up: South East Asian History (<http://www.mekong.net>), Immigration Law-Related (<http://www.asianlawcaucus.org>) and Contemporary Asian American Communities: Intersections and Divergences edited by Professor Linda Vo



Graphic by Jeff Tang

Over 300 hundred mutilated, tortured and sexually assaulted women's bodies have been discovered in the Northern Mexican city of Juarez since 1993. The average age of these women ranges from 14 to 20, the youngest victim being six years old and the oldest one in her 50s. These women are laborers at one of the 4000 maquiladoras, assembly factories located along the Mexican and US border. These factories have been a source of cheap labor for US-based multinational corporations and a breeding ground for criminals.

Ruben Amavizca, an activist and playwright who has written a play dedicated to these women and their mothers. Over 90 percent of the play is based on testimonials from the victims' mothers and the diary of a 16-year old victim.

Jaded (J): What kinds of dynamics are at play in the Ciudad de Juarez? Why has Juarez become a center for maquiladoras?

Amavizca (A): In 1993, the North American Free Trade Agreement, NAFTA, developed a whole new program that mostly benefits U.S corporations that open up factories in Northern Mexico. These corporations pay no taxes and have virtually no customs fees. This is convenient for corporations, and both the US and Mexican government. At the same time the Zapatistas movement happens because the privatization of land was forcing peasant farmers off their land. Then the Mexican bank collapses. So this created a whole new socioeconomic and political situation in Mexico. People started to go to the north for jobs. At the same time the cartel Juarez takes power and becomes one of the most

ruthless cartels in Mexico. For some reason these four elements collided in the Ciudad de Juarez. The population triples and of course with overpopulation comes crime, devaluation of life and in this case it is the lives of women. Women easily find jobs because factories think it's easier to manipulate women, thus men have high unemployment rates. In order to counteract that, many men have developed a hyper-machismo ideology.

J: How has globalization triggered problems that the city of Juarez faces and created an environment that is hostile to all, especially women?

A: The city of Juarez tripled in population from 1993, can you believe that it went from 600,000 to over 2 million? These companies are overdue to pay taxes to the city and the state. So how is the city going to provide services for

these million and a half people, how are they going to do it if there is no money coming in? The city cannot provide them with electricity, water, drainage, a sewage system, telephone service; there is not enough money in the city's budget.

Also there are not many jobs for the men so they start going into human and drug trafficking. The boundaries between what is lawful and what is illegal start to get blurred and disappear. It is very easy for women to find jobs but at the same time there is a big supply of labor. In that way women have become disposable.

J: Many of these women are murdered to and from work. How far are these factories located for these women's houses?

A: Most of the workers live in settlements in the desert outside of Juarez and it takes them about 1 1/2 hours to get to downtown Juarez. These workers spend at least 3 hours per day on a bus and that is after a 10 to 13 hour shift. By the end of the day these ladies are exhausted both physically and mentally. All of the roads to the houses are not paved or lit; they have to walk in the dark for 1/2 hour to an hour. The interesting thing is that very few of these women do not get attacked in their immediate neighborhoods when they leave the factory or are downtown. The factories did start this service of busing the women from the industrial area to downtown but then some of the cases started to involve bus drivers who raped the women.

J: When did the murders of these young ladies start?

A: There were some incidences of murder in the 80s but not to the scale of 1993 to the present. All of the factors that I said before collided to produce the current case. First, there were 12 murders per year then that doubled, tripled and so forth. An interesting point is that for the rest of Mexico the statistic for the number of women murdered to men is the same as in the rest of the world. It's something like, for every 8 men murdered there is one woman murdered. But in Juarez this doesn't hold true.

J: What are some of the theories of who is responsible for committing these murders?

A: There are several theories. The most interesting theory was given to me by a professor who works at Fresno State and is also a consultant for the FBI. In the United States, the city of El Paso, Texas (which is just across the border from Juarez) has the highest number of registered sex offenders and this professor believes that they are crossing the border and committing these murders. A couple of years ago the theory was the

traffic of organs, as far as I know and from all the experts that I talked to they don't think that is the case because in a couple of cases there were organs taken but the way that they were cut these organs cannot be used for transplants. The other theory is that rich kids are committing these murders on wild orgies and they are aided by the police and their bodyguards. Then of course there are copycats, boyfriends or husbands that kill these women in order to hide the crime because they know that the police is not going to investigate these murders.

J: Have the factories taken any steps to protect their workers?

A: The factories are not doing anything because they state that it's not part of the contract. These women are not being killed in the factories and it's not their responsibility once the women leave the factory.

J: I would assume that if these businesses were in the United States and their workers started to get killed to and from work, I am sure they would take action?

A: Some factories do give victims' mothers a pension but about only 20 dollars per month, to the companies that's doing something. That amount isn't even

This story is just not about Latinas but about all women, all people exploited in the name of free trade, it's about the dehumanization of women and children.

enough to barely survive. The government has given about 60 victims' mothers a house each, which is literally one small room. But at least they don't have to pay \$200 per month for rent, which takes some worries off their heads.

J: Why have the police in Juarez not taken any action to solve these murders? Is it because of corporations?

A: It is very easy to accuse someone of corruption when you earn \$6 per day and when you have to buy your own bullets and guns. Some policemen get manipulated into bribes; you either take the money or get killed. The police can get advances that they cannot even earn in six months or a year. If the police don't take the money they kill you and give the money to the next one. We have to put ourselves in the shoes of these police people; they have a family and children to worry about.

It is a very complex problem; the police department doesn't have an adequate budget. A couple of years ago they found an 18 year old's body, next to her was a bar that was used to kill her. The bar was covered with blood and hair. The police put it into the evidence room and the next day it was gone. Finally, the bar was found, the janitor thought it was

trash so he threw it away. The evidence room is just a regular room, it has multiple purposes, and they use don't the money to get a proper evidence room. The police also do not have the money to do DNA testing. The reality is that there are some good cops working hard to solve these murders but there is no cooperation from the population because there is a high disregard and mistrust of the police especially in the north of Mexico.

J: What is the Mexican government doing about this? Should the United States government get involved?

A: The FBI, CIA and US police cannot intervene because it is not within their jurisdiction; it's a matter of international law. In order for the US to participate directly in the investigation, the city of Juarez has to request this to the state, then the state to the federation and then the federation can ask the United States. Also, when free trade zones are established there is no oversight with regards to whether the FBI, CIA, Homeland Security or the international countries policing forces should be used. This is a problem with free trade agreements. There is no policing mechanism in terms of workers' rights or issues involving crimes that are

closely related to these maquiladoras. However, in the past the El Paso police and Juarez have worked together. There were cars being stolen, and it just happened that the people in the right socioeconomic bracket were

having their cars stolen. They used their power to get help from the police of both countries. Unfortunately, it comes down to this: these are young, poor women of color. and there is also no oil in Juarez otherwise I'm sure the Army and the Marines would be there! People laugh when I say that but it is true. No one cares because these women don't have any monetary value, especially young women. If one leaves the workforce believe me there are 20 new ones coming in.

J: Together with activists, the mothers of these victims have organized but only in the past couple of years have people started to pay attention. Why do you believe these murders have received so little media attention?

A: These are young women of color, well, who cares? I mean there was so much on the news about the Laci Peterson case. She was white, pretty, and her husband was handsome. Love, sex, and all that was included. The day we opened the play they found the bodies of five women, ages 14 to 18. They were raped, mutilated, tortured and then their bodies were dumped in the desert. I think LA Times gave it a little paragraph on like page 28 and the television station - not even Telemundo channel 34 covered it,

(continued on p.29)



THE REVOLUTION WILL BE BLOGGED

by Kayleigh Shaw

Photo by Chris Dea

If this truly is the digital age, then the ubiquitous political blog is destined to revolutionize the way Americans receive news and interpret the world. Earlier in the twentieth century, television and cable news service began to overshadow the dominant information mediums of radio and newspaper. In the twenty-first century, the internet and new forms of digital media are rapidly becoming the technology savvy American's primary source of political information and opinion. Even the very institution of investigative journalism is being revitalized. Yet some say it is being undermined by the advent and omnipresence of political bloggers.

The internet's appeal to the politically-minded is obvious: it is universally accessible, provides real time news more efficiently than virtually any other medium, and can be used by nearly anyone with a connection and a keyboard to mouth off on every topic imaginable. Enter then the blogosphere: a mind-boggling, extensive network of individuals searching for a way to get their opinions not only published, but also discussed and taken seriously in the context of current political affairs. There are no prerequisites or qualifications for starting a political blog, unlike the realm of broadcast and print journalism which require degrees and actual experience. And so it goes in cyberspace that there are no real checks on credibility and legitimacy, proving to be the inherent flaw in the blogger revolution. Without any higher authority to enforce publication laws or fact check, anything written on the internet can be portrayed as the truth, posing a most serious challenge for blog readers everywhere: having to separate the facts from lies and exaggerations. And sometimes even the facts can be clouded by ambiguous propaganda or bias. In addition, pursuing the quest for truth in cyberspace is a daunting task, unlike in print journalism, where libelous material can lead to lawsuits and name-clearing.

Yet there is no denying the increasing influence that blogging and online media have over the American collectivity and its ever-shortening attention span. Why should people pay subscriptions to say, *The Los Angeles Times*, and read about events that have already transpired, when they can read about them just minutes after they have occurred online? Not only can they read about the latest happenings on Capitol Hill, they can absorb someone else's biased account with minimal effort. But the most telling aspect of the political blog is its forum, the comments section, where readers can engage in real-time discussion and echo their opinions right back at the blogger. Its appeal is both maddening and undeniable, as it's like a self-updating editorial section moving at the speed of light.

Besides its lack of journalistic credibility, digital media's other enemy is simply its expansive, infinite nature. According to a recent *Communication Arts* article, a Google search on the term "blog" will yield more than 46,900,000 results (and like the number served on the McDonald's marquee, this number will be outdated within a matter of minutes, nay, seconds). Of course, not all of these sites are concerned with political matters; a good deal of them are simply used as personal diaries

or celebrity gossip engines (i.e. posting Paris Hilton's hacked Sidekick contents). And thus, in an attempt to organize the html insanity that is the blogosphere, several websites have been created to track specific types of blogs. One example is Technorati, which monitors the blogging world and provides its visitors with links to the most recent and most widely visited blog posts in the political world (www.politics.technorati.com), in addition to other popular categories. The site updates its index every few minutes, a feat unimaginable in any domain other than cyberspace.

In an era of global monopolization such as ours, where media barons like Rupert Murdoch have a frightening stranglehold on providing virtually half the world its news, the personal blog appears to be the ultimate democratic voice left in politics. It is democratic in that it is owned solely by its author, who has complete control over its content and is unrestrained by corporate ownership. So while well-known Bush supporter Murdoch and his Fox empire dominate the cable news airwaves, and conservative airbags like Sean Hannity continue to hold shouting matches against rational human beings on talk radio, the political blogger can reach an audience of millions without having to agree to espouse views conforming to whatever website on which they publish. The internet truly is a marketplace of free expression, on both ends of the political spectrum. For every left-leaning blog (Atrios, Daily Kos, or AMERICAblog, for instance), there are myriad more conservative sites waiting to discredit their every post (look no further than www.blogsforbush.com, which calls itself the "White House of the Blogosphere").

The question remains: is the weblog phenomenon truly representative of democracy in action, or is it just a place for out-of-work, internet-obsessed nut jobs to publish their conspiracy theories and partisan rants? The sheer lawlessness of cyberspace and lack of credibility could pose as the political blogger's greatest obstacle, and the entire network's intrinsic weakness. But perhaps the blogosphere's most redeeming quality is its ability to provide checks on media itself. The Jeff Gannon/James Guckert scandal in the White House Press Room was exposed by the investigative efforts of John Aravosis at AMERICAblog (www.americablog.org), with the rest of the journalism world (CNN, *The New York Times*, and even *The Daily Show*) following his lead. Now more than ever, with the big time news networks afraid to tackle any controversial Washington stories after the Dan Rather/CBS debacle, political blogs are becoming an indispensable tool for expressing skepticism and dissent in the twenty-first century.

In reality, the nightly news anchorman isn't going anywhere soon, and the television will probably never become obsolete as a medium for news. But as for freedom of political expression, the internet is the only continuum of opinion, fact, and fiction that knows no tangible boundaries. In this crazy realm referred to as cyberspace, the political blogger may eventually reign supreme as the deviser of public opinion, or at least remain the last voice of opposition before Rupert Murdoch effectively buys the rights to ownership of the planet. ■

ONE CRAIGSLIST USER'S TRASH IS ANOTHER MAN'S TREASURE

by Ben Hyun

"Craigslist provides a social ground where people can discuss current issues, trade jokes, and find out where they can find a denim fitted jacket."

If you're interested in dating me, you can find me on craigslist.org next to "full size mattress" and "OC to Bay Area RIDESHARE." It's perfect! We can go out on a date, hitch a ride up north, have some clam chowder at Fisherman's Wharf, and sleep on the bargain bed I bought from some guy in Costa Mesa. Want to get a room? Some guy in Huntington Beach has got a wardrobe closet on sale for \$75 that "MUST SELL OBO", and I'm sure we can find a nightstand and some lamps if we try hard enough. Perhaps we can even find a maid to make the bed and put mints on our pillows. Thanks, Craig!

So who's behind this online garage sale? None other than a guy named Craig Newmark. It all started with his hunger to promote local events and deals in his native San Francisco. His web world of generosity began as a free of charge network through which locals posted information about the newest hot spots and stores that were having massive liquidation sales. To this day, posting on this website is free of charge, unless it is a job posting put up by an employer (hell no, I would not have made a personal advertisement for a girlfriend if there was a fee). It costs \$75 to post jobs in San Francisco and \$25 in Los Angeles and New York. Sound pricey? Well, consider craigslist.org's effectiveness. It is the 69th most visited website on the internet, which is quite impressive considering it's relatively underground status. Compare that to monstertrak.com which is ranked at 46,040. A VH1 casting producer even used craigslist.org to find cast members for the show Totally Obsessed.

What else can be found here? Well, it goes beyond the analogy of the online garage sale by providing discussion forums covering topics such as "your mom is so fat" where one can trade mama jokes; "Anyone know how Joe's Jeans fit?" to see if the jeans really fit true to size, and "Religion shouldn't be taught" to hear people's opinions on this touchy subject Craigslist provides a social ground where people can discuss current issues, trade jokes, and find out where they can find a "denim fitted jacket." By doing this, it becomes a virtual mall, where internet junkies can sit around on a bench and talk about whatever they please.

If you take a left after the food court, you'll find Craigslist's very own Red Light District. There's a "Sicilian Diva" in town with a creamy complexion and dark flowing hair. Too daring of a purchase? Then opt for the "sensual nude massage." Be nice and maybe they'll let you video tape the whole experience.

Craig refuses to use advertisements on the website because he believes that "some things should be about money, some shouldn't."

Sometimes you have to dig to find bargains. With craigslist, thousands of items, people, opportunities are a few key strokes away (as long as you know how to spell correctly). You can even find me! Girls, if you hear a sexy/sultry voice when you respond to my personal ad, it's not my girlfriend. It's just the secretary I found hired through the website. ■



Graphic by Albert Ok

EAST OAKLAND: YOU'RE NOT IN KANSAS ANYMORE

by Frank Meksavan

Those who have lived in the Bay Area know what kind of reputation East Oakland has. This city was once the home of the late Tupac Shakur and still is the home of the bad boys Oakland Raiders football team. The neighborhoods of East Oakland have their inner city landscapes marked with low-income housing, multiethnic demographics, and high crime. But this is the exact place I wanted to be for Spring Break.

Googling around, I eventually found a non-profit organization called "Lao Family Community Development, Inc." It is a non-profit organization that offers "Programs and Assistance to South East Asian refugee and immigrant communities, and other low income communities, to adapt to life in the United States, and to achieve social and economic self-sufficiency."

I chose to work in the literacy and English Language Civics program of this organization because as an English major, I definitely know the power and importance of language. A portion of my task was to help out in their ESL / literacy program for adults. Though the name of this organization is "Lao Family," they are open to all people who need their services. The class was half Latino and half Asian. Within the Asian people, half of them were Chinese and the other half were Vietnamese. Eighty percent of the class was female.

One of the challenges that I faced was that I had to play the role of not only a language translator of Mandarin to English, but also as a cultural translator too. How could I translate the American political ideas of "liberal" and "conservative" to a class with a preschool English vocabulary? How could I relate to them, during one of our field trips to a neighborhood park, the importance of recycling? These were challenges I grappled with as I quickly how much of a cultural translator I was to become.

A startling discovery was in hearing their concerns about new life in America. June*, a student at Lao Family and a mother of two, constantly had her car broken into in front of

her own house. This occurred multiple times a week in some instances. She told me that she was hesitant though to call the police because she feared that the police, ambulance, and fire department would come down to her house and she would have to pay for all their services. While it sounds irrational to some, her fears are not totally unfounded. As an immigrant living in a vastly different society she was still learning how to navigate through American customs.

Another issue that confused other members of the class was why it was illegal to be at the local park after sundown. This required me to explain to them that even though there were lights in the park to illuminate the park grounds at night, there was still the possibility of sexual assault, drug dealing, and gang activity.

I realized that I was not just teaching English to students, I was also introducing them to a different way of life. The difficulty of their language barriers and cultural transitions was compounded by the harsh realities of inner city life.

If I could sum up my experience here at Lao Family Community Development I would say that organizations like this do the work that the rest of society fails to do. As a soon-to-be graduate of UC Irvine I understand the anxieties that students have about job placement after graduation. A bigger idea that we should all address first is how to use the knowledge we have gained in our college courses to solve the problems around us. Trust me, work in the community development field will teach you more than you've learned in school. For me, it did not feel like work at all. ■

*Name has been changed to protect the student's identity.

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AN ICON OF RESISTANCE: FRED KOREMATSU (1915-2005)

by Julianne Ong-Hing

With his quiet manner and unassuming modesty Fred Korematsu was an unlikely symbol of defiance in the face of racial injustice. However, his reserved personality belied his courage in his long term fight for social justice. Mr. Korematsu passed away on March 30, 2005 at the age of 86.

In 1942 President Roosevelt issued Executive Order 9066 authorizing the internment of 120,000 Japanese and Japanese Americans living on the West Coast. Mr. Korematsu, then 22, defied those orders and refused to report with his family to the Tanforan racetrack that was being used as a processing and detention center. Mr. Korematsu changed his name to Clyde Sarah and even underwent plastic surgery to minimize his Asian features in order to escape internment and quietly continue his life.

He was arrested and convicted in 1942 for refusing to report for internment and sent to a camp in Topaz, Utah where he stayed for the remainder of the war. Mr. Korematsu continued to challenge the constitutionality of the government's actions even while being detained. The Supreme Court upheld his sentence in 1944, arguing that Mr. Korematsu's conviction had nothing to do with "hostility to him or his race" but because the United States was at war with Japan and "the properly constituted military authorities feared an invasion of our West Coast."

After the war Mr. Korematsu moved back to California and quietly resumed his life and raised a family. He kept the humiliation of his conviction and the internment from his children.

In 1983 an appeal filed on behalf of Mr. Korematsu challenged the 1944 ruling. Newly discovered documents showed that in arguing for the detainment of Mr. Korematsu the government purposely

did not reveal its own findings that showed that Japanese Americans living on the West Coast did not pose a security threat. His conviction was overturned and in 1989 the United States government provided financial reparations and a formal apology to Japanese Americans who were relocated during the war. In 1998 President Clinton awarded Mr. Korematsu the Presidential Medal of Freedom, the highest civilian honor.

Mr. Korematsu continued to be an advocate for civil rights even after it seemed his fight was over. In 2003 he filed an amicus curiae ("friend of the court") brief again challenging the constitutionality of the federal detainment of suspected terrorists, this time in the Bush administration's "War on Terror". Mr. Korematsu recognized the parallels of unsubstantiated and racially biased fears between the treatment of Japanese Americans during World War II and the treatment of people of Middle Eastern ancestry today. He reminded the Supreme Court that the government must uphold the rights of people in the United States even while the nation condemns tyranny abroad. Mr. Korematsu urged the Court to not commit the same transgressions twice by unnecessarily denying innocent people their civil rights.

He will be remembered as an icon of resistance and courage, but most of all as a defender of civil rights. Mr. Korematsu's determination to preserve individual rights is not just a quaint reference to this nation's antiquated past but a desperate reminder of the ongoing struggle to defend quickly disappearing civil liberties in this post 9/11 era. ■



BEAUTIFUL LOSERS FINISH FIRST: STREET CULTURE BECOMES HIGH ART

by Jessica C. Lee



To some hoity-toity art enthusiasts, frou-frou watercolors and goopy oil paintings qualify as “high art”. Sure, classic paintings are nice to look at. I know that Rubens will always have a place in my heart for showing thick girls’ love, and who can hate Van Gogh for painting his own one-eared mutilation? Yet often times, for people that are outside the “high brow” scene, high art can seem too abstract and even boring. I don’t know about you, but discussions on technical art theories never really appealed to me. If anything, it is this aspect that makes typical high art the most alienating and intimidating experience for the un-informed art patron. There’s nothing worse than feeling like a complete idiot when standing amidst a refined art crowd and listening to ravings over a piece that you simply don’t get.

Taking it to the Streets

In my opinion, the art-going experience should be fun, not intimidating. Perhaps that is why the Orange County Museum of Art’s The Beautiful Losers: Contemporary Art and Street Culture exhibit (showing until May 15th) is such a big hit with regular folks who are outside the “high brow” art scene. This exhibit displays a type of art that is straightforward, unpretentious, edgy, and still aesthetically appealing.

Snooty abstractions aside, Beautiful Losers proves that street culture is anything but a failure. By displaying artwork that is inspired by the youth subcultures of both East and West Coast urban locales, Beautiful Losers reflects art in its grittiest and most rebellious form.

When you mix ice-cold beers, potent cocktails, live music by Ray Barbee and DJ Downtempo with a kick ass skate show by legendary skaters Christian Hosai, Dune and Geoff Rowley, you’re left with the perfectly concocted art gallery opening. On February 5th, 2005, patrons gathered at the Beautiful Losers preview party to check out the array of graffiti art, classic skateboard decks, installations, sculptures, paintings, murals, sketches and photography reflecting skateboard, hip-hop, and punk rock culture. Over 30 artists including Shepard Fairey, Barry McGee, Kaws, Ryan McGinley, Mark Gonzales, Clare Rojas, and Ed Templeton contributed their street-styled contemporary pieces.

Art Where You Least Expect it

Each section of the Beautiful Losers exhibit visually chronicles the influence that street culture has had on the contemporary art world. Each display varies in content and style and shows art patrons how “high art” can take on the least expected forms. For instance, before entering the museum you’re greeted with a life-sized hollowed out truck flipped onto its side. Inside, a tagger decked in a hooded sweatshirt, faded denim, and old school sneakers tricks art goers into thinking that he’s a real-life hottie showing off his vandalistic skills. Much to the awe and disappointment of fans who dig “dudes with ‘tudes,” this tagger is a mechanized spray-painting automaton.

McGee’s parking lot pieces take up a few slots with their graffiti/retro Japanese-inspired video installations. This piece serves as a prelude to the gallery experience, promising the distinctly urban pieces that are in store for patrons.

Upon entering the exhibit, eager art-goers are greeted with a gigantic painting of a Mickey Mouse-shaped pile of feces. This backdrop informs goody-two-shoed art critics that the Beautiful Losers shit on anything and everything that is all too saccharine and refined for street culture.

The beginning of the exhibit traces the Beautiful Losers’ urban roots by delving into the works of the East



and West coast 'godfathers' of street-styled contemporary art. Paintings by Jean-Michel Basquiat, signature tagging by Keith Haring, and photographic documentations of early hip hop figures by Art Marcopoulos represent the East Village scene circa 1980s. Representing the skateboarder/punk rock L.A. scene, photos by Craig Stecyk dating back to the early 1970s along with hand-painted skateboards by Wes Humpston reflect the Dogtown Z-boy era—the crucial moment when skateboarding transformed into the edgy, in-your-face sport that it is today. In addition to the Dogtown homage, pen and ink drawings by Raymond Pettibon and Glen E. Friedman's documentation of the West Coast music scene provide vivid portrayals of how So Cal youth created its own version of "high art"—by bridging its street culture with artistic concepts.

The display entitled "Ephemera" shows art goes the Beautiful Losers' ar-

restricted displays will at least give you something to talk about. Renowned for his visual depictions of all things politically *incorrect*, Clarke captures realistic and disturbing images of teenage angst with snapshots of teenage drug use, sexual trysts and suicide attempts.

Art goes can gawk, point, and giggle at Terry Richardson's comical and semi-raunchy photographic display of fun, frisky images of barely legal broads flashing boobage and guys I like to call: "Long John Schlong." Richardson strives to capture the raw essence of street culture's take on modern sex. And nothing solidifies his gritty artistic motif more than his full frontal self-portrait, which shows off much more than his 1970s inspired mustache, aviator glasses, and teddy bear. Richardson's erect member flicks off art critics with a big F-U in all its glory. Although this sexed up division of the Beautiful Losers exhibit may be construed as vulgar, it is definitive of

By displaying artwork that is inspired by the youth subcultures of both East and West Coast urban locales, Beautiful Losers reflects art in its grittiest and most rebellious form.

tistic influence on the expansion of the skateboarding industry. It is here that patrons see artistic talents reflected in unexpected items like toys, T-shirts, zines and a collection of skateboard decks with graphics that range from depictions of the obligatory female T & A to the more reflective Holocaust survivor tributes.

Under 18 Prohibited

While darkly humorous toy figures of decapitated monsters and retro comic books are always a hit, nothing steals the spotlight more than a good ol' People under 18 years of age prohibited display. Eager patrons with camera phones in hand can venture through this visual orgy of sexually explicit images. This portion of the exhibit is guaranteed to stir controversy over the definitions of pornography and art. But whether or not you despise or enjoy the works of Larry Clarke and Terry Richardson, these

the rebellious, defiant vibe that can only permeate from the streets.

Beyond the Stereotype

Avoiding the pretentious b.s. that "high art" so often imposes on the average art patron, Beautiful Losers: Contemporary Art and Street Culture exhibits art that is equally no-nonsense, amusing, and moving. Contradicting the juvenile stereotype of the graffiti, hip hop, skateboard and punk rock scenes, it reflects street art as a progressive vision of living counter-culture. By incorporating the look and feel of the streets into their work, Beautiful Losers reveals the broader cultural trends of its lifetime. The exhibit gives conventional a breath of fresh air that is identifiable, funny, awe-inspiring, trippy and wickedly rebellious—Beautiful Losers flips the switch on "low brow" art, marrying street culture with high art. Who said Losers can't come out on top? ■



DIRTY, SWEATY THINGS

PREVIEWING THE 2005 COACHELLA LINEUP

by Kayleigh Shaw



Photo by Jennifer Lieu

Once a year, it transpires out there in the desert (Indio, California to be exact): a two day festival bringing some of the most innovative musicians from around the world to an empty polo field where music, art, film, and 60,000 sweaty indie kids all blend together in 115° heat for a weekend of eclectic entertainment.

While the annual Coachella Valley Music Festival's sixth year boasts some less than awe-inspiring acts (Coldplay? Yawn.), the majority of the bill features obscure (from a mainstream perspective), cutting-edge artists whose riffs, bass lines, beats, and rhymes are guaranteed to persuade even the most stoic hipster to shake a little tail feather in the desert sun. The full lineup is posted at www.coachella.com, where visitors can also listen to a song or two by nearly every artist.

Most Coachella-goers are probably up to speed on the most anticipated bands of the year, like Bloc Party and The Arcade Fire, but what about the other ninety-something? To help you out, here is a tiny sampling of the acts slated to grace Coachella with their sweat-drenched presence on April 30 and May 1.

M83: M83 is a French electronic act comprised of two friends who compose lush, complex landscapes of sound so rich with melody and personality that it's hard to imagine they're constructed by machines. You don't listen to M83's music so much as you experience it; a surreal, genre-bending atmosphere where pop, ambient, and electronica melodies are layered in beautiful harmony. Complex yet entirely accessible, M83 is definitely one of the standout artists on this year's bill.

The Kills: A British co-ed duo who bang out extremely sexy tunes which sound as though they've been soaked in a mixture of whiskey, heartbreak, and raw, bluesy noise. Their stripped down garage sound has drawn them obvious comparisons to The White Stripes and The Velvet Underground, but to call them the Bonnie and Clyde of rock 'n roll might be more appropriate. All bets are on this audience to be chain-smoking and wearing an array of black.

The Sexy Magazines: By now, the story is cliché: a couple of friends from New York City decide to start a band... but unlike their fellow New York rockers (Interpol, The Walkmen, etc.), The Sexy Magazines don't sound pretentious, moody, or depressed. According to their website's bio, "Think Iggy Pop meets Nirvana by way of the Ramones" (www.thesexymagazines.com). A little bit of surf rock, some catchy hooks and a sound that evokes fun, not attitude, are what make The Sexy Magazines irresistible.

M.I.A.: Probably the most hyped-up hip hop act to take the stage this year is M.I.A. aka Maya Arulpragasam, a Sri Lankan

by way of London artist whose full length *Arular* was recently release after months of delay. M.I.A. fuses traditional hip hop beats with a dancehall, electro, pop sensibility, and brash lyrics. The result is like nothing you have ever heard before. Her music is easily distinguishable from the rest of the crowd with its Eastern-influenced jingles and Arulpragasam's distinctive vocals. M.I.A. is a must-hear, must-see artist.

The Futureheads: They opened for Franz Ferdinand last year, have already performed on Late Night with Conan O'Brien, and Pitchfork Media gave their self-titled debut an 8.3 out of 10. But cool factor aside, The Futureheads have four vocalists (yes, they all sing), creating a sound reminiscent of equal parts Devo and The Jam while simultaneously creating a tight, unique sound all their own. Their cover of Kate Bush's "Hounds of Love" is simply astounding. These British fellows' foot-stomping tunes guarantee an amazing live show.

Kasabian: Anyone who's going to Coachella to see New Order, The Faint, or The Bravery should definitely check out Kasabian. They deliver massive, pounding anthems with a healthy amount of gritty riffs and English swagger. Kasabian mixes post-punk and dance elements with ample success. Just listen to their single "Club Foot" and try to sit still. Plus, their lead singer once labeled Julian Casablancas a "posh fucking skier" in British music magazine, *New Music Express* (NME) and who doesn't love a little music biz drama?

MF Doom: You know "That Guy" who's always reading the latest issue of *The Fader* magazine in the bookstore, nodding his head to some undoubtedly cool beat blaring through his oversized headphones, totally absorbed in his own little underground hip hop world? Yeah. That Guy is stoked to see MF Doom. The artist, with so many alter egos it's impossible to keep up to date on all of his releases, packs pizzazz and eccentric lyrics on his latest CD, *Mm...Food*. Even for those who of us who feel infinitely unhip next to That Guy, MF Doom's music is so original and spectacular that we can't help but be drawn into the rapper's bizarre world of unexpected beats and rhymes about ... food.

Wolf Eyes: Easily the noisiest band on the indie label Sub Pop, Wolf Eyes make music for those who enjoy thrashing, abrasive sounds intended to make ears bleed and heads explode from the sheer amount of feedback alone. Festival-goers who plan to spaz out to The Locust, and to a lesser extent The Blood Brothers, should consider watching Wolf Eyes. The unrelenting vocals, droning sounds, and seemingly complete lack of melody set Wolf Eyes apart from the rest of Coachella bands. Some critics might say that it's not even music, but it's all relative. ■

PEDDLER ON THE ROOF

Written and Photographed
by Charlotte Lee



I concluded that there are three options for shopping hot spots in the O.C.: South Coast Plaza, Fashion Island, and the Irvine Spectrum. This is a wild stab in the dark but I'm assuming very few college students are into the high-end prices at Saks Fifth Avenue or Neiman Marcus. Despite what we may want to believe, we are not Carrie from Sex and the City and this is definitely not New York. All of them require daddy's credit card or your very own successful herb business. If you're like me - you don't have either.

What we want lands somewhere along the lines of "chic vintage" because we aren't feeling the strategically distressed jeans at Abercrombie for 100 bucks a pop. What I suggest is to check out LA's newest flea market, Peddler on the Roof, which is located on top of the historic Sunset Gower Studios. POTR is a second-coming of the only other widely known flea market called the "Melrose/Fairfax Swap Meet" based in L.A. Recreated by the same organizer, Phillip Dane, POTR has the luxury of having the infamous Hollywood sign pressed up against its very own scenic backdrop. This venue also aims to sell out of spaces until the end of summer.

Every Saturday from 10am to 4pm, up to 150 unique vendors come out to play. Food is sold, DJs mix original beats, and the scene is hip and classy. The crowd it draws is looking for a good time, cheap prices, and a variety of tastes.

What you can expect to see in each booth ranges from handmade jewelry, art, specially designed furniture, vintage clothing, and accessories. Characterized as "small designers and boutiques" these vendors arrive with their most up-to-date season samples for public viewing. Seeing these, I was temporarily inspired to set up my own booth and sell my own designs. Lacking talent and ideas I decided against it. But for those out there that are motivated, it only costs \$100 a day.

I know some skeptics may be wondering, "Why would I want to drive all the way to L.A. for a flea market?" Well my friend, where else can you get a flea market with a spectacular view? Plus, only minutes away from other L.A. happenings, you can easily make it a day long affair.

Fashion is constantly changing and to keep up costs an arm and a leg. Guaranteed, Peddler on the Roof allows you to buy ten times more for that arm and leg. Go and check it out! ■

Peddler on the Roof is located at 134 Gordon Street. Cross streets are Sunset and Gower. Free parking in structure adjacent to Gower. There is a cover charge of 5 dollars. Go on their website www.peddlerontheroof.com, or LA Weekly for a coupon for a discounted price. The site also references a list of designers that have signed on.

**AT THE
CROSSROADS:
INTERVIEW
WITH ARTIST
DAVID CHOE**

by Grace Hsiang



It's like the modern archetype for the American dream slash Lifetime movie. Korean American boy from Los Angeles wants to become an artist and lives out his youth on the streets running scams, tagging public property, and doing every sort of thing that would make your mother cringe. Then he hits it big, achieves self-sufficiency, and becomes one of the most well-known artists of his generation, compiling a client list that includes everyone from TOYOTA to Hustler Magazine to Levi's Jeans. Just as his career is ascending smoothly, he gets involved in an altercation in Japan and finds himself in a foreign jail for the next three months, two of them spent in solitary confinement. While in jail, the artist discovers God and comes out a different man, determined to live a moral lifestyle. However, David Choe is not a scripted character designed to promote the values of pious Christianity. He is a man that has, at only 28, already lived a full life.

To distill his artwork into a singular description would be unfair since Choe is so good at what he does, precisely because of the diversity he presents while maintaining a similar theme. This theme, which has characterized his work, is one that is angry, violent, and almost sexually misogynistic. For example, his 2003 calendar is dedicated to twelve ladies in his life that he has "fucked and/or got fucked" by. While each page is stunning in its color and detail, displaying impressive technique and beauty, it is also accompanied by notes such as "you're a pussy and a nerd...stick to your own kind so that the world can still be fun for the rest of us". In multiple interviews, David Choe is depicted as a reflection of his artwork's theme. This image almost overshadows who he really is. While he might have embodied this before, he nor his art no longer fill this subversive image. Ever since coming out of jail, people have speculated where the fate of the "new" Choe lies. Although still incredibly passionate about life, he seems tired. Tired of adhering to people constantly seeing him without ever really understanding him and commissioning him for a piece in which he can do whatever he wants...as long as it adheres to the same old signature style.

"I've been running from myself ever since I got out of jail. There were a lot of things I didn't want to paint anymore [and] everyone wanted to know what's going to happen now? You can't paint all this fucked up stuff. ...I didn't know which direction to go...I didn't know what to do and now I'm out facing all these problems and at the same time trying to live in this world, so I honestly have only one painting this year that was for myself. Everything else has seriously been running from myself. I haven't been home for more than a day. I run from job to job. I'll take one job after the next and all the jobs that are being offered to me are projects I can do with my eyes closed. I am almost on automatic pilot. I just show up and they're like do this. I'm a robot and I do my job and it's not to say that there's no part of me in there. Almost every part of me is in my art...but every job that I have, every mural that I do, there's like a meter inside me and it uses a little bit of me up and I feel like a whore right now. I'm going through the emotions right now and I'm planning my escape very soon." Choe says all this in so rushed and strained a voice that it is

apparent that these thoughts run through his mind often.

David Choe considers his time in jail as the easy part. His new perspective on life does away with the old one, but because so much of his notoriety is based on his past, he feels trapped. "I know people like me because they want me to be their angry fucked up Korean guy. You're trying to stay this fucked up person that you aren't anymore just because you think that is what people expect you. But for me I've always based my work on being honest and open with people". Reconciling public expectation with personal aspiration has left him detached and disillusioned since he can't be honest with his work if nobody truly wants his honesty.

I saw all of these elements first-hand when we followed him to the headquarters of Facebook, where he has been commissioned to paint their office. When asked what he was supposed to paint, he answered that they left it open-ended. Shortly after we arrived Sean Parker, the friendly man who hired Choe for this project (also a founder of Napster), dropped by. Within this short 20-minute visit, Parker encouraged him to go crazy and draw as many giant "cocks" as Choe wanted. I saw the artist slap on a smile and slip into David Choe persona, immediately head downstairs, and tag up a woman on all fours in about two minutes to the delight and amusement of Parker and his friend. It is not to say that they only hired Choe to do vulgar shock art, but rather, that is all they know of him.

There is constant ambiguity. This new David Choe may not be the angry nihilist that he once was, but it is hard for him when the old temptations that he previously would have indulged in are still available and just as difficult to resist. He's not an extremist born-again by any means, for he believes that things are harder for him now that he has found God. He must also deal with the critics that are skeptical to his change, consider him a sell-out, or do not even want to acknowledge that he has transformed.

However, while the world is still getting accustomed to the new David Choe, he has no plans of waiting for them. The artist is known not only for his creativity and unique personality, but also his passion for the projects he embarks on. When I talked to him, I saw all of this although it was masked by exhaustion. When I asked him about his future plans, he rushed off a list that would take a lifetime to complete and yet I suspect he'll be able to complete this much sooner. He rattles off that he "is designing a new shoe for New Balance, a car for Scion, more video game stuff" and then also "finish[ing] the novel I started out in jail (which has a 600 page outline). There's a bunch of books I want to finish. I'm making a movie that is top secret that is going to probably be the best movie made." This is in addition to the clothing line, the live demonstrations, the paintings, various commissions, and his band KGB (Koreans Gone Bad).

For now, it seems that Choe does not want anything except some breathing room. When he makes his big escape, the public should expect a comeback where David Choe will break out and surprise us all. The fans may not know what is in store for this artist or his work, but we can expect to enjoy the ride. ■



THE VC FILM FESTIVAL 2005

Recognized last year as one of "LA's Top 5 Film Festivals" by the LA Weekly, VC Film fest 2005 will celebrate over 21 years of showcasing Asian films from the U.S. and around the world. The film festival will begin April 28 and last until May 5, 2005. The VC Film fest 2005 is a production of Visual Communications, one of the leading Asian Pacific American media arts centers in the nation.

The festival originally started with a handful of friends watching Asian shorts and feature films in Little Tokyo back in the early 1980s. Since then the VC Film fest has become the largest showcase of Asian American and Asian International works in Southern California with over 100 films, videos and shorts presented throughout the eight-day exhibition.

The Festival also kicks off a year-long celebration to mark the 35th Anniversary of Visual Communications, which has provided resources, networking access, and support for Asian American media arts and artists since its founding in 1970. "We want to be sure that our stories continue to be told and are told correctly. It is our goal to make sure that we produce and nurture our own pool of talent so that we never have to hear that there aren't any talented Asian Americans out there. The goal of the festival is to showcase and exhibit, as well as to inspire and educate, and being in Hollywood allows us those opportunities," said VC Executive Director, Leslie Ito.

In this tradition to showcase talented Asian Americans as well as internationally recognized Asian filmmakers, each year on opening night the achievements of a director are recognized and they are presented with the Spotlight Award.

This year's Director's Spotlight will be on filmmaker Gurinder Chadha, director of mainstream hits such as *Bend It Like Beckham* and *Bride and Prejudice*. Chadha has been a longtime friend of Visual Communications and continues to be an important filmmaker.

Other festival special events include filmmaker workshops on cinematography, producing and financing your feature, and script pitch sessions for screenplays and a separate session on casting Asian American actors. ■

To purchase tickets log on to www.vconline.org or call Visual Communications at (213) 680-4462, EXT. 59. Featured films will be shown at these locations: The Directors Guild of America, ArcLight Cinemas Hollywood, David Henry Hwang Theatre, The Roy and Edna Disney/Cal Arts Theater (REDCAT), Laemmle Sunset 5, and the Aratani/Japan America Theatre.



THREE EXTREMES

Directed by: Miike Takashi, Fruit Chan, Park Chan-wook

VC FILM FESTIVAL 2005

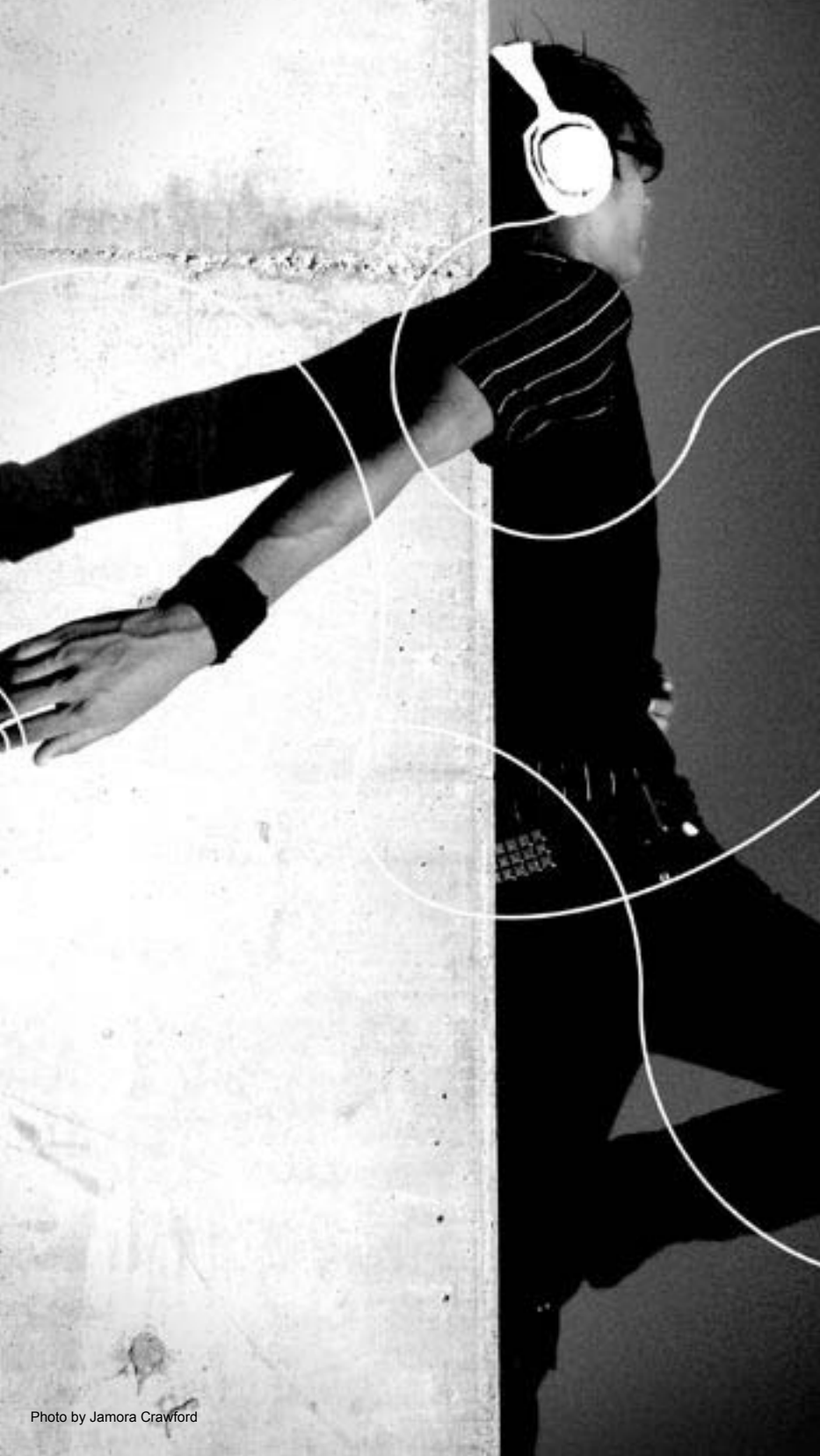
Co-presented by JADED MAGAZINE

(Program 23) Sat. Apr 30, 12:00 p.m.

Laemmle's Sunset 5 Los Angeles, CA

REVIEWS

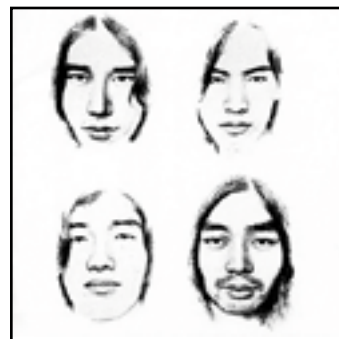
[MUSICBOOKSMOVIES
BUT IT'S MOSTLY MUSIC THIS ISSUE]



Dungen **Ta Det Lugnt**

Gustav Ejstes grew up in a little village in Sweden. His father weaned him on a steady diet of classic sixties rock and Swedish folk tunes. In his teens, Ejstes dabbled in hip-hop before returning to an old standby — guitar-based rock. *Ta Det Lugnt* (in English: "Take It Easy") is a natural culmination of Ejstes' past musical inclinations, fusing an ungodly assortment of styles ranging from classical to whimsical medieval balladry to free jazz, all while retaining the album's core backbone of remarkably catchy and well-crafted psychedelic rock. Dungen avoids the predictability that plagues the rest of the neo-psych scene. Highlights include the stunning "Du E För Fin För Mig", which opens with a towering arrangement of strings before morphing into a jingly, beat-driven acoustic number highly evocative of Zeppelin's "III". Melodically speaking, "Panda" is impossible to resist — you too will find yourself singing in pidgin Swedish much to the confusion of your friends and neighbors. *Ta Det Lugnt* is the best release I've heard within the last two years. If that seems like a lofty claim, it's for a reason — it really is *that* good.

—Jessica Numsuwankijkul



Happy End **Kazemachi Roman**

So I'm listening to "Taifuu", the eighth track off this album and the music suddenly comes to a standstill. All that's left is a *thick* bass riff followed by some dialogue and the vocalist's subsequent giggling. The lyrical content of *Kazemachi Roman* preserves the spirit of "pre-Tokyo-Olympics Japan"; references to typhoons, flying squirrels, and spring blossoms abound. As for the music it-

self, *Kazemachi Roman* often vacillates between Lennon/McCartney-esque pop pleasures and languid country tunes. The country influence on this album is most pronounced on tracks like "Sora-iro no Kureyon" and "Kurayamizaka Musasabi Henka" (in English, literally: "Darkness Hill and Flying Squirrel Transformation" respectively). These tracks sound like Gram Parsons' Flying Burrito Brothers pressed through some Japanese-language filter. At other times, Happy End treads familiar rock territory. Simply put, "Kaze Wo Atsumete" (also available on the *Lost in Translation* soundtrack) is the perfect pop song; "Ashita Tenki Ni Naare" harnesses disco's inherent infectiousness while eliminating ... well, everything else about disco. As a whole, the album isn't perfect. At times, it can be disengaging and overly derivative. However, the quality of certain tracks more than makes up for the shortcomings of others.

-Jessica Numsuwankijkul



Out Hud

Let Us Never Speak of It Again

Out Hud make dance music for kids who don't really listen to dance music—because they're too cool for it, or they have no rhythm, or they think it's trite—and in doing so, they've composed an excellent second LP full of rhythmic basslines and sweet, sweet electronic drumbeats. Departing from their earlier instrumental work, Out Hud cellist Molly Schnick introduces vocals on *Let Us Never Speak of It Again* with much success. The female presence lends a certain soulfulness and human aesthetic to the band's machinic, metallic sound. In addition to sharing a few members with another white boy funk project, the always danceworthy !!!, Out Hud keeps the irony flowing with their clever song titles, like "Dear Mr. Bush, There Are Over 100 Words for Shit and Only 1 for Music. Fuck You, Out Hud" and "The Song So Good They Named It Thrice." The four opening tracks on *Let Us* are the most solid, especially "One Life to Leave," which is so catchy and infectious that when the beat breaks down and Schnick sings "there's people like me and then there's people like you," I can only imagine that she's referring to the kids that *get it*: the ones who aren't afraid to look totally goofy and lose themselves in the rhythm. So to all the fools standing against the wall, with

their folded arms and smug expressions: Out Hud would like to let you know that irony, thrift store pants and dance music can coexist peacefully. And when they come together, it is a beautiful sight to behold.

-Kayleigh Shaw



Jane Birkin and Serge Gainsbourg

If you need to take a break from Lil' Jon, Good Charlotte, and Lindsay Lohan, try listening to something new...or actually old. Sexy, cute, fun, and everything else you would want in 60's and 70's French pop music, Serge Gainsbourg and Jane Birkin's first album together in 1969 is a must have for all music lovers. Birkin's sweet and innocent vocals and Gainsbourg's deep and sensual voice makes for the perfect combo as they sing over playful, 60's-influenced pop instrumentals. It's not surprising that their most popular song "Je T'Aime...Moi Non Plus" was banned from the radio in many parts of the world for being too erotic. However, it is also not surprising that it was the number one song in England regardless of the ban. "Je T'Aime...Moi Non Plus" may be their most popular song; however, it is definitely not the only great song they put out. From the very first track, there is not one piece that does not make you want to just grab a drink, listen to the music, and smile. So please, do you and your ears a favor and pick up this classic album.

-Gregory Wee



The Plot to Blow Up the Eiffel Tower

Love in the Fascist Brothel

San Diego band The Plot to Blow Up the Eiffel Tower's second full length, *Love in the Fascist Brothel*, is a decided de-

parture from their debut's more funky, jazz elements in favor of sheer noise and frenetic energy. Always eager to bring in something unexpected, the first track "Reichstag Rock" (in their characteristic politically incorrect fashion) opens with a trumpet fanfare fit for a Hitler or a Mussolini, then explodes into a minute and a half of guitar-driven noise. In "Angry Young and Rich," a piano is seemingly beaten to death, then mercifully played for a solo at the end. How many other hardcore punk bands use the saxophone and piano regularly? Not too many I imagine. Clocking in at exactly 24 minutes, the 10 songs comprising *Love in the Fascist Brothel* are loud, abrasive, and distinctively unique. From the dark political imagery to the random noise samplings, The Plot to Blow Up the Eiffel Tower have truly cultivated an identity for themselves. Through their drunken, chaotic performances (chock full of expletives, sexual tension and male nudity) to their raw, noisy sound on the record, The Plot have earned themselves quite a reputation. Love 'em or hate 'em, but at least respect them for making a memorable record.

-Kayleigh Shaw



Midwest Funk (Funk 45s from Tornado Alley)

This compilation came out in Spring 2004 but better late than never seeing as how it has taken more than 30 years for some of these tracks to come to light. With the resurgence of funk's popularity in recent years due to Hip-Hop's continuous referencing of the genre through sampling more and more people have been looking to get down with the get down. The tracks from this album are comprised of music recorded by bands in America's heartland during the 60s and 70s who have mostly remained obscure until now. The selections range from slow, soulful crooning rarities like Fred Williams and the Jewels Band's Tell Her to organ rampaging, bass line bumping, horn blasting songs like the Fabulous Originals's It Ain't Fair, But It's Fun. I've been listening to all 23 tracks for a month straight now and I can honestly say this was a much better purchase than my middle school Bone Thugs 'n Harmony CD times infinity.

-Chris Dea

SO HOT RIGHT NOW PLAYLISTS

One Year Anniversary Edition

by Davis Fetter (of Bunny & Bulldog acclaim)



Photo by Chris Dea

[movie review]

BEAUTIFUL BOXER: A TRANSVESTITE'S STORY

by Eileen Rosete

At the age of twelve he became a kickboxer. Then *he* became a *she*. Now at the age of twenty-three she is a famous model and actress in Thailand.

Thus is the story of one of Thailand's most well known kickboxers: Parinya "Nong Toom" Charoenphol.

The stuff of movies you say? Well, you're right. In the movie *Beautiful Boxer*, director Ekachai Uekrongtham recounts the true story of Nong Toom's struggle of identity and sexuality. It is, in his words, "a story of a human being...on an emotional journey to try to match his heart with his body."

Armed with his trademark swooping kicks, flying elbows and brutal uppercuts, Nong Toom (played by professional kickboxer Asanee Suwanwins) began kickboxing to earn money for his family. Once on a winning streak, Toom began wearing makeup and doing pre-match dance routines much to the dismay of more traditional fans.

Toom eventually earned enough money to achieve his dream of becoming a woman via a sex change. But because women are banned from professional boxing rings, Toom has not fought since then.

Did I mention that Toom (both the real and reel) is a damn good looking woman?

Though Toom is despised by some for supposedly ruining the masculine reputation of Thai kickboxing, he is respected by others for her strength of character in the face of such adversity. In a society as homophobic and anti-queer as America, *Beautiful Boxer* shows us that sexual orientation is a facet of a person's identity that should be respected and not used as a tool to dehumanize. Let's face it: no one has the right to define your identity, so let tolerance reign.

Having won numerous awards at a number of film festivals and academies, plus fight scenes to wow you and a one-of-a-kind story line, why wouldn't you want to go out and see *Beautiful Boxer*? ■

Select theaters and showtimes are a just click away:

<http://www.beautifulboxer-themovie.com/>

It's the one year anniversary of Jaded, yay! So you've kept up on all that's current and hip for the last year, but now is the real test: how cool have you become since reading issue one? Being an indie music snob is hard work, and we've designed this playlist as a grading guideline to score "Scene Points." After each description, take careful notice of the effect on your scene credibility based on a 1-5 scale.

Eagles of Death Metal – I Only Want You

Ok just in case you thought I got soft on you (being a member of bunny and bulldog afterall), here's some rock n' roll. This band will get you dancing, the real way; the way rock was supposed to make you dance. +4

The Honorary Title – Bridge and Tunnel

This song will remind you of having good-natured, wholesome, supervised fun with the Tanner family; while you use the gateway computer lab to check your myspace. Song: +4. Myspace: -2 (we're in college, come on)

Annie – Chewing Gum

This song is PopTastic! It's kinda like one of those guilty pleasures you won't admit you actually listen to (e.g. Justin Timberlake); but this song is a sure thing for anyone who wants semi-credible pop music; you're so silky and fabulous. +2

M83 – Don't Save us from the Flames

Ok, we have to redeem our sense of cool, in case anyone heard us listening to Annie. This band is great because they have a really full sound and remind me of My Bloody Valentine (a +5 score band). M83 gets a +3.

Bee Gees – Massachusetts

If you actually have some early Bee Gees (pre-disco) in your collection, then you earn a PhD in scene credibility, however it may be too late, PhD's aren't sexy by the time you actually earn one. +4

Album Leaf – The Audio Pool

You thought you were going to get off easy by mentioning a couple hot bands making noise right now in the indie scene (the Arcade Fire, Bloc Party, etc.); however iTunes beat you to it! O yeah, the song is pretty good by the way; and of course you knew about it before its airplay on *The OC* (damn those teenage soap operas). +4

Matt Pond PA – Fairlee

This college-feeling song brings it back to the 90s, when bands like Pavement and the Gin Blossoms "rocked!" When sitting on the grass was fun, because you had high waisted jeans on: no butt-cleavage. +3

Paco – My Love

Solid, obscure indie rock that even most scenesters don't know about always earns points, even if the song isn't that good. Luckily this song is great, and obscure. Just don't let us catch you listening to it wearing very un-scene rainbow sandals. +3

The Blood Brothers – Love Rhymes with Hideous Car Wreck

The screaming from the singer makes you realize how tight his jeans actually are. However be forewarned: you cannot let your scene buddies know you just found out about the band, especially after their most popular release. +5 (cause the song rips!) -3 years too late= +2

Vast – Touched

This song is a gem you want to have in your collection, purely timeless. And timeless cred is something few aspire to achieve. It comes with an extensive collection of records and the knowledge of new and hip music without the help of the internet. +5

Total Scene Points: 32/50 ...not bad, try shedding some points by replacing a hoodie with a blazer (NOT to be confused with a hoodie/blazer combination).

The next playlist is all yours! Please email song suggestions and reasons why you dig what you dig, dig? davistpr@yahoo.com ■

(continued from p.13)
much less any other network.

This story is not just about Latinas, but about all women, all people exploited in the name of free trade, it's about the dehumanization of women and children. In the last two years 10 percent of these maquiladoras have left and gone to South East Asia. In Asia women get paid \$12 per week if they are lucky. There are children making your Guess jeans and Nikes. They tie them literally to the machine and we don't think about it. Knowledge of worker exploitation has been in the public for a while but no one pays attention to it, we continue to ignore it. Everyday we are losing a bit of our humanity and becoming alienated. We need to give value to all human life. In the United States we need to realize that in order to manufacture things cheaply for us, we do it at the expense of other people and other cultures! ■

Ruben Amavizca's play *la Mujarez de Juarez* is playing at the Frida Kahlo Theater, 2332 West Fourth St. Los Angeles. For showtimes and ticket prices call (213) 382-8133.



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**A DAY IN THE
LIFE OF...**



Calendar

APRIL

28 Thurs | Recuerdos/ Remembrance | @7:30PM HIB Room 100

Latin American Studies & Film & Video Center. W/ director Marcela Arteaga (Mexico). \$3-\$5.

29 Fri | Principio y Fin (Mexico) | 7:30PM HIB Room 100

Hosted by Latin American Studies and Film & Video Center. With director Arturo Ripstein. \$3-\$5.

29 -30 | 11th Annual Mexican Conference | All day, HIB Rms 135 & 137.

Spanish & Portuguese & UC Mexicanistas. Featuring lectures, readings, discussions & film screenings, this conference provides a forum for scholars, authors, & critics to engage contemporary research. Free, registration required. More for information contact: mexconf@uci.edu.

30 Sat | B-Happy (Chile) | 7:30PM HIB Room 100

Hosted by Latin American Studies and Film & Video Center. With director Gonzalo Justiniano. \$3-\$5.

MAY

1 Sun | Silhouette of a Distant Family | 6:00 PM Bren Events Center

Hosted by the Vietnamese Student Association as part of their 26th Annual Culture Night

4 Wed | Gender and Cultural Differences in Response to Terrorism w/ Elaine Vaughan, associate professor of social ecology | 3-4:30 PM Cross-Cultural Center Conference Room

Hosted by Dean of Students. Free. More: 949.824.6000. Presented by Elaine Vaughan, Ph.D., Associate Professor - UCI Department of Psychology & Social Behavior

5 Thurs | Controlling Weapons of Mass Destruction: Lessons from Iraq | 3PM SSLH Room 100

Hans Blix Chairperson of the Commission on Weapons of Mass Destruction Former United Nations Weapons Inspector

12 Thurs | Studio Art, Master of Fine Arts III Exhibition. University Art Gallery & Room. Exhibition runs through June 3.

Free. More: 949.824.9854.

Take Back the Night | 100 Gateway Commons (near Langson Library) | 7-10PM

This is a candlelight vigil and march to raise awareness about sexual violence. Throughout the walk there are stations with visual displays &/or artistic performances addressing the various aspects of sexual violence. The evening concludes with a speak-out, where survivors can share their experiences of assault & recovery.

20 Fri | The Right to Marry | Beckman Center Auditorium | 7PM

Cass R. Sunstein Karl L. Llewellyn Distinguished Service Professor of Jurisprudence, Law School and Department of Political Science, University of Chicago

20 Fri | The Kite Runner: Fictional Account of an Afghani | Social Science Plaza A | Noon

Social Sciences. Book talk with best-selling author Khaled Hosseini. Free. More: 949.824.3596.

JADED

