

JADED

ISSUE 5, WINTER 2005
UNIVERSITY OF CALIFORNIA, IRVINE

GIANT ROBOT

EVIL MONITO

INVISIBLES

SAM FLORES

ABUSE



WELCOME

Action Figures

We have all become stoic bodies that watch bad reality TV, eat bad fast food, and listen to bad one dimensional news reporting. The sense of urgency is completely gone. The only people moving are the action figures in our community. In the issue of Jaded, we found some cool-hippy folks to inspire us, to get off our collective ass and do something awesome. Let it be art, making a zine, starting a strike, standing up for your body, inventing sunks, or saying "No" to bad Asian porn, we should at least waste our time on something interesting.

As of this issue, we have used up all our printing funds. We need money to print the next issue. Please support alternative forms of publication by donating online at www.jadedmag.org/donate.

Viva Jaded.
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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 go out to Ulysses Jenkins for helping to support the growth of Jaded in so many.

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www.jadedmag.org

Questions? Comments? Criticisms? Lonely?
Send them all to comments@jadedmag.org.

DISCLAIMER

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

HODGE PODGE

NEWS BRIEF by Diana Jou

UCI Chancellor's Distinguished Fellows Series

Viet D. Dinh, chief architect of the Patriot Act faced hard and heavy questions from students, professors and local citizens, January 11th at the Beckman Center Auditorium. Dinh claimed that some faults found with his legislation should be blamed on those who administer and carry out the law.

UCI Executive Director search

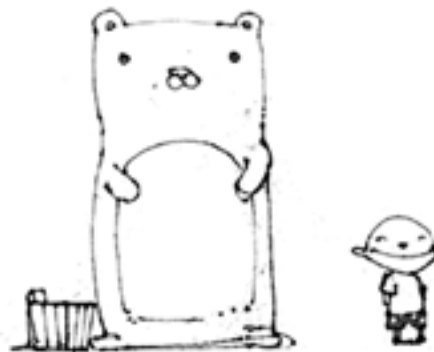
The search for the Executive Director is crucial because he or she will serve as the main overseer and advisor for many of ASUCI decision, such as the distribution of the budget. The choices for finalists is narrowed down to four candidates: current ASUCI Associate Executive Director Lance Maclean, Fred Lipscomb, director of Campus Village Housing, Morolake Laosebikan-Buggs, associate director of student governance at Tulane University, and Hemlata Jhaveri, area coordinator of university housing services at Illinois State University. During Maclean's interview, a few students questioned his role in a conservative student organization that disrupted a peace rally. When someone brought up that there is a video documenting the incidence, ASUCI authorities said the questioning of his character was unnecessary. Laosebikan-Buggs was described as articulate and keen to the different needs of a diverse student body.

Martin Luther King Symposium

The Cross Cultural Center presented the 21st Annual Martin Luther King, Jr. Symposium January 18th through the 27th. The events began with a three-part documentary about race in society, science and history called *Race - The Power of an Illusion*. Included in the programming was a rally and march on Ring Road in commemoration of Dr. King. Dr. Thomas Parham was invited to address contemporary issues of inequality, war, and progressive politics. The program continued with an evening lecture and reception featuring Dr. Joseph White and "The Boondocks" comic creator, Aaron McGruder. The symposium ended with a lecture and book signing by author bell hooks.

20th Annual Asian Pacific American Awareness Conference

This year's conference focused on combating apathy through activism with various workshops lead by UCI and UCLA professors, activists, and community leaders. Held on January 29th, UCI, UCSD and other college students engaged in dialogue and discussion of contemporary issues of organizing and leading. The conference was hosted by the Asian Pacific Student Association. ■





EQUAL OPPORTUNITIES

Occupation: Adult Entertainment Flyer Distributor

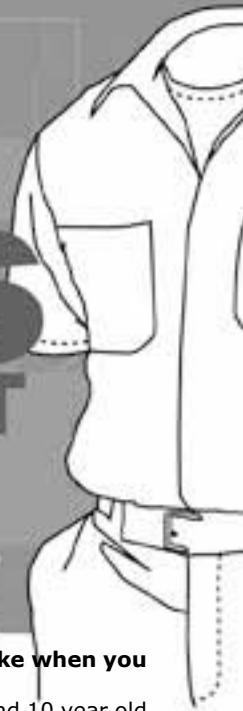
Wage: \$7.00/hr

Work schedule: 10 hours per day, 6 days per week

Location: Las Vegas, NV

The Invisibles

by QTT



Every night, while UCI students, faculty, and administrative employees enjoy the comfort of their own abode, the custodians remain hard at work on campus. Employed by One Source, a UCI service subcontractor, they carry out the humdrum, yet strenuous tasks of cleaning offices, classrooms, student lounges, libraries, laboratories, and restrooms. In addition, there are also day custodians, who service every nook and cranny of the Student Center, the dorms, and various buildings throughout campus. Their quiet contribution to the well-kept image of UCI often goes unnoticed and taken for granted. Various factors, such as late shifts, language barrier, and students' general oblivion to their existence on campus, contribute to the custodians' invisibility among the UCI community. In this issue of Jaded, we will bring forth the heroes behind those gray-shirt and blue-pant uniforms, without whom, our learning and living environment would be in total disgust and chaos. We will let them tell their stories, share with us their experiences, wishes and concerns. Meet Señora Silvia Martinez*, one of the custodians servicing the Langson Library's restrooms and offices:

J (Jaded): When did you start working at UCI?

Sra. M (Señora Martinez): I started in 2002 at Sciences Library and here last year.

J: How many hours do you work a day? When does your shift start and end?

Sra. M: I work here (at UCI) 8 hours and 4 hours part-time at John Wayne. My shift here starts at 4 o'clock and ends at midnight.

J: Could you please describe your work routine here at UCI?

Sra. M.: I clean the restroom areas in this building, refill toilette paper and seat cover supplies, refill soap and clean up any spills. Then around ten o'clock Wednesday night, I go with a partner to pick up trashes in offices and vacuum carpet, if necessary. We also make sure that all chairs and desks are in order on every library floor and pick up any trash left around there.

J: When then do you usually get home?

Sra. M.: About 1 o'clock in the morning. I come from Riverside County.

J: Do you go home by yourself?

Sra. M.: No, I carpool with three other girls working at UCI. The company (One Source) set up the carpool system. They have a lot of employees in this area (Orange County).

J: Do you have children? Are they still awake when you go home to them?

Sra. M.: I have 3 children, one 12 year old girl and 10 year old twin boys. My sister takes care of them when I'm not there. Yes, they are usually asleep when I get home. But I see them in the morning before they go to school.

J: Do you think the UCI students respect what you do?

Sra. M.: I don't generally see them around, but I guess they do.

J: Do you have any concerns about your job?

Sra. M.: Once in a while, they (the library patrons) make my job much harder. Like some people don't throw the toilette paper in the trashcan, but all over the floor. Or they splash water and make the whole place wet. Some people don't flush toilette when they are done and it's disgusting to clean the bowl afterwards. To be honest with you, no one likes cleaning up after other people's mess. But since I need the job, I guess I have to deal with it.

Meet Señor Sergio N., one of the custodians working at the Eater's Food Court and the Student Center.

J (Jaded): How long have you worked at UCI?

Sr. N. (Señor N.): Since 2003.

J: How many hours do you work a day?

Sr. N.: Eight hours here (UCI) and eight more hours at another place.

J: When do you start your day at UCI?

Sr. N.: 7:30 in the morning and I leave at 4:30 in the afternoon.

J: What is your routine job here at UCI?

Sr. N.: I wipe the tables after people eat, pick up trash from the floor, and take them away and put new bags in the trash cans.

J: Since you work in the Student Center, there are a lot of students coming in and out. Are the students respectful to you?

Sr. N.: Well, some look at me like they feel sorry for me, and others give me malicious looks.

J: Do you think they appreciate what you do at the Food Court?

Sr. N.: I don't know. Some of them throw the trash in the



Graphic by Boris Chang and Jeff Tang

wrong place and don't pick up things they dropped.

J: What's the busiest time for you during the day?

Sr. N.: The Food Court is busy all the time.

J: What do you like most and least about your job?

Sr. N.: I don't like picking up trash and cleaning up after spills. However, I like it when I receive my check in the mail.

J: Do you live in Orange County? How do you get to work? How long does it take for you to get here?

Sr. N.: Yes, I live in Orange County. I take the bus to work and it takes about an hour.

J: Do you have any children?

Sr. N.: I have 3 kids.

J: If you could be a super hero, who would you be?

Sr. N.: The Terminator.

Meet Señora Flora Fernandez*, a custodian at one of the Mesa Court dorms.

J (Jaded): How long have you been a custodian?

Sra. F. (Señora Fernandez): I have been doing custodial work for ten years. I worked in Santa Ana before this job at UCI.

J: Could you please tell me what your daily routine is like?

Sra. F.: I start at 7:30 am with my partner with the first dorm we were assigned to. We clean up the kitchen, living room, hallway, and bathroom areas. In the kitchen, we wipe counters, empty trash cans, arrange tables and chairs, and mop floor. In the living room, we vacuum carpet and rearrange furniture. In the bathroom, we clean out showers, toilette, refill toilette paper, and wipe mirrors.

J: How long would it take you to do all of that?

Sra. F.: It depends on how messy and dirty the dorm is. Average is probably 1.5 hours.

J: Is it a lot of working cleaning up students' dormitory?

Sra. F.: Yes, especially when they have some kind of party the night before, or on the weekends.

J: What's the worst day you have had at your job?

Sra. F.: Around finals week last quarter, one of the dorms was very yucky because some students left the dishes piled up and

the sink was overflowing with dirty dishes, trash, and they were very moldy. And they must have been drinking because the entire bathroom stank like puke and urine.

J: What's the best day you have had at your job?

Sra. F.: Last year before Christmas, some of the kids bought flowers and Christmas cards and left them on the table for us before they left. That was very nice.

J: Are the students generally nice toward you?

Sra. F.: Yes, most of them are nice. They say hi to us when they see us around. Some of them want to know our names and even try to talk to us in Spanish.

J: Do you wish to do something else if you don't have to work as a custodian?

Sra. F.: Yes, I would like to be a teacher. That's what I was learning in El Salvador before I came to this country.

J: How come you don't finish your education?

Sra. F.: No money and this was the only thing I could find.

J: Do you miss school?

Sra. F.: Yeah, I feel sad because sometimes I see the kids at the dorms go to their classes, I remember about my school days in El Salvador.

Hired by One Source, whose motto is "You take care of your students and faculty. Leave the dirty work to us," these custodians have become significant members of our campus. Yet the value of their labor is not rightfully acknowledged. To many of us, they are just the helps, or the un-educated cleaning staff, who are not worthy of our contemplation. Their personalities are hidden behind the uniformity and mundane nature of their work; and their presence remains marginalized in our education experiences. They courteously remove the trash under our feet and sweep the floor clean without making us feel grossed-out or invaded. While these tasks are a part of their jobs, we should pay more attention to these unsung heroes and help make their jobs easier. They do a tremendous job keeping every corner of our campus clean while putting their hopes and dreams on hold. So, do think about them when you decide to "accidentally" drop your trash on the floor. ■



INTERVIEW WITH ENRIQUE DE LA CRUZ

by CORINA DE LA CRUZ

Enrique de la Cruz is a respected activist in the Asian American community. He recently co-wrote *The Forbidden Book; the Philippine-American War in Political Cartoons*. Enrique De la Cruz started out as a Rockefeller scholar; the scholarship gave him a chance to pursue graduate studies any where in the world. De la Cruz applied to Cambridge and UCLA he decided to come to southern California in 1968. He currently teaches Asian American Studies at Cal State Northridge.

Jaded (J): What is it like growing up in the 60s in the Philippines?

Enrique de la Cruz: I was a student at the University in the Philippines. I was involved in demonstrations against the U.S. It was during the wave of nationalism and imperialism, against the corruption and U.S. Domination of Filipino companies.

J: What lead you to become involved the Asian American movement?

de la Cruz: As a graduate student at UCLA I started the Filipino organizations Samahang Pilipino because there were no Filipino organizations at UCLA. Most of the students in the organization were foreign grad students from the Philippines. While I was in grad school, Marcos declared martial law in the Philippines, so I became active in the anti-martial law movement and worked with the National Committee for the Restoration of Civil Liberties in the Philippines, NCRCLP. I also got involved in the campaign to clean up toxic waste on U.S. bases in the Philippines, because many people have and are still dying from exposure.

J: What does it take to be come an activist?

de la Cruz: There are a couple of things; you have to believe in the issues, in the principles of social justice, challenging the status quo and authority. It's about being consciousness of injustice and a willingness to make a commitment to the cause. From there its about looking at the situation, determining what can be done and then making a commitment to see it through. Sometimes that's not very easy and there is a lot of personal sacrifice.

J: What is the hardest thing about being an activist?

de la Cruz: Personally, I don't feel there is a hard part, its just what you have to do and feeling gratified about your involvement. If there are any sacrifices, you just do whatever it takes. People call it sacrifice, I just call it commitment to an issue.

J: Your recent publication, *The Forbidden Book*, is a composition of racist cartoons, are these types of cartoons that you saw in newspapers while you were growing up?

de la Cruz: Not really because I grew up in the Philippines but all of the racist political cartoons are here from the U.S. I was not really aware of racism until I got here to the US. Also, I learned about racial inequality primarily because it was the height of the Black Panther movement. There was even a time when I sat in a restaurant and was never served.

J: How did you come to co-write *The Forbidden Book*?

de la Cruz: During a conference in San Francisco, I met Abe Ignacio and Helen Toribio [the authors of *The Forbidden Book*] they invited me to look at their collections of cartoons. At that time Abe was just beginning to collect the cartoons and I made the suggestions that they should be published in a book. So we started to organize the themes and then started the writing process.

J: The title is interesting, do you think America has become more open about its shameful history or is it like your title suggest, still a taboo?

de la Cruz: For example, I think that in the case of the Philippines American war, a majority of Americans are suffering a condition of amnesia. The Philippine American war lasted for two and a half years, the Philippines was a American Colony and there is hardly ever a mention of it. Also a lot of Americans are in denial about the effects of racism, people will say that was before and I don't own any slaves. Also Americans tend to naively justify any conflict that the government is involved in on the bases of preserving democracy. To often Americans are not critical about the policies of the government and don't ask enough questions. The media is also compliant to the government with Journalists becoming lazy and not investigative the agenda behind the actions of the government. Instead, the media pays lip service to government.

J: Can you give advice to someone who wants to make change but doesn't know how?

de la Cruz: I can only give advice based on my own experience but on the other hand I need to understand the conditions and the issues. You can't necessarily give advice in the abstract; it must be based on an analysis of the social and political conditions.

J: Where do you think Filipino Americans stand today, in politics and social status?

de la Cruz: Filipino Americans have a long way to go, for example, despite the fact the Filipino communities have a longer history in the U.S, the Vietnamese were able to elect their first assemblymen, and how long have they been here? Only since 1975. I think we lack the political sophistication that some of the groups have.

J: Why?

de la Cruz: That is a very complex problem; I think a factor is that many Filipino Americans continue to send money to Philippines, to support brothers, sisters, nieces and nephews. Those Filipinos that are here do not know how to participate in the political process. Being involved in America means giving time and money to political campaigns, but in the Philippines it is the reverse. There it is the politicians who try to buy your vote so you receive money, here Filipinos need to have a paradigm shift. ■

Organization that Enrique De la Cruz is involved in:

- FACES: Filipino American Coalition of Environmental Solutions,
- FILCRA: Filipino Civil Rights Advocates: The civil rights watch dog in the Filipino American community.
- FASGI: Filipino American Service Group Inc.



ROBOTO GIGANTE

by DIANA JOU
photos by CHRIS DEA

What the hell is Asian pop culture? Giant Robot magazine has been covering Asian pop culture since 1994 and they haven't run out of things to cover. From Jet Li to Takashi Murakami, Japanese candy taste testing to graff art, Giant Robot always finds interesting topics to cover. Giant Robot magazine grew out of a simple staple and fold zine with 16 pages and 240 copies. Now the super Giant Robot has a mini-empire of toy stores and galleries in Los Angeles, San Francisco and New York. They are often invited to speak at various academic institutions like Stanford and UCI because of the Asian American cultural niche they found. The latest addition to their expansion is a Giant Robot restaurant called Gr/eats. Even after ten years, the head honchos Eric Nakamura and Martin Wong still remain two of the three full-time editorial staff at Giant Robot. Eric and Martin took time off their busy schedule to chat with their copycat, Jaded mag.

J (Jaded): How did you guys conceive of Giant Robot magazine? I know you guys both graduated from UCLA, was it a project you guys had developed in college?

Martin: No, it's an after college thing. It was a zine type of a project; even calling it a project was too much. We both contributed to little punk rock type things. We weren't really thinking about it as a long-term project. It was meant to be a zine.

Eric: It was a "lets do it" kind of a thing.

Martin: Nobody was writing about Asian culture, you know? If they were, they were writing about really lame stuff like Feng Shui and candles. The idea of culture was really boring. Or in-



L to R: Martin Wong and Eric Nakamura



interviewing any Asian person on television was really bad. We decided there were a lot of great stuff on movies and even television and were not being talked about in magazines.

J: What the does name Giant Robot mean?

Eric: Whatever you want it to mean. A big robot? It was just a title we wanted. We wanted it because it kind of has the inscription of Asian culture in it. And we liked robots at the time.

Martin: Giant robots are never American ones. The western ones were always tiny, like R2D2. But Asian robots are giant. They shoot from their fist and have stuff coming out of their skulls too. They're more powerful and they save the world. Those are all important. They work together and interchange. There are a lot of good connotations.

J: How did you guys go from staple and fold zine to a large scale magazine business?

Martin: It's like years of time and improvement of each issue. It wasn't overnight. It took a lot of time for it to develop that way.

Eric: It was hard work over a long period of time. It took years to make small changes.

Martin: So people always ask, "So when did the big payoff come?" Or "Were you expecting a big payoff?" No, it's the process of working everyday on something you love, that's the payoff. It's not like we're going to reach this point where suddenly someone is going to give us this box of money. It is very

much a survival thing. Really, everyday is really cool. It is kind of like life, you know. You're a little baby, you're going to get bigger, you learn more, you hang out with people that do things better than you, you pick up skills and ideas and you want to do more. With the magazine it's the same way.

J: You guys do more than reporting trends and selling cool books and art. I have seen your names affiliated with organizations like Visual Communications and the Japanese American National Museum. How did you guys get involved in these organizations?

Eric: I think for us, we like film and we can almost say that we owe some of what we have done to the fact that there are some really good films out there that we're covering. It kind of works both ways. We cover them, but at the same time they give us a lot of good material to write about. A lot of the film festivals are Asian American too, so in the end we end up supporting Asian American film festivals.

Martin: It seems like also there is very little communication between Asian American people. Let's say you're into cool shit and you live in LA and you're not going to know someone in Chicago or New York. But film festivals all kind of talk to each other. It's like a network of film people, just one of the ways that people can keep in touch. Whereas the people that support the down trout of garment workers. That's not the level we hang out with or anything. Even though it's a great cause. The film scene and culture is something we support and want to be a part of.



Martin: We support a lot of screenings. But at the same time we also try to get involved in other things too, if they're interesting. If there is some kind of fundraiser, we try to get involved too. Everything from public radio stations to film festivals, colleges, music programs, and high school programs. Even if it's just donating stuff, subscriptions, or anything. We do that all the time.

Martin: We spoke at LA Juvenile Hall once. Everyone was wearing these orange jumpsuits, it was cool.

J: What did you talk to them about?

Martin: Just about doing something you love. Some guy was like, I want to make a magazine about being in a gang. [laughter] I was like, "alright, if you know about it, people will read it."

J: So have you guys seen some really odd magazines out there? I know you guys review some really good magazines, but I bet you also get a lot of bad ones..

Martin: I think there is a lot of shitty culture out there. Whether it's music, movies, plays, or magazines. We sift through it trying to find which ones that are worthwhile, Asian American or not. I think everybody should; you can't just sit in front of the TV and watch shit. Even though you know it is shit. Eating crappy food, and watching crappy TV. You have to be active about the culture you ingest. It's one of our goals or one of the things we promote.

J: Do you guys see yourself as a political group? Or making a political statement?

Martin: Yeah, I think it is really hard to be yourself in the way society is. Everyone is being censored, images marketed to certain songs on the radio. Doing your own thing is difficult. We kind of encourage that. Giant Robot wants to have an audience of anyone. I'd like to appeal to the squarest, non-political or okay, let's say political, a total neo-Nazi, I'd like Giant Robot to appeal to that person also in some way. When they read the magazine, they're like cool it's a good article. I don't want to necessarily separate people by saying we're democrats, pro-democrat, non-sweatshop. I want to keep writing about what we write about and not necessarily cancel out people by saying we're a political party.

Eric: We don't want to get to that point where we're like Michael Moore. That's too much for us. I don't want to turn our magazine into a political platform for certain causes because at the same time I'm wearing a T-shirt that's probably made in Bangladesh. You are too, probably. Actually, you're wearing a T-shirt that's American apparel. But they're not allowed to unionize. And plus the owner is like a big pervert, scumbag. So you're supporting him, so go figure. There are a lot of issues we can nippick every little thing out there. In the end you just have to do what you believe in and do the best you can and see what happens.

J: What do you see Giant Robot going in ten years?

Eric: We just barely hit ten years now. Well six months went by and it seems like we got a lot more done. We're going to open a store in Silverlake and we're doing the restaurant. But that was all done in the last six months. So if you think about it that way, it is hard to fathom.

Martin: I think what is cool about the "Giant Robot business" is that there is no ten-year plan. If the opportunities come up and if it is in our means... Like the restaurant, it wasn't an obvious connection and when there was an opening we took it. It works with the Giant Robot concept. We feed people's minds, give them clothes at the store, and now we can feed them with food.

J: So it's not so much about expanding a business?

Martin: It's not like we are going to make x amounts of money. We didn't have a magazine to read, now we do. We didn't have a store that sold everything we're into, now we do. It is growth



in culture, in our own way.

Eric: The good part is in a way we document it. We write about it in the magazine, it sort of immortalizes things, we put it into perspective. Anything that we do there is a context to it. There are other people out there opening stores and doing stuff, but there is no context behind it.

Martin: Their context is they see a market growing, and our context is there is a culture that we want to document and grow. There is definitely a social cause behind what we are doing. I mean social not like make new friends, but societal.

Eric: There can be, someday, a new chapter in a Sociology book. Like a page in an Asian American type of a sociological book. I mean that wasn't there before.

J: So, how many people do you have working for Giant Robot?

Eric: We have near 20.

J: How many people work on the magazine?

Well, we have a few part-timers. 5 or 4 or 3.

J: Including you guys?

Martin: Yeah. That's what most of it is, proofreading. And then there are people from all over the country that will take the magazine from the back of the rack to the front middle. We get a lot of help. But the people really reading, really care. It is not only the Asian American readers that are reading it, black white brown. Half our readership is not Asian. It is important for Asian people to learn what's going on in their own culture, but other people should know too. It is good enough for everyone.

Martin: There are a lot of dicks out there, but we don't care if they read it or not.

Eric: There are dicks of all colors

Martin: There are a lot of Asian pricks; we don't even try to reach them.

Eric: But some of the other magazines, Asian American ones especially, appeal only to Asian American people. They don't care, they just wanted any Asian person.

J: With all your progress, do you guys find a lot of copycats?

[Pause]

Eric: Like you guys?

J: [Pause] Yes, like us. We are totally copycats.

Eric: We're only kidding. [Laughter] Every college should have its own Asian American publication.

Martin: If everyone writes about the diasporas, it's alright but because you're a student it's something everyone should write about it and think about. But maybe on the newsstands you've got to move on and write about other stuff.

Eric: I think Asian American media is important, so it doesn't matter. There are a lot of new magazines that are coming out, and sometimes surprisingly it is frighteningly similar to what we do.

Martin: The other thing is other magazines have tried this before, used our "formula" but they all sucked. It's clear they are not really into what they are writing about. They are writing

off of press releases.

Martin: Maybe there are a lot of boring Asian Americans who want a boring Asian American magazine that relates to them. Then they can read about the mediocre sitcom with one Asian person in it that didn't make it in as a newscaster or whatever. We just don't care about that stuff. Apparently there is someone out there that does. In the end, we almost curate our magazine. We pick and choose what is interesting to have. Our magazine really reflects our interests. As a result not everyone is going to get it. A lot of people are really confused.

J: I love how your personalities come through. I think a lot of other magazines follow a very rigid formula with no personal interest and style. It gets boring.

Eric: I guess you're not supposed to. If you are a writer for a bigger magazine you have to adhere to their style. You have to be a machine to write an article that does not have your voice. Yeah, we don't have to do that.

Martin: I think that is from our zine roots, where everyone has their own voice. It is not mass communication. We are not trying to reach the lowest common denominator or make advertisers happy.

J: What is a typical day for you guys?

Martin: Everyday is different, which is another cool thing about Giant Robot. Right now we are entering crunch time for the editorial. I spend hardly any time at the store. I'm always on the magazine. At night I'm working on the magazine. In the weekends I'm thinking about the magazine.

Eric: For me, I wake up. What do I do? I deal with all the e-mail crap I have to do. Which is the first thing, 8 O' clock in the morning. Then I go to the post office, I still pick up our own mail, which is cool. Usually I stop in here (Gr/eats) to make sure the chef has stuff to do for the day testing and practicing menu foods. I go to the stores, make sure everything is okay, then I go to the office to work on stuff.

Martin: It is kind of like that. It is kind of random. Not everyday is the same thing. That's the best part. Sometimes things just pop up, in the day I'm like "ah today I forgot I was going to do this instead." Article idea happens, I start right away. You can almost do whatever you want, just as long as you get the job done. There are things you've got to do. It is different from being an employee at a big or small company where everyday you have to do this and that. Work the same job everyday. You really have to make your own to-do list.

J: One last question, if you could be a superhero, what kind would you be and what superpowers would you have?

Eric: I'd be a regular person and have no super powers.

Martin: Maybe the Silver Surfer because he gets to surf all day. Having the cosmic powers would be a plus. I really like the fact that although he is generally misunderstood, he remains noble and becomes philosophical rather than tormented by his many challenges. ■

THE JADEED HOUSEHOLD

by Jessica C. Lee



*Name has been changed to protect the privacy of the subject.

The silence that looms inside a house that has just experienced a spat of domestic violence is something that Tracy* tries to forget. She, like many Asian Americans, comes from a home where physical and emotional abuse festers as a silent disease.

"There's nothing more uncomfortable than talking after you've just witnessed physical abuse in your home. When the violence begins your adrenaline is pumping...but when it's over, you sit back and reflect. It can be the most frightening feeling because you don't know what to do to make things better. You just end up keeping your mouth shut," explains Tracy.

Tracy's family is one of many Asian American households that experiences domestic violence on either a constant or sporadic basis. Although the statistic rates of domestic violence within the API community in relation to other ethnicities in the U.S. appear low, numbers are misleading. Statistics cannot account for a cultural epidemic of shame and underreporting.

Shirley Gellatly, a community education director at Human Options in Newport Beach,

states that "the number of Asian women seeking help for abuse is lower" in comparison to other ethnicities. The women that do seek help make up about 1/4 of the population. Since there is no way to gauge the accuracy of these figures, looking at studies conducted by API groups dealing with domestic violence in various regions of the U.S., may put the role of domestic violence in the API community into clearer perspective. One quarter of API individuals dealing with domestic violence can be a strikingly large number. The total number of individuals dealing with it without seeking help can be even more alarming.

A 1996 domestic violence study conducted on Vietnamese women shows that 47% reported intimate physical violence sometime in their lifetime while 30% reported physical violence within that year.

M. Yoshihama conducted a study from 1995 to 2002 on domestic violence within Japanese immigrant and Japanese American families. In this study, 52% out of the 211 of the

J a p a n e s e women interviewed, admitted to physical abuse at least once within their lifetime.

In 2000, a study conducted

in Boston by the Asian Task Force Against Domestic Violence showed that 44-47% of the Cambodians interviewed said that they knew a woman who experienced domestic violence.

That same year, Shimtuh conducted a survey in the San Francisco Bay Area which revealed that out of the 214 Korean women and 121 Korean men, 42% of the respondents said they knew of a Korean woman who experienced physical violence from a husband or boyfriend. 50% knew someone who suffered regular emotional abuse.

The 2002 Raj and Silverman study of 160 South Asian women showed that 40.8% of the participants had been physically and/or sexually abused by their current male partners; 36.9% of the participants admit to having been victimized within that same year.

The subjects of these studies represent only a portion of the API community, yet their reports of domestic violence makes one realize how prevalent the problem of domestic violence is within Asian American families. We are left to question why so few are choosing not to speak out when there are many hotlines and shelters that are readily available to help them. Domestic violence

is a social problem, but we must question whether or not it is aided by cultural factors as well.

Typically

the Asian household is patriarchal. The man is in charge and the women and children are silent, submissive and loyal to him. To them, abuse is dealt with privately. Little or nothing is done to stop or help their situations because they believe that violence is a reasonable solution to disputes. To the perpetrators and victims, domestic violence is expected and accepted when heated arguments get out of hand.

According to Bonita, an employee at the Asian Women's Shelter in San Francisco, as Asian Americans "we're told not to air dirty laundry out in the open" and thus are expected to not question the way family issues are handled, and most importantly not make them visible to people outside of the nuclear family.

As a child witnesses a parent abuse the other or even experiences abuse first hand, they are more than likely to become either a perpetrator or victim of violence as well. This is not

new information, but Asian American households it is intensified as first and second generations often live together under the same roof. Because of this, a lineage of traditions and beliefs is handed down. Culture clashes are frequent because second generation Asian Americans hold on to both eastern and western views. Whether making decisions as small as eating a Big Mac or a bowl of noodles or as life-changing as being an actor instead of a doctor, 'Americanization' causes conflict within the second-generation. Thus, the second generation Asian American is left to balance his or her culture's traditions and values. Unfortunately, some Asian American families view domestic violence as a part of its culture. From an outsider's perspective, families like these are dysfunctional. However, to the individual towing the middle line, their families seem to embody a normal lifestyle.

Kathy Strong, director of Contracts Administration for the Women's Transitional Living Center in Orange, states that the reason some Asian Americans are not speaking out about domestic violence

is because "family, honor and tradition are so important to them." Many second generation APIs feel that

they must uphold their family's image to the outside world. According to Strong, "language problems, cultural norms, and un-documentation" can hinder a member of the API community from seeking help."

Tracy validates this claim by speaking about her experiences with domestic violence. As a second generation Asian American, her cultural norms had made it impossible for her to speak openly about her family's abuse. To her, understanding American laws about abuse and violence made it harder, rather than easier, to deal with family life: "I never told anyone about the abuse that went on because I didn't want people to look down on me or family. I could never call the police no matter how bad the beatings were, because I knew that my parents would think that that's the worse thing I could ever do to them. It was so hard for me to sit there in grade school and listen to my teachers talk about how physical abuse is wrong and then go home and see my dad beat the shit out of my mom."

The mindset of many Asian cultures contributes to Tracy and other API's inability to seek help in situations of domestic violence. How is a second generation Asian American to reconcile

Asian American society's disdain for domestic violence with the long-held notion of its rightful place in traditional family life? Do many

Asian Americans, who are fully aware of domestic violence laws, bear abuse just for the sake of honor? Asian Americans in situations similar to Tracy's should consider the extent to which their "culture" can control them.

Having pride in one's culture is a wonderful thing, but when culture is used to justify an interference with someone's physical, emotional or mental well being, it is worth re-evaluating. Perhaps it is crossing the line when coping with the poison of our predecessors' generation makes one's own family—the proverbial "safety net"—one's worst fear. ■

For more information about Asian Americans and domestic violence please contact:

Shirley Gellatly: sgellatly@humanoptions.org, Kathy Strong: kstrong@wtlc.org, and The Asian Women's Shelter at www.sfaws.org

One quarter of API individuals dealing with domestic violence can be a strikingly large number. The total number of individuals dealing with it without seeking help can be even more alarming.

The 2002 Raj and Silverman study of 160 South Asian women showed that 40.8% of the participants had been physically and/or sexually abused by their current male partners.

SUBVERTING THE ORANGE CURTAIN

BY MARITTESS SANTIAGO

“Things are definitely better. But there are ups and downs, and we still have to fight and resist.”



Minority freedom fighter, original TA strike organizer, and holder of mafia letters...

...not what you might expect from your average librarian -- but then again, Daniel Tsang has never settled for anything average.

Mr. Daniel Tsang, a Social Sciences librarian at UC Irvine, is also our resident civil rights activist. Recently, Dan started the Alliance Working for Asian Rights & Empowerment (AWARE). This organization was in response to a practice in the early 1990s when Orange County police began compiling profiles of “potential gang members.” They designated Asian Americans and other people of color as potential deviants. Their reasoning? Loitering teenagers could lead to violence and criminal acts. Baggy pants were evidently also dangerous.

Between 1993 and 1996, when racial profiling across Orange County was at its peak, the AWARE organization helped put a stop to this violation of civil rights. AWARE even helped save local minority youths who were wrongfully accused and imprisoned based on racial profiling.

Born and raised in Hong Kong, Dan first came to the United States in 1967 to study at the University of Michigan. There, he earned two master’s degrees; one in Political Science and another in Library Science. He also worked on a PhD at the University of Michigan, but didn’t finish -- he was busy helping organize a TA strike there, which became the first TA strike ever in the United States.

During the strike, over a thousand student-TAs walked out for one month during the winter semester. Working conditions were bad, appointments were arbitrary, and pay was not guar-

anteed.

Even though it was the first TA strike, Dan and his colleagues had Ann Arbor’s history of radicalism to turn to for inspiration. The students had also previously stopped the University’s administration from discriminating based on sexual orientation.

During the strike, the third-world students organized a takeover of the university’s administration building. “I slept in the President’s office,” Dan recalls. “The secretary came and cleaned the room with Lysol in the morning.”

The student-workers also brought photographs and videos of police beating strikers to city council, which helped lead the strike to success. For the first time, university teaching assistants were recognized as workers, not just as students. Dan and his colleagues were granted amnesty and received no reprisals.

By then, the strike had garnered the support of the Teamsters Union, the strongest labor union in the United States at the time. The TA strikers received a letter from Jimmy Hoffa, the Teamsters union leader who was allegedly linked to the mafia. The letter arrived just around the same time that Hoffa vanished in 1975. “Jimmy Hoffa wrote us a letter! I think it was before he was killed,” Dan laughed. “Oh, I guess it had to be before he was killed. Unless it was from Jimmy Hoffa Jr.”

On top of all his interests and accomplishments, he has the coolest newsboy hat I’ve ever seen--and beneath that brown checkered newsboy hat is a brain filled with enough knowledge that will make your head spin. His office represents that fact; the shelves are piled to the ceiling with stacks of papers, files, books, and cardboard boxes.



Photo by Chris Dea

"Don't write about that!" he laughs gently. But he has a good excuse – he's still getting back into the spin of things after a four-month trip to Viet Nam, where he did research on the Fulbright Scholar Fellowship Program.

"I missed chicken when I was there," he laughs. "It was during the avian flu outbreak. I went to a restaurant and asked for flan, but they couldn't make it because there were no eggs."

In addition to his research, Dan taught classes on the internet at the University of Viet Nam in Hanoi. "The classrooms had Ethernet connections, but they were so slow," he commented. "It took five to ten minutes for each page to load. I ended up having to teach an internet class without using the internet."

As a Social Sciences librarian and bibliographer at UCI, Dan selects books on Asian American and Asian studies, politics, and economics and social science data files for Langson Library's social science archives.

When I visited his office, Dan was just finishing a bibliography in preparation for Viet Dinh's recent visit to UCI's Beckman Center. He filled me in on Dinh, the 36-year-old former assistant attorney general and primary author of the U.S. Patriot Act, which was composed in response to 9/11. Dan added that Dinh, also a professor of law at Georgetown University, is against affirmative action. He finds it intriguing that Professor Dinh first came to the United States as a refugee from Vietnam and later returned to help his communist homeland draft a new Corporation Law.

Over the last thirty years, Dan has come to question various forms of political oppression and has worked hard to make

a change. His research is dedicated to "uncovering and analyzing the body politic, especially in the areas of political surveillance and repression." He believes that our generation can also make a positive contribution to our community by "being exposed to what's happening and deciding to take action."

"Read the news! Don't just watch TV!" Dan continues. "Televised news has a more corporate agenda. It is sensational, not educational. It doesn't give people hope."

In regards to the constant struggle with civil rights, Dan believes that "things are definitely better. There are ups and downs, and we still have to fight and resist."

When asked what superhero he would want to be, he paused, deep in thought. "Superman," he finally said. "He's a journalist, like me, and I want to crusade against evil," Dan explained with a sly grin.

But even though he doesn't leap tall buildings in a single bound, Dan has taken giant steps in the fight towards equality, and is an inspiration for our generation to do the same.

"But have patience," he adds.

"Things don't change overnight."

Each conversation with Dan is like a mini history lesson. Who is Jimmy Hoffa? Who is Viet Dinh?!

Stop by Dan's office at 380 Langson Library. You'll be more aware afterwards, we promise. ■

For more about AWARE and Dan's research, visit: <http://go.fast.to/aware/>.

An archive of interviews from Dan's KUCI radio show "Subversivity" can be found at: <http://go.fast.to/sv>.



ONE BAD ASS MONITO

by Nicole Cruz

It's the quiet ones you have to watch out for.

A self-proclaimed nerd, Rickey Kim is a model of this statement. Once the kid in the back of the classroom slinking away to his own world, Kim is now influencing waves of change. His catalyst is *Evil Monito*, an online magazine whose aim is "to combat the ailment that pop culture has brought onto the masses." Their method is deconstruction, using critical minds to illuminate progressive matters. Ranging from text-driven articles to photography to illustrations, the pieces in the magazine are designed to encourage discussion and generate debate. During a recent interview, I was fortunate enough to delve into the inner workings of the mastermind behind EM and see what makes this free-thinker tick.

Jaded (J): Where did you get the idea for *Evil Monito*?

Rickey Kim (RK): I used to write for an online Korean magazine (zandd.com) during my first two years of college where I had my own column - "Simply Put." As zandd.com progressed, I felt it got worse. It started going in a direction that I don't think it ever should have gone, namely of being overtly pretentious of one's Korean identity and limiting one's view of the world. I got really fed up with what was going on so I decided to start my own online magazine. When I started *Evil Monito*, it wasn't for an Asian-American platform, it was more of an individual platform.

I came about this theory called the Public Sphere which was an academic theory founded by Jurgen Habermas in 1964. It basically implied that change can only come about in a critical mass of intellectual debate. What it really means is that everything that has happened in the past in regards to massive social change, whether it was the founding of the United States, to the Civil Rights movement of the 1960s, occurred when a couple individuals decided to make a stand. They went forward, putting their foot down and, boom, the ripple effects everyone.

I consider *Evil Monito* an experiment of the public sphere.

J: Where do you get the ideas for your



issues?

RK: If you want to know what's going on in my head at that particular time, read that month's issue. The last issue of EM dealt with religion. I've come to a point where I'm agnostic about many things and I just wanted to address some of those viewpoints. Of course it was no surprise that we would later receive emails from our readers who strongly disagreed with what we were saying.

I welcome that, with EM, we want to stir the stew and create dialogue. I do not stand for EM and say we provide the resolute answer for all, I'd rather partake in a debate and hear opinions from all sides. I think what you digest from listening is just as, if not more, powerful than stating an empirical opinion.

I hope whatever I do is of some worth. With EM, when I first started, I never wanted to come out with an Asian American, academic diatribe.

I wanted to present EM as an open book, where we deal with a plethora of issues of pop culture. As we become recognized for covering broad subjects, perhaps our readers will grant a broader understanding of the world through my eyes, and the fact that I happen to be Asian would be a personal journey of understanding on their part as well.

I made sure EM would not be perceived as an Asian American magazine

and I do not think EM is catering to a particular racial/ethnic culture. Yet I do find it interesting that we're on issue 20 right now, and now if I decided to do a cover story on an Asian-American, people wouldn't really blink, and they'd be like 'oh yeah, that's cool.' Sometimes you just have to represent who you are as an individual, then later on, everything else will just complement you.

J: Why do you think there is a need for this kind of publication?

RK: I'm very opposed to complacency and complaints for that matter. I feel like if there is an issue that is really important, it is your responsibility to create dialogue. Otherwise what is the point in complaining when there is no movement to solve it? The more you uncover, the more the next generation of individuals can take that and digest it and proceed to the next level.

J: What made you become this liberal, button-pushing person you are today?

RK: I'm a valley boy. I was raised in the valley. Home of Ralph Maccio - Reseda, the karate kid. I was exposed to a lot of 80s music, culture, at my [childhood friend Mario's] house. There was nothing like that at my house. My dad is a former Korean marine and [formerly] in

the US army. Yeah, my dad was pretty hardcore. When I took off to school to UCSD, I began to venture out to downtown and intake the art scene and such. I soon began to acquaint myself with a few individuals who I admired for their lifestyle, career choice, their ethics, and their overall aesthetic. Oddly enough, it was the teachings of Communication that I began this journey of wanting to understand the structure of how society has come about and what role we played in.

Gradually I began to rediscover my love for hip hop, spoken words, the stories of the Afro-american diaspora, popular music and culture coming from Mother Africa so to speak where its people had to undergo many struggles and hence their expression of music and their forgotten indigenous culture would later be expressed in their vocal songs and folklore.

I became a firm believer that we should never forego our duties to the downtrodden, those who live in injustice, the marginalized people.

Evil Monito came from all and more of my daily observations. I believe that everyone has a responsibility to exercise their power. To relinquish it would be unjust not only for society but for yourself.

■ www.evilmonito.com



Graphic by Jeff Tang

INTERVIEW WITH SAM FLORES

by GRACE HSIANG

If you have read Giant Robot magazine, bought an Upper Playground t-shirt, or visited the sales big of a local Urban Outfitters, there is a good chance that you have seen the work of artist Sam Flores. Or you may have heard of his company Hidden 12 Project or his clothing line 12grain. Or maybe you saw his work when you stumbled upon a graffiti book at your local too cool for school bookstore. Or maybe you have stayed in the hotel room he painted for the Hotel des Artes in San Francisco. Well, you get the point. A resident of the Bay Area, Flores has become incredibly successful and widespread throughout his field by branching his work out into paintings, graffiti work, T-shirts, shoes, and even action figures. He represents the distant past, the present, and the very near future through a unique innovative style that is distinctly his. After telling everyone I knew, who knew him (and everyone that didn't for that matter) that I got this interview, I finally got to talk to Sam Flores about his life, his work, and his plans.

Jaded (J): How did you get started and where are you now?

Sam Flores: I grew up in Albuquerque, New Mexico. I've been drawing since I could walk. I moved to Long Beach to live with my pops and graduate high school. I moved up to SF and I've been here for the last 9 and a half years.

J: How did you make the transition from graffiti to fine art?

Flores: Well, I actually started painting and drawing first, doing a lot of illustration. The graffiti scene was jumping back then and

I got into it around '91-'92. There wasn't some hard transition from one to the other. I was already into a lot of comic book styles and japanimation so I was already doing stylized characters and letterforms.

J: What do you think has influenced your paintings the most?

Flores: Comix, mad, japanimation, Groo the Wanderer, Maurice Sendak, Iron Maiden Eddie covers, Dali, Freestyle Fellowship, Pharcyde, EPM, Slickrick, Mike Giant, Agree, Doc, Rel, Sope, Jase, Felon and two million other things. I'm a big sponge I take in influences everyday.

J: What kind of music do you listen to?

Flores: Everything from Yo Yo Ma, to Sabbath, to the Pixies, to Safir, Biggie, Biz Markie... pretty much everything classical jazz. It's always different with the my moods or what I'm doing

J: Your artwork seems to be heavily influenced by themes of nature, beauty, and peace. What do you want to express to your audience through such themes?

Flores: Well a lot of my painting have different meanings and a lot of them are open for interpretation, but the ones with nature and beauty, they're just illustrating how beautiful this world is or can be and so many people are shut off from that. All they need to do is open there eyes and look around.

J: Do you prefer working on canvas or say... blank wall?

Flores: I like walls and wood panels. Canvas is too rough. Although you can get some cool effects with canvas, all in all I like wood better.

J: Do you still graffiti as much as you used to? If not, do you miss it?

Flores: Not as much as I used to, I definitely miss it. I haven't quite, just hibernating right now. I'm usually working a lot at night, doing other things right now that I'm into... it will always be apart of you if it was ever a part of you. Also, up in SF it's very hot, the vandal squad is cracking down sorta hard. A lot of my friends are looking at jail time for graffiti. I just need to concentrate on what's important to me at the moment, and that's what I'm doing. And it's sorta important for me to not be in jail also, but I still go out.

J: Have you ever gotten in trouble for graffing? Any good anecdotes?

Flores: Yea I've gone to jail a few times, been jumped a lot.

J: wow.

J: What's the Hidden12Project?

Flores: It's a company I started. It's pretty much my lil' mothership and a lot of things spawn from it: my painting and design stuff, commissions, animation projects, and online marketplace where you can pick up different stuff I'm making. I just came out with a new toy that you can get there (samflores.com)

J: Another article in this issue is about the Giant Vs. Giant exhibit (Shepard Fairey vs. Mike Giant) in San Diego. Word on the street is that you are friends with both of them. What do you think of Fairey's work and the Obey Giant project?

Flores: I grew up with Mike Giant from Albuquerque, he influenced me a lot back in the day with graff. I know Shepard not too well, but I like the stuff he's doing. I like the idea that he started his whole rein with some lil' homemade style stickers and his buddies. Now you see his images all over USA, Japan, Germany, Pornos, on water bottles of swollen weightlifters at the gym...

J: Your website mentions that your subjects are usually

anonymous figures, even sometimes masked. Have you ever asked someone you know to pose for a painting?

Flores: Yes, I used to use a lot of figure drawing from models. I haven't for a minute, I need to get back into it. Used to have my ex pose a little.

J: How has living in the Bay Area contributed to your work?

Flores: This place is beautiful, just walking down the street, you will never run out of inspiration or ideas here. Everyone's very friendly here, the art scenes pretty good. It goes through dry patches though, stale. People start doing the same things or nothing at all. I'm guilty also of this, when your stuff starts to all look the same or nothing's that new or out of your comfort box. I just got a new studio to paint in so I'm going to lock myself in the lab for awhile, gots a lot of new shit I'm about to bust out.

J: What gave you the idea to start up a clothing and merchandise line?

Flores: My line's called12grain. Since I was young, I always

rocked designs and clothing to express my style or represent what I was into. So, to be able to make designs or clothing that other people might want to wear to represent them, is kind of dope. It's something I've wanted to do since I was in junior high.

J: Since the theme of this issue is action figures, it's convenient that you've produced your own. Explain the Tiger Baby Figure

Flores: Me and 5024SF (www.5024sf.com) got together with Strangeeco. I designed the Tigerbaby, a character I did in a painting many years ago. I did a few very limited colorways. I made his tail real fat like the kid in "Where the Wilds Things Are".

J: What's the waitlist for a commissioned Sam Flores painting?

Flores: A few months.

J: Explain how the Hotel Des Artes project came along. And have you ever stayed in that room?

Flores: Start soma set up the whole project. I think all in all

they plan on getting like 45 rooms done. I was in the first

batch of them to do a room. I stayed there for about a week while I painted it. I haven't stayed there since, but they put my mom up in it one night.

J: What do you foresee for the future of graffiti?

Flores: It will probably get a lot more played out before it's forgotten a little in the mainstream. Everything underground and misunderstood gets played out into some sort of fashion wave. Punk rock, hippies, rock, graffiti.

J: How has the scene changed since you entered it?

Flores: There used to be a lot more rules and honor to graff. People used to battle with graff if they had beef. Now people just fight and kill one another.

J: Do you pay a lot of attention to up and comers?

Flores: Yes, it's just like skating. Even if you're not doing it anymore, you can't help always looking at every new mag and

video to see what's going on, who's comin up who's fallin off.

J: So...going back to

Sherpard Fairey's work...it's noted that his work has become highly political. Do you prefer to express your social opinions in your work? Why or why not?

Flores: Not really, most of the time I don't care to express how I feel with social problems, religion, things like that. I don't care if people know what I believe in or not.

J: Any advice for any aspiring graff artists that want to get where you're at?

Flores: Bottom line: if you want to do something do it. Just practice, practice, practice. If you can't do it, it can't be done, meaning you have to believe in whatever you're doing, and DO IT. Never second guess yourself, or say I'm not good enough yet, or I'm coming in way too late in the game. If you have true heart it will happen. Just do the damn thang. ■

For more information on Sam Flores, check out www.samflores.com, which features news and the Hidden12Project online store?

Bottom line: if you want to do something do it.

Never second guess yourself, or say I'm not good enough yet, or im coming in way too late in the game.



RECLAIMING THE ASIAN AMERICAN PENIS

by Eileen Rosete

Have you heard about the Asian American porno movement? Yeah, you heard me right: PORN. And not just any porn- Asian American porn.

Well it's common knowledge that Asian Americans are under-represented in mainstream American media like television sitcoms, Hollywood films, etc. I mean, where are the Asians in the "O.C."? And when the occasional Asian face is included, it's normally restricted to stereotypical roles of the asexual computer geek, ass-kicking kung fu master, subservient China doll or evil villain. There's still a lack of Asian American representation and a prevalence of the stereotypes despite the likes of *Better Luck Tomorrow*, and the high-flying duo of Harold and Kumar.

And here's where the porn comes in...

In his academic essay "The Joy Fuck Club: Prolegomenon to an Asian American Porno Practice" UC Davis professor Darrell Hamamoto argues that there's a lack of opportunities for Asian American men to express their sexuality in the dominant American media system. In other words, Asian American men are still stuck, for the most part, with the stereotypes that don't afford them the sex appeal of say Brad Pitt. Until recently, the only heterosexual pornography that includes Asians has been between Asian women and Caucasian men. Which lends itself to the controversy circling inter-racial couples, normally that of white men and Asian women. Having Asian American men in porn Hamamoto says is just one way to help Asian American men "reclaim" their masculinity which has otherwise been ignored.

Acting upon his theory, Hamamoto proceeded to finance and tape the first Asian-on-Asian porn, cunningly titled *Skin on Skin*.

There to document this most contentious assertion of Asian American sexual identity was filmmaker James Hou. His entertaining documentary film *Masters of the Pillow* not only follows the making of *Skin on Skin* (complete with "footage") but goes on to interview respected artists and academics like Tony Award Winning playwright David Henry Hwang (*M. Butterfly*), director Eric Byler (*Charlotte Sometimes*), and UC Berkeley Professor Elaine Kim. The Q and A sessions identified a general consensus that Asian American men are still seen as emasculated in popular American culture. As far as the effectiveness of Asian American porn in reversing the stereotype- this has yet to be seen, but can be theorized.

While an Asian American porn movement would be an opportunity for more Asian American representation in general, porn as a genre fails to create complex, 3-D characters but instead, objectifies its actors as sexual objects. It's a catch 22: trying to prove that Asian American men are just as sexy and sexually capable as any other guy, restricts him to the role of sex object and creates just another stereotype. If Asian men are just replacing white men in porn, all they're doing is trying to assert the fact that they too can access all the privileges afforded to white men; a piece of the "patriarchal pie" as a peer put it. The women are left in the same, sexually objectified position- now it's just an Asian guy doing the fucking. In this way, Asian men would be trying to achieve "masculinity" as defined in the Western sense. But who's to say White masculinity is the only acceptable masculinity? The racial and gender inequalities at hand are thus left unchallenged. What then are we trying to prove? Who exactly are we trying to be?

Another counterargument would be a matter of audience. Who would be watching this porn? And maybe more importantly, why would they be watching it? Porn being porn seriously limits an Asian American porn movement's effectiveness in that kids and religious peoples, for example, wouldn't see it. The demographic is pretty narrow as far as porn-watchers goes, so not many people can really be reached via pornography. Plus the people who do watch porn may not necessarily think of such political implications as Asian American sexual identity.

If the bigger goal is to increase Asian American representation in mainstream American media, then there are alternatives that would be better suited for the mission. Say for example, more feature films like *Harold and Kumar Go to White Castle* (while it doesn't necessarily focus on Asian American issues it at least shows Asian Americans as normal, everyday Americans). Or how about an Asian American television sitcom? Unlike porn, aiming for something more mainstream like TV or Hollywood would ensure a wider audience and larger gains as far as reeducating the public to consider Asians as a part everyday America as well as showing that Asians are Americans and not stereotypes.

But the porn part got your attention right? So maybe in the least, this Asian American porno movement can start the conversation even if it doesn't answer the problem. ■



IT ALL STARTED OUT AS A JOKE

A look at the Obey Giant in Seventh Avenue San Diego
BY GRACE HSIANG

After a long day of car break downs, being stranded in the worn out city of Oceanside, and unfortunately missing most of my classes, I was more ready than ever to make it to the Giant Vs. Giant exhibit in San Diego. I finally strolled into the Voice1156 Studio Gallery half an hour after the doors closed and was greeted by great walls of Shepard Fairey and Mike "Giant" LeSage and the gallery's curator Mike Maxwell. Voice1156 is a new gallery that aims to teach history from a different perspective by showcasing a wide variety of artists that they feel residents of San Diego should be aware of. The current exhibit promotes the work of two artists that are related yet unaffiliated, often confused due to their working names. For clarification purposes, Shepard Fairey = Obey Giant and besides their monikers, he and Giant hold no resemblance.

My first introduction to Obey Giant was walking around in the Bay Area and seeing this looming face wheatpasted onto the side of various buildings with only the simple explanation to "obey" and then seeing the same face stickered onto street posts. I later learned through friends that this wasn't just some random dadaist occurrence.. Obey Giant was created by Fairey in the 90's as what his online manifesto declares as an "experiment in Phenomenology...[which is considered the] the process of letting things manifest themselves". The manifesto goes on to explain that Obey Giant's purpose is to combat the role that propaganda holds in our current society. "Because people are not used to seeing advertisements or propaganda for which the product or motive is not obvious, frequent and novel encounters with the sticker provoke thought and possible frustration, nevertheless revitalizing the viewer's perception and attention to detail." However, friends will explain that Fairey's original intentions were more along the lines of a smirk rather than a sneer.

What started out as a secret joke amongst friends quickly drew a following which lead to the creation of the popular clothing label with the same name. According to Maxwell, "It all started out as a joke, but it was the viewers creating the

buzz [that made Fairly popular]." Today, Obey Giant represents a conversation piece that represents obscurity, absurdity, and the promotion of discussion.

The Giant Vs. Giant exhibit focuses more on the work of Shepard Fairey than Mike Giant. Fairey's work is heavily influenced by icons of all sort ranging from musical pop culture icons to controversial world leaders. The themes in his pieces reflect appraisal for such artists as Bob Marley and LL Cool J as well as discontent for leaders such as our own President Bush. His art focuses on various styles of design, texture, shape, and color. Although the project may have began as a way to take a jab at the influence of propaganda in the media, the impact of his work has become serious and thus so has Fairey's work. Fairey has become a voice of representation for today's liberal youth and such representation has not been without backlash.

The popularity of Obey as a brand has led some to sneer at its motto of anti-convention. Many dissenters question how a project that was birthed to fight propaganda and establishment could be turned into a successful profit making company and clothing line. Maxwell scoffs at this backlash, commenting that "The t-shirts were made with the first stickers. The fact that someone could take something so absurd so seriously makes the joke even funnier." He believes that such animosity has surfaced with the emergence of the label into mainstream society and dismissal from the underground scene.

So how does the future of Obey Giant look to prosper? Maxwell answers this question with a confident smile as he assures that, "If they (the public) continue to see it they will talk about it." ■

The Giant Vs. Giant Exhibit ran from January 8th to January 28th. Voice 1156 Gallery is open from Mondays- Fridays from 10am-6pm, Saturday-Sunday by appointments only and is located at 1156 Seventh Avenue/San Diego, CA 92101/(619) 235-6922. For more information about the gallery or Obey Giant, visit www.voice1156.com/ www.obeygiant.com

OBSTACLES IN TSUNAMI RELIEF

by Jessica Hong

Graphic by Julie Trieu and Albert Ok

What can I do to help? That seems to be the question on everyone's mind following the South Asian tsunami. Opportunities for aid are in your face, everywhere you go. You can make a donation as you shop on Amazon.com or bid on items on eBay. You can purchase \$10 Tsunami Relief coffee at Tully's or attend benefit concerts throughout Orange County. There are also dozens of headquarters out there that you can visit to drop off clothing, cleaning and medical supplies, food, and money. But how are you to know that your donations are going to the right place? Further, how are you to know that your impulse towards charity isn't causing more harm than good?

CLOGGING THE SYSTEM

Local charities in the Bay Area report an overwhelming influx of clothing, canned food, and water donations by community members. The Sri Lankan Cultural Association flew 3,000 pounds of clothes, paper goods and toothbrushes within the first few days. The items were packed into local temples, and the workers devoted hours to the monstrous task of sorting, only to find that some clothing was inappropriate for tropical climates while the canned foods did not fit the villagers' dietary needs.

Usha Welaratna, SLCA's coordinator, closed the door to donations other than money and medical supplies. Other organizations throughout California have followed suit asking for money rather than useless items that slow down workers.

INTERNET SCAMS

Perhaps most despicable are the parasitic internet scams that have cropped up nationally banking on peoples' willingness to open up their pocket books for charity. On January 13, the FBI busted Matthew Schmieder, an unemployed painter from Pittsburgh who had sent out 800,000 bogus emails. An NBC report explains that Schmieder mimicked the Mercy Corps, a Portland relief organization—operating under their name, but asking people to respond via a personal e-mail account. When arrested, Schmieder claimed that he thought it would be o.k. to use the money he had ripped off to "fix his car and pay bills, if he gave some of it to charity."

On January 15th, another site mimicking the American Red Cross appeared. It asked for credit card donations and the PIN code on the back of the card. Note: never give out this number. The Red Cross clone was traced and shut down.

CAMPUS EFFORT

The UCI Volunteer Center launched a tsunami relief campaign third week and while it might be tempting to breeze by the usual swamp of flyers and solicitors on Ring Road, this is worth stopping for. Volunteers asking for small donations hope to raise \$25,000 with the help of UCI students and faculty.

Edgar Dormitorio and other members of the Volunteer Center formed a coalition of groups on campus like Unicef, Cal-PIRG, Students for Peace and Justice, Muslim Student Union,

Hindu Student Council, Amnesty International and others. "We are co-hosting and trying to support student groups that want to get together and do something. There's really no designated chair," explains Dormitorio.

RATING THE ORGANIZATIONS

That said, which organizations are worth your time? The AIP has ranked the top relief organizations based on their actions in South Asia: The American Red Cross earned an A+ with 91% spent on program services and \$150 million raised to date. The Lutheran World Relief came in second (A+), spending 90% on programs overseas. Doctors Without Borders USA followed third (A-) with 86% spent on program services. Feed the Children finished with an F. The critics say that they spend too much overhead costs on ads giving only 19% to program services.

NEWS FROM THAILAND

Hilton, a scuba instructor who lives in Ao Nang—a province of Krabi, Thailand—would like to tell Jaded readers about his experiences along with some ideas as to how we can help.

He writes: "Well, now Ao Nang is a complete ghost town, but there is nothing wrong here and no reason not to come." Hilton explains that the only thing that seems immediately out of place is a "longtail boat crashed into the road far away from the beach where the waters have left it." The village has been engaged in an intense restoration project that has left them exhausted but proud in their progress.

From a village that is slowly reclaiming itself, he writes: "Here is the problem. Everyone left and hasn't come back yet. I heard reports of people thinking that they shouldn't come to the west coast of Thailand out of respect for the Thai people. [What they don't get is] Thai people need tourists now more than ever. Many have lost everything in the tsunami and now have no way of making money either."

Hilton explains that the government has been slow in getting aid to the villagers, so locals have been taking matters into their own hands, contacting international charities and hospitals. So far they have raised 200,000 baht and work day and night, giving their labor where ever it is needed. He recalls, "Krabi, being the closest place, was a collection point for all the islands around us. We were so busy, constantly needed to help with patients. Taking people to identify bodies was not even the worst thing we had to do...Everyone here did all they could, and continue to do so now. Something has happened that brought us all closer together—brothers and sisters from many different countries who share this awful experience."

Hilton makes a request of us all: "Please write to newspapers, or to any media asking people to understand that the Thai people need tourists to come back. It is safe here, clean here." ■

For more information, contact Jessica at Jessica@jadedmag.org



DANCING UP A STORM

by Mitra Patel

Graphic by Albert Ok

It was a Thursday night and instead of being a bum and watching yet another re-run of Friends, I decided to put on my dancing shoes and check out the much talked about venue in San Diego, On Broadway, with some friends. As we walked in we were awestruck by the ornate and classy décor. Gold embellishments and Corinthian columns adorned the entrance, accompanied by an interesting twist of contemporary-modern trimmings. Typically, atmosphere is half the experience, and I was definitely impressed. That was, until I made my way downstairs and was taken aback by the presence of numerous statues of Hindu Gods and Buddha surrounding the bar and dance floor. It is frustrating to see the belittlement of any religion, especially when sacred symbols are minimized to the level of decoration.

Don't get me wrong, it was a beautifully decorated place, but after one of my friends who in utter distraught began a discourse on how "God should not see me drinking," I started to think twice about the venue's choice in decoration. She was right; she should not have been drinking 'in front of God'. Although you could say God sees you at all times, it was not her intention to be in that state of mind while in front of a statue of the very same God that she prays to at a temple. She should never have to worry about that happening when she goes out to a bar.

It seems sacrilegious and awkward for statues of religious figures to be present in such an environment; an environment which is the opposite of a place of worship, more specifically, a place of indulgence. Religion and God go hand in hand with purity, serenity, cleanliness, and composure. Additionally, strict codes of conduct are apparent with the Hindu religion where shoes are not supposed to be worn in temples, women are not supposed to attend when "unclean", and many other such decrees. The placement of Buddhist and Hindu religious symbols in a place of pleasure, and possibly, sin, is disrespectful to the Buddhist and Hindu communities.

During the past few years, there has been an ever-growing controversy surrounding the use of East Asian religions in an inappropriate manner. With that in mind, a logical person might assume that the owners of such a large venue as On Broadway would think to hire consultants or anthropologists to play devils advocate and determine what décor could possibly be construed as offensive to their clientele.

It would be the next E! Scandal if there was a statue of Jesus Christ or the Virgin Mary in the middle of a bar or club. Such a display would cause a media frenzy due to the high reverence for Christianity within American society. This would also never happen because there is no vague exotic or foreign fascination with Christianity which would lead to these

icons to be viewed as embellishments. As a result, no serious consideration would ever be given to the idea of displaying Judeo-Christian religious figures as decorative elements in such a setting.

Well then, why not give the East Asian religions the same level of respect and reverence? Why does no one take offense to the belittling of East Asian religions? We could ask, are they viewed as "real" religions? 'Real' in the sense of being important and relevant in culture?

Hinduism was founded sometime between 2500 and 1700 B.C. and Buddhism around 600 B.C. Hinduism boasts a following of over 900 million people, and over 360 million pursue Buddhism as their primary faith. With a combined total of 1.26 billion people between the two religions and a timeline dating back centuries before any of our acknowledged ancestors, these religions do seem pretty "real".

Although these two faiths are beyond established in their respective lands, they are clearly not a dominant part of American society. Despite the focus on cultural diversity, American society is Eurocentric, and this plays a large factor in why Judeo-Christian religions are viewed as more "real" in comparison to the East Asian religions.

I'm sure that the bar owners and corporate entities are not intentionally degrading the Asian religions, and perhaps they are even trying to throw them a compliment. Recently, the Asian culture has come to define new trends in American pop culture. Designers have incorporated Asian flare in their work to create a feeling of intrigue and mystery. However, I believe it is a matter of American society blurring the fine line between

religion and culture which leads them to use sacred East Asian icons as decoration.

As much as this new focus on décor is seen as trendy for the themes of different venues, it is just not

acceptable to mix Asian religion with activities that violate the commandments of those religions. Images of God are now beginning to be viewed as mere action figures. We can only hope this issue is addressed and corrected in the near future so that proper recognition and value is given to these religions.

To refrain from stepping on toes in the future, business owners and corporate entities should take more care in making their choices. Given America's, and especially California's diverse and cosmopolitan population, one would hope that they would be more sensitive to what their guests and customers might feel about the use of religion in such ways. To see a statue of God in the setting of a temple and to go out the very next day and take notice of the same statue in a nightclub, a place of indulgence, just ain't so kosher. ■

Mitra Pai is a fourth year economics major.

"If there was a statue of Jesus Christ or the Virgin Mary in the middle of a bar or club, the media would be all over it. Well then, why not give the East Asian religions the same level of respect and reverence?"

REVIEWS ON EVERYTHING

[MUSIC]



The Fiery Furnace EP

It may sound all too familiar when I say The Fiery Furnaces are a brother sister duo hailing from Brooklyn, New York. But Eleanor and Matt Friedberger fall far from the conventional act seen in today's music scene. In past releases they have shown a keen sense of wordplay in order to tell stories ranging from pirates to prodigal dogs. Each album is a travelogue, creating lyrics from overheard conversations and imaginary folklore. In their latest release, EP, they move towards a sound pushing the genre of dance pop unlike the more folk-sounding debut of Gallowsbird Bark. EP, being their third album in a year, shows that the creative mind of The Fiery Furnaces has not begun to teeter. They still have stories to tell so grab yourself a copy and listen.

-Stephanie Ha



Joanna Newsom Milk-Eyed Mender

Okay, I am not going to sugar coat this one for you. To be honest, Joanna Newsom's audience is not going to be the easiest to find. Her voice embodies a childish charm that takes a particular palate to be enjoyed. Some may give her the title of an American Björk but this description hardly gives justice to her inventive sound. If you find yourself hypnotized by the lure of her twang you can move on to realize that she is one of the most talented contemporary singer/songwriters. In this less than modest debut she backs her lyrics with nothing more than her skills as a classically trained harpist. An almost perfect pairing of her fairytale vocals and lyri-

cal wit depict a nostalgic south. There is a simplistic beauty to her music, making Newsom one of the freshest voices heard in a while.

-Stephanie Ha



**Robust
Potholes In Our Molecules**

Have you ever been slapped in the face unexpectedly? If you haven't, ride with Robust through Potholes in Our Molecules. His witty delivery combined with an innate ability to control his audience through wordplay makes this album a rather interesting listen. A lot of the free flowing ambience stems from the likes of Meaty Ogre, Prollyphic, Dreas, Maker, Sunspark and Bles; who provide a hearty formula of warm, jazzy drums and mind-bending samples. Each song acts as a chapter in the daily routine of an imprisoned individual who can't seem to get his foot into tomorrow because he's so stuck in yesterday. It's a dark reality that Robust portrays down to its skeleton. Dark and somber, yet it's still beautiful to see. Taking something that's humdrum and bitter and making it into an entertaining D.I.Y. lesson is not the simplest of tasks. One thing is guaranteed, after you listen to Potholes in Our Molecules, life just won't seem that bad. Take his words. "Talent doesn't buy shit, except this bottomless cup."

-Keith Fujimoto



**Kings of Convenience
Riot On an Empty Street**

It's hard to imagine what kind of music Norwegians break out on a breezy Sunday afternoon or whether the Kings of Convenience's soothing guitar riffs would go well with a cold bottle of Ringnes (Norwegian beer). But it is easy to un-

derstand why notable dance-music virtuosos like Royskopp and Ladytron want to work with these kings of convenient meditation-music. While the duo's new album Riot on an Empty Street diverges from past albums with chirpier tunes like "Love is No Big Truth" and "I'd Rather Dance with You", Erland and Eirik—acoustic guitar enthusiasts—return with even softer renditions of past compositions. Their invocation of Cat Stevens is a lofty suggestion that folk music escapes expiration yet the Royskopp rendition of "Gold In the Air of Summer" (not featured on the album) takes the Kings of Convenience's blasé lyrics and sickeningly melodic tunes to new heights. While the new album is somewhat sleep-inducing, there are the occasional promising tracks and a brief excitable intermission of borderline danceable tracks.

-Diane Chang



**DJ Krush
Jaku**

So you've burned a hole through your RJD2, Blockhead, Sixtoo and DJ Shadow CDs because you've listened to them enough for two lifetimes? Japan's DJ Krush can remedy your instrumental hip-hop cravings with his fairly new album Jaku featuring a handful of underground acts such as Aesop Rock and Mr. Lif. The work spans the gamut of styles from drum & bass, to downtempo, to koto laced beats, to straight hip hop tracks. The collaboration with Mr. Lif on "Nosferatu" isn't one to be missed with a darkly rich beat and Lif with a flow that's smoother than Rico at a bar on singles night. Krush does it like no other.

-Chris Dea

[MUSIC FLASHBACK]



**Viktor Vaughn
Vaudeville Villain**

MF Doom is easily one of the most hilariously messed up lyricists out there. Much like other MC's who have made it a trend to take on alternate personas such as the Rza from the Wu becoming Bobby Digital, Prince Paul and Dan the Automator becoming Nathaniel Merriweather and Chest Rockwell, MF becomes Viktor Vaughn as the Vaudeville Villain, an ever evolving, multi-talented pimp/hustler/player. The whole album is laced with pretty humorous content - references to Bobby Brown, Dan Akroyd, Deepak Chopra, Joe Piscopo, Optimus Prime, Rob Reiner, and Fuddrucker are prime examples of his fondness for remembering washed up celebrities and trends of yesteryear. MF Doom enlisted Sound-Ink producers King Honey, Max Bill, and Heat Sensor, as well Def Jux's RJD2 to do the production of the album and the end result was a very eclectic sound. Schizoid hip hop is kind of weird and anti pop in a sense but I believe that it opens a lot of doors for hip hop and is extremely refreshing compared to much of the content out there. You never know where MF is going to go next or even what the hell he's trying to say at times, and for that it's fun - definitely a keeper.

-Felipe Alfonso

[BOOKS]



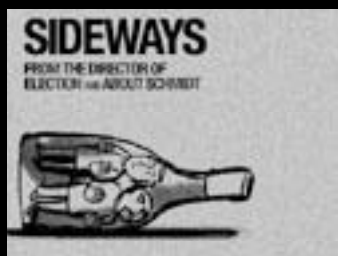
**Five Fold Happiness
Chinese concepts of luck, prosperity, longevity, happiness and wealth
by Vivien Sung**

Ever wonder what some of the symbols at Sam Woo mean? Five Fold Happiness is a contemporary reference guide to Chinese symbols of luck, happiness and wealth. This is the perfect book for modern folk that's easy to read with lots of pictures. Sung explains each symbol in concise and simple terms in Chinese and English. Each symbol is accompanied by beautiful black and white photography or colorful vintage graphics. From the lotus to the beckoning cat, lettuce to ging-seng, this is a great little coffee table book for the curious.

-Diana Jou

(Reviews on Everything continued)

[MOVIES]



Sideways

**Directed by Alexander Payne
Starring Paul Giamatti, Thomas Haden Church**

With its recent triumphs at this year's Golden Globes as well as various film critic awards across the country, *Sideways* has become a front runner for this year's Oscar contention. Similar to what we saw in *American Splendor*, Paul Giamatti plays the character of the depressed lost soul better than anyone. His ability to capture sympathy and compassion from the audience is what makes him so powerful and dominant in this film. Traditionally considered somewhat of a supporting actor, Giamatti stepped up to the task and delivered the performance of his career. As for the plot, the film takes you on the journey of two nearly middle-aged friends who take a road trip to California's wine country in hopes of an experience of a lifetime. Miles (Paul Giamatti) is a struggling writer who is trying desperately to get his novel published. He spends his days teaching eighth grade English and sulking over his failed marriage. In attempts to escape his daily routine and send his good friend Jack (Thomas Haden Church) off in style before Jack gets married, Miles decides to take him to the wine country for a week of drinking, great food and the occasional nine holes of golf. Upon arriving at their destination, the two quickly befriend Maya (Virginia Madsen) and Stephanie (Sandra Oh), two amiable and beautiful women. It becomes apparent that the trip that was intended to liberate Jack before his final steps to holy matrimony becomes a trip that liberates Miles from his past. *Sideways* is incredibly funny, educational, dramatic and real. It is a film about life, disappointment, friendship, and the various roads we take to get to where we want to be.

-Will Park

SO HOT RIGHT NOW PLAYLIST

[SECOND INSTALLMENT]

by Bunny & Bulldog

Since this issue of *Jaded* focuses on "Action Figures," this playlist is dedicated to the average student, who is an action figure in his or her own right. Because of our mechanical daily routines, we are all Super Robots.

Hefner - When Angels Play their Drum Machines

Ok so you spent winter break chasing the droid of your dreams, but to no avail. This song is dedicated to re-activation and readjustment back into school; just make sure to oil your joints to avoid rusting in the rain.

Pulp - Common People

What could be more robotic than trying to fit in? This song will inspire you to purchase some stylish furry ski boots (UGGs are preferred), or perhaps a nice tan, "indie," corduroy jacket from Urban Outfitters.

Self - Trunk Fulla Amps

Like all the other robots, you're blasting your favorite Jay-Z (feat. Linkin Park) song to impress the fly honeys, but they just aren't giving you any attention. Blast this song instead and watch them flock to your civic, but be sure your body kit is in order.

Queen - Death on Two Legs

Robots be jealous that your clever choice in playlists attracts all the hot droids. They challenge you to an eating contest at LEE's Sandwiches. It may be time to dismantle them for scrap metal: Pho - Shizzle.

The Doves - There Goes the Fear

After pulverizing your enemies, you gain tons of respect; safe. Now the cool crowd invites you to compute with them at club gateway commons.

Sea and Cake - Sound and Vision

This song will help you mellow out knowing that midterms are on the way; so stay away from the frat -- I mean, frat parties. Instead of hittin' the oil-can, its time to take it easy, curl up with your books, and focus.

Blonde Redhead - For the Damaged

Unfortunately you were atomized by your midterm. Dejected and ready to give up, you meet Dimebag Darrell (R.I.P.) in the afterlife, who convinces you to keep shredding.

DJ Shadow - Organ Donor (Extended Overhaul)

You wake up to see you've brought back to life by a mad scientist/engineering professor. Thanks Dr. DeFlavis!

U2 - Like a Song

Determined to lick your next midterm you pump yourself up with a hefty dose of Bono. That exam stands no chance when you're studying "In the naaaaaaaame of love."

Built to Spill - Strange

After midterms it's back to maxin and relaxin outside of school...until finals come up that is. The life of a Super Robot student can be strange indeed and sometimes it's hard to see the meaning of our adventures. Just remember to cuddle up with *Jaded* and ponder your robotic routines as you listen to this song.

...an alternate version of this playlist was suggested (Adam's Playlist); however we were afraid it would make people stop listening to music altogether.

Visit <http://davy.nectar.nu> to take a look.

THE PUB'S LAST EPISODE

by Fritz Javellana



Photo by Diana Jou

Growing up with television led me to expect that every school out there had its own designated kick-it spot, a place where students from every social status would get together and just have a good time. But then one day, I woke up and realized that the things I see on TV do not always happen in reality. There is no place quite like Chubbys or The Max or Central Perk; nope, not in this life, and I stopped believing in a place where everybody knows your name. As a freshman, every time I ate at the food court I would see a few familiar faces and have a few friendly words with someone here and there, but I never felt like the food court was the friendliest of places. People hurriedly came in and out, ate some food, and then went about their daily business and that's the way life really is: too much to do with so little time to do it with. That explains why I was positive that I would never experience a place where students would go to just chill out, relax, and have fun. But when I was hired to work at the Anthill Pub and Grille, I started to realize that this might be our watered-down version of Chubbys, The Max, and Central Perk. Unfortunately, the pub as we know it, has reached its season finale.

When I was hired to work at the Anthill Pub and Grille, I started to realize that this might be our watered-down version of Chubbys, The Max, and Central Perk. Unfortunately, the pub as we know it, has reached its season finale.

There seems to be a lot of confusion surrounding the Anthill Pub and Grille, more commonly referred to as "The Pub." I myself was uncertain about what the Pub was before I was hired. There are UCI students who have never even heard of the Pub, let alone, set foot inside. A myth has been floating around that the Pub is only open to students that are old enough to legally enjoy a beer. To set the record straight, the Pub is open to everyone of all ages, Anteaters and non-Anteaters alike. According to Patrick Phanthanusorn, the assistant manager, the Pub was originally designed in 1991 as a venue to "give students a new environment to hang out and come together." Patrons can come relax and enjoy a beer at the bar, order some food from the restaurant, play a video game or shoot a round of pool, watch a major sporting event (Lakers vs. Kings games seem to garner the most attention), or even sit back and appreciate some wonderful live performances from the likes of Natusol and other up-and-coming bands. And while most of these activities can be done elsewhere, other places lack the friendly environment and easy-going atmosphere that

make the Pub experience a unique one. I guess that's why the Pub is chosen as the stage for a number of different activities ranging from club meetings and events for the Greek community, to TA office hours and study sessions, and 21st birthday celebrations to marriage proposals (yes, marriage proposals). But enough of a history lesson already, I'm sure most of you have already taken the passage up the narrow stairway by the food court and have made your way up to the Pub.

What many students are not aware of is that if construction on the Student Center begins as scheduled, the Pub could be closing its doors by the end of this quarter. Students have expressed their desire for a larger food court and more study areas, which has led to the proposal of improving the student center. In order to accomplish this goal, the UCI Student Center is scheduled to undergo a massive expansion project, which is predicted to last anywhere from 2-4 years. Needless to say, many students will be affected by the project. First off, Student Center employees from the Pub, Zot Zone arcade, and possibly the Court Yard Study Lounge are being terminated as a result of construction. Fourth-Year student and shift supervisor Jen Nguyen expressed her dismay over the loss of employment as "unfair and poorly timed" and added that she had quit a previous job in order to focus more of her attention on this one.

Also affected by the expansion project are the students who regularly hang out at the Pub and Zot Zone. And while the Zot Zone has a good number of regular patrons that will be upset with the closing of the arcade, they will be happy to know that the new and improved Zot Zone of the future is going to be twice as big as it is now. But as far as the Pub goes, it will never be the same. It'll reopen a few years from now as an empty shell of its former self: without the balcony and without the Grille, without the narrow stairwell and without the workers; but most importantly, the Pub will reopen without all of the memories and good times that made a pub into...The Pub. So make sure to make the most out of the Pub while it is still here, because if television has showed us anything remotely accurate, it's that spin-offs can never be as good as the original. ■



a day in the life of...



Calendar

February

3 Thursday

Drama at UCI. Seven Guitars. 8 p.m., Claire Trevor Theatre. \$9-\$17. Also Jan. 29 and Feb. 3-5. More: 949.824.2787. Pulitzer Prize-winning August Wilson's acclaimed play, set in 1948 in Pittsburgh's Hill district, follows a small group of friends who gather after the death of Floyd "Schoolboy" Barton, a local blues guitarist on the edge of stardom. This is the first time UCI has staged a work by an author known for chronicling the African-American experience, and also marks the productions Orange County premiere.

6 Sunday

Bren Events Center. The Vagina Monologues. Students perform to raise awareness and end violence against women and girls. 6 p.m., Bren Events Center. \$15, \$10 with student ID. More info: (949) 872-2642.

7 Monday

Voice your opposition at Chancellor's Distinguished Fellows Series; "Fighting the New Terrorism: The Role of Law." With John Choon Yoo, professor of law, UC Berkeley. 7 p.m., University Club. Free. More: 949.824.6503.

9 Wednesday

Chinese Lunar New Year

10 Thursday

Master of Fine Arts 1 Exhibition. Noon-5 p.m., Tues.-Sat. through Feb. 18. University Art Gallery, Room 1200. Free. More: 949.824.9854.

11 Friday

Mad Film Dash; The computer store and Zotfilm are co-hosting the 24 Hour Mad Film Dash Event. You and your team of filmmakers are prompted to make a 3-5 minute film in 24 hours. There will be prizes provided by Apple. For more information check out the Zotfilm website at www.geocities.com/zotfilm

17 Thursday

Party to fundraise for the tsunami victims

1500 people to party--\$10,000 presale proceeds to donate to American Red Cross International Response Fund for the tsunami relief
Sponsors of the Event: Rock the Vote, Americans for Informed Democracy, American Red Cross PartyCloser@gmail.com More info: 626-665-0207 626-437-9638

24 Thursday

Master of Fine Arts 2 Exhibition. Noon-5 p.m., Tues.-Sat. through March 11. University Art Gallery, Room 1200. Free. More info: 949.824.9854.

26 Saturday

Students of Color Conference 10am-5pm. The Umbrella Council is having its first students of color conference themed, "Can you hear me now?" The conference will address topics of community, activism, and education. Hosted by AISA, ASU, Alyansa, and MEChA. Admission is \$3.00. For more info, visit www.ccc.uci.edu

28 Monday

Giant Robot Presents: POLYSICS

Knitting Factory Hollywood - 7021 Hollywood Blvd - 323-463-0204; Main Stage 8pm \$10

Japan's own spud boys and girls return to the Knitting Factory with their "man-meets-machine" synth punk sound!

March

Tuesday 15

Giant Robot Presents: GUITAR WOLF with LADYKILLERS, LORDS OF ALTAMONT, THE MINT CHICKS

Knitting Factory Hollywood - 7021 Hollywood Blvd - 323-463-0204; Main Stage 8pm \$10 advance / \$12 day of show

Legendary Japanese garage rock trio Guitar Wolf annihilates the Knitting Factory's Main Stage this March. This show promises to be a spectacle in sound and vision.

JADED

