

Get dressed



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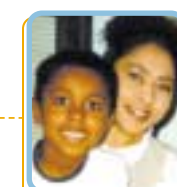
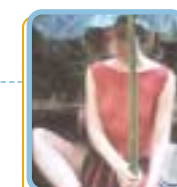
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LOGOS USED COURTESY OF COMMUNITY CONNECT, INC.

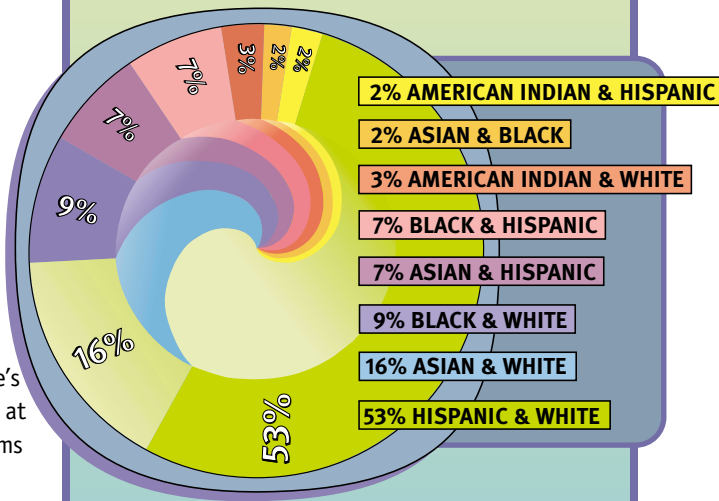
* **IN THE LATEST NEWS**, even the mixed-race media isn't safe from merger mania. Not quite a merger, but *MAVIN* and Internet company Community Connect (parent company of AsianAvenue.com and BlackPlanet.com) have agreed to establish a content partnership which will expose *MAVIN* content to the over half a million subscribers of Connect's online communities. *MAVIN* is also collaborating with BET.com's \$35 million launch.

DID YOU KNOW...

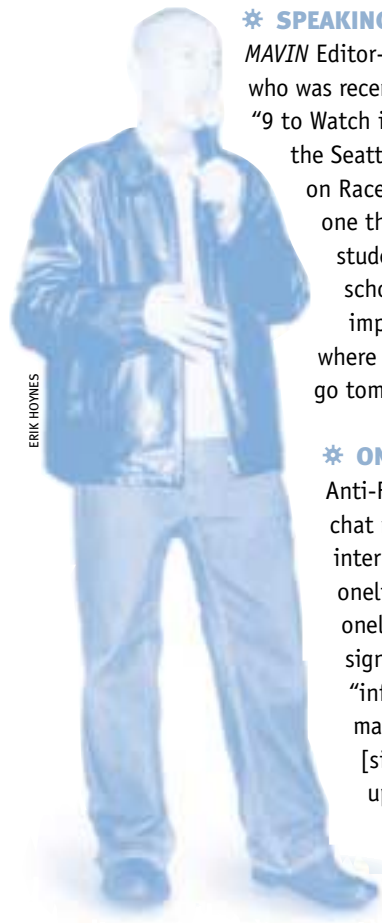
? IS CALIFORNIA A MULTIRACIAL MECCA?

According to a recent article in the *San Jose Mercury News*, in California mixed-race births increased 73% between 1980 and 1997, a rate increasing over 3.3 times as fast as same-race births.

Of the mixed-race births in California in 1997:



NOTE: These statistics do not include births where the race of either parent is unknown. Due to rounding, percentages do not add to 100%. Source: San Jose Mercury News analysis of California Department of Health Services data by Ben Stocking.



ERIK HOYNES

* **SPEAKING OF COMMUNITY**, *MAVIN* Editor-in-Chief and Publisher Matt Kelley, who was recently named one of *Seattle* magazine's "9 to Watch in 2000," was the featured speaker at the Seattle Millennium Project's Youth Forums on Race this past October. Approximately one thousand middle and high school students representing dozens of area schools came together for a day of important dialogue which addressed where we are today and where we want to go tomorrow.

* **ON A SCARIER NOTE**, the Internet Anti-Fascist recently exposed an Internet chat room plot targeting multiracial and interracial listservers located on the onelist.com site. (*MAVIN*'s listserver is a onelist.com list) The instigator, who signs his name "ipm," talked about "infiltrating some of the racemixed mailinglists" and concludes "tentative [sic] activity will involve setting up phony sex dates with these racemixers. But before we do that, we need to select a

mailing list and get a feel for its operation. Then we can devise [sic] a more specific strategy." If there ever is a race war, there is a real possibility that the illiterate will start it.

* **FINALLY, ON A HAPPIER NOTE**, hapa Jan Burkhard of New Jersey earned the role of Marie in the Lincoln Center's production of *The Nutcracker*. An A-student and winner of some hundred dancing awards, she simply says, "It's fun." **M**

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Let us know at: news@mauinmag.com

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THE MAGAZINE THAT CELEBRATES ALL OF YOU. EXPERIENCE

CELEBRATE YOUR MIXED RACE EXPERIENCE
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How America Knows What America Needs.



This is your future. Don't leave it blank.

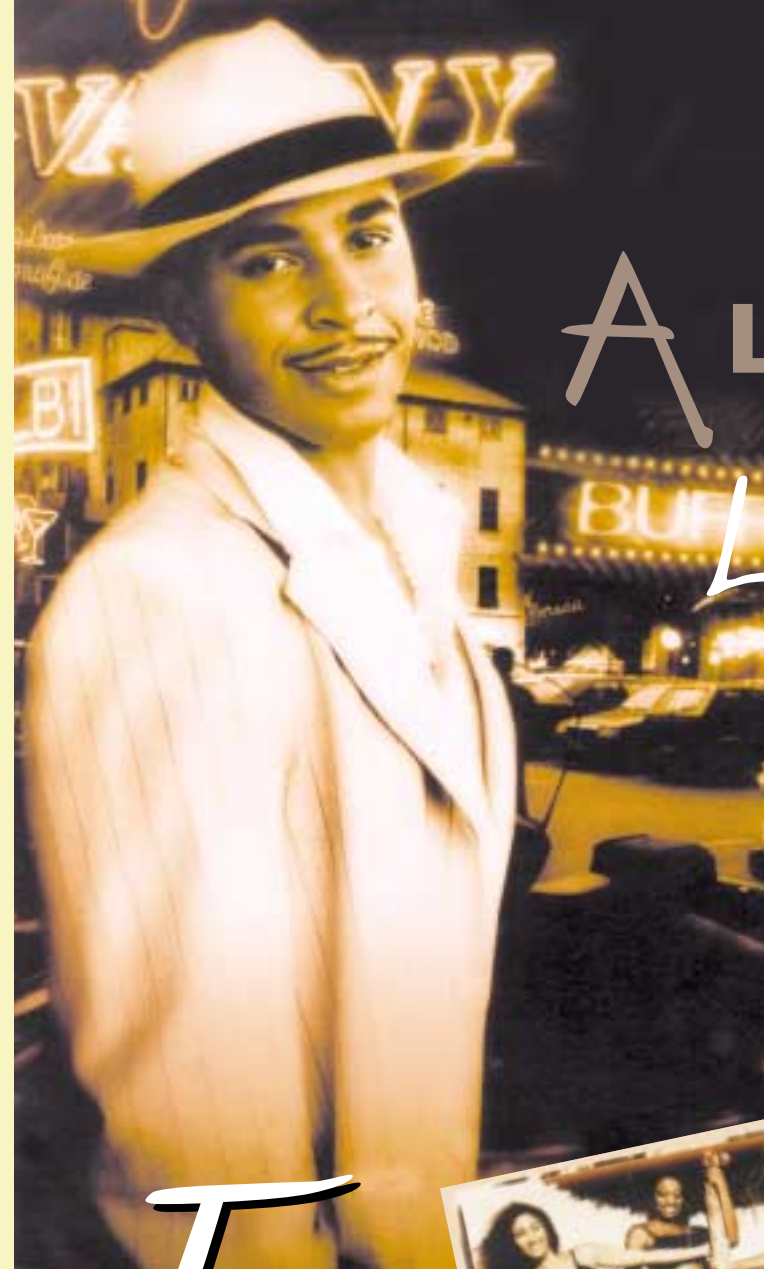
What happens when you fill out Census 2000... You can improve education, help our nation's farmers, provide help to people in need of social services, build better housing where needed, move transportation forward and create jobs.

The Census occurs every 10 years. Everyone residing in the United States is required to answer the confidential form. The form takes a few minutes to fill out and your answers are the building blocks to meet the needs of your community.

United States
**Census
2000**

for more information,
visit www.census.gov

UP NEXT



A LITTLE BIT OF Lou Bega

But it was a woman he met in his teens while in Miami whom he credits with his true introduction to Cuban music and culture—and even today it's women who are the ubiquitous theme in his music.

Bega's debut LP, "A Little Bit of Mambo," has topped the charts in nineteen countries, and shot up to number three on U.S. charts. But will Bega join the graveyard of past "Macarena" and "Don't Worry Be Happy"-esque one-hit wonders? One can only guess, but writing and producing music isn't this 24-year-old, citizen of the world's first cultural cross-over. Undoubtedly borne of his multiethnic background and

embrace of many cultures, Lou Bega is at his core an optimist, and there's always room for "a little bit" more of that. **M**

—ERNESTO GIBAUD



T

HE GLOBAL HIT OF summertime '99 was Lou Bega's "Mambo #5." With his dapper and definitive style—Borsalino hat, spit-polished spats, pinstripe suit and polka-dot handkerchief—Bega's hit single pays homage to an earlier era and the original "#5."

The son of a Ugandan father and Sicilian mother, Bega's childhood in Germany was influenced by his father's reggae and Motown, and his mother's love of Latin music. This early exposure introduced a young Bega to legends like Tito Puente and the original El Rey de Mambo, Cuban Pérez Prado.

PHOTOGRAPHS BY GABO. USED COURTESY OF BMG/UNICADE MUSIC

EXPO- CASHING IN ON THAT "MIXED" LOOK SURE



MODEL PHOTOGRAPHS COURTESY OF DRAGON TALENT, INC.

BY VICTORIA NAMKUNG

IT'S NO SECRET that multiracial people are seen as more beautiful, more exotic, even cooler somehow, than the average person. It's the "best of both worlds." They are the mediators between East and West, black and white . . . and so on, and so on. As recent statistics are proving, America's future is definitely looking more mixed. Multiracial representation in the world of advertising is also increasing. Flip through any magazine and it's almost inevitable that you'll notice at least one mixed face. Whether it's the nymphet model Devon Aoki sporting Betsey

Johnson's latest threads or the recent string of Puffy's Sean John clothing ads, mixed faces are blending into some of the biggest ad campaigns around the country. Could it be that the corporate suits are realizing the new trend? Or is it just coincidence? You may be surprised.

Ethnic minority shoppers make up a \$600 billion market, buying everything from shampoo to athletic equipment to cars. Some corporations like PepsiCo and K-Mart have hired so-called "diversity experts" to gear their marketing efforts toward groups like African Americans, Latinos and Asian Americans. While companies could ideally put out different messages to appeal to the various ethnic groups, some are finding it easier



CRAZY SEXY & COOL: COACH CAPITALIZES ON THAT "MIXED" LOOK BY CASTING ROZONDA "CHILLI" THOMAS OF R&B GROUP TLC IN ONE OF THEIR LATEST ADS.

to use multiracial or multicultural representatives to appeal to a larger mass of consumers.

The Italian clothing empire United Colors of Benetton has always taken a diverse approach in their advertising. Almost every ad in the last two decades has

featured ethnic models who are atypical (some have orange hair, others have facial piercings) and they started doing it way before it was hip. The clothing company goes global, using models who are Asian, African, Latino, Middle Eastern, you name it. While some companies have

been criticized for their lack of diverse representation (anyone notice that not one Asian or Latino face appeared in the recent "Everybody in . . ." series of Gap commercials?), others are realizing that "multiculti" is now what sells, and they want to cash in.

Esprit is another clothing line that consistently represents mixed and minority models in their advertising and catalogs. Since the early 1980s, Esprit has been representing this multicultural look that is becoming increasingly popular. Margot Lewis, Vice President of Marketing for the San Francisco-based company says, "I think because we're global—we're sold in over 44 countries—Esprit has always thought the world is made up of different cultures. Multicultural and multiethnic diversity is

JUST BE MIXED:
THE CLOSELY CRITIQUED CALVIN KLEIN USES RACIAL AMBIGUITY TO ADVERTISE HIS "GENDER-AMBIGUOUS" CKONE SCENT.



THE AMERICAN MELTING POT AS LITERALLY DEPICTED BY BENETTON.

One theory for the use of mixed-race models in advertising is that mixed folks are somehow less threatening, that somehow the public is more accepting of a lighter colored minority. Think about it. Keanu Reeves, Halle Berry, Dean Cain, Lou Diamond Phillips, Jennifer Tilly, Lenny Kravitz, Tia Carrere, Mariah Carey, Derek Jeter. . . . The list goes on and on. Multiracial actors, athletes and musicians have certainly made their impact on popular culture. One music executive has commented that, "Mariah is not only one of the best singers of our decade, but blacks and whites buy her music. Not to mention Hispanics and Asians."

Another theory is that mixed-race models and themes are just being used to exotify advertisers' products or pump up the coolness quotient. Whatever one thinks, profit, not racial awareness or sensitivity is what is driving this billion-dollar market.

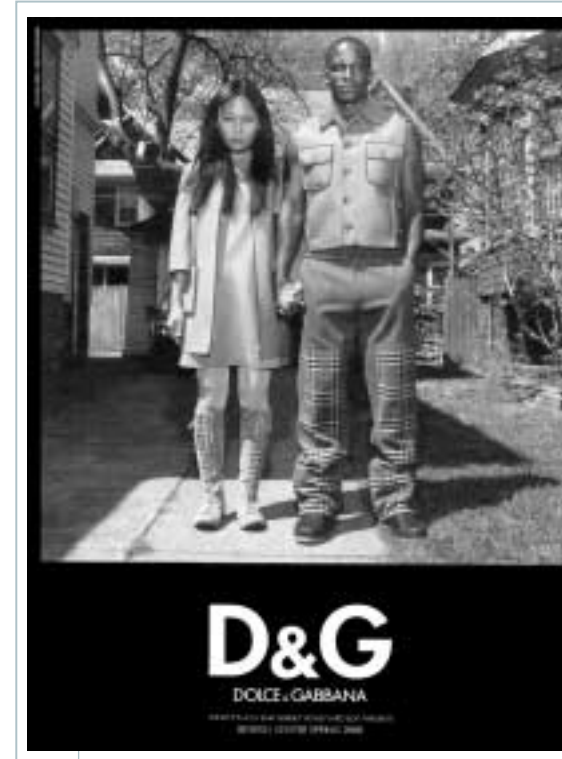
Chaim Magnum and Robin Harrington own Dragon Talent, a Los Angeles-based modeling agency that fields requests from television, print and film

certainly where the world is headed. We've always been supportive of different ethnicities."

Today, fashion is an area where multiracial faces readily appear. The latest Dolce & Gabbana campaign features a series of interracial couples. While it seems exciting that a major fashion house is making interracial dating seem less taboo, it is also disappointing that the statement is so obvious. The coupling is certainly the focus of the ad, not the \$400 shirt. And even within the ads, there are stereotypical pairings that stir up clichés and perpetuate stereotypes and exoticism. Offensive or not, multiracial models and interracial advertising are becoming a dominant force in the game.



BRITISH HAPA AND GAP MODEL GREG PAYNE WAS NAMED "SEXIEST MODEL" BY PEOPLE MAGAZINE.



INANIMATE MISCEGENATION:
EMPORIO ARMANI'S ADS FOR THEIR NEW FRAGRANCE ENCOURAGE AN ENDOWED BLACK AND INVERTED WHITE TO "GET TOGETHER."

PROVOCATIVE OR PASSÉ?
DOLCE & GABBANA'S LATEST AD CAMPAIGN FEATURES A SERIES OF INTERRACIAL COUPLES.

for their unique models. "We are constantly being asked for more of a multiethnic or mixed race look," says Magnum. Although Dragon Talent is known for their unusual models—most of their talent comes from the funky punk neighborhoods of Los Feliz and Silver Lake in Los Angeles—their multiracial models are in greatest demand. "Everybody's going for the multiethnic girl. Rather than just requesting a Hispanic model, we get more calls looking for Eurasian models. We're really building a solid base here," Magnum explains. Sure enough, a quick look at their books reveals the models' ambiguous ethnicity. Everyone seems to be mixed in one way or another.

Dragon Talent officially started up in 1996, but only represented drag queens for the first few years. Looking at where they are for 2000, it is clear the look has gone multiracial. And profitable.

Judging by Magnum's brand new Mercedes, Harrington's sleek Volvo and a prime location on one of the hippest streets in Los Angeles, Dragon Talent is certainly doing well. (They asked me where was the best place to stay in Hong Kong for the millennium.)

Their search for multiethnic models intensified a few years ago when they realized that their "more exotic, mixed models" were getting more bookings. Although Magnum and Harrington are not mixed race themselves, or particularly advocates of multiracial causes, they saw a trend and have capitalized on it. Now everyone wants that "mixed look" and they are trying to keep up with the calls. The duo fields requests from Banana Republic, Union Bay, Detour, Sketchers and on and on. Even the Feds have become involved. One particularly racially



SEAN "PUFFY" COMBS' SEAN JOHN LABEL USES A MIXED-RACE MODEL TO APPEAL TO A WIDE DEMOGRAPHIC.



THIS YEAR MARKS THE FIRST TIME CENSUS FORMS WILL ALLOW RESPONDENTS TO "CHECK ALL THAT APPLY." ALTHOUGH INSTITUTIONAL RECOGNITION IS A SIGNIFICANT CHANGE FOR RACIALLY MIXED AMERICANS, HOW MANY OF US WILL INDULGE IN MULTIPLE CHECK OFFS? MARIKO KAWABORI ASKS SEVEN OCCIDENTAL COLLEGE STUDENTS WHERE THEY STAND.

COLLAGE BY ANNE SCATTO

Census 2000

The Beginning of the Blend

IN THE RUN UP TO THE 2000 CENSUS, multiracial advocacy groups testified in front of the House of Representatives to fight for a stand alone "multiracial" category on census forms. They found an ally in then Speaker of the House Newt Gingrich, who saw a multiracial category as a necessary step to the elimination of all racial counting. In passionate opposition were many traditional civil rights organizations and even some mixed-race advocacy groups. Ultimately, the multiracial movement's principle aim to get a stand-alone "multiracial" census category failed, yet they did succeed in fundamentally changing the way this country counts its citizens. For the first time, in 2000, participants will be able to check off more than one racial category. Estimates for how many people will, range between three and eight percent. One mock census conducted in Sacramento, California, last year surprised demographers when 5.4% of respondents (in some areas 20%) checked more than one race. Although California is uniquely multiracial—a quarter of all interracial couples reside there—talking to seven mixed-race students at Los Angeles' Occidental College explained some of the questions of racial identity that have arisen in response to the new census.

CHECKING ALL THAT APPLY

Yvan Iturriaga, half Chilean and half white, identifies as Latino. He grew up in Chile, Cuba, Peru, Ecuador and

Uruguay before moving to the U.S four years ago. Although his mother is white, he never perceived her that way until coming to the United States; But then again identifying as Chilean also didn't occur to him until moving here. "I didn't grab onto a Chilean identity until I came [to the US.]," says Iturriaga. "It seems that people in America need to have some sort of racial or cultural identity, so I chose Chilean."

Race remains impossibly entrenched in the American experience, especially for racial and ethnic minorities. Our membership or perceived

membership within a specific racial or ethnic community gives us a sense of place. John Roebuck, who is Japanese and white, agrees with Iturriaga. Roebuck grew up in Tokyo, and attended St. Mary's International School. Even in his international high school, there were many mixed-race people, as well as non-Japanese, both of whom, he asserts never experienced discrimination. "In Japan there aren't that many different races, so race isn't an issue," comments Roebuck. In Roebuck's opinion, U.S. culture overemphasizes race. After moving to the US, however, Roebuck sees himself more as Japanese than white.

American-born Reynaldo Pacheco, who's father is Mexican and who's mother is Korean and Japanese, was born and raised in Hawai'i. Hawai'i is unique as one of the few places in the U.S. where multiethnic people are the majority. In Pacheco's words,



JOHN ROEBUCK
Japanese, White - Asian, white

PHOTOGRAPHS BY MICHAEL VELASQUEZ

out us

MAVIN's new, completely overhauled site gives you access to our magazine online, including past issues, articles, features and interviews as well as events and resources in your area, an online bookstore featuring millions of titles, and information about the people behind the magazine.

Missed a sold-out back issue of **MAVIN**? Look to our past issue archives for complete articles, interviews and special features.

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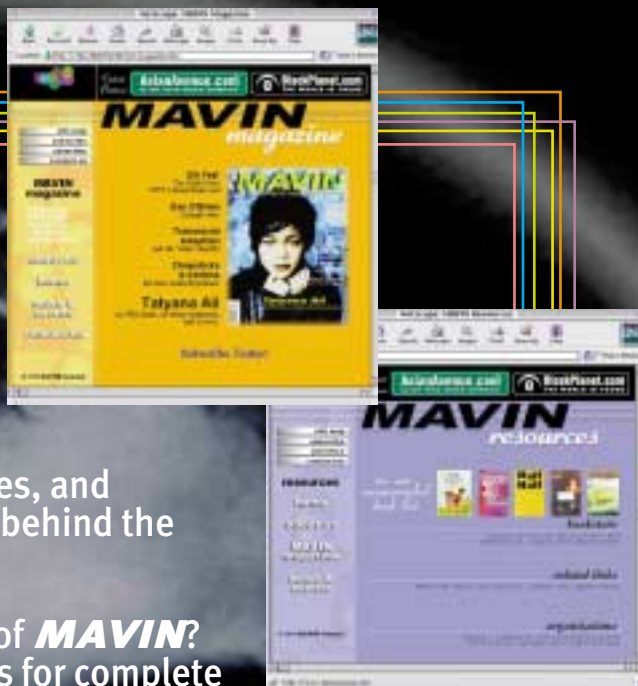
BROWSE through over 500 LINKS to mixed-race and transracial web sites, individual homepages, campus and community organizations and related sites of interest.

GIVE some FEEDBACK about the site and the articles you read online. Send your own photo to be included in our collage of faces.

LOOK to our CALENDAR OF EVENTS for upcoming happenings in your community!

It's all here at
[www.mavinmag.com!](http://www.mavinmag.com)

MAVIN



Web site design by Tara Brown-L'Barry for MAVIN, LLC

PHOTOGRAPHS BY GREG ALLEN

FILMMAKER REGGE LIFE has created a series of three films that document the intercultural relationship between Japan and America. His documentaries have received considerable exposure in both countries and focus specifically on dissolving the boundaries of individual identity. While each of us is subjected to the stereotypes and prejudices associated with our outward appearance, Life challenges us to reclaim our agency and to create relationships with ourselves and with others that respect where we are and where we want to go.

out the others like you visually. Now whether you feel like you fit in or not is not the issue in America. In America, you look one way so get over with your group. You get out of America and put yourself in the world at large and suddenly for the first time you see who you are as an individual. Drop all that stuff that others may think of you and all that conformity that America tries to force upon everybody in this country. Say ok, here I'm just a human being. I'm in this place and I want to see what it's like to be here devoid of stereotype, devoid of attachments.

But so much still depends on your phenotype. How were you able to look at yourself as an individual and not feel entrapped by these stereotypes based on your appearance?



LIFE in between

MAVIN: Don't your three films, *Struggles*, *Doubles* and *After Japan* ... *After America* form a kind of trilogy?

Regge Life: People are kind of looking at it like that right now, it wasn't intended that way. But if you were to look from the first film to the third one, there was an arch. When you talk about the experience in country, and when that in country experience lasts a long time it produces generally that the next generation that's a mixture of the people, and then at some point people have to make the decision "Do I stay or do I come back?" and that's what the third film looks at.

How did leaving America and spending time abroad develop your multicultural identity?

I tell everybody, going anywhere in the world is an individual experience which is one of the things that most Americans never have the chance to understand or appreciate. When you're in the American experience you are forced to join a collective—you must seek

I don't think there's been anywhere I've gone in the world where people first do not do that. Everywhere they're going to size you up—you know, where do I put this person? You know it was the same way when I was living in West Africa. Nobody in Nigeria or Ghana ever looked at me and said, "Oh he's African." They always knew I was from somewhere other than there. I was never going to pass as a Nigerian in Nigeria or a Ghanaian in Ghana. And forget about trying to pass as Japanese in Japan. But my contention is what you can do is again develop relationships with people that go past that at some point. And then if you find that it's not going past that then it's up to you to then decide where you want to put that relationship. Maybe this is the friend that sees you only as an image, as a stereotype, as one woman in the current film puts it, "The *gaijin* [foreigner] pet." Or in fact is this person going to drop their preconceived notions and personal biases? Yes Regge is African American, yes Regge is American, whatever, forget all that! I mean deal on that level.



FOOD & Families

PHOTOGRAPHED BY SHELBY GATES
FOOD STYLING BY AMANDA THOMAS

LISA & CRISTINA ORBÉ

plantanos



MARK & DOLI BRUNGS

peanut soup



THE VON STAUFFENBERGS

pork loin
with spice apples





Mark & Doli Brungs

PEANUT SOUP • 6 servings

Ingredients:

- 1 cup roasted peanuts
- 2 tablespoons margarine
- 3 cups water
- 2 medium sized onions chopped
- 2 cups milk
- salt and pepper to taste

Method:

1. Mince the peanuts, set aside.
2. Melt margarine in a pan and fry chopped onions until see-through and soft.
3. Add water to onions, bring to boiling, then reduce heat.
4. Add nuts and simmer for about 30 minutes or until sauce is thick.
5. Add milk and seasoning; continue cooking 3-5 minutes.
6. Serve hot with steamed African sweet-potato, arrowroot or cassava.



"I lived in Ghana for two years in the Peace Corps. I visited [Doli's] whole family in Kenya and performed Luo marriage rituals and dowry." —MARK BRUNGS

"Food has been an adventure so far. Family relations are great-I have it easier than Mark because I speak their language. My father-in-law can cook up a storm! We both love spicy food, so you'd probably find more of that around us than European food." —DOLI BRUNGS

Sisters Lisa & Cristina Orbé



PLATANOS (PLAINTAINS) • 1 serving

Ingredients:

- 2 medium sized plantains
- 1 cup vegetable oil
- pot of salt water

Method:

1. Peel plantains and slice diagonally so they are 3/8" thick.
2. Place in a different pot with salt water and soak for 5 minutes.
3. Fill a large frying pan half way with vegetable oil and heat.
4. Drain plantains and place in hot oil to fry until they turn beige.
5. Remove and place on a paper plate to soak oil and flatten with a rolling pin.
6. Dip in salt water and fry again, turning them occasionally until crispy and light brown.
7. Let them cool and add salt to taste and enjoy this crispy treat!



"My background informs my work as a researcher as I study race and culture. Hopefully my dissertation will study the racial identity of individuals in interracial relationships. It also affects my work as a therapist and how I connect to my patients." —LISA ORBÉ

"Plantanos Fritos are a Puerto Rican treat. I can always remember my mother making them." —CRISTINA ORBÉ

"Both of my parents were born from interracial relationships. My [paternal] grandfather is Basque and my grandmother is Dominican. On my mother's side, my grandmother is a darker Puerto Rican with Chinese [heritage] and my grandfather is a light-skinned Puerto Rican with Cacique background. I consider myself multiracial and place equal weight on each of the races and cultures in me." —CRISTINA ORBÉ



Damian, Lillian
 &
 Sebastian
 von Stauffenberg

MARINATED PORK LOIN WITH SPICE APPLES • 4 servings

Ingredients:

- 2 tablespoons Canola oil
- 4 pounds pork loin
- 3 tablespoons sugar
- ½ cup fruity white wine
- ½ cup soy sauce
- 4 thick slices, fresh ginger
- 2 pieces star anise
- 2 bay leaves
- 1 tablespoon black peppercorns

Method:

1. In a heated skillet with 2 tablespoons of Canola oil, marinate the pork loin in all the ingredients until brown on all sides—approximately 3 hours.
2. Roast in oven at 375 degrees for 30 minutes.
3. Cut into half inch slices and serve with spice apples.

“I chose this recipe because pork is a staple in both Chinese and German cuisine.”
 —LILLIAN VON STAUFFENBERG



SPICE APPLES

Ingredients:

- 2 Granny Smith apples, peeled and diced into ¼ inch segments
- 1 small red onion, diced into ¼ inch
- 1 tablespoon butter
- 1 cup apple juice
- 1 tablespoon brown sugar
- 1½ tablespoons Chinese 5-spice powder
- black pepper and salt to taste

Method:

1. Sauté onions in butter and add powder, apples, juice and brown sugar. Stir until liquid is reduced to approximately one half its original amount (approximately 12 minutes).
2. Season with salt and pepper.
3. Serve warm as a topping on the pork loin.

BY
 LORNA
 LEEDY

Skin

A sensual
 history of
 new orleans

In n

EW ORLEANS DESIRES LIE CLOSE to the surface. You are more aware of your skin here. But skin is two things at least. It is the politics of race and the sensuality of sex. It is color, weight, smell and rippling pulse.

New Orleans is two worlds at once. Things can be legal and not legal, permissible but unmentionable. Convicts operate city garbage trucks owned by New Orleans' own strange version of the Mafia. White and black cultures exist almost in separate dimensions of the same space. Streets of dignified mansions lie only blocks from crumbling housing projects. Everything here seems to be rotting or falling apart in some secret way.

It is usual to explain New Orleans by saying, as Lyle Saxon did in his 1930 biography of the pirate Jean Lafitte, "It must be remembered that New Orleans was first a French, then a Spanish city. . . ." But what does this really explain?

New Orleans was founded by the French in 1718, with the largest population of settlers coming from France's Canadian colony. When Jean-Baptiste Colbert took charge of Canada in 1663 he initiated an aggressive program of inter-marriage between French settlers and natives with the aim of assimilating the natives to French culture. Louis Hennepin decreed in 1698, "Now in order to civilize them [natives] it is necessary that the Europeans should mix with them, and that they should live with them, and that they should dwell together."

These assimilationist policies were transplanted to Louisiana where they were bent, stretched and twisted as settlers from French Canada and Europe encountered imported slaves from Africa, prostitutes and criminals deported from France, "free people of color" from the Caribbean and the native Indian cultures of the Choctaw, Chickasaw and Houma. The Spanish took possession of New Orleans in 1769 and remained so until 1803 when the city was briefly returned



garments and styling by Lorna Leedy
 photography by Amy Dickerson
 hair & makeup by Mena Mead
 locket courtesy of Hoover Antique Jewels
 and watches, New Orleans
 models: Lisette Bergeron and
 Consuela Williams



to the French, only to be sold to the United States as part of the Louisiana Purchase the same year. America inherited an unwilling colony that was already a complex mix of cultures and races. New Orleanians had a strong French identity that clashed with American notions of morality, politics and business.

Through the mid-19th century, Creole gentlemen attended

“Quadroon Balls” where young girls of mixed African and French descent were presented by their mothers to the white upper class of New Orleans as potential mistresses. The arrangements resulting from these balls were formal and businesslike. A gentleman would set up and support a household for his mistress, her mother and any children they might have together. Sometimes these relationships were terminated and a financial settlement reached when the gentleman married, but often they lasted for life. In French New Orleans the contradiction of owning slaves while living with

a mixed-race mistress did not seem to pose a moral dilemma.

“The golden-colored girls, dressed in fine laces and damasks, wore sparkling jewels, and appeared like women from ‘some foreign country’; while along the wall, impassive, with slowly waving fans, sat their turbaned mothers, women of strange dignity, some still carrying traces of ravaged beauty. Soft-footed negroes moved about carrying silver trays of cordials. Violins throbbed and guitars tinkled. And the beaux and dandies of New Orleans moved through the crowd, their ruffled shirt bosoms white against their tight-fitting suits of dark broadcloth. Candle-light shone on golden shoulders and quivering plumes. Fans fluttered and dark eyes flashed.”

—Lyle Saxon, *Lafitte The Pirate* (1930)

There was much more to the shadowy world of the demi-monde than Quadroon Balls and the private, domestic custom of keeping two households. Prostitution, gambling and every other sort of vice flourished in New Orleans beginning with the first boatload of French deportees. But the red light district did not really start to blaze until after the Battle of New Orleans in 1814 when Andrew Jackson’s Kentuckians got their pay and decided to stay for a good time. The arrival of troops caused a “scarlet migration” of prostitutes to New Orleans. The California gold rush of 1849 drew away many of the district’s prostitutes, gamblers, brawlers and conmen but enough stayed to keep the upstanding citizens, ladies auxiliaries and tea totalers in a perpetual stage of outrage and protest.

In 1898, in an attempt to clean up and control the sin industry, New Orleans created Storyville, a quasi-legalized prostitution district. This required an amazing act of legal vagary. The cautiously crafted statutes made it definitely illegal for prostitutes to live or work outside of Storyville but not exactly legal or illegal inside the district. Though not quite legal, the Storyville ordinance made prostitution possible and thus made the flourishing sin industry subject to control and taxation by the city.



The legal ambiguities of Storyville mirrored New Orleanians’ attitudes toward sex and race: the two sides of skin.

“Monday nights at Lincoln Park was something to see, especially when the madams and pimps brought their stables of women to hear [Buddy] Bolden play. Each madam had different colour girls. Ann Jackson featured mulatto, Maud Wilson featured high browns, so forth and so on. And them different stables was different colours. Just like a bouquet.”

—Dude Botley, interview from Martin William’s *Jazz Masters of New Orleans*

The photographer Ernest Bellocq worked in anonymity making portraits of the prostitutes in Storyville in the early years of the century. These pictures would only be revealed, accidentally, years later. The facts of Bellocq’s life and even his physical appearance remain vague and uncertain, confused by legend. He was French, private and reserved, short, may have been hunchbacked, perhaps had a limp. The portraits he made show the prostitutes in moments of intimate candor. Serious,

laughing, formally posed, flirtatious, playing with a dog, nude, clothed. There is sympathy in them and frankness. The photographs are always composed with a good deal of space framing the model. In several portraits different women wear the same locket. In others they wear a small black mask.

Bellocq died in his forties, his work unknown. After his death 89 glass-plate negatives were found hidden in a desk. Many of the plates had been damaged and several had been viciously defaced. Why the negatives were defaced and who they offended so grievously are as mysterious as their creator.

Storyville was shut down by the Navy in 1917. Things have changed here since then but not essentially. The spirit is the same. There is still the eeriness of contradiction thick in the wet air and a sense of mysterious sin boils beneath the skin of decency. There are two worlds here and vast divisions between people, and the odd thing is that nobody seems to care. We are comfortable with the ambiguities of skin. **M**

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BY JOSEPH MUDHO



Putting Your Best Foot Forward

Have you ever wondered what it would be like if martial arts were set to the music of ancient African tribal gatherings? Invented more than 450 years ago by West African slaves in Brazil, the unique martial arts form of Capoeira is a discipline with a unique history and a distinctive style. The first participants or *Capoeiristas* developed the exercise as a way of covertly teaching and practicing fighting techniques, which was forbidden for slaves. The result was a routine that helped to preserve the culture of the slaves by combining their traditional music, singing and instruments with martial arts moves. Soon after independence the practice of Capoeira fell into disrepute and was even banned in many cities surviving only in its native Bahia. In the 1930s, Mestre Bimba helped to legitimize the art of Capoeira with his introduction of Regional style Capoeira.

Capoeira is performed in a circle called the *roda* that consists of other Capoeiristas and people singing and playing instruments from the bells or *agogo*, tambourines called *pandeiro*, congas called *atabaque* and the foremost instrument, the *Berimbau* which helps to dictate the tempo.

Capoeira is not only a true martial arts with kicks, punches and takedowns, but a celebration of the long history of the Brazilian people and their rich culture.

This celebration is manifested in the accompanying music, singing and in the graceful yet deceptive moves inherent in the style. The movements are graceful and explosive, strikingly beautiful yet deceptive.

Today there are many schools of Capoeira all over the world, but most teach either one, both or a combination of either the original Angola

style practiced by the slaves, or the Regional style, which was developed in the 1930s and focuses more on the martial arts side of Capoeira. Enthusiasts be prepared! Capoeira, like other

martial arts is a rigorous workout that includes walking handstands and spinning cartwheels, all of which require a lot of balance and endurance. One student I spoke to told me he had lost 90 pounds during the time he had been practicing Capoeira. Forget Tai-Bo, it's all about Capoeira. **M**



RAIZES DO BRASIL CAPOEIRA



SHE HAS BEEN compared to Jewel and Sarah McLachlan, but Canadian hapa Emm Gryner stands out on her own. On

Public, her debut album from Mercury Records, Gryner exhibits her talents for song writing and producing. She is undeniably talented and the contents of the album truly reflect that.

Public keeps your ear interested with an array of different types of sounds and instruments. Gryner has a hit with "Summerlong," an upbeat song with strong lyrics and tight production. It has a Cranberries feel to it, but Gryner adds her own unique style giving the track life and character. Another standout is "Phonecall 45," a lyrical success with catchy melodies complemented by great production.

Gryner keeps the listener guessing with songs like "Acid" and "Your Sort Of Human Being." Both tracks help keep the album interesting with their independent style and sound. "Acid" shows Gryner's song writing and vocal prowess while "Your Sort Of Human Being" gives a completely different vibe with an orchestra and feel all its own.

Public has what I look for in an album—versatility and creativity. I am consistently kept interested because every song is different without losing any quality or appeal. The production on the album is masterful and Gryner shows her talents off well. It would be a mistake not picking *Public* up.

Emm Gryner

Mercury Records [1998]

PUBLIC

reviewed by jed stiller

★★★★ = AN EXCELLENT DEBUT



JULIAN CORYELL'S *Bitter to Sweet* has everything from ballads to pop to guitar rock. Coryell sounds like a 90s Beatles with a little Dave Mathews and R.E.M. influence for good measure.

The production on the album is very well done and fits Coryell's style, but I couldn't appreciate his voice. In songs like "Let Me Fall," Coryell sounds like Dave Mathews without the catchy voice or innovative lyrics. Tracks like "Amnesia" are interesting with their definite Beatles vibe, but again his voice doesn't do it for me. The production and music were great until he began to sing.

I like "Cheat" because it is catchy, the production is tight and Coryell doesn't try to be anyone else. The song sounds like an innovative turn on Queen's "Bohemian Rhapsody." Coryell is at his best when he slows down the pace with tracks like "Looking for Confessions."

Overall, although the production is strong, the album is only so-so. Without creative lyrics or an effective vocal style, I couldn't get past the lack of originality.

Julian Coryell

Mojo [1999]

BITTER TO SWEET

reviewed by jed stiller

★★ = DUB THE GOOD SONGS FROM A FRIEND

Eduardo and Carnauba Ferreira offer lessons in Capoeira every Tuesday, Thursday and Saturday in New York. For class schedules and more information please contact them at 212.750.6619. Classes are \$10 per session with monthly packages available.