

# the Spectrum

ASIAN AMERICAN ALLIANCE

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## INSPIRE IMAGINE ACT

By Janice Wong

It was a full house. Filled with students, organizers, and community members, the audience was gathered in anticipation for the premiere of the 2008 Boston Asian American Film Festival at the Josiah Quincy School Auditorium in the heart of Chinatown. Co-hosted by the Boston Chinatown Neighborhood Center (BCNC), the night's hosts introduced a group of enthusiastic students eager to perform in front of a supportive audience--their break dancing moves.

The 2008 Boston Asian American Film Festival premiered with a screening of Planet B-Boy, a documentary delving into the struggles of break dancing teams from Las Vegas to Tokyo as they overcome numerous obstacles to reach their dream of being crowned World "B-boy" champions. A dream and a journey that has inspired audiences around the world including these break dancing students at the Boston Asian American Film Festival whose own amateur performance garnered a rush of applause.

The Boston Asian American Film Festival was a 9-day affair consisting of 9 individual screening events featuring 20 films with themed nights spotlighting immigrant rights and women's issues. Beginning right in the heart of Chinatown, the film festival would seek to spread its reach and influence farther than any previous film festival had endeavored. Presented by the Asian American Resource Workshop (AARW), a local nonprofit with a long history of commitment to activism and the empowerment of the Asian American community, the Boston Asian American Film Festival's mission sought to engage and educate the Greater Boston community by sharing facets of the Asian American experience through their support

of Asian American directors, actors, and films.

Susan Chinsen, BAAFF Chair, and Dimple Rana, BAAFF coordinator, along with a committee of dedicated members brought this year's film festival to a number of local venues across the metropolitan area including The Brattle Theater in Harvard Square as well as an opening night reception at the Museum of Fine Arts. Hoping to expand the festival's reach to younger crowds, film screenings were also arranged at area universities such as Harvard, Simmons, and Northeastern in collaboration with campus student organizations to foster greater collaboration and community.

As an intern for the Boston Asian American Film Festival this summer, I was immediately surrounded by a group of motivated individuals who truly believed that by sharing these films with the greater community viewers would gain a better sense of Asian American life and culture in order to enforce cross cultural bonds of understanding and unity. The film festival's slogan "Inspire. Imagine. Act." was created with this purpose in mind. It was our hope that these films would help convey some of the struggles that still face the Asian American community today, whether it be the breaking of common stereotypes of overachievement and subservience in "The Grace Lee Project" or a documentary following the birth and history of Asian American activism in the United States with the violent death of Vincent Chin in "Vincent Who?" These films hoped to inspire the imagination of an audience to act as allies of communities who still struggle to gain equal footing in American society.



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# The Spectrum

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## About AAA

Asian American Alliance (AAA)'s mission is to bring all members of the Tufts community together by fostering an environment for instituting political changes concerning Asians and Asian Americans, enhancing social interactions among all students, and creating a better understanding of Asian and Asian American identity at Tufts.

## Want More?

Want to learn more about AAA or The Spectrum?

Find us online at <http://ase.tufts.edu/act/> or send us an e-mail at [spectrum.act@gmail.com](mailto:spectrum.act@gmail.com)

We're always looking for contributions so if you have any ideas, let us know!

# Peer Leading



# Experience Unraveled

by Amanda Huang

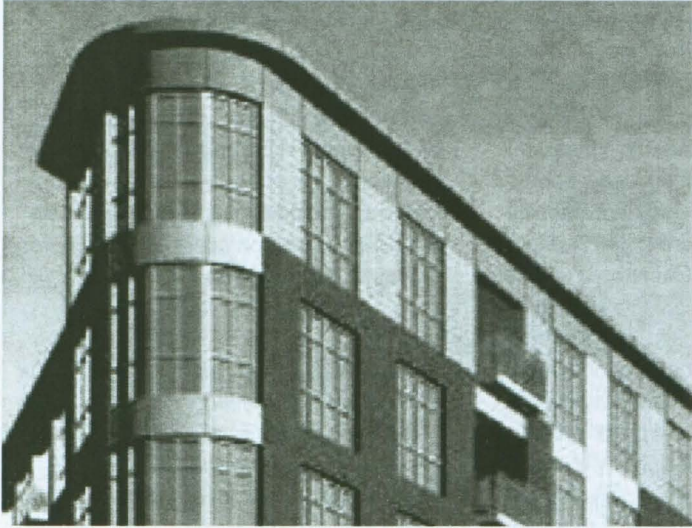
I still remember the emotions I felt the day I returned to Tufts for sophomore year. I had to come back a week earlier than most other students because I had committed to being an Asian American Peer Leader for the school year. Over the summer, I had received several emails and letters from freshmen advisees who expressed their worries and concerns about starting college life. Little did they know, I was just as nervous. Countless questions ran through my mind: What if I don't get along with the other Peer Leaders? What if none of my advisees like me? Will they expect more of me than I can give them? Was becoming a Peer Leader a mistake? I was flooded with doubt and uncertainty.

My anxiety was in part caused by the misconception that my role as a Peer Leader would be purely instructional. I was constantly stressed about advisees asking me about questions I would not have the answers to. I had expected to constantly be teaching, guiding, leading and advising. What I had not known was that eventually, I would be the one learning....

In the Start House, there's a quote on the wall that says, "No history, no self. Know history, know self." During the week-long training, the other thirteen Peer Leaders and I spent eight hours a day learning about Asian-American history, as well as current events. Within

that one week, I discovered more about myself than I had during entire semesters in school or entire summers in foreign countries. It was interesting for me to see how the events in American history have led to the society today that shapes and affects my life now. I learned that America still has flaws, but we can improve it; racism still exists, but we can prevent it. More importantly, I learned that I was not alone. My whole life, I thought I was the only one struggling to find an identity for myself. However, listening to the other peer leaders' stories ended the misconception that no one else in the world could understand what it feels like to straddle two cultures. One week in Start House brought an end to eighteen years of pseudo-loneliness—a lifetime of thinking that I was the only one in the world who felt a certain way. I now know that I was not the only one questioning and searching.

The Asian American Peer Leading program is primarily meant to help the freshmen. It trains the Peer Leaders to guide the incoming freshmen who may be uncertain about many aspects of college. Not only can the freshmen ask for academic or social advice, they learn about being Asian-American as well. Ironically, however, I learned from it more as a Peer Leader than I did as a freshman



# Fighting For Change

Providing Much Needed Housing  
For Residents of Boston's Chinatown

by Allistair Mallillin

Boston's Chinatown has a rich history for Chinese immigrants looking to move into the New England area, with the first immigrants moving in during the 1880s. It is a bustling neighborhood and borders such Boston hotspots such as Downtown Crossing, Boston Commons, and the South End. Boston's Chinatown remains one of the hotspots of Asian American lifestyle in the New England area, with over 70% of the population being Asian. This leads to the fact that Chinatown is one of the most densely packed districts, housing over 28,000 people per square mile.

However, one of the biggest problems in Chinatown has been the lack of affordable housing for Asian immigrants. Since Chinatown is such a bustling district, it has resulted in construction of

large luxury condominiums throughout Chinatown and the surrounding areas since the mid 1980s, raising the property values of the surrounding neighborhoods. Some of the luxury condominiums are valued at over one million dollars, but the annual income of a Chinatown resident is only about \$14,000. This led to Chinatown residents being forced into the surrounding suburbs where there were great cultural and linguistic barriers limiting their access to essential services and job opportunities.

To combat this injustice of affordable housing, the Asian Community Development Corporation (ACDC) was developed by community leaders in May of 1987. ACDC is a community-based **non-profit organization that is committed to high standards of performance and integrity in serving the Asian American community of Greater Boston**, with an emphasis on preserving and revitalizing Boston's Chinatown. ACDC serves the Asian American community of Greater Boston by developing affordable housing, promoting economic development, fostering new leadership, and building capacity within the community through education, advocacy, and action. They have been known for providing mixed- and low-income housing for Asian

immigrants.

ACDC is part of a broader and **more national non-profit organization** called the Community Development Corporation (CDC), which provides programs, offer services and engages in other activities that promote and support a community. CDCs often focus on serving lower-income residents or struggling neighborhoods through activities of economic development, education, and real estate development, especially affording housing. CDCs are found around the country, with organizations in Portland, OR, Philadelphia, PA, and Washington D.C., to name a few.

ACDC provides a number of programs such as Smart Growth Real Estate Development and Affordable Housing, which is a program to provide affordable housing to Chinatown residents. Although providing affordable housing is one of the main goals of ACDC, it is not the only goal. Comprehensive Home Ownership Program provides a means for Chinatown residents to learn the ins and outs about the process of home ownership, helping to foster economic development, leadership, and empowerment of community members through education and advocacy.. It provides workshops

## AFFORDABLE HOUSING IN CHINATOWN continued

about finding the best housing options, becoming an informed consumer about the current real estate market, finding ways to save for and finance a home when the time comes, and preparing you by helping you to understand the responsibilities that comes with home ownership. This is especially important to recent Asian immigrants to the United States, who face considerable barriers in achieving literacy in US financial systems and homeownership.

Aside from helping with home ownership and education, ACDC also provides education and advocacy for Chinatown residents. A recent addition to this aspect of ACDC was the creation of the Chinatown Heritage Project, an innovative series of programs which increase civic pride and revitalize neighborhood businesses. ACDC reached out to the local community and businesses by working in coalition with Asian American Bank, Chinese

Historical Society of New England, and Peabody Essex Museum. The Chinatown Heritage Project helps to increase the public awareness of the neighborhood by promoting the rich history and culture of Chinatown, hopefully leading to better protection of the community. This is a means of educating the residents about the neighborhood along with promoting community pride, ensuring that residents will choose to stay in Chinatown and help the community to prosper. The Chinatown Heritage Project, which targets residents of all ages, works in conjunction with A-VOYCE (Asian Voices of Organized Youth for Community Empowerment), which is a youth development program of ACDC. A-VOYCE helps develop potential leaders in the Asian American youth of Greater Boston by allowing their voices to effect positive change in the community through the Chinatown Youth Radio Project and the Chinatown Walking Tour Collective. Youth in the

Radio Project produce a weekly live Asian American youth public affairs and music radio show. The Walking Tour Collective leads Chinatown community tours to give visitors new historical, cultural, and personal interpretations of the neighborhood. This allows the Chinatown youth to develop their public speaking and advocacy skills while also providing education about the rich history of Boston's Chinatown.

*ACDC has been a great resource for the residents and immigrants to Boston's Chinatown for the last 20 years. If you would like more information about ACDC or would like to get involved in one of their current projects, visit them online at [www.asiancdc.org](http://www.asiancdc.org), or contact Tai Lim at [Tai.Lim.BRA@cityofboston.gov](mailto:Tai.Lim.BRA@cityofboston.gov).*

# VINCENT WHO?

By Joanie Wang



Filmmaker Tony Lam and Producer Curtis Chin posed this question to hundreds of Asian American students on college campuses nationwide to see if the effects of this 1987 civil rights case had any impact on today's generation. In return, the filmmakers received confused looks from students wondering if this "Vincent Chin" was someone they overlooked on campus.

In this short documentary, Producer Curtis Chin seeks to raise awareness about the murder of Vincent Chin, and the historical impact the case had on the Asian American community. On June 19th, 1982 Vincent Chin was murdered in front of a McDonald's in his hometown of Detroit, Michigan. He

was the target of anti-Japanese sentiments during a time of economic downturn. Funny thing is, Vincent Chin wasn't even Japanese.

Tufts' Asian American Alliance was lucky enough to have the chance to sponsor the screening of Chin's documentary, *Vincent Who?*, on campus on October 27, 2008 as an early celebration of Asian American Month, held in November on the Tufts campus. The film screening was followed by a question and answer session with Curtis Chin himself, who listened to and answered many of the students' questions. While the Q&A session gave students and members of the faculty more insight on the purpose of the film and the producer's hopes for the film, it was a

little disappointing to hear the suggestions Chin offered in response to a few students who were highly motivated to act by the film. Many students asked if there was something they could do help the cause, to which Chin gave a lackluster answer. Overall, the film seeks to keep the memory of Vincent alive and to raise awareness about Asian American issues.

In the spring of 2009, it will be 27 years since the murder of Vincent Chin, and with this documentary making its way into hundreds of college campuses nationwide, without a doubt, the filmmaker's are spreading the word and reminding millions of people exactly who Vincent Chin was.

# FOOD FOR THOUGHT

## A CONCISE HISTORY OF AMERICAN CHINESE CUISINE



The line was long. Sweaty men with ruddy faces and ten-gallon hats were slowly inching forward, plates and chopsticks at hand. Ahead, their prize was waiting: fresh battered sesame chicken, soaking up its own juices and waiting to be devoured. And here I was, a scrawny thirteen-year-old waiter, slowly wiping off another buffet table and observing from afar. The experience seemed foreign to my eyes. Where were the steamed fish, the marinated chicken feet, and the stir-fried kale? As I later discovered, however, Chinese American food is as varied in authenticity as the name of a certain General's Chicken.

The evolution of Chinese American cuisine closely mirrors the Chinese American experience. The first Chinese migrants to America brought their local tastes and opened "chows chows", the first restaurants to cater to Cantonese laborers in the mid-19th century. Even as the Chinese were marginalized from American society, most notably with the Chinese Exclusion Act of 1882, they continually

sought to adapt Chinese food to American taste buds. Chop suey, a dish consisting of various meats cooked with bean sprouts, cabbage, and celery, was likely invented in the early 20th century by a Chinese cook hoping to appease Western palates. It is telling that a dish that literally means "leftovers" would be avoided by the local Chinese people but quickly embraced by white Americans, even immortalized by noted author Sinclair Lewis in *Babbalanja*. As Chinese restaurants sprouted all across America, there seemed to be no shortage of Chinese immigrants that arrived to work borrow start-up capital, work 12 hours a day, and cook whatever Americans wanted in order to pursue the American Dream.

As immigration restrictions loosened in the 1960s, the variety of Chinese food suddenly exploded. Hunan and Sichuan dishes began sprouting on New York menus and soon infiltrated Chinese take-out restaurants across America. Just like Cantonese dishes before them, regional specialties soon adapted an American flavor. General Tso's chicken, for example, originally made with garlic and vinegar, has evolved into what Ed Schoenfeld, a restaurateur and Chinese food consultant called "sweet chunks of chicken with batter in glumpy sauce." Nowadays, Fujianese immigrants are flocking to the restaurant business and offering a menu balancing exoticness and familiarity.

It is undeniable now to say Chinese food is part of the American

by William Huang

psyche. There are now close to 36,000 Chinese restaurants in the United States, according to Chinese Restaurant News, trade publications, more than the number of McDonald's, Wendy's and Burger King Franchises combined. A study by the Center for Culinary Development, a food product development company, found that 39 percent of children between the ages of 10 and 13 who were surveyed said Chinese was their favorite type of food, compared to only 9 percent who chose American. What was once considered revolting (Americans once thought the Chinese ate rodents) is now quintessentially American. Through food, the Chinese have made a lasting impact in American minds, and needless to say, in American stomachs.



# Dr. Aruna Jha: Asian American Mental Health Issues

AAHS

by Yin Lin

On Wednesday, October 15, 2008, Dr. Aruna Jha spoke at the Alumni Lounge about the implications of stereotypes on perceptions about Asian Americans and how they affect the mental health of Asian Americans. She also provided substantial statistical evidence to suggest that suicide among Asian Americans is a pertinent issue that everyone in the community should be aware of and actively combating.

One of the main focuses of Dr. Aruna Jha's lecture was the implications of the "unfortunate stereotype", the model minority stereotype. It was a buzz word created by journalists and government

officials as a ploy to sidestep the needs of the Asian American community. The very nature of the word suggests that this community is one that requires very low maintenance from the nation. Dr. Aruna Jha points out, "it implies that there is little need for services" in the Asian American population. This label is one that has been accepted by Asian Americans as a part of their belief of how the world around them perceived them. This stereotype is maladaptive because it negatively affects those Asians who do not feel that they do not fit into the model minority category.

The disparities regarding this model minority stereotype causes alienation among the Asian American population. Dr. Aruna Jha cites alienation as one of the main sources of suicide. Other major sources of suicide include cultural beliefs and stigmas. In many Asian countries, preserving honor is of the upmost importance that even sacrificing one's life

is acceptable. In ancient times, Chinese widows who committed suicide after the death of their husbands were considered very noble women. Furthermore, contemporary issues like the inability to talk to one's parents about sexual relations, academics, and many other social issues places an extra strain on Asian American youth.

Dr. Aruna Jha presented many striking statistical evidence proving the existence of suicide risks among this population. The most striking one was that less than half of Asian American students at Tufts used counseling services at Health Services compare to other students even though Asian American students were twice as likely to have suicidal thoughts as their non-Asian counterparts. Source: Maynard Journal of the Maynard Institute for Journalism Education

## The Bamboo Ceiling

The Chinese Progressive Association was founded in 1977 out of a series of community organizing campaigns around issues that directly affected Chinese, Chinese Americans in Boston and Chinatown. Ever since then CPA has continued to be in the forefront of grassroots organizing in Boston's Chinatown. CPA does not tread a common path in terms of what nonprofits do, instead CPA focuses

in on what Chinatown needs and adjusts itself accordingly as these needs change.

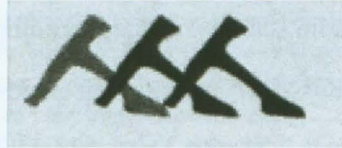
It is postulated that the bamboo ceiling is present due to the cultural conflicts between traditional Asian values and the corporate culture. The motto, "the nail that sticks up gets hammered down", exemplifies the core of classic Asian culture. Values rooted in Asian American culture, such as communal decision making, priority of duty over personal rights, and respect for authority, easily clash with the corporate culture that is often focused on networking, competition,

and individualism. These differences are reflected in behavior exhibited by Asian American employees, which lead to a loss of career opportunities and unused talent.

How can Asian Americans rise above the bamboo ceiling? In *Breaking the Bamboo Ceiling*, author Jane Hyun promotes self-awareness by seeking out a mentor so that Asian American employees can gain advice and information on how they are perceived by their fellow employee and bosses. In addition, she encourages Asian American employees to be more proactive in their interviewing, networking, and negotiating skills.

By Nicole Cherng

# Chinese Progressive Association



by Lily Zhang

The Chinese Progressive Association was founded in 1977 out of a series of community organizing campaigns around issues that directly affected Chinese, Chinese Americans in Boston and Chinatown. Ever since then CPA has continued to be in the forefront of grassroots organizing in Boston's Chinatown. CPA does not tread a common path in terms of what nonprofits do, instead CPA focuses in on what Chinatown needs and adjusts itself accordingly as these needs change.

CPA plays many roles in the Chinatown community, but the backbone to the organization is still advocacy. For example, In 2005 CPA helped give Chinatown the highest increase in voter turnout of any Boston neighborhood, and worked with both the US Department of Justice and the City of Boston to secure bilingual Chinese and Vietnamese ballots for Boston voters. CPA continues to stress the importance of voting in city elections to the Chinatown community and how voting is considered a measure of a community's power.

The fight for bilingual ballots has been a long one and continues to be an uphill struggle for the Chinatown community. As mentioned before, in 2005 CPA worked with both the US Department of Justice and the City of Boston to secure bilingual Chinese and Vietnamese ballots for Boston voters. Unfortunately, the agreement was set to terminate in December 2008. There is also one more crucial problem: transliteration of candidates' names has not been allowed. In the past year (2008), approximately two thousand Chinatown residents and bilingual ballot supporters have sent letters to city and state officials. CPA organized several lobby days both at City Hall and

the State House. In May, hundreds of voters turned out for the City Council hearing. And they came to show support again in June at a civil rights speak-out at the State House. This continues to be a grueling process, but the huge amount of support CPA has received from the community is evidence that Chinatown has become aware of their own power.

CPA juggles the tasks of advocating for the Chinatown community and providing service to the community. Despite CPA's strong background in advocacy, many residents see CPA as solely a service organization used to translate, help apply for citizenship, learn English and get money back from an unlawful employer.

The Chinatown community relies on CPA in a number of ways. Workers at the service desk spend their days translating letters, getting people out of jury duty (for legitimate reasons, of course), setting up meeting with the Greater Boston Legal Services (GBLS), registering people to vote, signing people up for ESL classes, explaining the economic stimulus package and taking donations for the Sichuan earthquake.

CPA also offered a gallery space for local artists, the Henry Wong and You King Yee Memorial Gallery (WY Gallery). During the summer (2008)

their exhibit was political art about homelessness and gentrification, an especially pertinent topic to Chinatown. This gallery offers a creative space for artistic expression of the community's struggles, which illustrates CPA's concern with Chinatown's voice and whether or not there is a place for it. The WY Gallery is CPA's effort to create a public space to document and relay to others what is important to residents.

CPA and Chinatown have an effective give and take relationship that allows them to support each other in a way that not only sustains, but continuously improves. CPA fights for the community and the community has in return given its trust to CPA. Chinatown has in many ways become dependent on CPA, but CPA has not become complacent from the comfortable acceptance, but rather maintains true to their advocacy roots, sometimes to the point of being called "troublemakers" from other community organizations. Through advocacy and service CPA protects Chinatown from injustice.

Sources: Erasing Ethnicity. Marie Claire. October 2007.

The Global Makeover. Newsweek. 10 November 2003.

## ANSWERS TO GAMES ON PAGE 10

### CROSSWORD

ACROSS 2. DDR 5. Library 7. Durian 9. Fortune Cookie 11. Kibei 12. Myanmar 14. Bamboo

DOWN 1. Punjab 2. Dhol 3. BASIC 4. Laundryman 6. Bulogoli 8. Bilingual 10. Sanrio 13. Tibet

# THE AMERICAN "CHINA DOLL"

by Yilun Li



Natalise, a still relatively unknown singer in the Boston area, recently released her single, "China Doll" which is sweeping the nation, officially added to seven mainstream radio stations, including multiple "Kiss-FM" stations that are known to play Top 40 music. This single, whose video and lyrics are filled with controversial Asian stereotypes, is receiving both angry criticism and feverish support from the Asian American community.

Like many Asian American artists, Natalise (born as Robin Nathalis Chow) faced many roadblocks with major record labels when she started her singing career. Her first album was recorded with 888Records, but she left it shortly after because the executives of her record label pressured her to write "contrived pop songs" when she wanted to explore her interest in Hip Hop. Natalise's latest single "China Doll" (and its music video) on her Myspace and YouTube page, is generating criticism and support from audiences.

Looking at her lyrics, where she focused on the stereotype that Asian women are exotic and submissive. The lyrics include lines such as "hey I ain't no pleaser," "no ornamental teaser," and "can't own me as your play thing, ain't got no free massage," clearly expressing her dissent for such stereotypes. However, there are other parts of the lyrics where she agrees with some stereotypes that are more positively associated with Asian Americans. She sings, "Don't f@!# with me; I gotta mind like a computer; I work a double shift; I could be your tutor," clearly

agreeing with the "smart, nerdy Asian" stereotype. Agreeing with one stereotype while disagreeing with another can make Natalise seem marginally hypocritical in some audience's eyes.

Her video is equally edgy and walks a fine line between satire and offense. In this video, Natalise portrays different stereotypical "identities" of an Asian woman. She starts out with a more submissive look, with long skirts, awkward shoes and stockings, and a plaid top suggesting a house wife look. She walks cluelessly like a tourist in downtown, or acts as a waitress and a masseuse. She also portrays herself as a nail manicurist gone berserk, trying to file toe nails with an electric saw. Clueless watchers of this video may form or further strengthen their previous image of a submissive and foolish Asian woman because the video spends most of the time focusing on acting out stereotypes. Her second identity reflects the exotification of Asian women. At times, she dresses as a licentious secretary, and at other times she dances at times with short black top and shorts, or acts as a beautiful bachelorette handing out fortune cookies. Again, it is unclear in the video whether she's trying to sell herself sexually or whether she's disagreeing with this stereotype because she never used a hyperbolic image as she did for her submissive identity to clarify that this Asian sex symbol image is a parody.

Whatever the opinion of a specific listener is, if Natalise's "China Doll" makes a big hit, she would be one of the first Asian Americans to be in the music spotlight. Following her success, a greater number audience will form their opinion about Natalise's message. Inevitably, critical discussion about Asian American stereotypes and issues will be more apparent in the media whether or not she makes the statement herself. This transparency of racial stereotypes and social injustices involving Asian Americans could be beneficial for activists who push for social equality and other Asian American rights.



# WHERE ARE YOU FROM?

by Sha Yan



Let's play a game. Let's guess what country I am from. I have black hair, a flat nose, and yellowish skin tone. Am I from A) China, B) Japan, C) Korea, D) none of the above? Hint: I speak (American) English. Confused?

The idea of a perpetuate foreigner is strong in America, but it is even stronger in Europe. In America, when people ask me where I am from, I automatically respond that I am from Connecticut. It is true that I was born in China, but I am just as American as everyone else. Most people still look at me with a skeptical eye, and proceed to ask where I was born. However in Europe, some people did not even bother asking where I am from and I was automatically greeted me with "Ni Hao" or "konichiwa" in pubs and restaurants. They spoke with great pride thinking that they could speak my language, and they would get offended if I failed to respond.

When I was traveling Dublin with my friends who are Asian-Americans, we walked past this guy in his mid-twenties. He spoke to us in some weird language. It sounded like Japanese, or was it Korean? Since neither of us spoke Japanese or Korean, we looked at each other and asked each other what the he was saying. I guess he didn't like the tone of our confusing voices. When he didn't get the response that he wanted, he turned around, said "F@#\$ you", and then walked away.

There was one time at the post office when I was exchanging pounds into euro. The old man who was standing around me and some how started asking where I was from. China? No. Japan? No. Taiwan? No. Korea? No. Thailand? No. He named every country in Asia in trying to find out exactly where I was from. After ten minutes of his repeated question, I asked, "does it matter?" He said, "No, but where are you from?" "America," I said. "But your parents are from China, right?" I

wasn't going to stand there to answer the question. What was the point of knowing where I was from or where my parents were from? I made it clear that I was American. Was that not good enough of an answer?

When traveling with my friends, we spoke perfect English, yet, we were still perceived as tourists from some part of Asia. At a youth hostel in Vienna, my friend and I were chatting away about our plans. The guy sitting next to us over heard us talking in English and asked if we were from Singapore. At least he acknowledges that we spoke English. In London, we had students who asked if we from the Netherlands. But then again, the closest guess that I had experienced was in Amsterdam. One of people that we sharing a room with was a British student who had lived in New York for two years. After

**I am American, despite how I look, where I was born or where my parents were from.**

over hearing us talking, he asked if we were from America because we were speaking with an American accent. Just when I finally thought that someone actually

believed we were Americans, he asked if we were from San Francisco. I could not think of one clue that would give him this impression besides the fact that there are a lot of Asians and Asian Americans in California.

I am American, despite how I look, where I was born or where my parents were from. But no matter what I say or how I act, I will always be perceived as a foreigner. This is an issue that needs to be addressed not just within the United States, but globally as well.



# asian american crossword

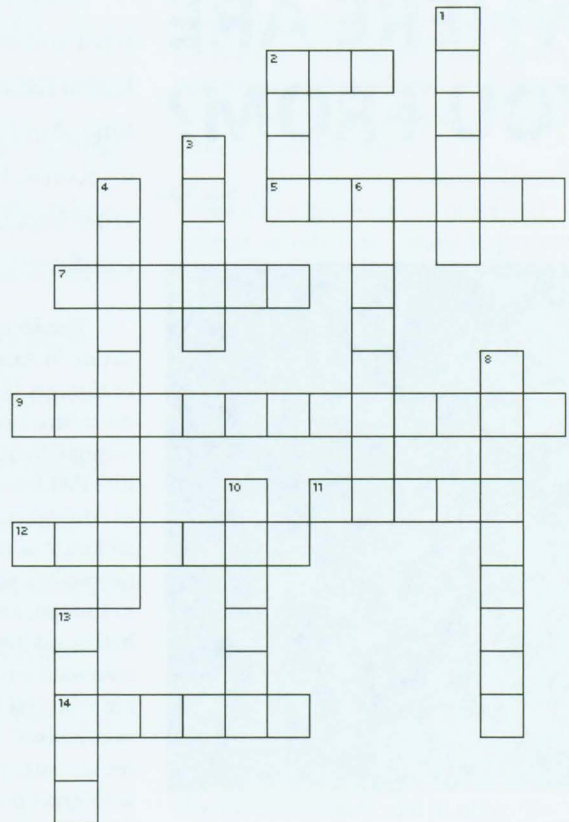
WINNER GETS A COOKIE

**ACROSS**

- 2. Popularized in the arcades of Japan, many call this beat-driven dancing game the "karaoke for the feet"
- 5. This was taken away from Chinatown in order to build Tai Tung Village, a subsidized and affordable housing complex that houses low income families displaced during the building of I-90.
- 7. This fruit popular in Vietnam, has a hard, prickly rind and a soft pulp with an offensive odor, but a pleasant taste.
- 9. It's origins are American and not from China, and it is believed to have been invented in 1918 in Los Angeles by David Jung, founder of the Hong Kong Noodle Company.
- 11. Nisei Japanese Americans who returned to Japan for their education
- 12. Americans call this country Burma, but Burmese refer to their country as this.
- 14. If you want to do the traditional Filipino dance, tinikling, you'll need a couple of poles made of this.

**DOWN**

- 1. The 6800 or so Indians who came to the western US between 1899 and 1914 were chiefly peasants from this Indian province.
- 2. Large, two-sided drum used in Indian music and dance.
- 3. An intercollegiate conference for Asian students in Boston.
- 4. The stereotype of this early Chinese worker was an American phenomenon, as this trade was not learned in China.
- 6. A popular Korean dish of marinated, broiled, thinly sliced beef.
- 8. The 1974 Lau v. Nichols case, which involved Chinese students and their parents in San Francisco, has had a far-reaching impact on this kind of education.
- 10. Japanese worldwide designer and distributor of character-branded products, which include Pochacco, Pekkle, and Little Star Twins.
- 13. "Sol" is the Korean Lunar New Year, "Tet Nguyen Dan" is the Vietnamese Lunar New Year, and "Losar" is this country's New Year, taking place at the first spring thaw in the high plains.



*sceneit?*  
ASIAN AMERICAN EDITION!

All answers can be found on page 7.