

The Asian Reporter

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DRY BEVERAGE. Japan's Princess Aiko plays in a sandbox at her residence, Togu Palace, in Tokyo. The Imperial Household Agency released the photo with a home video taken by Crown Prince Naruhito of his daughter Princess Aiko, offering an unusually intimate glimpse into the daily lives of Japan's cloistered royals. (AP Photo/Imperial Household Agency)

In rare move, palace officials release home video of Japanese royal family

TOKYO (AP) — In a rare move, palace officials have released a home video of Princess Aiko, offering an unusually intimate glimpse into the daily lives of Japan's cloistered royals.

The video, taken by her father, Crown Prince Naruhito, features Aiko poking at a harp, hopping up stairs, and in simple conversation with her parents.

"Papa, you too," the two-year-old princess says to Naruhito as she singsongs a popular children's rhyme and points at drawings in a picture book.

The private lives of Japan's royal family have traditionally been guarded closely by the Imperial Household Agency, the powerful government bureaucracy that oversees palace affairs. Such openness breaks with tradition, and the video was shown on all of Japan's major TV networks.

Naruhito and his wife, Crown Princess Masako, decided to release the video in response to strong media and public interest,

the networks quoted palace officials as saying.

The video also showed Masako dancing in circles with Aiko to the music of a harp.

Masako, 40, has been out of public view since December when she withdrew from official duties due to illness. Under pressure, palace officials later announced she had a stress-related disorder and was receiving counseling and medication.

Naruhito said at a news conference in May that a decade of palace life and pressure to produce an heir had left her exhausted. Aiko is the couple's only child, but under Japanese succession laws only males are eligible to assume the Chrysanthemum throne.

Naruhito also slammed unidentified palace officials for trying to deny the character of his wife, a Harvard and Oxford-educated former diplomat.

Masako's plight has generated calls for palace reform.



Moon cakes: Love 'em or hate 'em

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Angel Island bill passes House committee

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Over 90 artists to hold open studios tour

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Margaret Cho declares a state of emergency

By Mike Street
Special to the Asian Reporter

Margaret Cho last came to Portland in March 2003 as part of her *Revolution* tour, her outcry against prejudice and marginalization. Late last month Cho brought her new *State of Emergency* show to a packed partisan crowd at Portland's Arlene Schnitzer Concert Hall. The tour names might well have been reversed, as this year's show focused on upending contemporary politics, especially the policies and possible reelection of President George W. Bush. Cho railed against the wars being waged by the Bush administration against the rights of minorities and women, even as she relied on the characters and material that her audience expects and loves.

Cho designed this short, frenzied tour (twenty-one shows in twenty-one states in just over two months) as a last-minute push before the November polls. After her show on October 30, the tour heads overseas until returning to the U.S. in March

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Human trafficking hotline helps victims, organizations

About 800,000 to 900,000 victims of human trafficking are taken across international borders each year, according to the U.S. Department of Health and Human Services (HHS). The Department of State estimates that between 18,000 and 20,000 of those are trafficked into the United States. Now HHS has initiated a campaign, called "Rescue & Restore Victims of Human Trafficking," to increase awareness of the problem and provide assistance to victims of

trafficking and organizations that help them.

A major part of the campaign is a toll-free Trafficking Information and Referral Hotline, 1-888-3737-888, which provides assistance to organizations and victims of trafficking. The hotline provides instant referrals to pre-screened aid organizations in the victim's or organization's city.

Visitors to the campaign's website, <www.acf.hhs.gov/trafficking>, can learn about the signs that may indicate a

person is a victim of trafficking. In the U.S., many victims of trafficking are forced to work in prostitution, sex entertainment, domestic service, sweatshop factories, or agricultural labor. Traffickers use force, coercion, and fraud to compel women, men, and children to engage in these activities.

A victim of trafficking may seem fearful or submissive, show signs of physical abuse, have difficulty communicating, or lack identification documents. The Rescue & Restore

campaign's website offers advice on getting suspected victims away from their controllers and asking questions that can help determine whether the person may be a victim of trafficking. The website also offers downloadable campaign posters and literature, including a fact sheet in Chinese.

To learn more, visit <www.acf.hhs.gov/trafficking>. The Trafficking Information and Referral Hotline can be reached by dialing 1-888-3737-888.

The Asian Reporter

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Asian Family Center to kick off "Great Patch Giveaway"

The Asian Family Center is one of a number of organizations teaming up with the Oregon Department of Human Services' Tobacco Prevention and Education Program to present the "Great Oregon Patch Giveaway."

The effort is the first in the Northwest to give away nicotine patches free to persons who are trying to break their tobacco habit.

Linda Kue of the Asian Family Center and others



will be handing out free patches at 10:30am on October 5 at the Lloyd Center Mall, at the bottom level by Nordstrom (use the entrance by Stanford's). Statistics show that 14 percent of adult Asian/Pacific Islanders in Oregon are smokers.

To learn more about tobacco prevention efforts in Oregon, visit

<www.ohd.hr.state.or.us/tobacco> or call the Asian Family Center at (503) 235-9396.

Two Asian Americans join other artists in open studios tour

By Dave Johnson
The Asian Reporter

Natasia Chan and Shu-Ju Wang and 92 other artists will open their workspaces and gardens to the public during Portland Open Studios, a self-directed tour that takes place on two weekends in October.

This annual event offers visitors a chance to see painters, printmakers, sculptors, photographers, and other artists and craftspeople at work in their creative environments. It will be held October 9 and 10 for Wang and other artists living west of the Willamette and October 16 and 17 for Chan and her colleagues residing east of the Willamette.

Chan, a native Portlander, earned a degree in Speech, Telecommunications, and Film at the University of Oregon in 1991. Afterward, for the next decade, she has worked as a continuity/costumer for films including *Mr. Holland's Opus*, *Even Cowgirls Get the Blues*, and *The Fugitive*.

But the artist within summoned her attention in 1998 and she began to study Polaroid photographic processes. Her artful manipulation of those instant photos resulted in their display at a number of group shows including collections by



the Polaroid Users Group at The New Space and Cameraworks Gallery in Portland.

An example of Chan's Polaroid miniatures is her series of global icons replicated in surreality-based Las Vegas. Her image of a famous tourist attraction asks the sly question: Does the true spirit of the Eiffel Tower reside in Paris or Nevada? She laughs, recalling that, as a child, she thought the original Stonehenge was the one looming over the Columbia at Maryhill.

In 2000, Chan expanded her artwork to include encaustic painting as well as painterly snapshots. Using a handful of brushes, electric skillets to melt wax, strings, wedges, glass

containers of bright or muted colors, and a blowtorch, she creates translucent images layered on inch-thick plywood.

This technique, once used to render face-masks on sarcophagi, is now applied by Chan to capture her inner visions with ghostly abstractions, coiled or arcing swirls, and rectilinear crossroads.

An accomplished artist in both ancient and cutting-edge formats, Chan mixes motion and emotion, dark moods and cheerful gloom, nudges realism and traces ghostly contrails to explore her curiosity with the layers of existence. Or, as she sums up her artwork, "I'm attempting to decypher the white



OPEN STUDIOS. Artists Natasia Chan (left) and Shu-Ju Wang and 92 other artists will open their workspaces and gardens to the public during Portland Open Studios, a self-directed tour held two weekends this month. (AR Photos/Dave Johnson)

noise of life."

Shu-Ju Wang is also an artist who stretches beyond a particular medium or message. With radiant acrylics and gouaches, mysterious prints, and handmade books that are fiercely political and/or way cool beyond dada, Wang presents a persona who thinks and feels as if the whole world is her canvas and her palette.

Born in Taiwan, Wang lived briefly in Saudi Arabia, where her father served as a military attaché, and then moved on to Walnut Creek, California, where she lived with a host family and attended high school. Wang continued her education at

Rutgers where she earned a B.S. in Computer Science, and worked as a Teaching Assistant in the Graduate Program in Computer Science at O.S.U.

After mastering the various ways ones and zeros interact, she worked for eleven years at Tektronix and Integrated Measurement Systems, both in Beaverton.

In 1988, as it happened to Chang, the muse came calling. Wang studied photography, drawing, and book arts at the Oregon School of Arts and Crafts and discovered her talent as a computer whiz could be transferred to her artistic identity.

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The paradox of patriotism

**Brothers in Arms:
The Story of the Crew
of Patrol Craft Fast 94**
A film by Paul Alexander
The Gordon Motion
Picture Co., 2004
Distributed by First Run
Features, 68 minutes

By Polo

The Asian Reporter

Let's hope no one assumes this review is some slight-of-hand election-year endorsement. It is not. As a newspaper sharing sensibilities of many nationalities and ethnicities presently calling America home on account of bad politics in our true homelands, it's best to steer wide of ideological matters that so often divide us. Bitterly.

Brothers in Arms, a documentary directed by acclaimed author Paul Alexander (*Strangers in the Land of Canaan, Rough Magic, Salinger*), began as a project back in 2003, before Sen. John F. Kerry became the Democratic Party's candidate for President. The film is now in distribution. It is reviewed here because of the fundamental issues it raises about a patriot's duty to the United States Constitution.

What's more: as a family that sorrowed war where we lived, as a folk who survived war for four



awful years, then its grubby aftermath for four more, we tend to be less awed over Sen. Kerry's four-month trip to hell.

All that said, *Brothers in Arms* is a completely compelling story. It is of course a film about unforgettable combat between the U.S. and the Socialist Republic of Viet Nam; but just as profoundly, it is about a still unforgiven war among Americans. It is an essentially American drama about what democracy requires of patriots: do we join up as our leaders direct, or do we dissent?

Back then, as in our present political debate, both sides of the Vietnam War divide believe the other's position dishonors America.

In historical film footage shot

before an early-1970s Congressional hearing, recently discharged U.S. Navy Lt. John F. Kerry testifies: "Viet Nam taught me a great deal ... about the responsibility of citizens, of each of us to each other ... They say don't rock the boat, don't upset it ... (but) the boat is rocking, there is alarm, and there is real cause for it, and the cause for it is those men in Washington who have decided that 'power to the people' is a revolutionary slogan, when in fact ... (it) is what this country was built on ..."

Inside these loftier issues, *Brothers in Arms* is about five tight guys aboard an aluminum-skinned, fifty-foot (about three Plymouth Voyagers in a row) slip boat cruising South Viet Nam's Mekong River delta.



BROTHERS IN ARMS. Left, John Kerry as seen in *Brothers in Arms*, a documentary film by Paul Alexander. (Photo courtesy of Senator John Kerry) Above, Gene Thorson, David Alston, Tommy Belodeau, Del Sandusky, and John Kerry. (Photo courtesy of First Run Features)

It is 1969. Their job, if you ask the men in uniform, is interdicting Viet Cong food and ammunition supply lines. Their real goal, if you ask the skinny Aims, Iowa farm boy or the Black kid who had no other way to go to college, "was to get the day behind you ... the next day was a whole different ordeal."

Recent Yale grad John Kerry skips their noisy, nosey PCF-94 through narrow, jungle-lined river channels. Ambush is certain. Survival for patrol boat crews depends on solid trust between the boys and their crew boss, between him and his Navy superiors, between U.S. military command and their D.C.

political leadership. Links get strained then severed. America goes into social and political chaos, more than democracy can stand. And the damage done 35 years ago wounds us still.

Referring to the men who served under Lt. Kerry's command, *Brothers in Arms* director Paul Alexander told AP writer Calvin Woodward (Aug. 23, 2004), "If anyone knows the truth of what happened to John Kerry in Vietnam, they do." The truth may be true, but so is the debate. Democracy itself may be the debate.

To purchase the DVD, call 1-800-229-8575 or visit <www.firstrunfeatures.com>.

Oregon Nikkei Legacy Center to hold "Focus on Family History" public presentation on October 17

The Oregon Nikkei Legacy Center will host a public presentation of the Oregon Nikkei Oral History Project on October 17 from noon to 3:00pm. The event will showcase interviews conducted over the past two years and introduce some of those involved in the project. Speakers will talk about the importance of oral histories and share techniques for conducting interviews. The event is one of a series scheduled to celebrate ONLC's new location.

Featured speakers include Jackie Peterson, Ph.D., professor of public history at Washington State University, Vancouver, who will discuss the importance of oral history. Also on the program will be videographer Tim Rooney, who will discuss life behind the camera and techniques for conducting video oral histories. Interviewers from the project will also talk about their roles in the project.

The Oregon Nikkei Oral History Project focuses on the lives of first- and second-generation Japanese Americans in Oregon. The project has recorded over 50 interviews that cover a range of topics and life events including immigration, settlement,

early life in Portland, racial discrimination, internment, relocation after the war, and redress.

A majority of the interviews were conducted in English with some done in Japanese. Except for the earliest interviews, all are recorded in videotape format. The current project is a continuation of a project started in cooperation with the Oregon Historical Society to preserve the life histories of Japanese Americans in Oregon.

The Oregon Nikkei Legacy Center's new home is in the Merchant Hotel Building at 121 N.W. Second

Northwest poets sought for performance

PoetSpeak, a forum for Northwest Poets, produces two public performances each year at Sherwood Community Friends Church (950 S. Sherwood Blvd., Sherwood, Ore.). The organization is currently inviting new and established poets to submit their work for consideration. Those whose poems are chosen will read their work at a family-oriented performance on November 21.

Persons with a poetic inclination, young and old, are encouraged to visit

Avenue in Portland.

In conjunction with the opening of its new facility, the Legacy Center developed an exhibit entitled "Oregon Nikkei: Reflections of an American Community." It includes reconstructions of the storefronts of early Japantown businesses and internment camp barracks as well as a wide variety of artifacts and photographs telling the story of the Nikkei community from the early days to the present. The exhibit hours are Tuesday through Saturday, 11:00am to 3:00pm, and Sundays from noon to 3:00pm.

the PoetSpeak website to read samples of poetry performed in Portland during the last 10 years. They can then submit up to three poems in the body of an e-mail, with their full name, phone number, and mailing address at the end of each poem, to <editor@poetspeak.com>. The e-mail subject line should read "Fall 2004 Poetry."

To learn more about PoetSpeak or its upcoming performances, visit <www.poetspeak.com>.

Two Asian Americans join other artists in POS tour

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"Both artists and engineers are good problem solvers," she says.

In 2000, she quit her high-tech day job. Now, she says, "Everything I see, I think about in terms of art." Along with semi-abstract paintings that reflect her delight with Northwest flora and fauna, she creates richly textural silkscreen prints on her computer. A number of these prints blend the landscape and language of the Uighurs, nomadic indigenes in China's western Xinjiang Province. To the Western eye, the Uighur script that threads through these prints looks more Persian than Mandarin.

With moments stolen from somewhere, Wang practices belly-dancing, is taking violin lessons, and has turned her garden into an earthly delight of twig circles, persimmon trees, and throngs of succulent sedum. Wang concludes that her art, in all its dimensions, is her way of telling the story of a first-generation American with personal and family ties to the Middle East, Central and Eastern Asia, and stops along the Silk Road of her own dreams and memories.

A Portland Open Studios Tour Guide, in the form of a 16-month calendar, costs \$12, admits two adults all four days, and includes a list of participating artists, contact information, a photo of each artist's artwork, and a map with directions to the studios.

Guides can be purchased from <www.portlandopenstudios.com>, Art Media art supply stores, and other outlets listed on the website. Kids are welcome and free.

For more information, call Bonnie Meltzer at (503) 285-3131 or e-mail <info@portlandopenstudios.com>.



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