

ARTS & ENTERTAINMENT

"KING VIRUS"

The art of separation and anxiety

By **Andrew Hamlin**
NORTHWEST ASIAN WEEKLY

Up until recently, the notion of spending an evening in an art gallery alone, forcibly sequestered from anyone else while you regard the exhibits, would have seemed at least mildly far out.

But that's what Kenneth Huntington, purveyor of Pioneer Square's Phantom Realms gallery, proposes, as a crucial bit of what he's dubbed the "King Virus" exhibit.

The COVID-19 epidemic played havoc with Huntington's original schedule. He wanted to open on March 5—as much as it has with anything else in Washington state. The rescheduling gave him time to think on the state of affairs in China, where several of the exhibit's artists reside.

"I was following the news and social media about the virus since the day Wuhan was completely quarantined," he explained. "I wasn't surprised to see how quickly Seattle started issuing guidelines to contain the spread.

"I was also alarmed to learn how strong censorship is in China. It's clear that Chinese voices are not being fully heard. Instead of backing down, I decided to use this unfortunate circumstance as a strength... We live in a hyper-connected world with need-less barriers to our communication and I've seen firsthand how many people in the Asian community in Seattle have been hurt socially here in Washington. I want to welcome artists in the Chinese community to participate and be welcome, along with other people from around the world. The name 'King Virus' is a play on words because 'corona' means 'crown' in Latin."

The curator reached out to some Chinese artists he'd known before the outbreak. Xiaoyuan Shan, a Wuhan resident, used her six-week quarantine as an opportunity to create illustrations. In addition to her art career, she owns a small Western restaurant in Shuhan, which allows her some perspective on Western ways and means.

Theophile Signard, a Frenchman living



in China for 12 years now, focuses his imagination and his powerful images on the personal protective equipment we see healthcare workers wear when dealing with the virus. He's featured prominently in the promotional materials for the show.

Mark Montgomery, a longtime resident of Shanghai, found himself stuck in Vietnam due to travel restrictions. He's currently working with only one sketchbook and his smartphone. All three artists discussed their situation with Huntington over the computer, and all three contributed written statements to go along with their work.

Huntington allows that he isn't sure how the installation will open, given current restrictions. But, he added, "We're looking at the possibility of doing 360-degree photography, live streaming, and investigating what digital environments are available. It all depends on the technologies we choose."

As for the sequestering, he continued, that's another possibility on the line.

"If city guidelines continue to allow, we will keep selling tickets on our website where we'll 'quarantine' you in the gallery for an hour if you want to be one of the few to visit in person while event restrictions are in place." The cost of such social distancing: \$50 or so.

Asked how he's coping personally with the current situation, Huntington mentions a lot of hand-washing and "finally seeing the value of taking my shoes off at the door."

But he's happy to do whatever he can, to encourage global communication through

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art. And he's satisfied to have connected with such promising artists—the three mentioned earlier, plus a number of local talents, to be named later—in the course of his mission.

"I have been excited at how meaningful it's felt working with the international community. When the world normalizes, I will continue to reach out and think globally as an art curator. International artists have been an absolute joy and

inspiration to work with!" ■

The "King Virus" exhibit opened on April 2 at the Phantom Realms gallery, 214 Alaskan Way South. For the latest updates and more information, visit phantomrealms.wordpress.com.

Andrew can be reached at info@nwasianweekly.com.

Have you been financially impacted by COVID-19? Seattle Public Utilities and Seattle City Light Are Offering Customer Assistance

Seattle Public Utilities (SPU) and Seattle City Light (SCL) will keep utility services on during the COVID-19 Civil Emergency in Seattle. This will provide immediate utility relief for customers, both residential and commercial, financially impacted by the COVID-19 outbreak.

*** Flexible Payment Plans for COVID-19 Emergency**

Effective immediately, all SPU and SCL customers (residential and commercial) can set up payment plans if their financial stability has been jeopardized by COVID-19.

<http://www.seattle.gov/light/paymybill/arrangements.asp> - Seattle City Light (electric)
<http://www.seattle.gov/utilities/services/my-account/payments-and-bills> - Seattle Public Utilities (garbage, water, sewer)

**** Utility Discount Program (UDP) Self-Certification for COVID-19 Emergency**

During the month of March, income-eligible residential customers can self-certify to enroll in the Utility Discount Program (UDP). This allows qualified customers to access

heavily discounted utilities by simply completing and signing a short form on household income, rather than having to provide proof of income at this time.

During March, the self-certification form will be available online, on the City's UDP website:

<http://www.seattle.gov/humanservices/services-and-prgrams/affordability-and-livability/utility-discount-program>

Summary of Utility Relief for COVID-19 Impacted Customers

Utility Relief Policies for Customer Assistance in response to COVID-19	Residential customers	Commercial customers
Suspending utility disconnections for non-payment	☑	☑
Allowing for more flexible payment plans, including on the amount of down payment and the length of repayment*	☑	☑
Allowing eligible residential customers to self-certify for the Utility Discount Program enrollment**	☑	
Reaching out proactively to small businesses with delinquent accounts to offer to set up flexible payment plans		☑
Waiving interest charges on delinquent balances (pending emergency legislation)*	☑	☑



AT THE MOVIES

“Fist of Fear”

boosts bogus Bruce Lee, brazenly

By Andrew Hamlin
NORTHWEST ASIAN WEEKLY

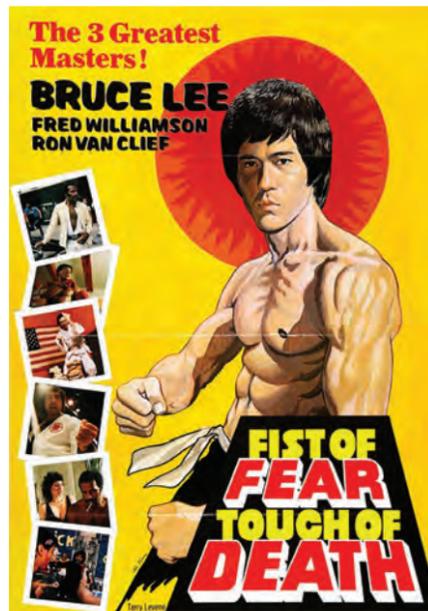
The first thing you notice about 1980’s “Fist of Fear, Touch of Death” is that its star, Bruce Lee, isn’t actually in it.

That is, Bruce Lee isn’t in the film in any honest capacity. Given that the martial arts master, Seattle resident, and “Enter the Dragon” superstar was laid to rest in 1973, in Seattle’s Lake View Cemetery, he could not, of course, play a new role in 1980.

But so essential was Lee to martial arts films that an entire subgenre, known as “Bruceploitation,” sprung up to fill the void left by his sudden death. Bruceploitation typically involves hiring Lee lookalikes and changing their names to something similar: Bruce Li and Bruce Le, for example. Then, the filmmakers hope the audience won’t know or won’t care that it isn’t getting the real thing.

“Fist of Fear, Touch of Death,” thought, tries a different policy, used by a smaller number of Bruceploitation purveyors. The film, now getting a remastered re-release through Massachusetts’ The Film Detective label, gathers up obscure footage left behind when Lee died, and reformats it to suit the illusion that he’s consciously participating.

The script, co-written by director Matthew Mallinson and Ron Harvey, posits a high-profile martial arts tournament at New York City’s Madison Square Garden. This tournament will determine the successor to Bruce Lee’s crown. The constantly-chattering tournament emcee



is played by Adolph Caesar, with frequent cutaways to the various “competitors” in the fake tournament, plus folks claiming to have known Bruce Lee well.

Phil Hopkins, founder of The Film Detective and mastermind behind the restoration, recalled that his very first taste of Bruce Lee was actually fake Bruce Lee.

“I grew up in a suburb north of Boston in the 1970s,” Hopkins explained. “We had a local TV station that syndicated a package of Bruceploitation. The first one [I watched was ‘Bruce Lee We Miss You’ [starring Bruce Li] that led me to watch others and eventually I saw ‘Enter the Dragon.’

“This led to my obsession with martial arts. I signed up for martial arts classes with the kids in my neighborhood. We would watch Bruce Lee films, then go out in the backyard and have our own makeshift tournaments.”

Indeed, many Bruce Lee plots (for the real and bogus Bruces) revolve around intense, blood-laden competitions to determine the best, the one and only on top of the martial arts world. In *Fist of Fear*’s case, the assembled include Fred “The Hammer” Williamson (still alive and starring in action films in his 80s); Ron Van Clief, who went from the Marines to black belts in five separate karate disciplines; Aaron Banks, a karate master and head of the New York Karate Academy; and Louis Neglia, a three-time World Kickboxing Champion.

As for the real Bruce Lee? Well, the filmmakers found some old interview footage of the man himself, spliced in shots of other folks to make it look like Lee granted the interview expressly for the film (which of course he couldn’t have), and then dubbed over to make it sound like he’s responding to questions in the script.

Long-time fans of kung fu movies will, of course, be familiar with wacky dubbing that doesn’t ever quite match up to the character’s mouth movements. The French developed a term, “détournement,” to cover situations like this, where something with one original meaning gets done over to switch its meaning to something else, retaining just a trace of the original.

“Fist of Fear” also features footage

from “The Thunderstorm,” a very obscure black-and-white melodrama featuring a young (but real) Bruce Lee in a non-fighting role. This, too, gets dubbed over to become a story of Lee’s desire to practice the fighting arts against his strict family’s wishes. The wistful young Lee flashes back to fighting scenes of his distant ancestor, a samurai.

Just in case you didn’t know, samurai were Japanese, while Lee was Chinese. And the fond flashbacks got swiped from a remarkably kinetic film called “Invincible Super Chan.”

With such cheats and misdirection under its belt, “Fist of Fear” could certainly be considered offensive. Hopkins, for what it’s worth, called it “a beautiful train wreck of a film” and compared it favorably to a film often celebrated and loved as the worst film ever, Ed Wood Jr.’s infamous “Plan 9 from Outer Space.”

In the end, by the way, the judges declared a winner. But the victory seems hollow. And it’s even possible that the filmmakers meant it as such. The credits roll past a static shot of an empty Madison Square Garden. Even the mightiest champions, that shot seems to say, look a little hollow, a little amateurish, compared to the one true master. Bruce Lee’s life and legend grew together to create an aura that dims anything laid beside it, and continues to shine for itself. ■

Andrew can be reached at info@nwasianweekly.com.

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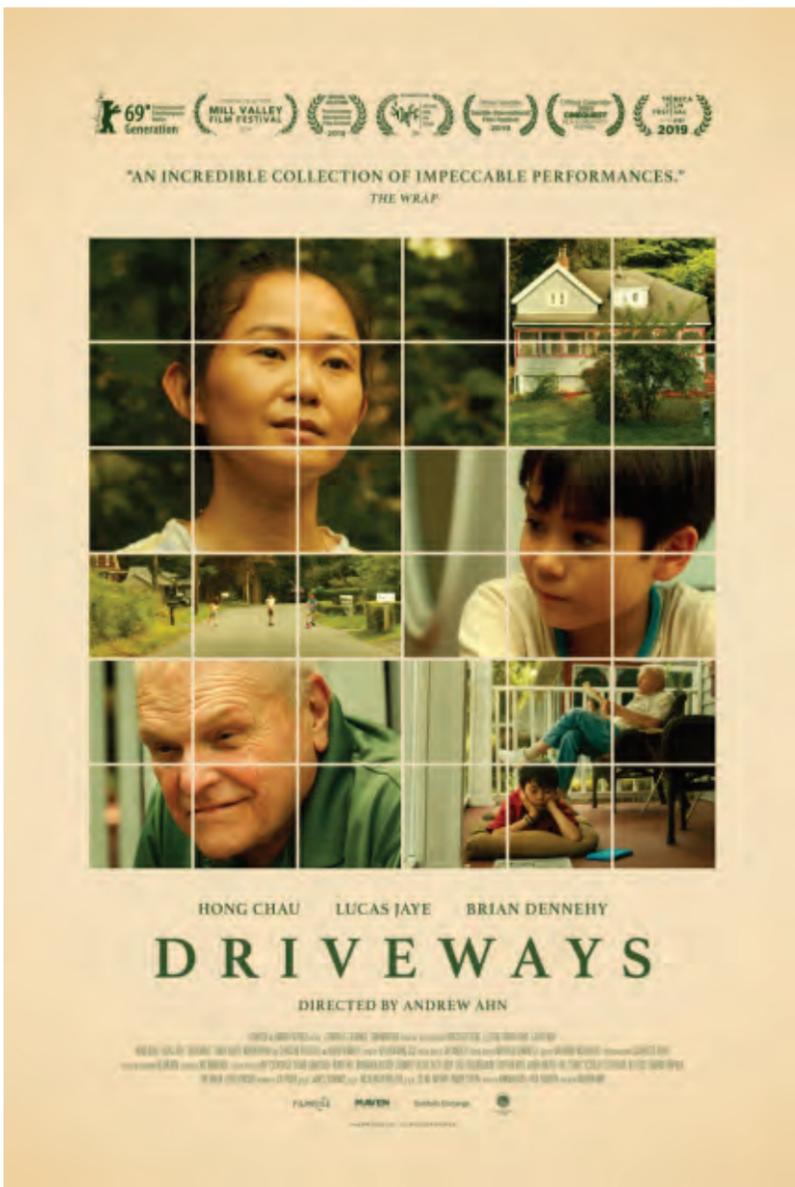
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AT THE MOVIES

“DRIVEWAYS”

THREE STILL FIGURES, RUNNING DEEP



By Andrew Hamlin
NORTHWEST ASIAN WEEKLY

The most effective scenes in “Driveways” come quietly, which filmmaker Andrew Ahn understood, because he made most of the scenes come quietly. A crucial interchange consists of almost nothing at all—on the surface.

A young mother, Kathy (played by Hong Chau) drives along with her young son Cody (Lucas Jaye), and an old man they’ve just met, Del (Brian Dennehy). The mother and son will drop Del off at the VFW.

“What’s the VFW?” asks the precocious boy.

And in the semi darkness of the car, the old man has to decide how to answer. Should he admit that VFW stands for Veterans of Foreign Wars? Should he admit that he’s a veteran himself? Should he admit that he might well have been sent by his superiors to hunt and kill Asians, people who look quite a bit like the mother and child?

He takes a deep breath.

“It’s where I play bingo,” is all he says.

Ahn, marking his second feature film with “Driveways,” grew up in the South Bay region of Los Angeles.

“I felt a strong connection to my Asian American identity from early on because of the community that existed around me,” he remembered.

“During the summers, my parents would bring me up to Koreatown where they worked. Some of my earliest memories are eating Korean pastries and shaved ice inside Koreatown malls. I feel like these

positive associations to these places have served as inspirations for my storytelling as a filmmaker.”

He loved movies from an early age, but began to think about them seriously only after he made it to Brown University and decided against becoming a doctor. He claims humanist filmmakers, such as Yasujiro Ozu from Japan and John Cassavetes from America, as his primary influences, and the standards that inspire him.

Those filmmakers, he elaborated, ask the questions, “How do you capture human behavior? How do you articulate emotion? These will be questions I ask myself for the rest of my career.”

He came to “Driveways” having shot two short films, and working as an editor on other directors’ projects. He also wrote and directed a feature film, “Spa Night,” about a young Korean man coming of age, and coming out, over the course of working at a Korean spa.

“As a gay, Korean American man, I will always feel like an outsider, but I don’t say that in a negative way,” Ahn said. “In fact, I think my position allows me a certain perspective that makes me a better filmmaker, more observant and sensitive to the world around me.”

For his second feature film, Ahn made use of a screenplay from the writing team of Hannah Bos and Paul Thureen, who blended some of their formative experiences to create the “Driveways” story.

Kathy and Cody drive in from out of town, charged with emptying out and selling the

see *DRIVEWAYS* on 10

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MASKS from 1

that all of its customers wear a face mask or face covering. The store posted on its website that “all guests over the age of 3 must be wearing a mask or equivalent face covering to enter our stores.”

When asked if private businesses can refuse entrance to customers who won't wear a mask, Constantine said yes.

Under the Directive, restaurants with carry-out and food delivery must comply as well. Face coverings do not need to be worn outside unless appropriate social distancing cannot be practiced, such as at farmers markets. Exceptions to the Directive include children, people with disabilities, deaf individuals who use facial movements as part of communication, and others. There is no penalty for not wearing a face covering.

Constantine also announced that operators and riders on King County Metro will be required to wear face coverings, though operators will not prevent passengers without face

coverings from boarding.

Both King County and the City of Seattle are distributing 115,000 and 45,000 face coverings, respectively, through community-based organizations to vulnerable communities, including people experiencing homelessness, older adults, and staff at food banks.

“Now that face coverings and masks are a part of our new normal, we have to educate our community on how to wear them properly to be safe,” said Michelle Merriweather, president and CEO of Urban League of Metropolitan Seattle. “In addition, we have to educate people with power to not see Black and Brown people, especially Black men, as a threat for wearing a face covering in public to protect themselves and those they love.”

Also starting on May 18, the Port of Seattle will require all passengers, visitors, and Port employees to wear cloth face coverings in the public areas of Sea-Tac Airport. The requirement will not apply to certain groups, such as those who cannot medically tolerate facial coverings and

very young children. The Port said it had already begun to provide cloth face coverings to staff working in public facing roles on April 17.

A King County news release on the Health Directive stated, “Because face masks such as N95 respirators continue to be reserved for health care workers, residents should use fabric coverings such as cloth masks, scarves, or bandanas.”

According to the Centers for Disease Control, cloth face coverings should:

- fit snugly but comfortably against the side of the face,
- be secured with ties or ear loops,
- include multiple layers of fabric,
- allow for breathing without restriction,
- be able to be laundered and machine dried without damage or change to shape. ■

The full Health Officer Directive and summary are posted at kingcounty.gov/masks.

DRIVEWAYS from 7

house of Kathy's sister, who recently died. They discover Del, leading a brave but lonely existence around that same block, and over time, the boy and the old man develop an unlikely, but necessary, friendship.

In terms of Kathy and Del, Ahn explained, he felt “no other options” in casting other than Chau and Dennehy. He wanted both of them and lobbied until he got them. Lucas Jaye, a newcomer, had a resume with TV shows and TV commercials, but never a feature film.

“Brian and Lucas met the day before filming started,” remembered Ahn. “I was nervous that they might not like each other or that they would feel uncomfortable around each other, things that wouldn't help them be believable friends on screen. Fortunately, they immediately hit it off, having fun and joking around. The friendship you see on screen is real and that was such a gift for the film.”

Dennehy died suddenly on April 15, and “Driveways” is one of his last credits. When Ahn got the word, he called his screenwriters and his producers, in shock.

Ahn vows to keep making intimate, bold, and daring films. But he'll miss the big, warm fellow who helped anchor “Driveways.”

“I loved seeing Lucas and Brian pal around, their friendship was really special. Brian was so kind and generous.

“I will also always cherish this memory of Brian thanking me for directing him in the last scene of the film. I think he knew that scene was special and he felt proud of the work he had done.” ■

“Driveways” is currently available to stream on iTunes, Amazon Prime, or Google Play.

Andrew can be reached at info@nwasianweekly.com.

SOLUTION from SUDOKU on page 4.

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 Northwest Asian Weekly is accepting applications for freelance writers. Send resume and writing samples to: Ruth Bayang editor@nwasianweekly.com.

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 King County Housing Authority (KCHA)

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PROPOSAL DUE DATE: 05/26/2020

KCHA is soliciting bids for Pest Control Services for commercial and residential apartment properties located in King, Thurston and Skagit Counties. Women and Minority owned companies are strongly encouraged to submit proposals. **Proposals are due Tuesday, May 26th, 2020.** Proposals are available at kcha.org/business/construction/open or via email May 5th, 2020. Contact Danielle Munroe at KCHA (206) 574-1200 or daniellem@kcha.org

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ARTS & ENTERTAINMENT

Man turns trauma into messages of **Love**

By Andrew Hamlin
NORTHWEST ASIAN WEEKLY

He was forced into making drugs. He was forced into selling drugs. He was forced into sexual slavery as a small child. He grew up through horrors many people couldn't conceive of.

Maikaru Douangluxay-Cloud, sometimes known as Michael, allows all the above. It's all part of his story.

But he'd much rather be known, by any name, as someone who turned his life around, worked hard, and wants to spread peace, love, and diversity. Sometimes through card games. (More on that later.)

"Well, I was born into an unfortunate series of events," he states simply. He's half Japanese and half Native American, but his upbringing didn't allow him to celebrate either of his cultures. Forced into prostitution, he grew up without any semblance of normal life.

"I was forced to be a sex slave, as pedophiles obviously like boys and not men." He also manufactured crack, mixing baking powder and ammonia. This created a huge stench, like someone sweating weeks without a shower.

But even given his youth, and his trauma, he was smart, and looking for angles to work.

"I was about 8 or 9 when I approached them to be the manager of dealing crack,



Chi-Shiuan Hsieh (left) and Maikaru (right)

not making it," Maikaru explained. "My mother was doing a horrible job, always giving credit. But most of the time, [her customers] never paid her back. So I implemented a better system, and ended up making more in revenue than my mother did."

He felt bad for everyone around him, but he had to concentrate on his own survival. He knew that his youthful looks had an expiration date, and he feared for what came next when that happened. Fate

lent a kind hand: He was very small, and did not pass 5 feet tall until an unexpected growth spurt at 17.

He got out of that life at age 10. He doesn't feel comfortable saying exactly how he did that, or who held him in the first place.

"All I can say is they were an affluent type of people, who had strong ties to certain types of people, who could look the other way, while this was happening."

He studied in an accelerated program



Vicious Cats Card games by Maikaru

to compensate for his lack of formal schooling.

"I really enjoyed math in grade school, then eventually found my passion for storytelling."

Fate lent a hand again when he found a mentor, who directed him to the University of Washington. He majored in Visual Arts, and appreciated the multicultural aspect of the campus, complete with a fair number of people looking a fair amount like him. Campus life represented a safe space, where he could work out the darkness in his life.

"I had to prove I was more than my history, and I was determined to not become a statistic. It is very typical for a former trafficking survivor to return to a life of dealing, [prostitution], stealing."

Shortly before receiving his Bachelor

see **MAIKARU** on 9

KING COUNTY NOTICE TO BIDDERS

Sealed bids will be received for C01479C20, KC Parks Asphalt Paving and Concrete Work Order; by the King County Procurement and Payables Section, via email, at procurement.submittals@kingcounty.gov, until 1:30 PM on Sept. 22, 2020. Late bids will not be accepted. The public bid opening will only be conducted via Skype or telephone following the Bid Due Date and Time. See Invitation to Bid for details regarding the public bid opening.

There is a 5% minimum Apprentice Utilization Requirement.

There is a 20% minimum requirement for King County Certified Small Contractors and Suppliers (SCS).

The work includes asphalt overlay, asphalt patching and repair, surfacing materials, crack sealing, pavement repair excavation including haul, grading and compaction of subgrade, pavement marking, concrete walkway, curbs, ADA ramps, chain link fence, signage, root barriers, root pruning/removal including base repair, bollards, wheel stops, erosion/water pollution control, and temporary traffic control.

Not-To-Exceed contract price: \$2,000,000

Pre-Bid: 9:00 a.m., Sept. 15, 2020, for audio only via conference call 1-206-263-8114, then entering Conference ID 119038. To sign in through your computer, and view visual, follow this link: <https://meet.kingcounty.gov/mark.hoge/4CL4KFRS?sl=1>

Complete Invitation to Bid Documents, including all project details, specifications, and contact information are available on our web page at: https://procurement.kingcounty.gov/procurement_ovr/default.aspx

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MAIKARU from 6

of Arts, he found work at Seattle's Art Wolfe Gallery. Here he met another important figure, a young filmmaker named Amanda Harryman.

It took time, but he eventually confided in Harryman about how he'd grown up. Later, after he'd left the job and started studying for his Graduate Management Admission Test (GMAT), she called him and asked if she could film his story.

The film runs seven minutes. Harryman had only five days to complete it. Maikaru narrated into the camera, but he also acted out scenes in his life, from behind a screen, a kind of sinister shadowplay.

He studied in between takes and ended up passing his GMAT. He's since earned two advanced degrees from Seattle Pacific University.



The seven-minute film, meanwhile, took on a life of its own.

"I was originally under the impression this film was to only be screened in Toronto and viewed by about 30 judges, then forgotten," Maikaru recalled. Then he learned the short film won acceptance to the Seattle International Film Festival.

"I remember being nervous in Toronto, knowing [the audience] was about to know some of my deepest, darkest secrets."

So he'd already been through the wringer once, when the film showed at SIFF, in the same downtown theater, AMC Pacific Place, where he'd enjoyed the Harry Potter movies.

The phone rang a few nights later, and he answered it to Harryman, jumping for joy. They'd won SIFF's prize for Best Documentary Short.

Maikaru kept moving forward, though. He'd designed and filmed a pilot TV show about virtual reality gaming, but that project sputtered to a halt when the virus hit. So he decided to design the game first, and try to sell that.

"Vicious Cats" involves House Cats prowling through their territory to find and eliminate the Vicious Cats, using a special deck of cards. But, it seems, either side can win, which adds to the fun.

The card game has a Kickstarter going for it. As of the week this article went to

press, he's raised roughly \$3,000 of the \$16,700 he needs to launch the game. He has roughly 20 days to get the rest of the money in pledges.

Maikaru acknowledges that his past will always be his past, but he refuses to be defined or limited by that.

He lives with his husband in the Seattle area. His future plans include masterminding web series, dramatic shows, and podcasts.

As he concluded, "It is my mission to increase diverse and inclusive narratives, across media." ■

To support Maikaru's "Vicious Cats" card game, visit kickstarter.com/projects/mainasty/vicious-cats-card-games.

Andrew can be reached at info@nwasianweekly.com.

MOMO from 1

Kleifgen, the wife-husband duo that owns and operates Momo, the decision to close up shop actually happened much later than anticipated.

Momo opened in the ID in November 2007. Named after the word for "peach" in Japanese, Momo offers clothes and accessories for men and women from international fashion hubs like Japan and France, as well as homegrown offerings from the Pacific Northwest. The boutique's interior design features aesthetics influenced by Hawaiian and Scandinavian cultures—an homage to Shiramizu and Kleifgen's respective upbringings. For Shiramizu (who's Japanese American) and Kleifgen (who's white), the store is a physical manifestation of their combined "hapa" or "Scandinavian" identity.

When the shop first opened, its location was seen as no man's land in the ID—there weren't many retail shops on that stretch of Jackson at the time, said Kleifgen, and many people questioned their decision to open a store there. Still, the duo viewed the location as an accessible one, and saw an opportunity to become and serve as a concierge for the ID.

"We entertain and engage with people from around Seattle and the world," said Shiramizu.

"We really do have an international flow of people come through—not just because of Momo, but because of the ID. We welcome visitors and share information about where to go. Momo acts like a gateway for the rest of the neighborhood."

She credits travel books and crowdsourcing sites like Yelp for informing out-of-town visitors about the shop, while local media and the ID itself brings in locals.

"This neighborhood's very engaging," said Kleifgen of the ID. "The community comes in, engages you, and

people ask if you'd like to get involved."

And get involved they did. Over the course of their 13-year run with Momo, the two were involved with several initiatives supporting the ID, including fundraiser and cultural events, community activism, serving on nonprofit boards, art selection for points of interest in the neighborhood, organizing the summer festival Hai! Japantown, and more.

When it came to community activism, it was important that they played an active role to represent the sub-neighborhood of Japantown in the ID.

When the City of Seattle wanted to add a streetcar to Jackson Street, ID shop owners were concerned about the potential disruption to their businesses. Kleifgen served as director of a community group that pushed back against the city's plans, and worked closely with engineers to help them understand the neighborhood's needs and concerns.

This led to Kleifgen's involvement with the decoration of streetcar stops and switch boxes in the ID. Kleifgen, who has a background in design, worked with the city as part of a subcommittee to decorate the neighborhood's switch boxes in a way that celebrated the various cultures of the ID, while ensuring the addition of them looked less garish. He also sourced artists to decorate them. The efforts resulted in four decorated switch boxes in the ID.

As a small business, it was also important to Kleifgen and Shiramizu to lift up and amplify the voices of fellow small businesses.

Shiramizu has long been a fan of local establishments in Japantown, including Maneki, Panama Hotel, and Tsukushinbo among many others. Because of her connections to local media, Shiramizu often leveraged coverage of Momo in Seattle Magazine to increase awareness of other businesses in Japantown. She noted that the success of these businesses isn't because of Momo—

rather, Momo served as a starting point to discover and frequent new businesses in the area.

She was also invited to sit on the boards for the Chinatown-International District Business Improvement Association and the City of Seattle's Small Business Advisory Council. Both groups focus on providing resources to small businesses to help them thrive, as well as advocating for public policy and planning issues. More recently, Shiramizu started a Facebook group for female-focused small businesses in Seattle. Representation across these small business-focused groups has forged connections not just across the ID, but also across the city.

Initially, Kleifgen and Shiramizu imagined Momo would stay open for 10 years before the two moved on to new pursuits. But their deep ties with the ID community and the city kept them open longer than they could've imagined.

Now, though, the two are ready to pivot to their next chapters in life. Kleifgen's ready for retirement—a "much deserved one that's been long time coming," said Shiramizu. As for Shiramizu, she plans to search for her next, big creative project in addition to spending more time with her elderly parents.

Although the shop's closure is a bittersweet one, the two expressed deep gratitude for the experiences and the relationships they've forged over the last decade.

"We're very lucky," said Shiramizu. "Our shop's tagline is, 'happy. lucky. life.' And I feel like we've really enjoyed that here. We've lived up to our tagline." ■

Momo will be open Fri.–Sun. from 12–5:00 p.m. until its closure on Sept. 30. For more information, visit momoseattle.com.

Vivian Nguyen can be reached at info@nwasianweekly.com.

SPORTS from 7

"Watching the continued genocide of Black people at the hand of the police is honestly making me sick to my stomach," wrote Osaka in the same post.

Her means of using her platform as a way to create discussion is one that many other sports and entertainment stars are doing. Osaka did not let her one-day protest end as she continued her entrance into the U.S. Open the following week. ■

Jason can be reached at info@nwasianweekly.com.

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■ AT THE MOVIES

“COMING HOME AGAIN”

Wayne Wang weighs in on food, and family



By Andrew Hamlin
NORTHWEST ASIAN WEEKLY

A figure in running gear emerges into the film frame, panting hard as he jogs up a steep hill. One of his heavy exhales turns into a scream. The scream paralyzes the young man. He freezes on screen, hangs limp like a rag doll. Then

slowly, meticulously, back to running. And occasionally more screaming, all the way home.

The young man, who turns out to be Justin Chong from the “Twilight” saga, comes home to his dying mother. He’s meticulous. He’s restrained. He

see **WANG** on 14



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NOTICE	NOTICE	NOTICE	NOTICE	NOTICE	NOTICE			
<p>Superior Court of Washington, County of King Bashir Dahir and and Halima Omar Petitioners, and Habiba Abdi and Bashir Mohamed Respondents No. 20-3-04101-1 KNT</p> <p>Summons By Publication</p> <p>To the Respondent:</p> <p>Bashir Dahir and and Halima Omar, The petitioner has started an action in the above court requesting Non-Parent Custody. Give custody of the child to a non-parent.</p> <p>You must respond to this summons by serving a copy of your written response on the person signing this summons and by filing the original with the clerk of the court. If you do not serve your written response within 20 days (or 60 days if you served outside of the state of WA) after the first publication of this summons(60 days after September 19, 2020), the court may enter an order of default against you, and the court may, without further notice to you, enter a decree and approve or provide for other relief requested in this summons. In case of a dissolution, the court will not enter the final decree until at least 90 days after service and filing. If you serve a notice of appearance on the undersigned person, you are entitled to notice before an order of default or a decree may be entered.</p> <p>Your written response to the summons and petition must be FL Non-Parent 415, Response to Non-Parent Custody Petition. Information about how to get this form may be obtained by contacting the clerk of the court, by contacting the Administrative Office of the Courts at (360) 705-5328, or Washington LawHelp: www.washingtonlawhelp.org. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be served on time.</p> <p>This summons if issued pursuant to RCW 4.28.100 and Superior Court Civil Rule 4.1 of the State of Washington. Dated 9/4/2020. Serve a Copy of Your Response on: Habiba Abdi and Bashir Mohamed, File your Original Response with the Clerk of the Court at: King County Superior Ct 516 3rd Ave Seattle, WA 98104.</p>			<p>Plaintiffs: Arun Nagarajan and Indhu Sivaramakrishnan</p> <p>Defendants: Lian and Susan Chen</p> <p>Summons is for Susan Chen</p> <p>Cause Number 19-2-23880-1 SEA</p> <p>Summons Language:</p> <p>TO: SUSAN CHEN</p> <p>You are hereby summoned to appear within sixty days after the date of the first publication of this summons, to wit, within sixty days after the 22st day of October, 2020, and defend the above entitled action in the above entitled court, and answer the complaint of the Plaintiffs, Arun Nagarajan and Indhu Sivaramakrishnan, and serve a copy of your answer upon the undersigned attorney for the plaintiffs, Douglas Wilson at his office below stated: and in case of your failure so to do, judgment will be rendered against you according to the demand of the complaint, which has been filed with the clerk of said court. The action involved damages to the Plaintiff's trees and outrageous conduct of the defendants.</p> <p>Plaintiff Attorney: Douglas Wilson, Law Office of Douglas Wilson, P.O. Box 15631, Seattle WA 98115.</p> <p>DATED this ___4th_ day of October, 2020.</p> <p>Douglas Wilson WSBA# 21206</p> <p>Attorney for Plaintiffs</p>					

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WANG from 9

focuses relentlessly on caring for her. But memories sometimes haunt him. Memories of when his mother was well.

That's the basic premise for "Coming Home Again," Wayne Wang's stark, artful exploration of life and death in a Korean American family. According to the director, Chong's isolation against the cityscape was all part of the plan.

"Empty spaces mean a lot," commented Wang on the film, which opens on Oct. 23 in theaters and through the Virtual Cinema watch-at-home program (outsiderpictures.us). The director, who co-wrote "Coming Home Again" with Chang-rae Lee, invoked the teachings of master Japanese director Yasujiro Ozu.

Ozu, explained Wang, spoke a great deal about "how the environment has a soul, and the emotions of the characters are always in the environment."

In the case of this new film, the environment was one San Francisco apartment. With a few exceptions, notably the jogging sequence, "Almost everything happens in that apartment. It was lived in by 30-some years, by the [film] producer's grandma.

"The minute I walked into that apartment, I felt there was a spirit there, that was quite interesting. I

couldn't figure out what that spirit was, but I wanted to capture it. There were a lot of pictures left on the refrigerators, and the walls, that were pictures of three generations, who have actually gone through there."

Filming wasn't as simple as bringing in cameras, though. The film producer's family is Chinese, and the story—co-written by Wang with Chang-rae Lee from an autobiographical essay Lee published in The New Yorker—concerns a Korean family.

To nail down Korean details, Wang took on an unusual ally: Corey Lee, a master chef at Benu, one of the very few Michelin three-star restaurants in the San Francisco Bay Area.

According to Wang, Chef Lee "took one look at the kitchen and he said, this kitchen is all wrong, this kitchen is so Chinese. The sauces are wrong, the spices are wrong, the containers are wrong, the utensils are wrong. Then he opened the refrigerator and everything in there was Chinese. It was very gratifying to know that Corey saw the differences and could help me authenticate everything."

The director also praised Richard Wong, director of photography on "Coming Home Again," for his framing of each shot, those crucial empty spaces surrounding the actors in each shot.

"And I also like him because he

doesn't light a lot. These days, with these digital cameras, you don't need to light a lot. Things could go really fast. One of the other tricks with non-actors, if you do a lot of lighting, they wait around, they get anxious."

Using non-actors—folks not professionally trained as actors—is risky onscreen, but Wang's used to the approach, as far back as his breakout film "Chan Is Missing," from 1982.

"I've always used real people," Wang explained. "They tend to get a little scared. So if you help them relax, and they can be themselves, that works out very well. But the trick is that you have to pick them very carefully. You have to instinctively know that they know themselves, that they're confident in what they're doing. And then I very simply set up what they need to do or say. And they can be on their own."

Wayne conceded that going to an old-fashioned movie theater is risky these days. Many folks won't want to go that route. But he's hoping that some will.

"The screen is larger [at a theater]. You can let your eyes wander in the film, [through] a lot of the static shots, a lot of shots in the environment. You want to immerse yourself." ■

Andrew can be reached at info@nwasianweekly.com.

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