

# diatriba

PEOPLE OF COLOR NEWS COLLECTIVE

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In recent months there has been a resurgence of anti-immigrant sentiment in sectors of the general public and in federal, state and local politics. Elected officials and the mainstream media have voiced popular misconceptions regarding the immigration issue to rationalize the latest legislative trends. However, the propaganda fueling the attacks on immigrants is problematic not only for its lack of factual basis, but for the underlying politi-

## Legacy of a Nation

### Anti-Immigrant Backlash and U.S. Policy

cal agendas it represents. When examined in an historical, political and economic context, the anti-immigrant hysteria can be recognized as another development in the series of discrimination experienced by People of Color in the United States.

The Clinton administration contributed to the anti-immigrant legislation by proposing the "Expedited Exclusion and Alien Smuggling Enhanced Penalties Act," which was introduced in the Senate by Senator Ted Kennedy. The proposed act would "streamline" the asylum process by allowing immediate determination of an applicant's eligibility for asylum at airports and other points of entry. The legislation would add new grounds for exclusion, restrict court review of deportation decisions, and enable authorities to conduct "expedited exclusion" (quick deportation) of refugees. Clinton also requested an additional \$172.5 million in next year's budget to fund expansion of the Border Patrol by 600 agents in border states and to improve surveillance technolo-

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BY KIM BENITA FURUMOTO

Hedy Herrera '93

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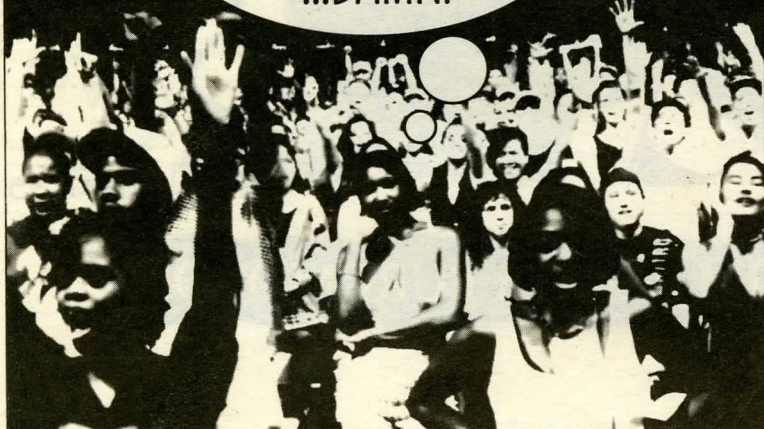
## letters?

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# BELL SPEAKS

an interview with revolutionary teacher bell hooks

by Dolores Garay, Leilani Albano, and Tamara Darweesh

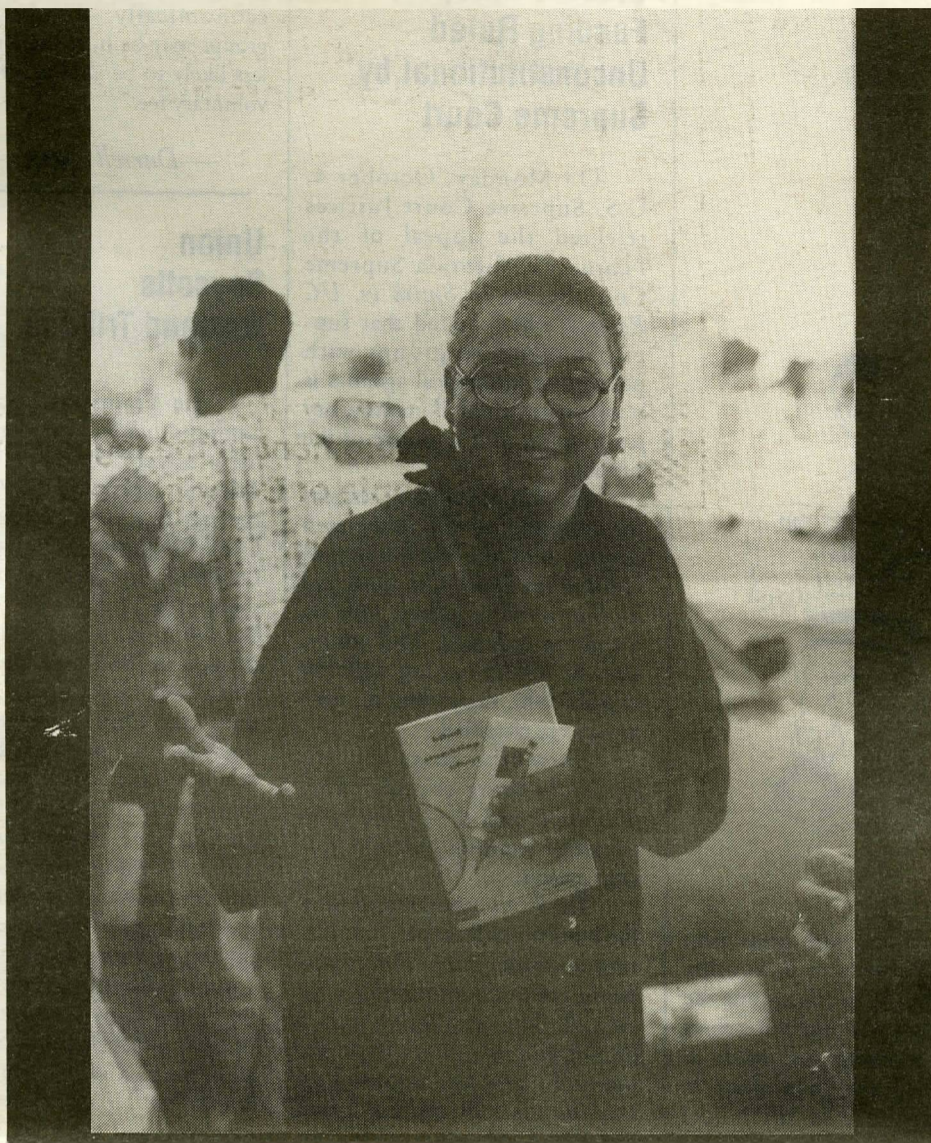
bell hooks writes revolutionary stuff. Her classic *Feminist Theory: "From Margin to Center"* rearticulated feminism to intertwine gender, class, and race. At age 19, she wrote *Ain't I a Woman? "Black Women and Feminism."* Hooks' commitment to radical, political transformation exemplifies how to shake up the program. Through "fierce critical interrogation", her dedication to overcoming White supremacy, creating feminist theory, loving blackness, decolonizing ourselves and transforming society at large, fosters hope that meaningful, revolutionary change can and must happen. *diatribe* had the great fortune to catch up with her at the September 19, 1993 L.A. Festival of the Arts.

DG: Your body of work has been a source of empowerment for Black women and all Women of Color.

bh: I always think about growing up in a home with five sisters. When I do my writing, I always try to think I'm just talking to my sisters and the people I really care about. I like to think that the sound of my work has that sound in it, that feeling of caring. I think there's an immediacy of voice in my writing because unlike a lot of other academic people, I'm not writing for how well you can put language together; I also want it to sound good. I want people to hear it in a certain kind of way.

LA: The subtitle for your new book *Sisters of the Yam* is "Black Women and Self-Recovery." How does a book on self-recovery fit into your body of work?

bh: I just wanted to write a book that would try to address Black women across class concerns in everyday life. A lot of times people have said to me, "If you're just busy trying to make it, it's hard to think about these political things. I wanted to write a book that would say [that] how we try to make it is linked to our political visions of transformations. I've had this book in my head for a long time. I feel that Black women are really concerned with issues of self-recovery, as I think people in our culture are as a whole. There isn't a lot of literature that speaks to People of Color, that tries to look at our situations in terms of the political structures of domination. Think of the ravaging of the Native American community by alcoholism. Can we find one recovery book that focuses on something specific to Native American life? Would it say that it makes perfect sense that substance abuse would flourish in that



bell hooks at the LA Festival of the Arts.

photo by Ji Sung Kim

I was thinking that no one really cares about my well-being but me. [In] my own political analysis, White supremacist, capitalist patriarchy tells me that there isn't going to be a world out there that's covering my back. I see that as a sort of revolutionary awareness.

group of people that are still having to witness cultural genocide?

We can see that as we look back and analyze some of the things that went wrong with the Black Panther Party. You had a lot of people who were into their own egos, into their own kind of dilemmas that they had brought with them. So I think that for me, mental health is crucial to any group that is trying to be self-determining and that is trying to really critique colonialism. I think part of what colonialism has done, and imperialism, and racism, and all the structures of domination, is wound us in the depths of our psyche and in our beings. To heal those wounds, I think we have to link that individual self-recovery with collective political action.

DG: It was hard for me to read the book because a lot of times I was unsure where you were with feminist thinking. There's

this chapter where you talk about a really successful Yale woman lawyer, who works in this supposedly progressive law firm, yet it never mentions calling her supervisors or co-workers on their racism or sexism, which really surprised me. She has a lot of stress, a lot of pain, and you help her work to regain a sense of agency back.

bh: I guess I didn't even think about that. I could have mentioned that she does call them on their racism. There's more stress to do that; so much a part of the book was trying to focus on us taking care of ourselves. I assumed that people would see that being a conscious Black woman on any job, or a conscious Woman of Color in general, means that you call people on stuff, but that's going to make you even more stressed. So I think that in the book, I was more concerned with how we recover ourselves. Because I am not a therapist, I think

one thing too that I was trying to be careful about was how much I disclosed about people's lives. To a lot of the people I talked to I said, "Can I use you as an example?" When we are critical of things on our jobs, there's a price to be paid.

LA: Is leaving this oppressive work place a viable option for women in general?

bh: Well, I think we have to create new options or we're stuck. We have to believe there are, you know, alternative spaces. We have to invent these spaces; we have to invent those possibilities for ourselves, because if we just act like all we can ever do is work with oppressive structures, to me, it just renders us powerless.

TD: It just seems like it's placing so much responsibility on the individual, that you're just blaming the victim almost, that even though the structures and the establishment work against her, it's her responsibility to basically adjust herself, not work necessarily against those structures or establishments.

bh: I was thinking that no one really cares about my well-being but me. [In] my own political analysis, White supremacist, capitalist patriarchy tells me that there isn't going to be a world out there that's covering my back. I see that as a sort of revolutionary awareness. I can't begin to make the revolution that's going to change that structure, without first being strong in myself. I really do feel that a lot of the magic of gangster rap, or of a lot of the movies and

stuff we're seeing, is that they are visions of us as being powerful. Like, hey, if I can get a gun, and I can shoot down all these people, I'm powerful, in a way. It's like an escape, a fantasy escape, because the

reality is when you're out here trying to make it.

DG: I want to ask you about hip-hop and rap. Hip-hop and rap have become cultural phenomena that are permeating all of popular culture, from children's shows to different kinds of film and clothing—every aspect of it. Do you feel that this huge, wide acceptance indicates a sneaking into the mainstream, or is it more like co-optation?

bh: I think that it's always a bit of both, you know. It's clear that a lot of young White people have become more engaged in Black popular culture through hip-hop, and that may bring them closer to understanding White supremacy, racism, and how they work. But I think of this as a 100% thing, like maybe 75% of it is just the same old commodification of Otherness that White people have done for generations. I like to think that it's not completely negative, that there is that 25% where people are entering and trying to rethink where they are in their lives, and may be having some kind of major influence that changes perceptions in society. When I see a group of young White people with the kind of clothing from hip-hop or what have you, I at least feel there's a possibility that they are open to difference in a way that, you know, White men in business suits dissing me aren't; I feel like these people are not open to difference at all.

## BLACK LOOKS

race and representation

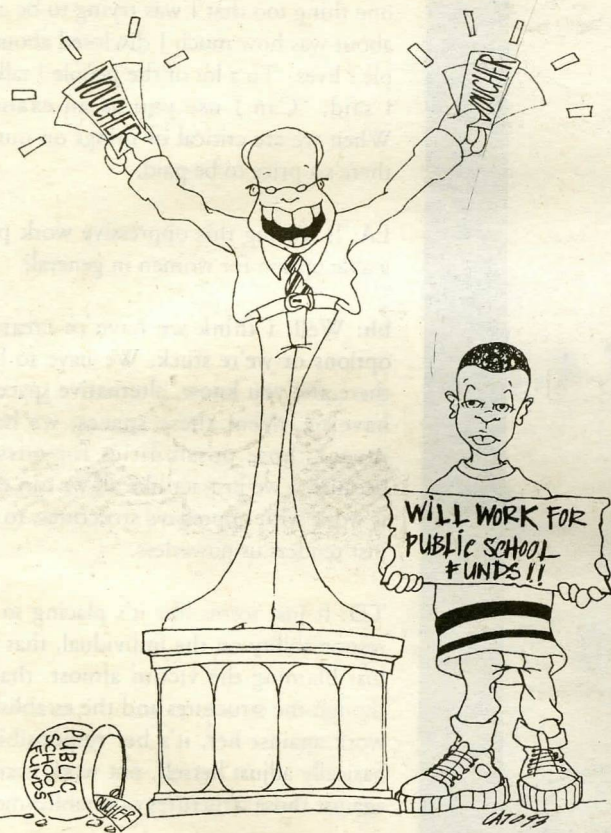


bell hooks

The Africans who journeyed to the "new world" before Columbus recognized their common destiny with the Native peoples who gave them shelter and a place to rest. They did not come to command, to take over, to dominate, or to colonize. They were not eager to sever their ties with memory; they had not forgotten their ancestors. These African explorers returned home peaceably after a time of communion with Native Americans. Contrary to colonial white imperialist insistence that it was "natural" for groups who are different to engage in conflict and power struggle, the first meetings of Africans and Native Americans offer a counter-perspective, a vision of cross-cultural contact where reciprocity and recognition of the primacy of community are affirmed, where the will to conquer and dominate was not seen as the only way to confront the Other who is not ourselves. This same generosity of spirit later informed contact between free or enslaved black people and Native Americans...

"Revolutionary 'Renegades,'" *BLACK LOOKS* "race and representation"  
— bell hooks

# NEWS BRIEFS



Nancy Gato

## Proposition 174: Public or Private?

Proposition 174, the Education Voucher Initiative, will be on the November 2nd, 1993 California Ballot. This measure proposes to amend California's Constitution by requiring the state to offer an annual scholarship (in the form of a voucher) to every resident school-aged child in California. According to the California Ballot Pamphlet "the scholarships would be used for payment of tuition and other fees at schools with twenty five people or more that choose to become 'scholarship-redeeming schools.'"

Private schools can file legal statements with the State Board of Education to become scholarship-redeeming schools. The measure will also require legislature to establish a process by which public schools can also become scholarship-redeeming schools. School districts will be required under this measure to allow parents to choose schools within their district of residence for their children to attend. The parental choice objectives would have to be consistent with state and federal laws including requirements for desegregated schools.

Proposition 174 prohibits the redemption of vouchers from "schools that discriminate on the basis of race, ethnicity, color, or national origin," but not schools that restrict admission on other bases including sex, religion, ability, and disability. The measure could also allow legislature to provide supplemental funds for "reasonable transportation needs of low income peoples and for special needs related to physical impairment or learning disability." However, legislature does not require any of these provisions, thus low income communities, which are by and large people of color communities, will gain little to no access to private schools. Legislature could also

authorize schools with fewer than twenty five people to be voucher redeemable. At the same time the measure does not require teachers to possess teaching credentials or college degrees, nor does it require schools to teach full courses in math, science, reading, or history.

Under this measure vouchers would have to equal at least fifty percent of prior fiscal year per pupil spending for K-12 public schools. The initial scholarship amount is estimated at \$2,600. Pupils receiving scholarships would be excluded from enrollment totals, which are taken in order to determine minimum state funding of public schools. Additionally, voucher amounts will be considered in determining whether state education spending meets the minimum funding level. These two provisions would effectively reduce the minimum amount that California is required to spend per pupil in public schools.

Some of the arguments being made against proposition 174 are that it permits discrimination, that anyone including radical groups can create new voucher schools and receive tax-payer money by simply recruiting twenty five students, that in fact many do not have the same school choices because of issues of language and others, that there is no provision to prevent fraud and waste, and that at least \$1.3 billion will be taken away from public schools to pay for students already in private schools. Those in favor of the measure state that resulting competition between schools would strengthen all schools, that children will be able to "escape crime-ridden schools," that \$19 billion in taxes will be saved over 8 years, that educators would be accountable to parents and not politicians, and that everyone can have the same choice, "public or private school."

— Ximena Morgan  
& Joanna Choy —

## Student Group Funding Ruled Unconstitutional by Supreme Court

On Monday, October 4, U.S. Supreme Court Justices rejected the appeal of the February California Supreme Court ruling in *Smith vs. UC Regents*, which stated that supporting student groups with political or ideological agendas is unconstitutional if mandatory student fees are the source of the support.

The \$21 mandatory student fee collected by the Associated Students of the University of California (ASUC), used for funding student groups, can no longer be collected. This means that the ASUC can lose \$60,000 to \$650,000, depending on how groups are classified.

Currently, there are two proposals being considered by the ASUC and the university to continue funding political student groups.

The first proposal would put the mandatory fees into a temporary account, from which students could claim a partial fee refund. The university would determine which groups are political in nature, according to guidelines set in the California Supreme Court decision. Students would have the option to withhold funding for those groups which they decide not to support.

The second proposition, from the UC Office of the President, would establish a voluntary fee to fund student groups. Certain student leaders disagree with the proposal, feeling that some student groups would be unfairly discriminated

against.

ASUC senator Christa Lin, states, "The bounds between social and cultural are extremely close; social groups in and of themselves may have political agendas. If the definition is too broad, then cultural groups may be hurt. In addition, certain groups that appeal to historically economically disadvantaged groups may be hurt since they are less likely to be able to afford the voluntary fee."

— Darrell Spence —

## Union Boycotts Oakland Tribune

The Teamsters Local 296, among other unions, has called for a boycott of the Oakland Tribune. Last year, the Alameda Newspaper Group, owned by Dean Singleton, purchased the Oakland Tribune. In order to stem the financial deficit, Singleton threw out union contracts and fired 500 employees. Of the employees fired, 200 were teamsters. Due to previous contracts that the teamsters had with the past owners, Singleton agreed to allow the teamsters to return to the Oakland Tribune as independent contractors. Being an independent contractor meant that the teamsters would have to supply their own trucks, work 7 days a week without overtime pay, and be deprived of pension, health benefits and sick leave. Singleton also was not hiring union employees. Negotiations between Singleton and the teamsters for a new agreement came to a standstill. The teamsters have since called for a boycott of the Oakland Tribune. They are supported by the Oakland City Council, who have since canceled their subscription to the Tribune. For any questions concerning the boycott, contact the Conference of Newspaper Union at (510) 613-0300.

— Christa Lin —

## Hate Crimes in Sacramento Escalate

According to statistics from the Southern Poverty Law Center, the number of hate crimes rose from last year's 273 nationwide, to 346 this year. Last week in Sacramento an Asian American councilman's home was firebombed. The Aryan Liberation Front promulgated its involvement in this and other recent hate crimes in Sacramento: on July 25, a Molotov cocktail started a grass

**Hate Crimes  
Have Risen  
to  
Three Hundred  
and  
Forty Six  
This  
Year**

fire at Congregation B'nai Israel; on July 27, a firebomb attack destroyed the NAACP Chapter offices; on October 2, the Japanese American Citizen's League office suffered \$20,000 in damages because of a similar firebombing.

Rather than focusing on the actual hate crimes themselves, the local media has focused upon their effects. For instance, the San Francisco Chronicle treats the issue by focusing on how the hate "crimes seem to have galvanized a spirit of solidarity and cooperation among community groups." The paper emphasizes only one person's "theory" for hate crime escalation: "the town's relative lack of racial tension and the presence of minorities in its power structure." Others, however, believe that it is due to severely abrasive racial tension.

— Billy Chen —

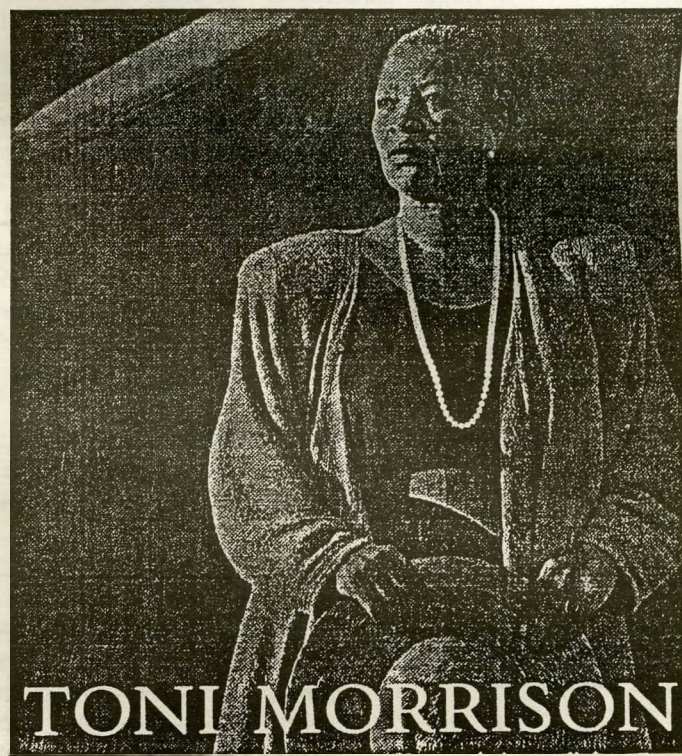
## Toni Morrison Wins Nobel Prize in Literature

"With the luster of poetry," Toni Morrison has earned the 1993 Nobel Prize in literature, announced by the Nobel Committee of the Swedish Academy on October 7, for her body of work "characterized by visionary force and poetic import." The first African American to win the prestigious \$825,000 prize, Morrison wrote the novels *Song of Solomon*, *The Bluest Eye*, *Beloved*, and *Jazz*, among others.

"I am, of course, profoundly honored. But what is most wonderful for me, personally, is to know the prize has been awarded to an African American."

Morrison, 62, conceives African American realities that explore the political layers of slavery, race and gender, aesthetics, the "White gaze," childhood, desire, culture, etc.

"My work requires me to think about how free I can be as an African American woman writer in my genderized, sexualized, wholly racialized world," she said in her 1992 book of essays,



*Playing in the Dark: Whiteness and the Literary Imagination.* Morrison was inspired by the "huge silences in literature, [the] things that had never been articulated, printed or imagined, and they were the silences about Black girls, Black women."

"I want to alter the language

and rid it of a certain portion, its racism, and fill the void with the voice of Black women. It is a risky business."

— Ji Sung Kim —

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# NEWS BRIEFS

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## Police Brutality Allegations on UC Berkeley Campus

Lieutenant Bill Foley of the UC Berkeley Police is currently heading an investigation concerning allegations of police brutality and excessive force made by Martín Flores, which allegedly occurred on September 17, 1993, following the Mexican Independence Day Celebration Dance held at the campus International House.

After the Celebration Dance ended, all those who attended the event were asked by International House chaperones to leave the building. A large crowd of people amassed in front of the building. According to eyewitnesses, a verbal dispute between two men began. UC Berkeley police were eager to disperse the crowd and clear the premises, in order to "prevent a fight from breaking out." Police began forcibly pushing the crowd away from the building. In the ensuing confusion, university student Ramón Flores was pulled aside by police, taken into a chokehold, pinned to the squad car, and beaten with batons by two police officers. Martín Flores, Ramón's older brother, stepped in between the policemen and Ramón in order to prevent the beating from continuing and in turn received numerous baton blows over his

body. As Martín began to escort his brother away from the scene, Officer Diego swung his baton and struck Martín in the back of his head and below the knee, causing a large gash in his leg. Doctors were unable to stitch the wound.

Witnesses claim that police uttered racial slurs as well as antagonized the crowd. Meanwhile, police had pepper-gassed two students, and two other people, Gabriel Romero and Raúl Robles, were arrested.

The following Tuesday, September 21, a meeting was held between the students involved in the incident and UC Berkeley Police Department Chief Viki Harrison and investigating Lieutenant Bill Foley concerning the allegations being made against some of the police officers. Regarding the students' request to remove those police officers that were violent from patrol and have them placed "behind the desk," Harrison responded, "Ordinarily, we would not remove them from patrol."

Currently, Martín Flores is planning to file a suit against the University of California at Berkeley Police Department. If you witnessed any of these events, or would like to offer more information about these incidents, contact Lieutenant Foley of the U.C. Berkeley Police Department.

— Joanna Choy & Ximena Morgan —

## Wilson Vetoes Needle Exchange Program

Although realizing that there are an estimated 400,000 intravenous drug users in California, on October 8th Governor Pete Wilson once again vetoed a bill to legalize needle exchange programs. The Center for Disease Control and Prevention found that needle exchange would curb the spread of HIV, suggesting that state laws barring possession of needles and syringes without prescription be repealed and that federal money be spent on needle exchange. Despite this extensive 500 page federal investigation, Governor Wilson cited that there

was inconclusive evidence that needle exchange was a sufficient deterrent to the spread of HIV. Governor Wilson also stated that passing the bill would be hypocritical considering the current stance on drug use. He felt that passage of the bill would hurt the credibility of other efforts to curb drug use.

One program, Prevention Point, which has replaced more than 24,000 dirty needles in San Francisco, is the largest needle exchange program in California. Despite Wilson's veto, Prevention Point has the approval of the San Francisco Board of Supervisors, including Mayor Frank Jordan, to continue its program.

— Christa Lin —

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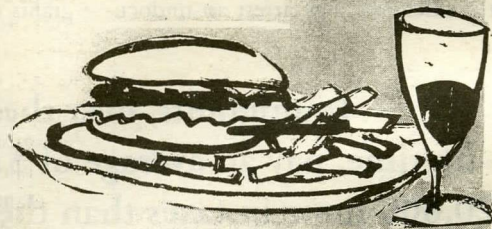


study over a pleasantly strong cappuccino

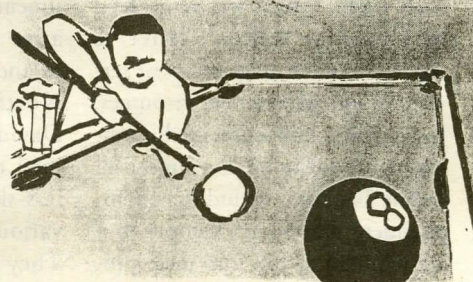
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# A Legacy of a Nation

## Anti-Immigrant Backlash and U.S. Policy

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gy. The proposed act would seek to curb immigrant smuggling by increasing wiretap authority and property seizures in immigrant-related investigations, and by increasing criminal penalties for smuggling. Clinton justified the proposals at a White House meeting with reporters by saying, "The fact that our borders leak like a sieve...cannot be permitted to continue in good conscience. It's not good for the American immigrants who are here legally in this country, for the cohesion of the economy, or for the rule of law worldwide."

California senators Barbara Boxer and Dianne Feinstein, whose election campaigns received widespread support from many Asian and Latino communities, endorsed Clinton's proposed legislation. Feinstein commented in the *San Francisco Chronicle*, "It will stop the bogus asylum process. It will beef up the borders, and it will create major penalties for smuggling. That will help our state, no question about it." A separate proposal offered by Feinstein would require a \$1 border crossing fee to supplement the Immigration and Naturalization Service (INS) budget. Likewise, Boxer has proposed the deployment of over 200 National Guardsmen to control the U.S.-Mexico border.

California governor Pete Wilson has expressed still more extremist views regarding the immigration issue. In his recent open letter to the president "on behalf of the people of California," Wilson responded to the Clinton proposals, charging that they "fail to address the far more serious problem of massive illegal immigration across our land border with Mexico." The governor continued by contending that states should not have to subsidize health care, education, and other benefits for illegal immigrants. He criticized the U.S. government for "rewarding illegal immigrants who successfully violate the law and manage to have a child born on U.S. soil...[by] paying for delivery and conferring U.S. citizenship upon the baby."

As a solution to this perceived problem, Wilson suggested that Congress "approve a Constitutional amendment to deny citizenship to children born in the U.S. to illegal immigrant parents." (California congressmen Beilenson and Gallego have introduced separate proposals to do this in the House of Representatives.) Wilson further implored the President to "urge immediate Congressional action to...repeal the federal mandates that make illegal immigrants eligible for health care, education, and other benefits, and then ask Congress to create a legal resident eligibility card that would be required as proof of eligibility for all legal residents who seek such benefits."

Wilson also encouraged the President to use the ratification of the North American Free Trade Agreement (NAFTA) as a tool to secure the cooperation of the Mexican government in stopping massive illegal immigration on the Mexican side of the border.

Governor Wilson signed a law the week of October 3 that prohibits cities from adopting ordinances against sharing the names of alleged felons with the INS. The law is expected to result in increased deportations of illegal immigrants. In a related policy move on a local level, the San Francisco Board of Supervisors voted to amend the City of Refuge Ordinance, which forbade any city employees, including police officers, from releasing information about any undocumented immigrants to the INS. The amended law now allows the police to inform the immigration service whenever they arrest an undocu-

grams through taxes and payroll deductions. Under the Immigration and Nationality Act, even immigrants legalized under the Federal Amnesty program are not allowed to receive Aid to Families with Dependent Children (AFDC) or Medi-Cal for five years after obtaining permanent residency.

According to economist Julian Simon, immigrants, over their lifetime, pay an average of \$12,000 to \$20,000 more in taxes than they receive in government benefits. Furthermore, according to 1991-92 records of the California State Department of Finance, immigrants comprise 22 percent of the state's population, but are only 12 percent of the population receiving AFDC. Also, census data from a 1993 report by the California state Senate Office of Research indicates that only 1.5 percent of recent immigrants draw Social Security benefits, compared to 13 percent of U.S.-born long-term California residents.

The myth that immigrants take jobs from U.S.-born workers has been disproven by numerous studies which show that immigrants do not increase unemploy-

**Immigrants, over their lifetime, pay an average of \$12,000 to \$20,000 more in taxes than they receive in government benefits.**

mented immigrant on felony charges.

The politicians supporting the immigrant backlash have displayed a remarkable ignorance of the facts regarding the roles of immigrants in the economy, and have served to perpetuate the myths fueling the anti-immigrant hysteria. One such myth, which was reinforced by Governor Wilson's letter, is that immigrant usage of social services drains government resources. In actuality, undocumented immigrants are ineligible for almost all public benefits, including unemployment and Social Security, but are required to pay into these pro-

ment rates. Kevin McCarthy and R. Burciaga Valdez of the RAND Corporation found in the 1980s that in California, immigrants' "negative labor market effects have been minor." Using 1980 Census data, Gregory DeFreitas of Hofstra University showed that Latino immigrants, many of them undocumented, had "no discernible negative effect" on unemployment. In another study, Joseph Altonji of Northwestern University and David Card of Princeton examined the effect of immigrants on less-skilled U.S.-born laborers in various cities in 1970 and 1980. They concluded: "We find little



evidence that inflows of immigrants are associated with large or systematic effects on the employment or unemployment rates of less-skilled natives."

The anti-immigrant hysteria has no factual basis, but rather represents a continuation of historical discrimination against immigrants (particularly immigrants of Color) in the United States. The U.S. government has monitored immigration to facilitate legal entry for only those immigrants who are perceived as more likely to adopt a capitalist work ethic, and has historically attempted to control immigration for economic benefit. The recently proposed anti-immigrant legislation would disparately impact immigrants of Color. Clinton's suggestions regarding accelerated asylum procedures were proposed largely in response to the recent influx of boatloads of Chinese refugees, and the U.S. practice of "high seas interdiction" was introduced to turn away Haitian refugees. Also, the proposals of Clinton and various members of Congress to expand border enforcement obviously target the U.S.-Mexico border, not

the Canadian border.

Predecessory immigration legislation excluding Asians first targeted Chinese immigrants. In 1865, many Chinese immigrants were employed in railroad construction. Twelve thousand Chinese were hired by the Central Pacific Railroad, constituting 90 percent of the work force. The company sought Chinese laborers because it saved a considerable amount of money by paying the Chinese laborers less than White workers. After completion of the Transcontinental Railroad, Chinese laborers were released, and many then moved to San Francisco, where they played a significant role in the industrial development of California as low-wage workers in various manufacturing industries. These economic contributions notwithstanding, when the immigration flow from China was perceived as threatening, the Chinese Exclusion Act was passed in 1882.

Other Asian immigrants received similar treatment. Japanese, Korean, and Pilipino immigration was induced by Hawaiian sugar plantation owners who sent agents to recruit workers by the thousands as sugar cultivation expanded. Immigration from those countries into the continental U.S. was initially a spillover of the traffic to Hawaii. Immigrants on the mainland often worked as migrant farm laborers. As with the Chinese, the government also took measures to exclude immigrants from other Asian countries. Pilipino immigrants were excluded by the Tydings-McDuffie Act of 1934, which limited Pilipino immigration to fifty persons a year. The Immigration Act of 1924 barred the entry of "aliens ineligible to citizenship." This clause was principally directed at Japanese immigrants, although it effectively excluded other Asian immigrant groups, most of whom fit that category because Section 2169 of the United States Revised Statutes restricted citizenship eligibility to "aliens, being free White persons...." Numerous Supreme Court decisions interpreted the law as disqualifying Asians from

### ESTIMATES OF UNDOCUMENTED IMMIGRANTS

#### Largest "illegal alien" groups in New York in thousands:

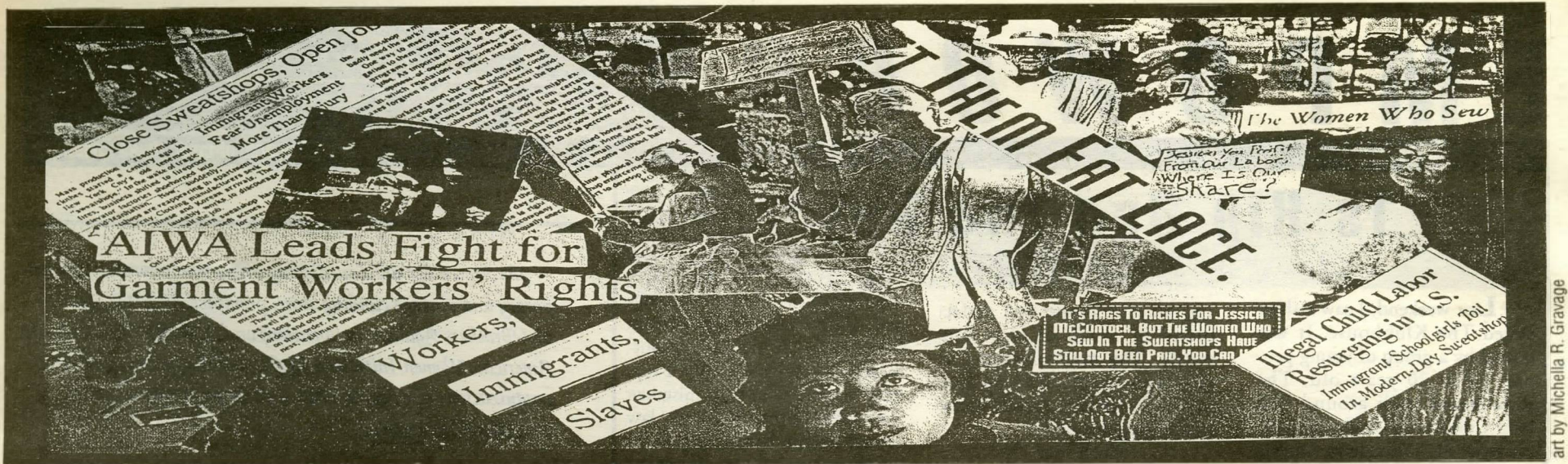
	New York	Nation
Ecuador	27.1	53.3
Italy	26.8	67.3
Poland	25.8	101.8
Dominican Republic	25.6	50.8
Colombia	24.5	75.2
Haiti	21.4	98.4
Jamaica	21.2	50.0
Trinidad and Tobago	20.5	40.7
Ireland	16.9	36.9
El Salvador	15.3	298.5
Pakistan	14.6	33.5
Israel	13.5	28.0
China	12.7	24.2
Guyana	10.9	16.3
India	9.9	30.4
Honduras	9.5	69.1
Yugoslavia	9.5	19.4
Dominia	8.8	23.5
Philippines	8.1	101.5
Canada	7.8	103.7

Despite media portrayal of Chinese boat people and Central American day laborers as the greatest percentage of "illegal" immigrants, New York State's top three undocumented groups are from Ecuador, Italy and Poland, according to "the first complete analysis ever of undocumented immigrants, released today (9-2-1993) by the New York City Department of City Planning. Estimates are that the "illegal" population in New York State is the second largest in the country" (*NY Times*, 9-2-1993)

The INS estimates of "illegal aliens" in the U.S. are based on the number of people using passports to enter the U.S. versus figures of departures and estimated illegal crossings. This method is not accurate for those who can cross the border, e.g. Canada, without passports. These figures were collected for the fiscal year ending on September 30, 1992.

Sources: Immigration and Naturalization Service; New York city Department of City Planning

cont'd on pg. 12



art by Michella R. Gravage

# ENOUGH IS ENOUGH

by Geene Gonzales

It's been almost two years since twelve Chinese immigrant women lost their jobs and did not receive their wages for dresses they had sewn for Jessica McClintock, Inc. (JMI). When Lucky Sewing Co. of Oakland, the subcontractor working for JMI and employing the twelve women, filed for bankruptcy in May of 1991, the women were owed some \$15,000 collectively in back wages. With the aid of Asian Immigrant Women Advocates (AIWA), an Oakland-based community organization that assists Asian immigrant women in the workplace, the women approached JMI to ask for \$2,000 compensation and a two-year contract to sew for them as an independent collective. Although JMI is not legally liable for the women's wages because they had contracted production work out to a smaller firm, both the women and AIWA feel that large garment manufacturers like JMI have a moral responsibility to insure fair treatment for the workers upon whose labor so much of their success is dependent. In 1992, McClintock— one of the top business ten designers in the U.S.— grossed \$145 million. JMI flatly denied the women's request. These twelve women's struggle for justice has grown into a national boycott of all JMI products. AIWA's executive director Young Shin stated, "The manufacturers have to stop avoiding their moral and ethical responsibilities. Enough is enough."

Since the start of the boycott, there have been pickets in front of JMI boutiques, headquarters, and retail stores which carry JMI products. On Valentine's Day this past February, AIWA organized a "Have a Heart" rally which began at the San Francisco JMI boutique on Sutter and Stockton and continued in front of Jessica McClintock's home. Protesters delivered fact sheets to her neighbors and left a signed Valentine's Day card demanding compensation for the women. There are continuing letter and post card writing campaigns. This year, all national boycott activities will occur simultaneously on the Day of Solidarity, October 30. For the Bay Area on this day, there will be a rally in San Francisco's Union Square at noon.

In an industry in which cutthroat competition and a bidding system stacked in favor of large garment manufacturers exists, the interests of garment workers often comes last. Manufacturers often determine the purchase price for garments produced by subcontractors, leaving subcontractors little to pay their workers after all other expenses. For a dress that JMI sells for \$175 retail, the garment worker who made it is paid as little as \$5.

Duke Tu, a Vietnamese immigrant contractor, explains, "While contractors get blamed for abusing workers, they are not the ones who control the industry structure. It is the manufacturers who set the prices and call us in. Sometimes the manufacturers don't even tell you the price until after you've already produced the garments, and it's too late to argue."

In addition to low, sub-minimum standard wages, garment workers are subjected

• IMMIGRANT WOMEN FIGHT FOR JUSTICE. SHOW YOUR SOLIDARITY WITH GARMENT WORKERS ON OCTOBER 30, SAN FRANCISCO UNION SQUARE NOON RALLY

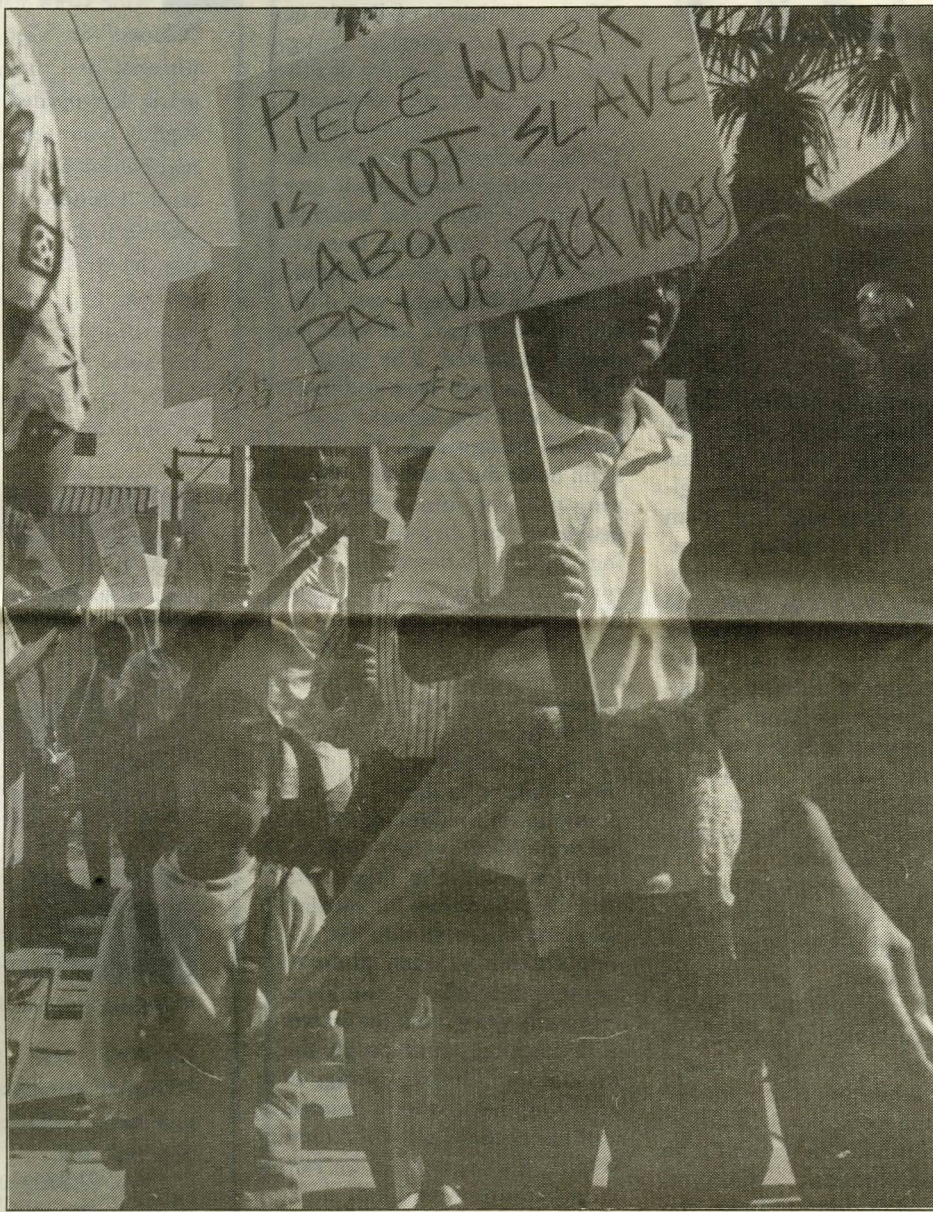


photo by Geene Gonzales

to appalling working conditions. They labor ten to twelve hours a day, six to seven days a week, working in cold, cramped, poorly lit, inadequately ventilated buildings, sewing virtually non-stop, sometimes not even allowed to talk or go to the bathroom during work hours. Federal officials estimate as much as 90 percent of contractors violate labor laws. In 1989, some state legislators discussed tightening these labor laws and making manufacturers more accountable to seamstresses. Measures were quickly shelved, however, after strong opposition from apparel makers and pro-business groups. JMI is a member of one of these industry lobby groups.

On May 1 of this year, a community hearing organized by AIWA on garment industry abuses brought together 200 workers, community people, and elected officials in the Oakland museum to hear testimonies from immigrant seamstresses, contractors, and other expert witnesses. Workers also gave specific recommendations for industry reform.

"I worked as a seamstress at Lucky Sewing Co. for two years," stated Fu Lee, a Chinese immigrant seamstress at the hear-

ing. "My eyes hurt from straining under poor lighting; my throat hurt because of the chemical fumes from the fabric dye. Sometimes, I wore surgical masks so I wouldn't have to breathe in all the dust from the fabric. My back never stopped hurting from bending over the sewing machine all day."

Many immigrant seamstresses, primarily Asians and Latinas, feel trapped in the garment industry because of their limited English skills, their lack of other job skills, and because of the scant few other job opportunities for immigrant women. They are often kept from speaking out against abuse at work for fear of reprisals. Many of these women are the main breadwinners in their families and cannot afford to be fired or get blacklisted.

"Because I did not speak English well, sewing was the only job I could get," said May Ho, a Chinese immigrant seamstress from Vietnam. Because of this fear of reprisal, she explained in her written statement at the community hearings, "That is why I cannot appear in person. I cannot get blacklisted..." The statement went on to say, "I wish I could get out of the sweatshop

but I cannot. It is strange spending my life sewing dresses that are too expensive for me to ever buy."

To date, in the state of California, 133,299 individuals are directly involved in the apparel making industry, with an annual payroll of \$1.9 billion with over 4,960 firms. Most of the firms are sweatshops, with 84 percent having fewer than 50 employees. Combined with related industries like wholesale trade in apparel, piece goods, notions and retail apparel stores, the industry employs 299,602 people, brings in \$4.3 billion to the California economy, and is made up of 23,811 firms.

The Bay Area is the third largest garment center in the U.S. behind New York and Los Angeles. In San Francisco, approximately 11,500 people work in the production of garments, bringing \$175 million in payroll into the San Francisco economy. About 400 subcontractors provide most of the employment. According to the International Ladies Garment Workers Union (ILGWU), there are 20,000 seamstresses working in the Bay Area, but only ten percent belong to a union. About 80 percent of the garment workers in the San Francisco area are of Asian descent. In Alameda County, 3,371 individuals officially reported working in the industry, earning \$46 million in annual payroll with 161 firms, 93 percent of which can be classified as sweatshops.

All of these figures are highly undercounted. Many sweatshops and their employees do not participate in the U.S. Decennial Census, the Economic Census, or the Surveys of Manufacturers. It is conservatively estimated that up to a quarter of all individuals and firms are not counted in any of these surveys.

Job opportunities for garment and other industry workers, however, are decreasing as corporations move their operations overseas. In the case of Lucky Sewing Co., several large accounts were lost in the spring of 1991 when manufacturers moved their production to Mexico. There is growing concern around the North American Free Trade Agreement (NAFTA) and the potential loss of jobs to Mexico it may cause. According to Asghar Adelzadeh, an economics professor at the University of California at Santa Cruz, "Given the generally accepted conclusion that NAFTA will negatively affect apparel production and employment in the U.S., this industry and other low-end industries will face a difficult challenge under NAFTA. For many apparel workers with few or no other skills, alternative employment is not available, and it is the lives of workers in many such low-end industries that are going to be especially disrupted under NAFTA."

If you are interested in participating in the National Day of Solidarity, contact Joy Cañeda at (510) 486-0855. For more information on volunteering for the Worker's Justice Campaign at AIWA, write or call AIWA at:

AIWA c/o Vivien Chang  
310 8th Street #301  
Oakland, CA 94607  
(510) 268-0192

## Is Hip Hop the Key?

BY JOANNA CHOY

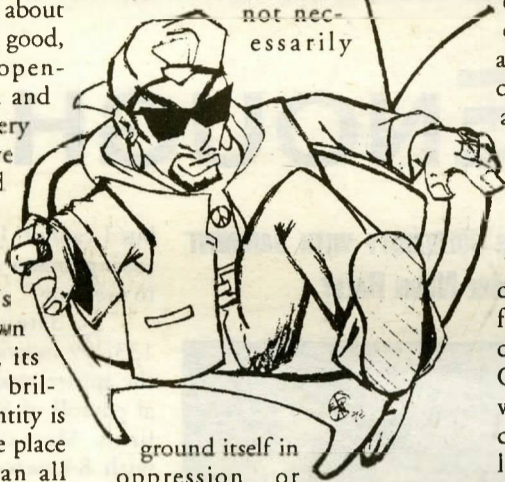
Last weekend, I saw a show called The Klubhouse. It was hosted by a group of young people, 16 to 20 years old. The show based itself around Hip Hop Culture: the walk, the talk, the style, the comradie. During the show, a lot of dialogue about being positive and feeling good, multiculturalism and open-mindedness floated about, and by the end of it, I felt very happy, excited, and above all, weirdly relieved. I had come to a realization during the show that Hip Hop is not a subculture; Hip Hop is a culture. It's got its own clothes, its own music, rhythms, dances, its own language even. The brilliance of Hip Hop as an entity is that the potential for a safe place for young people, I mean all people, to come together and really see each other as humans, as individuals, lies within Hip Hop Culture. Hip Hop's atmosphere feeds off of the pure energy of youth, the dynamic of it. Because kids have the music and culture in common, communication can take place in its atmosphere which promises acceptance in the end no matter what has happened. These things make Hip Hop so appealing, and provides an opportunity ways of looking at things to be re-examined and redefined.

No matter how mainstream Hip Hop becomes, or how much people worry about compromising integrity, there is raw meat there, and it's gained much more momentum on its own than any intellectualization and over-analysis can stifle or snuff out. The Culture has established itself, goddammit. To be sure, analyses and criticisms of elements of pop culture are significant and educational, and dialogue about the meanings or ramifications of things such as Hip Hop music can stem from articles in *Vogue* or *Time*. But the thing about pop culture, about Hip Hop Culture, is that it continues to thrive in spite of (or basking in) the words of academics and armchair psychologists. The Culture retains some sort of purity, and its clarity only increases with more hybridization, absorption, and introduction of Hip Hop into other forms of popular music; this is because Hip Hop gives itself constant room to expand without losing anything along the way, and so continually baptizes itself. A lot of talk show hosts try to explore the issues of who started wearing the clothes, and hardline, from-the-hood, old school boys might scoff at posers whose names rhyme with Blow. But still, Hip Hop allows for that diversity while still cradling the potential for communication.

No one denies the origins of Hip Hop, that its roots lay in a need to voice rage against oppression, or a need for empowerment through music and words, or for comfort, or support, or plain recognition in the vocalization of a shared experience, grief, joy. Plus anyone who knows what's up duly notes the use of funk and soul, jazz

and blues to create that perfect blend of much of Hip Hop music. The mainstreaming of Hip Hop jumps off from these origins to tell new stories, create new dialogues, ones

which may not necessarily



ground itself in oppression or sorrow.

Still, one of the dangers of mainstreaming Hip Hop is the possible dilution of the power that comes from the rage, that suburban kids will pretend that they live ghetto life because they know the lyrics to Ice Cube, or that the original message will get lost in corporate ad jingles. But that's where Hip Hop has retained its strength—that original force that was the atom bomb of Hip Hop can, might, will morph into a positive vibe in which a show such as Klubhouse can thrive and just keep feeding on itself, where kids can create new messages of activism or education, and pass it on. So the mainstreaming of Hip Hop does not necessarily mean a (white)washing out; it can mean the coloring up of mainstream media and suburbia.

Hip Hop has reached its tendrils out so far, and it calls its babies Digable Planets, Arrested Development, Disposable Heroes of Hiphoprisy, house and even rave music, and the extended family—nieces, nephews, cousins, et al.—are too much for me to know. Each of these offspring have their own dialogue, agendas, vibes, fans, and auras of good feelings, and their power lies in their diversity.

Critics might argue with this point, saying that in trying to mainstream this form of protest, marginalized peoples will be even more excluded; but who's to say that the establishment of Hip Hop as a legitimate and positive institution will lead to that? Even the fatalists and deconstructionists who believe that all things will eventually eat themselves up and crumble, who believe that there is too much of a good thing, or that things just fade away (world ends in ice, and all that)—they can at least give this culture the moment when all the world, briefly, if not sweetly, enjoyed itself under the Good and Great Being that was Hip Hop.

Hip Hop Culture was born of Hip Hop music, and since all music necessarily thrives on individuality, so does Hip Hop Culture base itself on individuality. At the same time, a sense of collectivity is fostered; the relationship between the DJ, the MC, the listener and the dancer is one in which folks can con-

stantly call each other on things and still count on support from her homeys. So despite the outrageous misogyny in a lot a rap, despite those who have mistaken their small brush with the law for life in the barrio, the voices of Women of Color, feminists of all colors, children, lesbians and gays, all marginalized folk can potentially be heard there, and all this despite the cynicism of many social critics who have reasons to be cynical about many things.

Some criticize white kids who claim Hip Hop as their culture, saying that it is another form of co-optation, commodification, colonialism of People of Color. White America, along with many of us, is guilty of this crime, on both the corporate level and the personal level. Truth is, white kids who say that they're being honest about just "liking the music and wearing the clothes" are being honest, even though the indoctrination of colonial thinking is very difficult to see in one's self when so deeply ingrained. The thing is that, at the very least, a discussion is occurring between youth from all backgrounds. Hip Hop again holds the possibility of tapping into the minds of young people so that they will be talking, arguing, whatever in their own language on their own terms. The subtle compromise of having to use the language of the oppressor (the grammar and vocabulary of academics) is actually more compromising than it seems, and the claiming of one's own language to speak to a peer is invaluable for breaking down barriers. Most importantly for young activists, Hip Hop could provide a direction for positive solutions to the world's ills. It's very difficult to teach adults to change their way of thinking; everybody knows that the answer is in teaching young people the real issues. The beginnings of achieving that goal of a peaceful and harmonious world (if there is such a thing) could be Hip Hop Culture, where kids don't need to be retaught to think critically, but where that kind of thinking is taken for granted, part and parcel of being a young human being. Hip Hop needs to be seriously examined for a lot of its wrong goings-on, but it cannot be denied its role as a powerful force of communication to be reckoned with.

I believe that Hip Hop's got the vibe to be in tune with, on all levels. It remains the culture among many musical subcultures because it lends itself to so many forms of communication: poetry, film, dance, art, fashion, television, comedy (a very important form of voicing), and, of course, music. Unlike the mainstreaming of grunge, whose proponents often seek to be the first to return to the Original Grunginess and along the way dull the angry edge of punk music (grunge's ancestor), Hip Hop goes in all directions, backwards and forwards and sideways, while never forgetting to nod at its ancestors (Hip Hop is sampling, after all). The combi-

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• The September window display of the Wasteland, a contemporary and vintage clothing store, prompted SABAD (Sisters and Brothers Against Defamation) and ASPIRE (ASian Pacific American Women Initiating Rights and Empowerment), two organizations of color, to write a letter of protest to which Wasteland responded.

### Protest Letter Against Wasteland

ASIANNESS IS NOT A COMMODITY TO BE SOLD AS AN APPEALING

A White mannequin with black pig-tail braids and a wide straw hat in a tight "Chinese" or "Vietnamese" traditional suit thrusts out her pelvis, legs opened wide, knees slightly bent. Around the corner, two mannequins play pretend "Chinese" with slitting eyeliner and chopsticks in winding, jet braids, clad in thigh-bearing, silk, jewel-toned dresses and open-toe heels. One lies on her side, legs in air, and the other stands, surrounded by bongs, opium pipes, jade,

random, loaded, symbolic tokens (British opium wars anyone?): Japanese cat figurines mish-mashed with Chinese red lanterns and prints of some green-hued woman's face, devoid of history, explanation, and cultural accuracy. Did Wasteland purposely conspire for nameless, unidentifiable, lying objects to shed underhandedly all sense of moral, political, and social responsibilities? Wasteland's "interest" in Asian cultures ends at cuisinarting anything "Asian" to create a homogeneous, non-existing, "Oriental" fabrication based on stereotypes and potpourried his-



Wasteland's September window display

lanterns, fans and other "Oriental" paraphernalia. They entertain, radiating a "please fuck me" look.

We, SABAD and ASPIRE, protest the clothing store Wasteland's mockery of our Asian cultures and of ourselves.

While these displays clearly offend us, some take pleasure by them. One elderly White woman comments, "It's lovely, most unusually well done... This is Westerners admiring Oriental people... It doesn't have to be accurate. It just has to evoke an atmosphere that's exotic and Oriental."

Three White Cal women also "admire" us. "It's really nice. That's cool the way they made the Oriental women so seductive and wild," said one. Another most acutely observed, "I think of a really high-class whore house. You know the ones you see in the movies!... It looks like one of those girls are going to seduce James Bond."

Wasteland says, "This window depicts Chinese fashion in a historical perspective. It is intended to celebrate the resurgence of Asian influence in style and fashion."

Dream on!

Wasteland and the aforementioned White women "celebrate" an illogical concoction of

tory. To help end racist and sexist oppression, we must critically rethink, reevaluate, and reject this false admiration and demand its demise.

We object to the commodification of cherished Asian traditions and the stereotyping of Asian women as ready and willing "exotic and beautiful" prostitutes. Wasteland, in step with Western tradition, did not ask women of Asian descent permission to "represent" them as "Oriental sex slaves." Such appropriation ignores, neglects, and hides Western accountability as manufacturers of eroticized Orientalism and its result: Asia's sex industry. Our Asian histories prove the West's admiration has meant nothing but an oppressive pattern of trivializing, objectifying and commercializing our cultures and selves, just as it has commodified and belittled multitudes of people of color. American and European conquest of Asian countries (Hong Kong, Philippines, Thailand, India, etc.) allow for fantasies of Asian women as exotic subordinate "Other."

Even though Wasteland probably did not intend to allude to the sexual exploitation of women in Asia, they did allude to Asian women as prostitutes, and that's no fantasy. In

Cont'd on pg. 13



# Them Sad Ass Blues Tunes

## A Closer Look at the "Farce on Washington"

BY KEVIN CARTWRIGHT

Howard Jetter is a brilliant and sensible man. The 75 year-old Berkeley resident and long-time activist for black empowerment was a participant of the first actual march on Washington for civil rights in 1963. He knew then that what should have taken place was the "Grand Stand": the move to shift power away from an exclusive White male domination and replace it with an all-encompassing moral and political vision, one which recognizes the need to redistribute wealth, feed and clothe its hungry, and abolish all remnants of White supremacy. He knew that something deeply significant had not taken place in Washington that day outside THE SPEECH, and that the next thirty years would be spent barely clinging to hope as the counter-onslaught against Black people was ensuing and deepening. Jetter was never an idle dreamer.

The Commemoration March and Rally for Jobs, Justice and Peace (and let's not forget torchbearing) on August 26, 1993, was one of the saddest blues events in recent memory, yet there were clearly no blues musicians near the podium. The sad songs that were being sung made one feel as if a funeral procession would be departing once the pallbearers arrived, and the motorcade drivers hurried with their donut break. Had someone died? Had the postmortem taken place and people hadn't noticed?

If one had tuned into C-SPAN weeks before the national march and witnessed who was doing the "coordinating," red flags would have been seen spiraling out of one's ears as a sign to run for cover. They were the legends of the Civil Rights movement all-star team, with Jesse Jackson, Walter Fauntroy and Joseph Lowery leading the way, a few token benchwarmers (representatives from other People of Color organizations) filling out the squad, and a youth organizer who insisted that today's younger people were not interested in becoming "baby busters" (those who want to bust the inflated egos, pocketbooks, social status, arrogance, idleness, indifference, and star appeal of the lackluster baby boom generation). Oh really?

This is certainly news to many of the "lost generation" who essentially must contend with the dramatic shifts in a global economy that cares nothing about them, with new and disturbing challenges in the geopolitical sphere, white supremacy, a worthless education (K-12, public, private, college, you name it), lack of visionaries, television and the pathetic representations of youth in popular culture, and, of course, the



failed social and theoretical policy experiments of the sixties and seventies that has left many youth wondering why ICE CUBE isn't president.

The Commemoration march and rally, national and local, was a joke. To practically "celebrate" the thirty years since the great missed opportunity is no big damn deal. Why would people in their right mind want to commemorate the fractious, toned-

down, accommodating and diluted "Farce on Washington" when the more relevant Poor Peoples' March, with its anger and analysis directed at the systematic causes of poverty and decay, was clearly more apropos, at least in spirit? And why was King's Dream so central to the focus of the march and rally's activities (re: the all-star team)? It's untimely and pathetic how some things insist on repeating themselves, especially those things proven to be fallacious. King's Dream, Civil Rights, Black Leadership—what happened

to all the Black women who worked their asses off for the movement, whom I'm sure had dreams as well, but have never really been given their props, since certain elements refuse to acknowledge them as the backbone of the civil rights movement? Why are we not commemorating their struggles and dreams; why have they been removed again by the over-active phallus? Fanny Lou, Fanny Lou, where are you? We needs you

bad. And where were the youth, those "baby busters," the ones readying themselves to receive the mythical torch? Question: Who was passing the torch and who was receiving it? The inevitable was rather obvious at the outset. If the San Francisco event was an example of passing the torch, then clearly youth were having their hands burned. The seemingly innocuous way the supposed "torch grabbers" skittered around as "security," maintaining law and order instead of taking the podium to help shape their role in the world as catalysts for serious change, for the real deal! It was embarrassing to see them relegated to onlookers again—they were merely backdrops to a larger drama being played out, one that reeked of nostalgia but didn't help young organizers in the least. Those sad ass blues tunes again.

What was apparent was that "the left" is in need of transformation. In her article "Culture of Control or Liberation" (Crossroads, September 1993), Suzanne Forsyth Doran suggests that "the underrepresentation of youth in left movements is not an isolated phenomenon. It is symptomatic of a general weakness in left movements—failure to integrate women, numbers of oppressed nationalities, and gays and lesbians within the ranks and leadership." This weakness might also suggest an arrogance in left circles that has routinely undermined principled alliances with People of Color and that in essence goes to great lengths to

Cont'd on pg. 13

# W a s t e l a n d

R E S P O N S E

Dear members of SABAD,

September, 1993

The Wasteland must and does hold itself accountable to the reasonable argument that its Chinese window offended some people. This certainly was not the intention of the window artists, nor of The Wasteland. We take responsibility for including in the window objects that stereotyped Chinese culture, and we apologize for our ignorance; we removed some objects at the request of a group of young women, hoping to resolve the situation and clarify that our window was not meant in any way to be offensive or racist. We are truly sorry if some people felt our Chinese window was an inaccurate portrayal of Chinese culture or tradition.

However, we cannot accept being labeled "racist" by a group who knows nothing about the owners or the employees of The Wasteland; nor do we appreciate having meaning assigned to our windows where there was none intended.

We are a recycled clothing store, after all. Our business is to sell clothing, jewelry and collectibles, and other items we find unusual or beautiful. Many of these beautiful items originate in other countries, or are replicas of clothing or artifacts from other cultures. With pleasure, we display them prominently. With all credit to our window artists, our windows are our trademark, always featuring layers of color and textures to entice the eye, and mannequins clothed in outrageous and often sexy outfits. In what they sincerely felt was a tribute to Chinese fashion, The Wasteland's window artists were proud to present a window full of just such pageantry.

SABAD objects to many things, such as the "eroticized" versions of Chinese women as portrayed by our "White Ethnic mannequins", and the commodification of "cherished Asian traditions". We have to wonder if SABAD has ever seen any of our other windows. Many of them feature risqué or erotic themes, inasmuch as the mannequins may be dressed in sexy clothes, and quite often they include items that, as mentioned above, originated in other countries, from other cultures. We are sorry we don't have more ethnic mannequins, but they just don't come in as many colors as real life, and we have tried to get as wide a selection as possible with what's available. But mannequins are meant to represent style or fashion and ultimately to sell it. Mannequins are not realistic embodiments of cultural truths, nor should they be expected to uphold the value systems and beliefs of thinking, articulate people.

SABAD's argument against Wasteland's window begs too many questions to be solvent, i.e. if they object to "white" mannequins in

"Oriental" costume, do they object to "Asian" mannequins in "westernized" clothes? If a woman wears clothes that predate the sexual revolution, does it mean she is oppressed? Would SABAD prefer to see windows that only represent Western culture and style, ala' The Gap? Should artistic expression be limited to the constructs of the artist's ethnicity?

The assumption SABAD has made is that they have the only access to what is a real or positive image regarding Asian culture. Is it right to have a politically correct monopoly on what is valuable about Asian stereotypes and how they are used in artistic expression? Is SABAD qualified to play cultural police and determine how we will embellish, interpret, and take creative license with Asian images in fashion?

To point out a mistake and see it corrected is one thing. But to accuse a group of people you know nothing about of being racist and sexist, and to post flyers up stating Wasteland is racist, is slanderous. Between its three stores, at least half of Wasteland's staff is non-white. For the last seven years it has employed a staff as varied as the communities we live in, including African-American, Japanese, Chinese, Filipino, Mexican and Iranian women and men. Our attitudes regarding race and gender are as individualized as are our founders and staff, and cannot be categorized under one tidy label such as RACIST SEXIST OPPRESSOR.

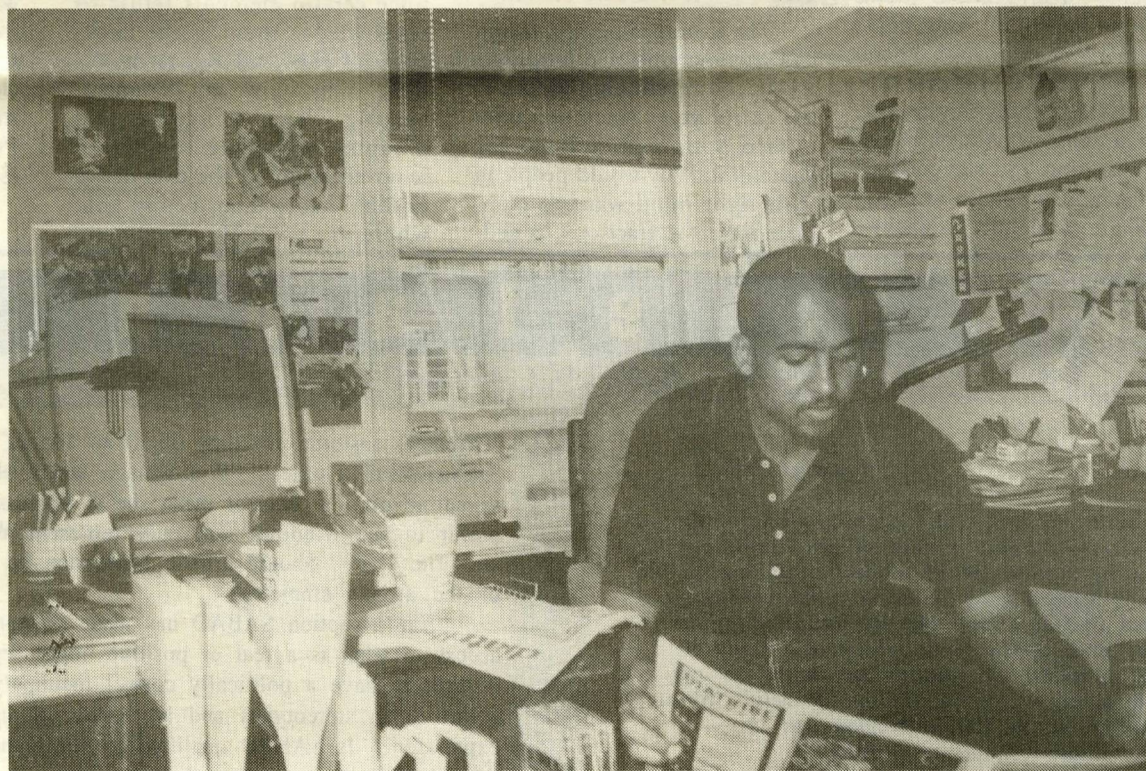
We appreciate SABAD's anger toward a Western culture that has historically colonized and oppressed women and people of color. But we ask that it keep its anger properly aligned with its true target. We cannot accept the accusation that we are participating in the "oppressive aftermath" brought about by fashion trends.

Once again, we sincerely apologize for any insensitive representation portrayed in our window. It was not our intent, nor would it ever be our intent, to insult members of our community. We respect the strength and beliefs of our Asian-American friends, and we regret that we have inadvertently offended anyone

Sincerely,

Elizabeth McDonald  
General Manager, The Wasteland

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Raymond Roker editor of URB

For the past three years, Urb magazine, spawning imitators and inspiring a faithful readership, has provided an articulate, provocative forum for the views, ideas and events in hip-hop. Contained between its pages is coverage of lifestyle, politics, music and clubs. All receive equal space, making Urb one of the tastiest slices of the hip-hop pie. The Black-owned and operated Los Angeles-based Urb is all that. With its 50,000 circulation and distribution in all of California and across the United States, Urb's success exemplifies the impact that a supposed underground subculture can have on the face of the nation, revealing its true colors. Diatribe caught up with Urb's editor, Raymond Roker.

Dolores Garay

# Spreads the Word

**Dolores Garay:** How did Urb begin?

**Raymond Roker:** Basically Urb began in May 1990 as an idea. I had a new friend and he had an idea to start a magazine using computer graphics. Then it sort of hit me about a more relevant idea of a magazine, like on underground clubs and graffiti and hip-hop, just more sub-culture things. On from there we had a concept, and it took seven months before we had the first issue out. We thought it would take like a month or two, but after hooking up with people in the industry, doing some interviews with the Jungle Brothers, MC 900 Ft. Jesus and Robbie Connell, the guerrilla poster artists.

**DG:** Who are Urb's readers?

**RR:** As far as I can tell, 70-80% are guys, but it stretches the economic and social realm of the city, of California, of the U.S. People who are focused on hip-hop and underground, people that are focused on cultural awareness, and have, or want to have a social voice. People who are less accepting of the mainstream, they're the core reader, even though we do have a fair amount of trendy readers.

**DG:** What does hip-hop culture mean to you?

**RR:** Hip-hop culture (sighs). It's so wide spread. I think hip-hop culture is just raw, urban energy that has its roots in the music of Africa. It's the style, it's the attitude, it's the politics, and it's the levels of expression. Hip-hop is graffiti, it's break-dancing, it's dancing, it's big speakers, it's

**DG:** Does Urb have an agenda?

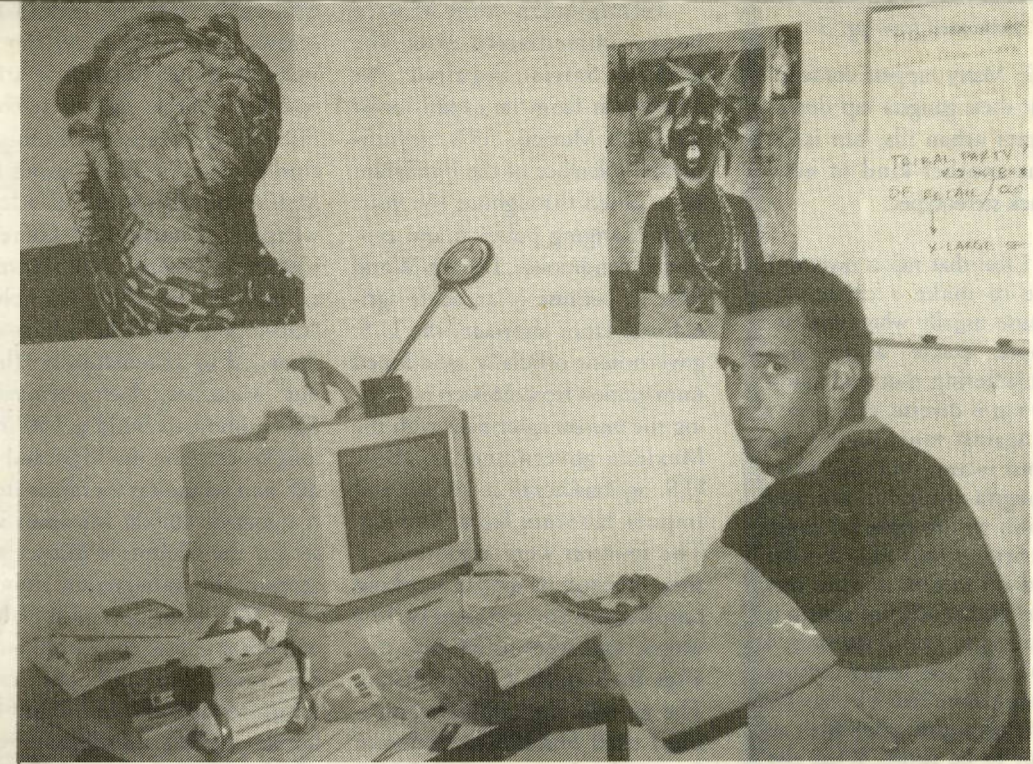
**RR:** I would say, somewhat. Yes and no, it depends on who you ask, who's involved with the magazine. I would say that our agenda is a lot of personal freedom, personal expression, diversification and acceptance of many cultures.

**DG:** A lot of your content has a definite political slant. Your op/ed pieces are often very strong, and there's very pointed social commentary, especially about the systems of injustice. You had lots of material on the LA Rebellion. But it's very hip right now to be down, that way, for urban culture.

**RR:** Briefly on the Rebellion, we're a Los Angeles-based magazine, and our writers are all really entrenched in this LA scene. The Rebellion was something we definitely needed to speak about. A lot of the people who spoke on the Rebellion who speak on hip-hop, on ethnic issues, it's cool that they speak, but they aren't really a voice that I pay much attention to. Because if you've never sort of walked on that side, or in that neighborhood, or you've never been a minority, how much can you really say what the Rebellion was, or what it meant, or what it stands for? So we felt that we definitely needed to be heard, to express ourselves and let others express themselves through the magazine. As far as a political

**"I can't be responsible for ignorant hip-hop artists, ignorant listeners, ignorant URB readers"**

**"Can't you? It's your magazine..."**



Todd Roberts, managing editor

that keeps them afloat comes from that industry, and they never seem to get specific about what the ills of the industry are; it's just the same old talk. We actually get more to the heart of the matter, we let the music sort of speak, and we interpret the music and it's political stance. I think we have a lot of multiculturalism, but it's not multiculturalism for the sake of it. It's not like assembling these people like it's sort of trendy, like the way some publications have done.

**DG:** But isn't Urb primarily a club magazine? How does it serve communities of color?

**RR:** We are still the only magazine that puts as much space to clubs, so we get labeled a club magazine. We think that's really viable. Look at what's up with hip-hop. Imagine if there was more recorded history about the old hip-hop clubs. It's only

those pages, into our editorials; you can find the politics. One of the most important things Urb does is that it legitimizes what hip-hop and underground culture is. Graffiti, and those things, were underground for so long that they weren't given legitimacy by the media. Computers came around, and all of a sudden the technology was more available, and you didn't need the big publications to get your story out, to legitimize what you were doing; you didn't have to fall victim to the stereotypes.

**DG:** But doesn't hip-hop have its own stereotypes? Is it really breaking down barriers?

**RR:** It's probably doing both. With every record that sells, it's one more stereotype into the mind of the kid that listens to it. There's going to be ignorant hip-hop artists, ignorant listeners, ignorant Urb readers. I can't be responsible for all that.

**"Can't do it, can't do it..."**

**DG:** Can't you? It's your magazine, your forum....

**RR:** Can't do it, can't do it....

**DG:** Your place to speak, to be responsible....

**RR:** We try to project a lot of the way we see things, and we all have different politics. It can't be just my voice. Then it's not a magazine of the culture, it's a magazine of just one person. There is the hypocrisy I'm talking about. Uplift the culture, [but] at the same time we want everyone to be stoned and kill their girlfriend. There is a lot of that, I don't agree with it. But I don't agree with the way the system is; on the other hand, I don't agree with the status quo. I'm not going to abandon hip-hop and go to the other side. I'm going to stay and fight for hip-hop. We're trying to put out a message of what we're about, for projecting some of the solid, intelligent images of the culture.

**DG:** How come there are no women editors? Keeping up the hierarchy at Urb, the supposed

progressive People of Color underground magazine?

**RR:** We are guilty, we are guilty.

**DG:** It's a boys club, even if they are boys of color.

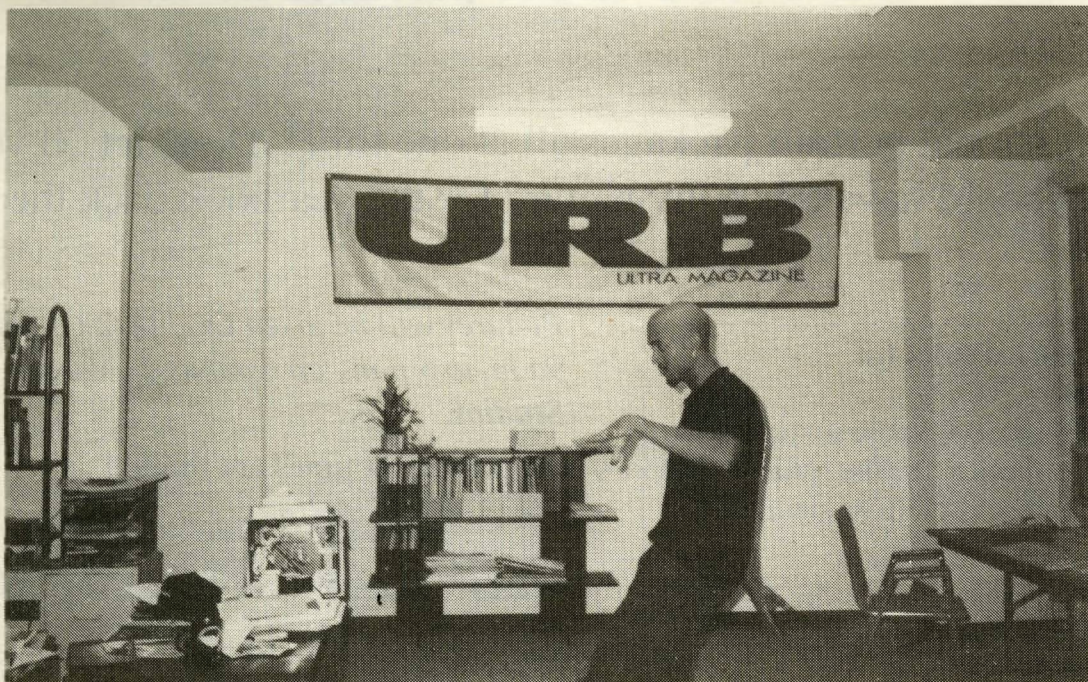
**RR:** It is somewhat of a boys club. We have to keep ourselves in check. There have been some good women in photography, in writing. Um, if there was a qualified...um let's check for the politically correct statement here.

**DG:** No, let's check for the true statement here.

**RR:** Well, if there was a qualified woman in our midst, like who came up the way Todd Roberts [managing editor] did, it would have just happened. I guess we haven't gone out of our way to hunt that woman down, but I don't like to think I'm a chauvinist. I don't think I am. I think we have more women readers than I probably gave credit for. So, [women writers and editors] inquire within!

**DG:** So what do you see as the future of Urb and hip-hop? Where is it going?

**RR:** It's hard to predict. I hope what happens in the future is that people realize the whole global connection of all this. People need to understand where it came from, what part New York played in it, what part Europe, San Francisco, Oakland, Los Angeles. What part graffiti, Grandmaster Flash, Kraftwerk, all play in it. What bothers me the most is people rejecting the other aspects out of ignorance. If it's rejection out of taste, it's one thing, but if it's out of ignorance, or fear of parts of it, then it's another. I hope we move to a network of hip-hop people. I hope that Urb can guide, and kids can be a little more open. That's the only way, if we realize we're all connected, then some work can get done. Right now, it's just a lot of noise, in a way, and I admit that we're probably adding to it, hopefully positively, on some levels.



URB funks up the groove

cruising down the boulevard, it's walking on the subway. It's just what a lot of the country is made up of, yet a lot of the country doesn't accept as viable as well.

slant, we don't take the common route that the typical hip-hop publications take. It's just so hypocritical, because half those publications, so much of the money

in old rap tracks that you sort of hear the history that went down. We will have anthologized all that from the last three years, and at the same time go beyond

# bell hooks

continued from pg. 3

DG: Many rappers contend that their gangsta rap documents urban ills, but isn't that another kind of new Black stereotype?

bh: I feel that rap is diverse. I hate to make a criticism, because usually when you do, people come away not remembering that you said—that rap is diverse, that there's rap against rape, there's rap against racism, and then there is gangsta misogynist rap, and I think we are right on target to critique that rap, for the kind of values it puts out there, for the kind of sexism it encourages and condones. I think that the larger culture makes it seem like it's okay for Black men and other Men of Color to be sexist. What else do you expect from these men, you know? I think that it goes back to people not valuing the bodies of Women of Color, because it's not like when White women listen to this rap they're not thinking, "Oh, they're talking about dissing me." The real sense is that they're talking about dissing Women of Color and Black women specifically. Somehow, that can be over-

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## Anti-Immigrant Backlash and U.S. Policy

cont'd from pg. 6

naturalization.

Immigration from Mexico began immediately after the United States acquired the Southwest from its expansionist war with Mexico. U.S. governmental tolerance of the immigrant flow varied throughout the years with changing political and economic conditions. During World War II, because of an acute agricultural labor shortage, the U.S. government officially sanctioned immigration from Mexico by signing the *bracero* agreement with the Mexican government to allow U.S. agribusinesses to recruit and import laborers from Mexico. The *braceros* were exploited, as they labored in unsafe working conditions for extremely low wages, and were often deported after their work was completed. The growers (agricultural companies) used *braceros* to undercut farmworkers' attempts to unionize. Largely because of the heavy grower dependence on *bracero* labor, the *bracero* program was not terminated until 1964.

While the Border Patrol ignored migration when it benefited the agribusinesses, U.S. policy aimed to exclude "unwanted illegals." The 1952 McCarran-Walter Act included provisions which set conditions whereby naturalized citizens could be denaturalized and deported, and allowed

the INS "to interrogate aliens suspected of being illegally in the country; to search boats, trains, cars, trucks, or planes, to enter and search private lands within 25 miles of the border and to arrest so-called 'illegals' and those committing felonies under immigration laws." In 1953, using the McCarran-Walter Act as a legal weapon, Lieutenant General Joseph M. Swing, new commissioner of the INS, launched "Operation Wetback," which was intended to systematically "flush out" Mexicans. Swing requested \$10 million to build a 150-mile long fence along the Mexican border, and set quotas for target areas. A quota of 40,000 Mexicans was set for the California district and accepted by immigration authorities. INS agents, in collaboration with local police, conducted indiscriminate raids of Mexican/Chicano homes and neighborhoods, making numerous arrests and deportations.

Such anti-immigrant measures are still being practiced to this day, as evidenced by the latest proposed immigration legislation. Immigration authorities continue to conduct similar roundups in Chicano neighborhoods. Also, the INS recently deployed a total of 650 border patrol agents in the area between the cities of El Paso, Texas, and Juarez, Mexico, calling the effort "Operation Blockade."

Anti-immigrant discrimination

has always been a tool used to disenfranchise People of Color. In addition to the detrimental effects of selectively directed exclusionary legislation, "nativist" sentiment is often used to antagonize U.S.- and foreign-born People of Color, and divide their communities. Discrimination against immigrants has also been perpetuated by various institutions in the U.S. The mainstream media fuels anti-

already occurred with the initial arrival of European colonizers. Rather than dismissing this original invasion as part of the distant past, it should be used to raise the extralegal discussion of who should have the "right" to regulate immigration.

Moreover, the eagerness of politicians—Democrats and Republicans alike—to join the anti-immigrant campaign indicates the futility of attempting to achieve social justice through the existing political system. Elected officials cannot be relied upon to favorably respond to humanitarian appeals for immigrant rights. People of Color must resist attempts to divide communities along lines of national origin, and must initiate collective organizational action to build self-sufficient communities. ■

**The original and most disruptive "immigrant invasion" already occurred with the initial arrival of European colonizers.**

immigrant hysteria by publicizing distortions of the facts regarding the immigration issue and by providing non-analytical, sensationalized coverage of events such as the arrivals of boatloads of immigrant refugees. Also, the legal system has consistently upheld the constitutionality of laws which restrict immigrant rights or disparately impact immigrants of Color.

Furthermore, immigrants should not be selectively allowed entry into the country on the basis of whether or not they help the economy. The original and most disruptive "immigrant invasion"



# 1994

## Blue & Gold Yearbook

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- |                    |      |
|--------------------|------|
| t. 5 pose sitting  | \$10 |
| c. 10 pose sitting | \$17 |
| s. 15 pose sitting | \$24 |

'94 Yearbook alone	\$37
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Pictures will be taken Oct. 18-29, from 9a.m. to 5 p.m., on campus by *Varden Studios*.

Appointment times are limited.

Sign up for your sitting  
**when:** 10:15 a.m. to 2:00 p.m.  
Oct. 11-22  
**where:** The *Blue & Gold* table in Upper Sproul Plaza

• bring checks or cash only, please

# an interview with bell hooks

continued from pg. 3

looked while you say, "Oh, that's really cool, that's deep." I think there is a space within the larger realm of rap for us to be able to make conscious political critiques of every aspect of rap, particularly of gangsta and misogynist rap.

DG: Do you think this can be protest music in a sense?

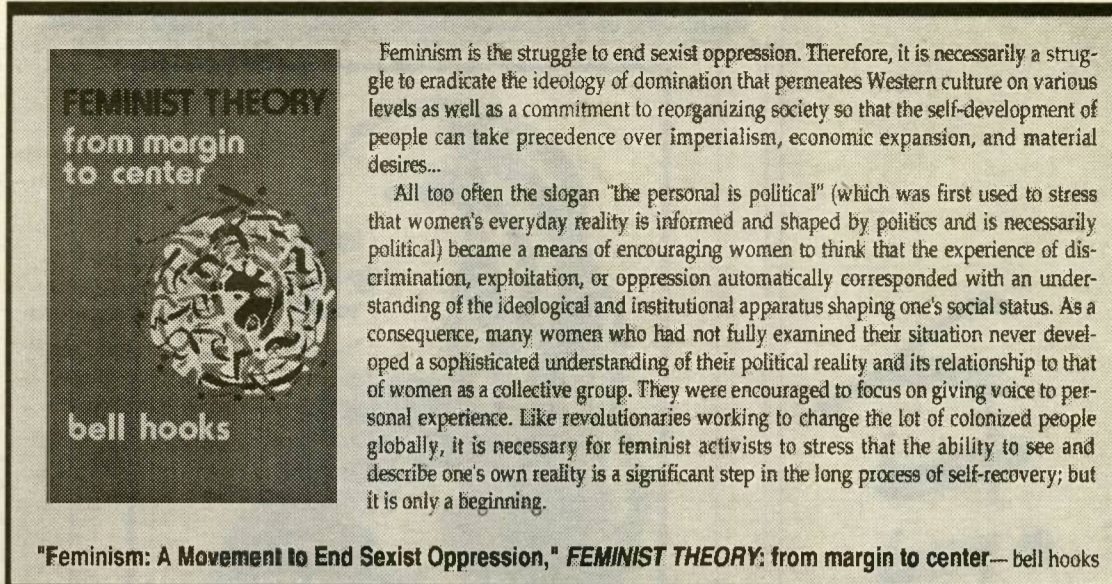
bh: Again, it depends on the lyrics. It can exist as protest music, but we would be hard pressed to take a lot of popular gangsta rap lyrics and find the protest in them. It's totally possible that there could be development of a kind of hard-core rap that could be critical of gangsta culture and all that. I think we may see more of that in the future, but I feel like it's really hard, because the White buying audience really wants much more this brute image of Black masculinity and of Men of Color in general. I'm not sure that it's ever going to be interested in the kind of rap that will come from young Black men and women who have decolonized their minds and who are not just into perpetuating the old stereotypes and refashioning them [as] kind of cool.

DG: One thing I noticed is that the people who have a lot of creative control in hip-hop—the producers and the performers—are doing more, that because they're trying to promote other Black artists and keep it Black-owned, they own the company, while these Black film-makers, who are more bourgeois, are not as affect-

ing, in a sense that they're talking the talk, but not walking the walk.

bh: I don't actually see the dichotomy that you see. A lot of the Black males in hip-hop and rap are coming from middle-class backgrounds and have been in colleges and universities. A lot of times they are not into bringing that background to the forefront, and in fact they often want to attach themselves to the street culture of rap. To me, rap and hip-hop have two dimensions: the dimension that came from [the] sort of regular under-class, working-class People of Color, and then the dimension that's actually coming from those people who are able to market and make the connections. A lot of those people, a lot of the people behind people, are coming from very middle-class backgrounds, so that I don't see the dichotomy. I think the public places a lot more pressure on hip-hop and rappers to be accountable to a street culture that they claim to be representing. I think the kind of film-makers that are coming out of [the] university setting and that are dealing with primarily a White public in the manufacture and production of their work, are not being held accountable in the same sort of way. I think people really came down heavy on Ice Cube for the malt liquor ads.

When I interviewed him for *Spin*, I thought it was a privilege to have the opportunity to interview him. I went to a lot of Black folks, like my siblings, their friends, and people who would have liked to have that opportunity to talk to him, and said, "What do you



want me to talk to him about?" Across the board, lots of Black folks wanted me to ask, "How did he square his image of himself as a righteous Black man with his promoting of this alcohol, when alcohol and substance abuse is such a problem in Black communities?"

But you know, those same hard questions aren't asked to Spike Lee in the same way. He creates *Malcolm X*, where so much of the first part of the movie is about drinking and drugging and fucking White girls, you know, and people don't bring that same hard-type critique to bear in that at all. I think we see that again with *Menace II Society*, where, here are these young men whose mother is White (Argentinean) and who grew up, we're told, in Pomona or somewhere, but people [are] willing to accept them. They're like, "down," when we don't know anything about what blackness has really meant in their lives. The vision of blackness that comes through in *Menace II*

Feminism is the struggle to end sexist oppression. Therefore, it is necessarily a struggle to eradicate the ideology of domination that permeates Western culture on various levels as well as a commitment to reorganizing society so that the self-development of people can take precedence over imperialism, economic expansion, and material desires...

All too often the slogan "the personal is political" (which was first used to stress that women's everyday reality is informed and shaped by politics and is necessarily political) became a means of encouraging women to think that the experience of discrimination, exploitation, or oppression automatically corresponded with an understanding of the ideological and institutional apparatus shaping one's social status. As a consequence, many women who had not fully examined their situation never developed a sophisticated understanding of their political reality and its relationship to that of women as a collective group. They were encouraged to focus on giving voice to personal experience. Like revolutionaries working to change the lot of colonized people globally, it is necessary for feminist activists to stress that the ability to see and describe one's own reality is a significant step in the long process of self-recovery; but it is only a beginning.

*Society*, you know, is not just their vision, but is also what's been run by White producers. But there isn't the same demand that they be accountable to the world they are constructing [as people in hip-hop and rap positions are]. I haven't read any interviews with those young men where people have said to them, "Well, didn't you grow up in a middle-class background? Aren't you presenting your stereotyped view of the Black gangster world from a location of privilege?" We're told that when they moved here from Michigan or wherever, their Mom bought them a video camera to sort of occupy them, or whatever. What money will there be to buy a video camera unless you come from a location of privilege? But people aren't scrutinizing who is making that cultural product in the same way I think that rap right now is always under.

DG: Back to your book. How did writing it affect you?

bh: I suppose that writing *Sisters of the Yam* was not unlike writing *Ain't I a Woman?* When you write your first kind of book in a new genre, you do have lots of gaps, and I think, in many ways, I felt very insecure about it. Should I write this book? Sometimes I think People of Color don't do things because we're so afraid, like if I don't do it perfectly, if I don't do it just right...then I think that I have a lot of worry, that people would really come down on me. People would say, "Oh, she's not a therapist, oh she's not this or that."

Yet I saw this need, and I felt like I wanted to jump in and do something. I would say that *Sisters of the Yam* does have its flaws, things that you don't see, spaces that you do. But to me, those are things that you learn, and you grow. I'm happy with my work, because I feel that in each book I see myself growing, and going to a different level.

# EMPOWERWORD

Opinion and Editorials

## Blues Tunes

Cont'd From pg. 9

prove that white supremacy is indeed an intricate configuration, and yes, those on the left do participate. Not to embrace young activists and future cultural workers is both tragic and stupid to the nth degree, but somehow typical. The manner in which many of the "old guard" avail themselves of responsibility and act as if they haven't a clue why things are so desperate for the Generation X community is ludicrous.

This notwithstanding, local organizers for the Commemoration march in San Francisco did see fit to cart out a representative of the youth culture. Shannon Reeves, the ambitious 25 year-old West Coast regional director of the NAACP, had some things to say. Yes, he had things to say, but to whom was the issue. Hearing Reeves speak must have reminded some at the march of that glorious day in '63 when hundreds of thousands of people converged on the nation's capital, their feet hanging lazily over the edges of the capital pond as they listened to the fiery oratory of a young John Lewis. Question: Does this generation really need another John Lewis? Hell no! I immediately thought of sending

a wreath and telegram to the NAACP's national office to mourn the destruction of another potentially effective grassroots cultural worker. There were too many hands laid on that man. Now he sounds like some southern preacher doing his "thang" instead of a guy who graduated from Castlemont High School in Oaktown. Is Chuck D. in the house?

The burden of proof ultimately rests with those who are excluded, the post-baby boom throwaways. They should not wait for the older lunatics to set their agenda. Fuck 'em. There is great insight to be gained by younger activists struggling with the issues of health, death, internalized racism, sexism...The opportunity to re-vision the world is here and now. Youth will help move humanity forward, far exceeding what has been attempted or theorized. They will assume unthinkable responsibilities and challenges, and they will win. Let's hope that at the next Commemoration march, those tired songs will finally be put to rest.

Thanks to the many people who gave their valuable time to speak to the writer of this piece at the commemoration in San Francisco, August 26, 1993, especially Howard Jetter, Barbara Allen, Calvin Gipson (that bold dude), Shannon Reeves, and Otis McGiddis.

today's industrial phase of corporate neocolonialism, selling Asian bodies is serious business with high demand for child prostitution, sex tourism, mail order brides, and military base prostitution.

The racialized mannequins not only verify racism against Asian Americans, but they also uphold sexism in their objectification of women's bodies for commercial purposes. While women of all colors face this atrocity, we see white women in more complex, multi-dimensional images where sex appeal plays a less significant aspect of who they are (grandmothers, senators, etc.). However, representations of Asian American women like *Wasteland's* always show her sexualized, whether submissive or sadomasochistic, with seduction her nature. Such singular and narrow definition reduces us to one-dimensional sex toys, to be interacted with in that manner.

In addition, White ethnic *Wasteland* mannequins cannot be compared with the "Chinese" display. Although both show sexualized ethnic women, few White women can be identified by their ethnicity. On the other hand, Asian American women can try to buy blue eyes, curly blond hair, eyefolds, nose jobs and white boyfriends, but their face forever shouts, "I'm Asian." Also, the "Chinese" display impacts anyone who will be mistaken for being Chinese, even if she happens to be Laotian in a society that still cannot tell the difference between a "chink" and a "gook."

When I saw *Wasteland's* display, I felt sick to my stom-

ach, slapped by mannequins of "me." They sell and mess up my roots, not even thinking twice on what the hell they're doing. I may not wear Chinese dresses, but there's no hiding the fact I'm an Asian-looking female, a sexual body to be fucked and conquered.

China doll stereotypes no longer inflame us. We're used to it. "American" socialization ensures we passively accept such inaccuracies as honest portrayals. Some go overboard, believing they should sacrifice their self-integrity to fulfill the White male fantasy of the "Oriental" if they are to be loved. In the classroom, workplace, welfare line, etc., people identify us, bind us as Orient-doll whores, displacing any self-determined identities.

Is *Wasteland* practicing artistic license? No. Art breaks conventions, drawing us inside uncharted worlds, not the hackneyed, same old "here we go again" chopsticks in "ho" hair images that White imperialists and their descendants have been spawning since pre-Shogun days. Advocates of Orientalism feed off tired White supremacist fancies, neglectful of the racist and sexist stereotypes they perpetuate. Asian and Asian American women are not insatiable dragon-sluts to be conquered. Asian culture is incredibly rich with beauty, but don't call "Oriental" manure, that trivializes, defames and exploits

"Asian," historical or accurate. They're not. "Oh, but it's so beautiful," type of flattery hides the underlying issues of domination and exploitation of Third World peoples, freeing admirers of responsibility to the truth.

What is the "resurgence of Asian influence in style and fashion?" If examining that resurgence shows it is a repackaged, inaccurate perpetuation of racist and sexist stereotypes, *Wasteland* and others can choose not to follow fashion and act responsibly. To make a commodity of and profit from incorrect, ill-represented Asian culture is enough to boycott such fashion. Instead of following the crowd, we hope *Wasteland* and others exhibit more creative, non-exploitative, visionary displays. *Wasteland*, as a member of the fashion industry, also dictates fashion. By their display, they share responsibility in creating, soliciting and institutionalizing "Oriental" fashion trends and their oppressive aftermath.

*Wasteland* is just one example of the perpetual Orientalism around us. Can they and others dare to go beyond the superficial "geisha in a whore house" to represent historically accurate, meaningful, respectful and truly celebratory images that educate our communities of all our multiple diversities? Yes. Go on, forego the stereotypes. Act responsibly. Reject "Oriental" fancies. Demand representations of Asian ethnic heterogeneity, self-determination and decolonized transformations that free us from these misogynist, yellow-peril, shackled selves.

## Protest Wasteland

continued from pg. 8

# Community

Compiled

by:

Billy Chen,

Jane Chen,

Kim Furumoto,

Christina Gastelu,

Cecilia Oregón,

and

Darrell Spence



Asian Women's Shelter

## Safe Space for Battered Asian Women— Asian Women's Shelter

The Asian Women's Shelter (AWS) is a crisis intervention program based in San Francisco for battered women and their children. AWS provides safety, shelter, advocacy, and referrals to assist women in rebuilding violence-free home environments.

AWS is one of three shelters throughout the United States that specifically assists Asians in domestic violence situations. Programs are designed to be sensitive to different cultures, ethnicities, and immigrant experiences. AWS has an on-call pool of multilingual advocates that respond to the wide range of Asian languages spoken in the Bay Area.

AWS is always in need of volunteers and multilingual advocates because they are the backbone of the shelter. They assist women in areas such as child care, translations, and activities. Multilingual advocates are given paid positions; however, you do not need to be multilingual to be a volunteer. For those interested in getting involved, there is a minimum commitment of seven months along with 40 hours of training.

For more information on becoming a multilingual advocate, contact Cristy Chung. For other volunteer positions, contact Jennifer Kanenaga.

—Joy Cafieda

Asian Women's Shelter  
3543 18th St. Box #19  
San Francisco, CA 94110  
24-hour crisis line: (415) 731-7100

### Directory of Immigrant and Refugee Rights and Services Organizations

contact: Edwin Rodriguez

#### Central American Refugee Center (CARECEN)

Provides social services for undocumented immigrants and refugees from Central America and legal counseling on any case concerning immigration or political asylum. Volunteers aid in translations and clinical assistance.

1050 S. Van Ness, Suite 202  
San Francisco, CA 94110  
(415) 824-2330  
fax: (415) 824-2806

#### Central de Servicios

Provides immigration help, translations, paralegal assistance, information and referral, and emergency transportation for low-income Latina/os and Chicana/os.

525 H Street  
Union City, CA 94587  
(510) 489-4100  
contact: Marcy Medeiros

#### Chinatown Youth Center

A multi-service, non-profit orga-

# Resources for the People

nization serving at-risk youths and their families in individual/group/family counseling, prevention of juvenile delinquency, drug education, parent education, career counseling, job placement and referral, labor market orientation, internship, volunteer recruitment, gang prevention, street outreach, after-school tutoring, and recreation.

1693 Polk Street  
San Francisco, CA 94109  
(415) 775-2636  
fax: (415) 775-1345

### Coalition for Immigrant and Refugee Rights and Services (CIRRS)

Advocates for the rights of immigrants and refugees, including those who are HIV-positive. No walk-ins or client referrals. CIRRS does not offer direct assistance to individuals; rather, it is a support program for over 85 agencies that assist immigrants with immigrant rights. CIRRS works on local and national levels to effect changes that empower immigrant communities and promote cross-cultural understanding.

995 Market Street, Suite 1108  
San Francisco, CA 94103  
(415) 554-2444 for Spanish or English  
(415) 554-2545 for Mandarin, Cantonese, or Vietnamese  
fax: (415) 243-8628  
contact: Emily Goldfarb

### Committee to Defend Immigrant and Refugee Rights

Provides immigrants with assistance in finding employment, information on federal services, emergency health services, education, public assistance, community-organizing training, and youth tutorials. The committee is currently partaking in the Oakland Construction Opportunities Project, focusing on job placement and training for Latina/o and Asian Oakland residents.

310 8th Street, Suite 308  
Oakland, CA 94607  
(510) 465-9876  
contact: Lillian Galeo

### Filipinos for Affirmative

### Action, Inc.

A nonprofit social agency targeting Filipino communities in the Bay Area. The organization advocates immigrant rights and provides social services: employment assistance, immigration assistance, career awareness for youth, AIDS/HIV education, substance abuse prevention, community education and advocacy, translations, and legal referrals.

310 8th Street, Suite 308  
Oakland, CA 94607  
(510) 465-9876  
contact: Lillian Galeo

### Immigrant Legal Resource Center

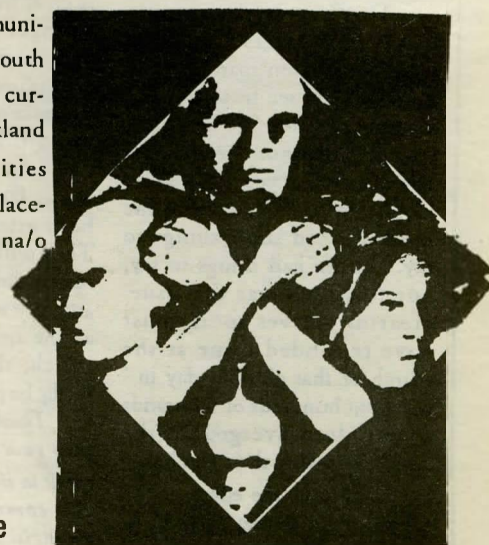
Offers technical support to organizations advocating for immigrant rights. The center creates training manuals, consults other agencies regarding legal matters, provides training, and represents clients in some court cases.

1663 Mission Street, Suite 602  
San Francisco, CA 94103  
(415) 255-9499  
contact: Bill Ong Hing

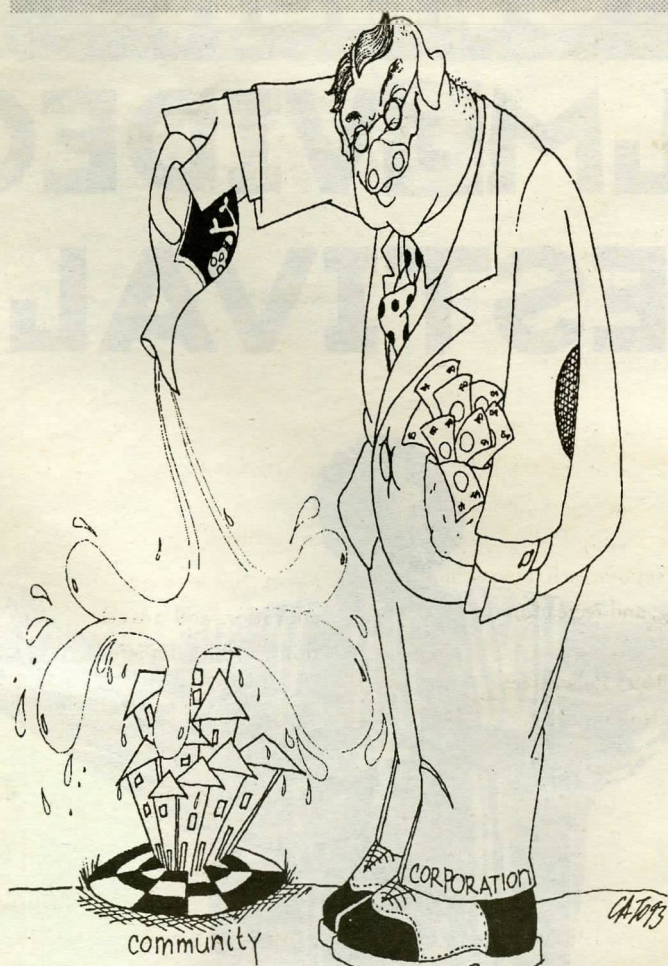
### La Raza Centro Legal

Provides free legal services pertaining to immigration, housing, and employment and specifically targets low-income Spanish speaking communities. The organization has both an employment and immigration clinic open to the public (lawyers present). Currently, they are undertaking an anti-discrimination project, an educational campaign addressing the rights of Latina/o employees and the responsibilities of employers under the Immigration and Refugee Control Act (IRCA).

2519 Mission Street  
San Francisco, CA 94110  
(415) 575-3500



# Cartoons for the Justice



# EMPOWERD

Opinion and Editorials

## Hip Hop

nation of those who wanna be the O.G.'s (Original Gangstas this time) or old school rappers, those who find ways of incorporating South Asian traditional music or old Irish instruments with down-home funky grooves, those who are acoustic purists or technical pioneers—they give Hip Hop Culture a unique, vital feature of being able to keep up with the changing times. That's why I see no tangible end to Hip Hop music or culture. It is beautiful because

Cont'd from pg. 8

it has created its own space (maybe unwittingly, maybe very consciously), while coexisting with, influencing, and creating other forms of music and aspects of culture. So each of us, mainstreamers or not, can find a place of our own under Hip Hop's blue sky, drinking the hard, clean water of its energy, completely unaware or not really giving a shit about the ramblings of idiots like me. Ask the kids on the dance floor; they know.

## Ashkenaz

Music and Dance Café



Live Calypso, Soca, Reggae, Afrobeat, So. African, Highlife, Cajun, Zydeco, Latin, Funk, Squaredance, Int'l. folkdance

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Kids & Minors welcome.  
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PAID POLITICAL ADVERTISEMENT

## Vote NO on Proposition 174

Proposition 174, the so-called Schqol Voucher Initiative, would rob public schools of \$2.6 billion, while making no provisions to transport students living in impoverished, urban areas to sub-urban private schools or to require private schools to accomodate the needs of limited English proficiency students. Since many communities of color are poor, immigrant, urban communities, the negative consequences of Proposition 174 would be disproportionately felt among people of color. On November 2, vote NO on Proposition 174.

**A risk people of color can't afford.**

Sponsored by Students Against the Voucher Initiative. For more information, call Ed at (510) 549-9011.

## A Message From The ASUC Computer Facility & The Flyer Making People

Publicity has always been a pain. This is why you will jump for joy that there is a dream palace called Utopia located on the sixth floor of Eshleman Hall.

### Rates

#### Macintosh Plus

Walk-in.....\$4.00 per hour  
Student Groups.....\$1.50 per hour

#### Macintosh SE/30

Walk-in.....\$7.00 per hour  
Student Groups.....\$4.50 per hour

#### Macintosh SE/30 with Color Monitor & Scanner

Walk-in.....\$10.00 per hour  
Student Groups.....\$7.00 per hour

#### Laser Prints

Walk-in.....50¢ for first copy, 25¢ each additional copy  
Student Groups.....25¢ per copy  
Bulk. (30+).....20¢ per copy

And for a small fee, we will design your propagandas, fanfares, statements, acknowledgments, announcements, declarations, proclamations, affirmations, communications, allegations, attestations, confirmations, documentations, confessions, revelations, manifestos, avowals, remarks, disclosures, divulgences, narratives and other such diatribes that you may want to distribute throughout the campus community. Getting notice is not easy. Put us in charge of designing your broadcasting, pushing, and publicizing.

## THIS IS THE WORLD IMPLODING



### DO NOT LET YOUR FLYERS END UP LIKE THIS

Stick figure flyer - \$10.00  
Semi-interesting flyer - \$20.00  
Okay its looking better flyer - \$30.00  
&

Wow, its not professional but its better than I would have made flyer - \$40.00  
(all prices are negotiable)

### Please stop by or call for more information.

Monday-Thursday • 9:00am - 6:00pm

Friday • 9:00am - 5:00pm

600 Eshleman Hall  
(510) 643-9739

ASUC/♿ Accessible

# diatribe

PEOPLE OF COLOR NEWS COLLECTIVE

October / November 1993

**Thursday, October 14**  
**PEOPLE OF COLOR FIGHTING TOXIC RACISM.** Three short videos on today's environmental justice movement. Local activists will give updates on recent victories and challenges ahead. 7 pm, UC Berkeley campus, 145 Dwinelle.

**Saturday, October 16**  
**SECOND ANNUAL BERKELEY CHICANO/LATINO RESEARCH CONFERENCE.** UC Berkeley Chicano and Latino students will present research projects, critical analyses, and creative work. Keynote speakers, Dr. Eloy Rodriguez, Dr. Renato Resaldo, and writer Helena Viramontes, will address the conference theme of "Re-imagining the Nation." Hosted by the Graduate Students de la Raza. 9am-5pm, UC Berkeley, Golden Bear Center.

**Saturday, October 16**  
**WALK AGAINST GENOCIDE.** A 10K walk-a-thon/fundraiser for the Uhuru Movement for black power and African democratic rights. The Uhuru Movement is led by African workers struggling for political and economic power. 9 am, Info: 444-6522

**Saturday, October 16**  
**AINU SINKYONE.** Native music and dance. \$7-\$10 sliding scale. 8 pm, La Peña Cultural Center, 3105 Shattuck Ave, Berkeley.

**Sunday, October 17, 1993**  
**WOMEN'S BRUNCH FOR GUATEMALA.** 11:30 am, La Peña Cultural Center, 3105 Shattuck Ave, Berkeley. All are welcome. For reservations, call: (415) 647-5332 or (510) 704-9928.

**Sunday, October 17-Tuesday, October 19**  
**TLATOANI.** Concert of traditional folk music of México and contemporary Latin American music. 7:30 pm, La Peña Cultural Center, 3105 Shattuck Ave, Berkeley. \$8.

**Monday, October 18, 1993**  
**COMMUNITIES IN RESISTANCE/COMMUNITIES IN REFUGE: ORGANIZING FOR A NEW GUATEMALA.** Forum with Guatemalan activists Evangelina Rodriguez Lopez, Teodora Martinez Vasquez, and Francisco Raymundo Hernandez. \$3-\$8 donation requested. 7 pm, UNITAS, 2700 Bancroft at College Ave, Berkeley.

**Wednesday, October 20**  
**MBIRA DANCE AND TRANCE MUSIC OF ZIMBABWE MUTUPO.** Concert. 7:30 pm, La Peña Cultural Center, 3105 Shattuck Ave, Berkeley. \$7

**Thursday, October 21**  
**FLESH COLORED COMEDY NIGHT SERIES.** 7:30 pm, La Peña Cultural Center, 3105 Shattuck Ave, Berkeley. \$5

**Saturday, October 23**  
**ALIVE!** Benefit performance for the Women's Cancer Resource Center and the Charlotte Maxwell Complimentary Clinic. Featuring Alexis Dance Troupe, Melanie de More, Louise Renne, June Jordan, and Maria Cora, M.C. 7:30 pm, Palace of Fine Arts, San Francisco. \$15-\$75 sliding scale. (no one will be turned away for lack of funds). Tickets available at Mama Bear's, Old Wives' Tales, A Different Light, or Bodecia's Books. Info: (510) 653-3379 or

(415) 641-5083.

**Saturday, October 30**  
**DAY OF SOLIDARITY DEMONSTRATION.** Noon rally to protest the abuses to garment workers by Jessica McClintock, Inc. and their Oakland-based subcontractor, Lucky Sewing Co. Sponsored by Asian Immigrant Women Advocates. Noon, Union Square, San Francisco. Info: Alice Lee (510) 848-3127

**Saturday, October 30**  
**DRAG KING CONTEST PARTY.** Sponsored by Aché, a Black Lesbian Journal. 8 pm, La Peña Cultural Center, 3105 Shattuck Ave, Berkeley. \$10.

**Sunday, October 31**  
**EL MUERTO AL POZO Y EL VIVO AL GOZO.** A multi-media Day of the Dead celebration. Proceeds to benefit La Peña and Taller Sin Fronteras. 5 pm, La Peña Cultural Center, 3105 Shattuck Ave, Berkeley. \$3

**Tuesday, November 2**  
**DÍA DE LOS MUERTOS 1993/DAY OF THE DEAD 1993: Exhibition at the Mission Cultural Center, Public Opening and Procession.** The theme of this year's exhibit is "Death of Identity and Rebirth." It will be dedicated to all the young people who have died violently on the streets of the Mission District in San Francisco. For more information, call the Mission Cultural Center at (415) 821-1155.

**Wednesday, November 3**  
**EMPOWERING WOMEN OF COLOR CONFERENCE.** First organizing meeting. 6 pm. Graduate Assembly, Anthony Hall, UC Berkeley. Info: Graduate Women's Project/Graduate Assembly, 642-2175.

**Wednesday, November 3**  
**POETRY FOR THE PEOPLE.** Poetry readings, first in a series initiated by June Jordan. 7:30 pm, Maude Fife room, 3rd Floor, Wheeler Hall, UC Berkeley.

**Sunday, November 7**  
**TALK WITH HUANANI-KAY TRASK.** Native Hawaiian activist and scholar. Sponsored by Speak Out/Global Exchange, The Hawaiian Nation Information Group, and the Northern California Branch of Ka Lahui Hawai'i. 7:30 pm, La Peña Cultural Center, 3105 Shattuck Ave, Berkeley. Info: Kehualani at (510) 893-5743.

**Wednesday, November 10**  
**POETRY FOR THE PEOPLE.** Poetry series, part 2. 7:30 pm, Maude Fife room, 3rd Floor, Wheeler Hall, UC Berkeley.

**Wednesday, November 17**  
**MARILYN CHIN & JIMMY SANTIAGO BACA.** The final Poetry for the People event features Chin and Baca reading their work. 7:30 pm, Wheeler Auditorium. Requested donations will benefit local community organizations. Info: African American Studies Dept., (510) 642-7084.

**Thursday, November 18-Saturday, November 20**  
**WOMEN OF COLOR FILM & VIDEO FESTIVAL.** Featuring work by local artists, as well as more widely distributed filmmakers. UC Berkeley campus. Info: (510) 643-9921.

compiled by AnaRubenstein

# WOMEN OF COLOR

## FILM & VIDEO FESTIVAL



Photo: Maritza Penagos

LOCAL ARTISTS  
CALL FOR SUBMISSIONS:

Submit By: November 1, 1993  
VHS and 3/4" format accepted  
Please include name, address  
and phone number with submissions

FESTIVAL DATES:  
NOVEMBER 18-19-20

145 DWINELLE HALL / UC BERKELEY CAMPUS / SEVEN P.M.

Send submissions to:  
Women of Color Film Festival  
c/o Center for Racial Education  
312 Eshleman Hall, University of California  
Berkeley, CA 94720

For more information, contact:  
Center for Racial Education (510) 643-9921

Sponsored by The Center for Racial Education, Women of Color Resource Center, and the Radical Film Collective.  
Event is ASUC Sponsored/Wheelchair Accessible