BULKY DOCUMENTS

(Exceeds 100 pages)

Proceeding/Serial No: **77952263**

Filed: 6/16/2011

Title: AMENDMENT AND REQUEST FOR RECONSIDERATION

Part 1 of 1

77952263

In The United States Patent and Trademark Office

Applicant:	Simon Shiao Tam
Mark:	THE SLANTS
Serial No.:	77952263
Filing Date:	March 5, 2010

Commissioner for Trademarks
P.O. Box 1451
Alexandria, VA 22313-1451

Attn: Mark Shiner, Examining Attorney
Law Office 102

AMENDMENT AND REQUEST FOR RECONSIDERATION

Dear Commissioner:

This Request for Reconsideration is being filed in response to the Office Action dated December 23, 2010.

AMENDMENT TO APPLICATION

At the outset, Applicant amends the identified goods and services (in International Class 41) in Application No. 77952263 to read as follows:

"Live performances by a musical group that is comprised, in majority, of Asians."

INTRODUCTION

In an Office Action dated June 11, 2010 (Office Action, 06/11/10), the Examining Attorney initially refused registration of Application No. 77952263 for the mark "THE SLANTS" ("Applicant's Mark") under Trademark Act Section 2(a), 15 U.S.C. § 1052(a), on the grounds that Applicant's Mark is disparaging to persons of Asian ethnicity. Applicant submitted a Response to the Office Action on December 3, 2010 (Response to Office Action), and a Final Office Action was issued on December 23, 2010 (Office Action, 12/23/10), refusing registration

06-16-2011

U.S. Patent & TMOfc/TM Mail Rcpt Dt. #2

on that same basis. Applicant now timely submits this Request for Reconsideration, and has concurrently filed an appeal of the Examining Attorney's refusal with the Trademark Trial and Appeal Board.

As set forth hereinafter, Applicant respectfully requests reconsideration on the basis that Applicant's Mark is not considered disparaging by a substantial composite of the referenced group, and Applicant here provides substantial evidence to support that position.

BACKGROUND

Applicant's group, *The Slants*, is a dance-rock musical group that is well-known within the Asian community. Second Declaration of Simon Tam (attached as Exhibit A) ("Second Tam Declaration") at ¶ 1. All members of The Slants are of Asian Pacific Islander (API) descent. *Id.* The group plays on average 125 shows per year. *Id.* Each year, a number of the group's performances take place in front of audiences exceeding 10,000 attendees. *Id.* They are endorsed by Fender Musical Instruments, Red Bull, Dunlop, and many other notable companies. *Id.*

While the appeal of the group spans across all ethnic backgrounds, the group is especially recognized and celebrated within Asian community. *Id.* at ¶ 2. Their debut album, *Slanted Eyes, Slanted Hearts,* was listed in the top 5 Asian-American albums of 2007 by AsiaXpress. *Id.* The group has also established itself as one of the most well-known performers within the anime (Japanese animation) convention circuit, both nationally and abroad. *Id.* Finally, the group has been widely heralded in the Asian American press and has been featured in many of the largest Asian American festivals in the county. *Id.* Each year, The Slants are involved with events that specifically center on the celebration of Asian and Asian American culture. The yearly cumulative attendance at these events surpasses 500,000. *Id.*

ANALYSIS

Applicant's Mark, as used in connection with Applicant's identified entertainment services, is a positive term of self-reference that promotes Asian cultural pride and identity. Such use by Applicant is not considered by a substantial composite of persons of Asian ethnicity to be disparaging. In fact, as explained below, the exact opposite is the case: people of Asian ethnicity overwhelmingly *support* Applicant's use of Applicant's Mark. Accordingly, Applicant's Mark cannot be denied registration on the grounds that it is disparaging. Further, even if there were some doubt as the registrability of Applicant's Mark, such doubt must be resolved in favor of Applicant and Applicant's Mark must be published for opposition.

Determining whether a mark is disparaging requires application of the following two-step analysis:

(1) What is the likely meaning of the matter in question, taking into account not only dictionary definitions, but also the relationship of the matter to the other

elements in the mark, the nature of the goods or services, and the manner in which the mark is used in the marketplace in connection with the goods or services; and

(2) If that meaning is found to refer to identifiable persons, institutions, beliefs or national symbols, whether that meaning may be disparaging to a substantial composite of the referenced group.

In re Squaw Valley Dev. Co., 80 USPQ2d 1264, 1267 (TTAB 2006) (citing *Harjo v. Pro-Football, Inc.*, 50 USPQ2d 1705, 1740-41 (TTAB 1999) ("*Harjo I*"), *rev'd on other grounds*, 284 F. Supp. 2d 96, 68 USPQ2d 1225, 1248 (D.D.C. 2003) ("*Harjo II*"), *remanded*, 415 F.3d 44, 75 USPQ2d 1525 (D.C. Cir. 2005), *and aff'd*, 565 F.3d 880, 90 USPQ2d 1593 (D.C. Cir. 2009), *cert denied*, 130 S. Ct. 631 (2009)). On the question of whether a matter may be disparaging, the general public's views are irrelevant. *Harjo I* at 1739 ("the perceptions of the general public are irrelevant... [O]nly the perceptions of those referred to, identified or implicated in some recognizable manner by the involved mark are relevant to this determination."). In determining whether a mark is disparaging, the PTO strongly prefers that doubts be resolved in favor of the applicant and that the mark be published:

> Because the guidelines [for determining whether a mark is disparaging] are somewhat vague and because the determination is so highly subjective, we are inclined to resolve doubts on the issue of whether a mark is... disparaging in favor of [the] applicant and pass the mark for publication with the knowledge that if a group does find the mark to be... disparaging, an opposition proceeding can be brought and a more complete record can be established.

In re In Over Our Heads Inc., 16 USPQ2d (BNA) 1653, 1654-55 (T.T.A.B. 1990).

The examining attorney has the burden of proving a prima facie case of disparagement. *See e.g., In re Mavety Media Group Ltd.*, 33 F.3d 1367, 1371 (Fed. Cir. 1994) ("The PTO has the burden of proving that a trademark falls within a prohibition of [Section 2(a)]"). The mark at issue should be considered "in the context of contemporary attitudes" and while keeping in mind changes in social mores and sensitivities. *Id.* at 1371. Finally, examining attorneys should take care not to substitute their own views for those of the referenced group. *See In re Hines*, 32 USPQ2d (BNA) 1376, 1377 (T.T.A.B. 1994) (in reversing a refusal to register a mark that allegedly disparaged Buddhists, the TTAB made clear that the PTO should "avoid interposing its own judgment for that of the Buddhists").

I. The Examining Attorney Has Not Established That Applicant's Mark is Disparaging

In the Office Action, 12/23/2010, Examining Attorney introduces additional evidence purported to support the refusal to register the Mark. However, like the evidence presented in

the Office Action 06/11/10, this evidence is unconvincing. It does not establish that "slant" is a disparaging term, nor does it establish that a substantial composite of the referenced group finds Applicant's Mark to be disparaging. Accordingly, the Examining Attorney has not met the required burden of proof. [1]

The Examining Attorney first introduces what appears to be a wiki list (and has previously introduced other wiki sources) to argue that the term "slant" is, by itself, a disparaging racial epithet. However, the very nature of wiki sources – sources which are edited by users themselves - renders them of dubious reliability. More importantly, relying on sources such as Urban Dictionary and Wikipedia does not paint a complete picture (or, in this case, even an accurate picture) of how the word is used in contemporary society. As explained below, a more comprehensive analysis reveals that the term "slant" is effectively no longer a term of disparagement, and is indeed with more and more frequency being used in a casual self-referential manner by people of Asian descent.

The Examining Attorney also submits an article concerning controversy over a physical gesture by country music performer Toby Keith. However, this article concerns a contextual physical gesture, and not the intrinsic definition of a word. To that end, the article's context (*i.e.*, a white country western performer using his fingers to make his eyes appear slanted) is so far removed from the one at hand that it is difficult to see how one could plausibly argue that the article says *anything* that could be of use in the present matter. In essence, the Examining Attorney is using an instance of a contextual disparaging gesture, to make the case that a term itself is intrinsically disparaging. However, the flaw with the logic behind this argument, is that any racial, national, or ethnic epithet (and by extension, a physical gesture) can be used in a derogatory or offensive way, if, in context, offensiveness is clearly conveyed. *See e.g.*, Expert Report of Ronald Butters, Phd. (attached as Exhibit B) ("Butters Report") at ¶ 16; Expert Report of Charlton McIlwain, Phd., & Stephen Caliendo, Phd. (attached as Exhibit C) ("Survey Report") at ¶ 11 ("[A]ny term has some potential to be disparaging depending on the intention of its user..."). This use, however, is not evidence that a word itself is intrinsically disparaging or derogatory, or that the word itself will be received as offensive by the persons it is intended to

[1] Applicant must also respectfully submit that the provisions § 2(a) of the Lanham Trademark Act (15 U.S.C. § 1052(a)) which require the U.S.P.T.O. to refuse registration to a mark that is scandalous, immoral, or disparaging are unconstitutional. *See Richie v. Simpson*, 170 F.3d 1092, 1103-1104 (Fed. Cir. 1999)(Pauline Newman, J., dissenting) ("The affirmance of the Board's refusal of registration [in *In re McGinley*, 660 F.2d 481 (C.C.P.A. 1983)] has been criticized on constitutional grounds, as scholars have pointed out that the denial of benefits may be viewed as an abridgement of speech protected by the First Amendment... . Regulation of commercial speech may guard against such wrongs as fraud and false advertising, but not as a manner of suppression of social content."). These constitutional infirmities are especially true when the mark denied registration is a self-referential mark and is used by members of the allegedly disparaged group (often a discrete and insular minority) as artistic political-identity speech rather than as traditional commercial speech.

describe. *Id.* Indeed, about all that can be said about the Toby Keith article, is that supports the proposition that Asians take offense when a white country-music performer attempts to ridicule them. This is, of course, not surprising, nor does it establish that there is anything necessarily disparaging about the term, THE SLANTS, either intrinsically, or when such term is used by an Asian group that recognizes and promotes Asian identity.

Finally, as further evidence in support of his position that "slant" is a disparaging term, the Examining cites a MANAA (Media Action Network for Asian Americans) article. However, the MANAA article cited by Examining Attorney is also talking about a different context. To that end, whatever Hollywood's historical use of the term "slant" has been, it does not automatically follow that under contemporary standards the term itself is necessarily intrinsically disparaging, which is a point that seems to have not been lost on the article's author, who in the introductory section to his article prefaces his list by saying "this list is not intended as a bunch of 'thou shalt nots'..." Further, elsewhere in the same article, the author also advocates that it is fine to present Asian racial features where, as is the case with Applicant's Mark and with the self-referential uses of the term "slant" described below, there is no suggestion that the features are unusual.

The Examining Attorney also introduces evidence intended to support his argument that The Slants' use of the name is considered disparaging by Asians. However, again, like the evidence concerning the definition of the term "slant," this evidence is unconvincing. For instance, the Examining Attorney mentions that "the band notes that some people called them racists shortly after posting a classified ad for band members that included the band's name." In doing so, the Examining Attorney is suggesting that the band was criticized because of its name. However, this is simply untrue. The reality is that the referenced accusations were made by non-Asians who took issue with Mr. Tam seeking band members of Asian descent; the accusers were not taking issue with the band's name itself. Second Tam Declaration at ¶ 2.

The Examining Attorney also states that "rarely does an article introduce the band without commenting on the controversial nature of the band's name." In response, Applicant must first note that the test for disparagement is not whether a name is "controversial"; the ultimate question is whether the name is considered *disparaging* by members of the *referenced group*. In addition, Applicant takes issue with the accuracy of the Examining Attorney's statement, but, more importantly, to whatever extent that the Examining Attorney's statement *is* factually accurate, such statement completely misses the proverbial "elephant in the room," namely, that the Asian press is demonstrating its support for the band by featuring and promoting the band in those articles to begin with.

Additionally, the Examining Attorney cites to a single online forum post from an individual who claims to be offended by the band's name. In response Applicant must emphasize that this is nothing more than a single, *anonymous* post on an obscure forum that is not a part of the Asian press or community. Accordingly, it is hardly the type of evidence from which one could reliably draw conclusions about the views of a "substantial composite" of Asians. In fact, it doesn't actually say *anything* about how *any* Asian feels about the issue.

Finally, the articles concerning the Asian American Youth Leadership Conference do not paint a complete picture of the events surrounding Applicant's scheduled speaking appearance at the conference, and in some respect are even inaccurate. Second Tam Declaration at ¶¶ 4-6; Second Declaration of Rev. Joseph Santos-Lyons (attached as Exhibit D) ("Second Santos-Lyons Declaration") at ¶¶ 3-6. In February 2009, Mr. Tam was asked to be the keynote speaker for the event and The Slants were invited to perform at the event as well. Second Lyons Declaration at ¶ 3. However, the AAYLC subsequently became aware of concerns from Portland Christian High School that the band's music might contain objectionable lyrics. Second Tam Declaration at ¶ 4. While the AAYLC ultimately found nothing objectionable about The Slants' lyrical content, the AYYLC nonetheless decided that it would withdraw the invitation to have The Slants perform. Second Santos-Lyons Declaration at ¶ 4. This decision was based on wanting to alleviate the concerns regarding the lyrics, as well as on the ultimate realization that, due to budget limitations, the AAYLC would not be able to accommodate The Slants' performance logistically. *Id.* The decision was not based on the name of the group. *Id.*

One of the event sponsors, the Oregon Commission on Asian Affairs (OCAA), was concerned about involving The Slants, the OCAA indicating that some state legislators viewed the term "slant" as an offensive slur. *Id.* at 5. The OCAA's primary concern was that these state legislators might be upset if the names "OCAA" and "The Slants" appeared together in written materials. *Id.* Originally, the AAYLC was going to return the OCAA sponsorship and keep Simon Tam as the keynote speaker. *Id.* However, with the OCAA (potentially) not supporting the event, the AAYLC was worried that other state groups might be hesitant to send their sponsorship support, and ultimately decided to choose another speaker. Second Tam Declaration at ¶ 6. This was one of the most difficult decisions reached by the AAYLC and was one that was regretted by both the AAYLC and members of the OCAA. Second Santos-Lyons Declaration at ¶ 5. Moreover, Mr. Tam was still involved with the planning team, as a facilitator, and The Slants still sponsored the event. Second Tam Declaration at ¶ 6. In addition, The AAYLC still promoted The Slants on its website, in the AAYLC 2009 magazine, and in all of the AAYLC's event promotional materials which were distributed to students, chaperones, the OCAA board, as well as Asian American businesses throughout Oregon. *Id.*; *See also* organizational sponsors page of AAYLC brochure, wherein Simon Tam and The Slants are expressly thanked (attached as Exhibit E). Even after these materials were distributed, neither the AAYLC nor the OCAA received any complaints. Second Tam Declaration at ¶ 6; Second Santos-Lyons Declaration at ¶ 6. The AAYLC was proud to have The Slants involved with the event and had no hesitations in publicly acknowledging their relationship with the band. Second Tam Declaration at ¶ 6. Finally, Paul Van Mai (the AAYLC chair) later informed Mr. Tam that the decision to remove Mr. Tam as a speaker was a mistake because having someone from The Slants as a keynote would have elevated the overall experience for the Asian American students involved. *Id.*

In summary, the "controversy" surrounding the OCAA incident was borne out of nothing more than concern that some members of the state legislature (as opposed to Asians themselves) would find the name offensive. Thus, as only the views of the referenced group are at issue in this matter, the OCAA incident has no bearing on this matter. However, even if the OCAA

incident *does* somehow bear on this matter, Applicant must reiterate that the test for whether a group's name is disparaging involves determining whether a *substantial composite* of the referenced group would find the name disparaging. By relying on this one instance, the Examining Attorney is allowing the actions of a single commission to in effect carry a national veto, even where the mark in question has been featured and promoted without controversy in over 25 Asian festivals, including the largest Asian American festivals in the country.

II. Applicant's Mark Is Not Disparaging

As explained above, the Applicant's Mark must be evaluated in the context of contemporary views, and not in context of what the term might have meant generations ago. One of the fundamental truths of linguistics is that human languages continually change. Arguably, the term "slant" was never as robust as many pejorative epithets, but in any event, the offensive connotations of the word have diminished to the point where the use of the word is obsolete or archaic as a form of disparagement, and indeed, Asians today increasingly view "slant" as a proud informal term of self-reference. *See* Butters Report (analyzing the modern meaning of the noun phrase, THE SLANTS). For example, the editors of the third (2010) edition of the *New Oxford American Dictionary* (NOAD) dropped the entire epithetic definition and its pejorative usage labels from the dictionary. *Id.* at ¶¶ 11-13 (discussing, among other things, the softening, and then ultimate removal of the definition of "slant" as a racial epithet). As noted by Dr. Butters, it appears that the NOAD editors judged slant to have been ameliorated to the extent that it has fallen into disuse as a pejorative racial epithet and is no longer considered particularly offensive to Asian-Americans themselves. *Id.* at ¶ 13.

It is no surprise then, that in contemporary culture the term is increasingly being used by Asians in a self-referential manner. Butters Report ¶¶ 18-22. These uses include "The Slant" (an entertainment and news series about the Asian experience), "Slant Eye For The Round Eye (a popular Asian blog), the "Slant Film Festival" (a film festival showcasing Asian Artists), and "The Slanted Screen" (a documentary about Asian actors). *Id.*; Response to Office Action, Exhibits 14-18 (self-referential uses of the term "slant"). Melissa Hung, the founder of the Slant Film Festival (which is now in its eleventh year), notes that throughout the entire time the festival has been running, there has only been a single instance where someone has contacted the festival to express concern about the use of the term "slant" in the festival's name. Declaration of Melissa Hung (attached as Exhibit F) at ¶ 3.

Applicant established in his Response to Office Action, that the success of The Slants within the Asian community is indisputable. However, Applicant now nonetheless introduces substantial additional evidence in support of that point. *See* articles referencing The Slants (attached as Exhibit G); articles previously introduced in the Response to Office Action, but reintroduced here for purposes of displaying complete URL information (attached as Exhibit H). Unlike the evidence set forth by the Examining Attorney, this evidence specifically reflects the voice of the referenced group at issue.

Moreover, Applicant now also introduces direct survey evidence to establish that Applicant's Mark is not disparaging to a substantial composite of the referenced group. The survey evidence, which was gathered in accordance with appropriate scientific principles, demonstrates, among other things, that few members of the API community view THE SLANTS as a disparaging term. *See* Survey Report.

First, few survey respondents (16%) agreed that the name of the group was disparaging. *Id.* at ¶ 7. Applicant notes that 16% does not even come close to rising to the level of being a "substantial composite." *See e.g., Harjo II*, 284 F. Supp. 2d at 133 n.32 (36.6% of Native Americans did not constitute a "substantial composite"). Ultimately, if there was any strong feeling, it was in the direction as viewing THE SLANTS as a term that is *not* disparaging. *Id.* Moreover, even fewer agreed that THE SLANTS is disparaging when learning that the group's membership is entirely Asian.[2] *Id.* at ¶ 7.

The results of the survey are not surprising, nor are they in any way inconsistent with the conclusions reached by Dr. Butters in his report. In summary, the survey evidence speaks to the exact issue in this matter, and wholly supports the argument that THE SLANTS is not considered disparaging by a substantial composite of Asians.

Finally, to the extent that there is any doubt concerning the registrability of Applicant's Mark, it should be resolved in favor of Applicant and the mark should be published for opposition. *In re In Over Our Heads*, 16 USPQ2d (BNA) at 1654-55; *see also* Lynda J. Oswald, Challenging the Registration of Scandalous and Disparaging Marks Under the Lanham Act: Who Has Standing to Sue? 41 Am. Bus. L.J. 251, 264 (2004) ("Where the registrability of a mark is at issue, the courts and [TTAB] prefer that the examiner publish the mark for opposition rather than deny registration during the examination process. Their concern is that the government not be in a position of censoring marks without public input").

CONCLUSION

As set forth in detail above, Applicant's Mark is not disparaging. As used by Applicant, it is a positive term of self-reference that has been embraced by the Asian community. While Applicant submits that this point was established beyond doubt in the Response to Office Action, Applicant has now submitted substantial additional evidence in support thereof. Applicant has sufficiently demonstrated that the Asian community does not find Applicant's Mark to be disparaging, and, therefore, there is absolutely no justification for the Examining Attorney to refuse registration of the mark. Finally, even if there is any doubt concerning the registrability of Applicant's Mark (which there is not), such doubt must be resolved in favor of Applicant. For all of these reasons, Applicant respectfully requests that Examining Attorney withdraw the

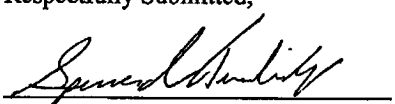
[2] Applicant notes that he has here amended the description of goods and services in his application to read, "Live performances by a musical group that is *comprised, in majority, of Asians*." (Emphasis added).

refusal of registration under Section 2(a).

Please contact me at (503) 727-2502 or spencer@mcnamerlaw.com if you have any questions.

Date: June 15, 2011

Respectfully Submitted,



Spencer I. Trowbridge
Attorney for Applicant

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LIST OF EXHIBITS
TO APPLICANT'S REQUEST FOR RECONSIDERATION
FOR SERIAL NUMBER 77952263

A. Second Declaration of Simon Tam

B. Expert Report of Ronald Butters, Phd.

C. Expert Report of Charlton McIlwain, Phd., & Stephen Caliendo, Phd.

D. Second Declaration of Rev. Joseph Santos-Lyons

E. Organizational sponsors page of AAYLC brochure

F. Declaration of Melissa Hung

G. Articles referencing The Slants

H. Previously-introduced articles referencing The Slants

Exhibit A

In The United States Patent and Trademark Office

Applicant:	Simon Shiao Tam
Mark:	THE SLANTS
Serial No.:	77952263
Filing Date:	March 5, 2010

Commissioner of Trademarks
P.O. Box 1451
Alexandria, VA 22313-1451

Attn: Mark Shiner, Examining Attorney
Law Office 102

DECLARATION OF SIMON TAM UNDER 37 C.F.R. § 2.20

I, Simon Tam, being warned that willful false statements and the like are punishable by fine or imprisonment, or both, under 18 U.S.C. § 1001, and that such willful false statements and the like may jeopardize the validity of the application or document or any registration resulting there from, declare:

1. My group, *The Slants*, is a dance-rock musical group that is well-known within the Asian community. All members of The Slants are of Asian Pacific Islander (API) descent. The group plays on average 125 shows per year. Each year, a number of the group's performances take place in front of audiences exceeding 10,000 people. The group is endorsed

by Fender Musical Instruments, Red Bull, Dunlop, and many other notable companies (many of whom have a large Asian American audience).

2. While the appeal of the group spans across all ethnic backgrounds, the group is especially recognized and celebrated within the Asian community. The group's debut album, *Slanted Eyes, Slanted Hearts,* was listed in the top 5 Asian-American albums of 2007 by AsiaXpress. The group has also established itself as one of the most well-known performers within the anime (Japanese animation) convention circuit, both nationally and abroad. Finally, the group has been widely heralded in the Asian American press and has been featured in many of the largest Asian American festivals in the county. Each year, The Slants are involved with events that specifically center on the celebration of Asian and Asian American culture. The cumulative attendance of these events surpasses 500,000.

3. When I first began asking for musicians to join the group, I created postings on craigslist and in local classifieds looking for individuals with a strong connection to Asian or Asian American community and culture. These postings were shared and circulated throughout the Asian community and I did not receive any complaints over the band's name. During this time, the only negative reaction I had received was from those outside of the community who had issues with me specifically seeking Asian American band members and felt that I was excluding non-Asians from participating. They did not object to the band's name. When recruiting for The Slants, I did not receive any complaints about the name.

4. In February 2009, I was contacted by Paul Van Mai, the chairman for the Asian American Youth Leadership Conference ("AAYLC") and was asked to be the keynote speaker

for the 2009 AAYLC event. I was selected by a panel of Asian American community leaders and my band, The Slants, was invited to perform. A few weeks after the announcement, the AAYLC learned that Portland Christian High School was concerned that - because of the secular nature of The Slants - The Slants' music might embody objectionable lyrical content. Upon review of The Slants' music, the AAYLC committee did not find any content that it deemed objectionable, but the AAYLC nonetheless ultimately decided to withdraw the invitation to have the band perform. The decision was based on wanting to head-off any concerns regarding the group's lyrics, and was also based on the realization that budget limitations would prevent the AAYLC from accommodating the group's performance logistically. There was never a discussion or issue pertaining to the band's name because no one on the steering committee (comprised of Asian Americans) found it to be offensive.

5. Later in March, I was contacted by Paul Mai of the AAYLC who told me that the Oregon Commission on Asian Affairs (OCAA), a state-run agency, was considering withdrawing their $500 sponsorship of the AAYLC if The Slants were involved because a few state legislators found the term offensive. They emphasized that this was not due to any complaints by the Asian American community itself; in fact, the OCAA chair Liani Reeves stated in an email to me and the AAYLC:

> "After much discussion and heartache, the Commission has voted to withdraw the funds. We very much appreciate your willingness to work with us to try and find an acceptable solution but unfortunately, the Commission's political and fiscal stability during this budget cycle prevents us from participating at this time. In a

different climate, things would probably be different. We understand the financial hardship that this causes to the conference and a number of the Commission members, including myself, will be sending the conference personal donations to support the conference and help make up the loss of funding from the Commission."

6. With the OCAA not supporting the event with the $500, the AAYLC was worried that other state groups might be hesitant to send their sponsorship support so they reversed their decision to have me as the keynote speaker. It is to my understanding that the OCAA eventually reinstated their original sponsorship money to the event. Even though I was not the keynote speaker, I was still involved with the planning team, as a facilitator, and The Slants sponsored the event. The AALYC promoted The Slants on their website, in the AAYLC 2009 magazine, and in all of their event promotional materials which were distributed to students, chaperones, the OCAA board, as well as Asian American businesses throughout Oregon. I met with Paul Van Mai (AAYLC chair). I was informed that that the decision to remove me as a speaker was a mistake because having someone from The Slants as a keynote would have elevated the overall experience for the Asian American students involved. Furthermore, though The Slants' name was printed on AAYLC public materials, the AAYLC did not receive any complaints from the Asian American community over the band's involvement. The AAYLC was proud to have The Slants involved with the event and had no hesitations in publicly acknowledging their relationship with our band.

All statements made herein of my own knowledge are true and all statements made on information and belief are believed to be true.

Date: June 3, 2011

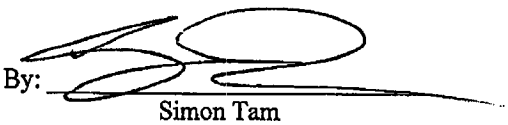
By: 
Simon Tam

Exhibit B

In The United States Patent and Trademark Office

Applicant:	Simon Shiao Tam
Mark:	THE SLANTS
Serial No.:	77952263
Filing Date:	March 5, 2010

Commissioner of Trademarks
P.O. Box 1451
Alexandria, VA 22313-1451

Attn: Mark Shiner, Examining Attorney
Law Office 102

EXPERT REPORT OF RONALD R. BUTTERS, Ph.D.

I, Ronald R. Butters, being warned that willful false statements and the like are punishable by fine or imprisonment, or both, under 18 U.S.C. § 1001, and that such willful false statements and the like may jeopardize the validity of the application or document or any registration resulting therefrom, declare:

1. This report is submitted on behalf of the Applicant, Simon Shiao Tam, in support of his application for trademark registration as noted above.

I. Assignment

2. I have been asked to analyze the meaning (i.e., the DENOTATIONS and CONNOTATIONS) of the noun phrase, THE SLANTS, in the English language as spoken in the United States today, with particular reference to its possible use as a trademark that

names a performing musical band. Of special interest to the Applicant is the nature of any putative contemporary disparaging or offensive meanings or connotations of the phrase THE SLANTS as it might be applied to some persons of Asian descent.

II. Summary of Conclusions

3. The noun *slant* (a shortening or CLIPPED FORM of the descriptive compound *slant-eyed* or *slanted-eyed*) has a history of use a derogatory racial or ethnic epithet referring to those persons of Asian descent whose normal eyes have a genetically determined shape sometimes described by physiologists as a PALPEBRAL SLANT accompanied with a fold of skin known as an EPICANTHAL FOLD. Linguists and rhetoricians call such a use of a word SYNECDOCHE, defined as the use of the term for a part of something to refer to the whole (cf. the SYNECDOCHES *all hands on deck* and *the power behind the throne*). By definition, a term is DISPARAGING if, through its very use, the user "expresses the opinion" that that to which it is applied is "of little worth"; and a term is DEROGATORY if, through its very use, the user thereby "shows a critical or disrespectful attitude" towards that to which it is applied. Persons who infer that words are being applied disparagingly or derogatorily to themselves will generally find the words OFFENSIVE; that is, such use will cause them "to feel deeply hurt, upset, or angry."[1]

4. One of the fundamental truths of linguistics is that human languages continually change. It is arguably the case that *slant* was never as robustly derogatory as many such epithets. Moreover, the synecdochical use of *slant* as a derogatory term, together with any offensive connotations of the word as understood by Asian Americans, has in any case continued to diminish in the past decade, to the point where *slant* is

[1]Quotations are from *The New Oxford American Dictionary* (2011) definitions for *disparaging, derogatory,* and *offensive* (see Exhibit 2 attached to this report).

obsolete or archaic as a term of disparagement. Indeed, the evidence points also to the conclusion that persons of Asian descent (even those who exhibit the palpebral/epicanthal feature themselves) today increasingly view *slant* as an informal term of proud self-reference.

I. Qualifications

5. I am a resident of Durham, North Carolina, and Professor Emeritus, Duke University, where I have served since 1967 as a member of the faculty in the Department of English and the Department of Cultural Anthropology. At various times, I have chaired both the Duke English Department and the Duke Linguistics Program. I earned my doctorate in English with a concentration in linguistics from the University of Iowa, Iowa City, where I received advanced training in the study of both linguistics and literature. My professional society memberships include the American Dialect Society, American Name Society, Dictionary Society of North America, Asociación de Lingüística y Filología de América Latina, Linguistic Society of America, Southeastern Conference on Linguistics, International Language and Law Association, and International Association of Forensic Linguists (of which I am currently president). Of particular importance to the current inquiry, I have been a member of the Advisory Board of the *New Oxford American Dictionary,* published by the Oxford University Press, now in its third edition, and I was a Specialist Subject Consultant in Language ("Vulgar Slang/Homosexual Terms") for the 2001 and 2005 editions of that work, advising in particular with respect to usage labels for terms of abuse. A copy of my curriculum vitae, detailing my educational background, professional experience, teaching areas, publications, and testimony record for the past four years is attached hereto as "Exhibit 1."

6. This report is made based on my professional knowledge and expertise, and on my research using established and accepted scientific linguistic knowledge and methodology. The information that I considered in forming the professional opinions expressed here is referenced as relevant throughout the report (see also the attached "Exhibit 2"). If sworn as a witness, I could testify competently to the matters stated herein. Insofar as I may continue to review additional information, I will be able to supplement, revise, or further explain the opinions set forth in this report. I understand that my duty in providing written reports and giving evidence is to assist the Trademark Board. I am in this case waiving my usual compensation of an hourly rate of $400. In compiling reports such as this one, my compensation is in any case not contingent on the outcome of the proceedings in which it has been solicited.

7. Within linguistics, the greatest portion of my scholarly work and teaching has focused upon contemporary American English and its antecedents, and languages influencing, or influenced by, English in the modern world. As "Exhibit 1" reflects, for more than 40 years I have been active in research and teaching in the field of contemporary English linguistics. I have written many scientific studies that have appeared in respected peer-reviewed linguistics journals and books, and I have given numerous oral presentations of the results of my work, frequently by invitation, before learned societies both in the United States and abroad. I was also the editor of peer-reviewed scientific publications of the American Dialect Society for 25 years, and I have just completed a three-year term as a co-editor of the *International Journal of Speech, Language, and Law* (staying on, however, as a member of the Editorial Board).

8. In addition to my ongoing academic research interests, I am also self-employed as a consultant and expert in the field of linguistics. In this capacity, I have testified and/or served as an expert witness in cases filed in state and federal trial courts and boards in California, Delaware, the District of Columbia, Florida, Georgia, Illinois, Kansas, Louisiana, Maryland, Massachusetts, Missouri, New York, North Carolina, Ohio, Texas, Virginia, and West Virginia, as well as in proceedings of the United States Patent and Trademark Office's Trademark Trial and Appeal Board.

III. Theory and Methodology

9. Linguistics is the scientific study of human language in all its various aspects—historical, cultural, social, and psychological—as exhibited in the spoken and written forms of the languages and dialects of the world. It encompasses a number of (often intersecting) scientific subfields, including

phonology, the study of the sound structure of languages

graphemics, the study of writing systems (including alphabetic spelling)

morphology, the study of word structure

syntax, the study of the rules for organizing words into phrases and sentences

lexicology, the study of word meaning

lexicography, the science of dictionary making

semantics, the study of word and sentence meanings

discourse analysis, the study of linguistic units larger than the sentence, with particular reference to the importance of such units in the construction of meaning for speaker and hearer, writer and reader.

pragmatics, the study of how such meaning is affected by nonlinguistic contexts

semiotics, the study of extralinguistic and paralinguistic meaning systems that members of a culture assign to **signs** (gestures, colors, shapes, visual patterns, and icons)

psycholinguistics, the psychology of language, that is, the study of language that focuses on the linguistic abilities of the individual

sociolinguistics, the sociology of language, that is, the study of language that focuses on the linguistic behavior of groups (sometimes further subdivided into **social** and **regional dialectology**)

historical linguistics, the study of the data and mechanisms of language change.

In short, linguists study the facts and principles that underlie human languages and their communicative functions.

10. The science of the linguist and lexicographer is largely inductive rather than experimental. Linguists assemble the relevant data and, based upon an understanding of fundamental linguistic principles, form conclusions about the structure and meaning of the data (which may then be subject to verification by comparing the results to the results found for parallel linguistic data). In forming my conclusions in the present inquiry, I have drawn in particular upon my knowledge of historical linguistics, lexicography, lexicology, semantics, pragmatics, and discourse analysis. In methodology, I began with an examination of the work of previous scholars as represented in dictionaries and academic writings. I then examined data of actual use of the epithet *slant* in American English today, with particular reference to how the term is used among Americans of Asian ancestry.

IV. The Meaning of SLANT as Indicted by Scientifically Compiled Dictionaries and Other Works of Lexicographical Scholarship

11. The entry for *slant* in the first edition (2001) of the *New Oxford American Dictionary* (*NOAD1*), reads as follows in its entirety (pronunciations and etymology have been deleted; underlining was added to highlight the most relevant portions):

> **slant**
> ▸**v.** [no obj., with adverbial of direction] slope or lean in a particular direction; diverge from a vertical or horizontal line: *a plowed field slanted up to the skyline* | [as adj.] **(slanting)** *the slanting beams of the roof.*
> ■ (esp. of light or shadow) fall in an oblique direction: *the early sun slanted across the mountains.* ■ [trans.] cause (something) to lean or slope in such a way: *slant your skis as you turn to send up a curtain of water.* ■ [trans.] [often as adj.] **(slanted)** present or view (information) from a particular angle, esp. in a biased or unfair way: *slanted news coverage.*
> ▸**n. 1** [in sing.] a sloping position: *the hedge grew at a slant* | *cut flower stems on the slant.*
> **2** a particular point of view from which something is seen or presented: *a new slant on science.*
> **3** DEROGATORY a contemptuous term for an East Asian or Southeast Asian person.
> ▸**adj.** [attrib.] sloping: *slant pockets.*

The second (2005) edition of the *New Oxford American Dictionary* (*NOAD2*) reads almost exactly the same, except for the lead-in to part 3 of the ▸**n.** definition, which was revised as follows:

> **3** *informal, offensive* a contemptuous term for an East Asian or Southeast Asian person.

The editors of the third (2010) edition of the *New Oxford American Dictionary* (*NOAD3*) have further revised the definition of *slant,* so that it now reads in its entirety as follows:

> ▸**v.** slope or lean in a particular direction; diverge or cause to diverge from the vertical or horizontal: [no obj.] *a plowed field slanted up the skyline* | [with obj.] *slant your skis as you turn to send up a curtain of water.*
> ■ (esp. of light or shadow) fall in an oblique direction: *the early sun slanted across the mountains.*

■[with obj.] (often as adj. **slanted**) present or view (information) from a particular angle, esp. in a biased or unfair way: *slanted news coverage.*

▶**n.**

1. [in sing.] a sloping position: the hedge grew at a slant | cut flower stems on the slant.
2. a particular point of view from which something is seen or presented: *a new slant on science.*

▶**adj.** [attrib.] sloping: *slant pockets.*

Note that the usage label found in definition 3 of *NOAD1* was somewhat ameliorated in the usage label of *NOAD2,* "DEROGATORY" and "contemptuous" becoming "*informal, offensive*" and "contemptuous." Even more significantly, the entire epithetic definition and its pejorative usage labels were completely dropped from the dictionary in its most recent edition.

12. The series of changes in the *NOAD* definition cannot be explained as an alteration in policy; *NOAD3* still continues to generate usage labels bearing on the issue of ethnic slurs. See, for example, the *NOAD3* entry for **wop**:

wop

▶**n** *informal offensive*
a contemptuous term for an Italian or other southern European.

Rather, such changes in the definition of *slant* indicate that, in the opinion of the editors of *NOAD3,* the usage labels indicated in the 2001 and 2005 editions no longer accurately portrayed the status of *slant* in 2010. Rather, it appears that the *NOAD* editors judged *slant* to have been ameliorated to the extent that it has fallen into disuse as a pejorative racial epithet and is no longer considered particularly offensive to Asian-Americans themselves.

13. One might legitimately ask if a term could fall into disuse and/or change its connotations in only a decade. In fact, it appears that the *NOAD2* editors sensed some

amelioration of *slant* when they softened the definition from what appeared in *NOAD1*. In addition, dictionary makers tend to depend heavily upon other scholarship in constructing usage labels for ethnic and racial epithets. As the eminent lexicographer Sidney I. Landau points out

> Unfortunately, there are no agreed-upon criteria for finding some usages offensive or contemptuous or abusive. There are few studies that shed any light on the degree of offensiveness of specified terms under specified conditions. ... How ... dictionary editors decide what to label offensive or disparaging ... is based on the editor's judgment of society's norms for the limits of reputable public behavior. He consults slang dictionaries and other written sources, including other general dictionaries. [*Dictionaries: The Art and Craft of Lexicography,* 2d edition, 2001, p233]

Although *NOAD1* was constructed in great part based on original research, when the editorial team (of which I was a part) wrote the original usage labels we also depended upon received wisdom as expressed in earlier dictionaries and other works of lexicographical scholarship, from which it seems that *slant* had been considered offensive and intrinsically derogatory in earlier decades.[2] For example, the American lexicographer Hugh Rawson wrote in his book *Wicked Words: A Treasury of Curses, Insults, Put-Downs and Other Formerly Unprintable Terms from Anglo-Saxon Times to the Present* (1989, p358):

> **slant.** An Oriental, or any vaguely Oriental-looking person with slanted eyes. "To the G.I., the Vietnamese ... is a 'gook,' 'dink', 'slope', or 'slant' (Time, 12/5/69). *Slant,* dating from the start of World War II, is short for slant-eye. (The *O[xford]E[nglish]D[ictionary]* traces the adjective *slant-eyed* to 1865 in its Oriental sense).

[2]The earliest reference to the epithetic sense of *slant* that I have found reference to is in Lester V. Berrey and Melvin Van den Bark's *American Thesaurus of Slang: A Complete Reference Book of Colloquial Speech* (1942), "§385/19 Oriental, *slant.*" See "**slant,** n.1," the *Oxford English Dictionary,* Second edition, 1989; online version March 2011.<http://www.oed.com.proxy.lib.duke.edu/Entry/181334>; accessed 22 April 2011. It is very likely significant that this epithetic usage emerged during World War II, at which time Americans were at war with the Japanese.

And in *Unkind Words: Ethnic Labeling from Redskin to Wasp,* the University of Connecticut sociologist Irving Lewis Allen wrote (1990, p18):

> Nearly half of all interracial slurs (whites slurring blacks, Asians, and Native Americans—and these racial minorities slurring whites) refer to real or imagined racial differences. Whites have called Asian-American groups *slant-eyes* and Asians have begin calling whites round eyes as a comeback.

As early as 1981, the Northwestern University lexicographer and linguist Richard A. Spears, in his dictionary, *Slang and Euphemism* (p57) defined both *slant* and *slant-eye* as

> A derogatory nickname for any Oriental. From the shape of the Oriental eyes.

14. As Landau noted in his book (*op cit.*), the period leading up to 2001 was an era in which lexicographers, responding to the pressures for what have come to be known as "politically correct" responses to language, were much quicker to assign pejorative labels to epithets than they had been in the middle decades of the twentieth century, and earlier:

> If, in the past, dictionaries were too slow to label terms of insult, they now seem too quick to do so. Many hundreds of terms now labeled as disparaging, contemptuous, of offensive in dictionaries, often on the strength of dubious evidence but out of fear that they will be taken as insensitive to some group. [p234]

> Dictionary labeling of insult is essentially political and moral. Every major English dictionary today takes a stand on the side of those who deplore racial and ethnic bigotry, oppose discrimination and abuse directed towards women and gays, and endorse diversity of opinion and life styles. Some take a stronger stand than others, using aggressive labels and adopting on occasion a tone of moral urgency, whereas some take a more detached approach. ... [p232]

Thus in decades up to the time of the writing of *NOAD1,* a consensus developed that offensive and derogatory implications of *slant* were generally significant enough that

they should at that time be recognized in the dictionary. However, this conclusion appears to have been progressively reconsidered as *NOAD2* and then *NOAD3* appeared.

15. This is not to say that one will not find current dictionaries that still list cautionary usage labels for *slant.* Dictionary makers are by nature conservative, if only because changes are costly and time-consuming, and the process of revising definitions, while ongoing, cannot be immediate. Lexicographers are far more likely to make use of their finite energies in revising central denotations and adding new words than in fine-tuning relatively narrow usage labels for ethnic epithets, even those that may be in the final stages of becoming archaic. As Landau's 2001 comments suggest, it has been safer to proscribe ethnic labels than to ignore them and risk being labeled insensitive. Usage labels take a back seat to more urgent matters:

> Making a dictionary is like painting a bridge: by the time that one coat of paint has been applied, the bridge is in need of another. ... [After ten or fifteen years] the language has accumulated too many new meanings and new words; too many of the definitions of the dictionary have taken on new emphases or passed form slang to formal usage or from informal to standard; too much of the book is written with a vocabulary and style that seems odd or baffling to new readers. [Landau, *op cit.*, p396; p 397]

16. It is also not to say that one could never today find *slant* used in a disparaging context. Indeed, ANY racial, national, or ethnic epithet can be used in a derogatory or offensive way if, in context, offensiveness is clearly conveyed. For example, so innocuous a term as *baby boomers* can be used disparagingly and with intent to offend (e.g., "the self-indulgent generation of baby boomers is going to bankrupting this country"). But such a use is not evidence that the word itself is intrinsically disparaging or derogatory, or that the word itself will normally be received as offensive by the persons it is intended to describe.

17. One further sociolinguistic fact that might explain why *slant* is a word that resists inferences of offensive connotations is that the English language offers no viable alternative for ordinary-language description of the genetically determined physiological feature of many Americans of Asian descent that occasioned the epithet in the first place. That is to say, even more than *white, blonde* or *blue-eyed,* in any circumstance in which one needs to refer to this particular "Asian" anatomical feature, *slant-eyed* and its clipped form *slant* are virtually a necessity—without viable synonyms. The scientific alternative—PALPEBRAL SLANT (or, more precisely, PALPEBRAL SLANT with accompanying EPICANTHAL FOLD) is so rare that it does not even appear in dictionaries—and even it contains the word *slant.* And the scientific terminology is so recondite and unsettled that even the authoritative, massively unabridged *Oxford English Dictionary* does not to this day contain PALPEBRAL SLANT or EPICANTHAL FOLD (indeed, EPICANTHAL does not appear at all, the *OED* listing only the alternative form, EPICANTHIC). Given that Americans of Asian origin have no term to describe a normal feature of their own bodies except *slant,* it is easy to understand that the term itself would not easily maintain robust connotations of offensiveness.

IV. The Current Acceptability of SLANT as an Epithet of Positive Self-Reference Among Americans of Asian Descent

18. As an inductive science, lexicography depends heavily on the assembling of empirical data of actual use. Landau cautions that, in deciding about the applicability of such usage labels as "offensive" or "disparaging," the usual lexicographical sources, "citation files and corpora[,] are not of much help" generally (*op cit.*, p233). This is largely because it is difficult to disengage the sense of disparagement that is conveyed by the context of utterance from whatever putative sense of disparagement may be conveyed

intrinsically by the word itself. Even so, such examples of actual usage as I examine in this section are linguistically probative in that they illustrate the non-pejorative self-referential use of *slant* in the public domain by the very persons who would have to be offended by it if it were to be adjudged offensive, let alone disparaging.

19. In Chicago, television station KBC-TV produced a sixteen-episode "entertainment and news series" about "the Asian-American experience right in the middle mecca of the U.S. (in 2009)" which is titled *The Slant*.[3] Some of the 16 episodes broadcast to date are also available on YouTube.[4] No apparent explicit connection is drawn in the website material between the racial epithet *slant* and the Asian-American community in Chicago that the series is intended to serve. While it seems unlikely that the producers of the series were completely unaware of the epithetic use of *slant* and its putatively disparaging connotations, the lack of extensive comment indicates that the name was chosen not as an ironic reclamation of an erstwhile synecdochical derogatory epithet but rather as an unobjectionable term of self-reference which in addition has the basic meaning (as in the *NOAD* definitions shown in ¶11 above), "a particular point of view from which something is seen or presented."

20. Since 2007, a blog at the address <http://www.slanteyefortheroundeye.com/> has continued to discuss issues involving Asian Americans in the United States from the point of view of the Asian American author. Just as is the case with KBC-TV's *The Slant* program series, the "slanteye" blog simply accepts the term *slant* as a racial epithet of self-reference. Here is the philosophy of the author, as announced in 2007 (underlining

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[3]See <http://www.facebook.com/group.php?gid=56235795993> (April 25, 2011).
[4]<http://www.youtube.com/theslant41> (April 25, 2011).

added; <http://www.slanteyefortheroundeye.com/2009/03/pacific-ties-aapi-blogosphere-and-all.html>, April 25, 2011):

> **What is the goal of Slant Eye for the Round Eye? Did you have any specific intentions in starting the blog?**
>
> Even though there're some great Asian American blogs and voices out there, I still wanted to add my own voice into the mix. I wanted to promote the community, talk about things that mainstream media didn't always touch upon or write about in-depth, as well as just blog about things that mattered to me, from my perspective. In some ways that's one of the main reasons why I blog—to kind of say that sure, I might be an Asian American who blogs, and I might talk about some of the same things that other Asian American bloggers, or Asian American media outlets do, but I'm not the same either. While I'm a part of the community, I'm still an individual, and I think as far as the Asian American community goes, as well as just being a POC [person of color], there's power in that because of our history, because we've sometimes been seen as this homogeneous group who knows no separation from each other, when in reality, there is that separation.
>
> At the same time, I know that a big part of the reason I blog is simply because I love seeing all the great people from our community who do their thing—no matter what it is—I just can't help not talking about it because I do get excited when I see Asian Americans and Asian faces breaking new ground, pushing new boundaries, or just simply being comfortable in who they are and saying to everyone around them, "This is who I am."

On the author's FaceBook page one even finds a coined word, *slanatalicious*, generated in the unselfconscious sense of self-reference (http://www.myspace.com/slanteyefortheroundeye>, April 25, 2011):

> **Because We're Asian And We're Slantalicious**
>
> **www.slanteyefortheroundeye.com**

And he also created the following subheading phrase, with still another variation of *slant*:

> **Getting To Know Your Slanty**

—which appears on every opening page of the blog. In short, the author of the "Slant Eye for the Round Eye" blog views *slant* as a basic term of self-reference. His use is certainly not disparaging, and the evidence is clear that he does not find it intrinsically offensive or he would not use it so fundamentally and even playfully.

21. Houston, Texas, for the past ten years, has been the site of a film festival called *Slant Film Festival* and subtitled "Bold Asian American Images."[7] The mission statement of the festival is given as follows:[8]

> *Slant: Bold Asian American Images* is an annual shorts film festival in Houston, Texas. *Slant* showcases an eclectic mix of the best short films made by aspiring, emerging and mid-career Asian American artists. Through our film festival, DVDs and performances, we provide a fresh perspective on the Asian American experience. The festival features all genres including narrative, experimental, documentary and animation. Works accepted into the festival often combat tired stereotypes of Asian Americans with quirky comedies and compelling visions.
>
> *Slant* was established in 2001 by Melissa Hung, the founding editor of *Hyphen,* a magazine about Asian American culture. One of the longest-running festivals in Texas devoted to Asian American film and video art, the festival has screened more than a hundred films, many of them showing in Texas for the first time.
>
> From the beginning, *Slant* has made its home at the Aurora Picture Show, a nonprofit microcinema. In presenting this festival, Aurora participates in exploring the power of moving images in crafting identity and community.

Nothing on the *Slant Film Festival* website suggests that the epithet *slant* is at all objectionable to any of the Asian Americans who are associated with the festival. The term simply suggests informal self-reference, with the possible additional sense of *slant* as (again) the *NOAD* definitions shown in ¶11 above indicate, "a particular point of view from which something is seen or presented."

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[7] <http://slantfestival.org> (April 25, 2011).
[8] <http://slantfestival.org/about/> (April 25, 2011).

22. *The Slanted Screen: Asian Men in Film and Television,* is the name of a 2006 documentary film that presents "portrayals of Asian men in American cinema, chronicling the experiences of actors who have had to struggle against ethnic stereotyping and limiting roles." While *slant* in the title is a play on words between *slant* as an informal epithet and *slant* in the meaning "present ... from a particular angle, esp. in a biased or unfair way" (see ¶11 above), there is no sense that *slant* is seen as an objectionable term per se; at most, the film title reclaims *slant* from whatever pejorative past it may have had, and any sense of disparagement is lost in the use of the term as self-reference. As the website writes, the emphasis of the film is on the positive aspects of *slant*:

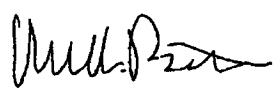
> The film presents a critical examination of Hollywood's image-making machine, through a fascinating parade of 50 film clips spanning a century. ... Winner of the Best Short Documentary award at the NY International Independent Film & Video film festival, *The Slanted Screen* envisions a new, exciting future in the entertainment industry, where the diversity of our culture and society is fully recognized and represented.

V. Conclusion

23. The contemporary musical band that calls itself *The Slants* has selected a name that corresponds to the twenty-first-century usage of the term *slant* as a racial and/or ethnic term of positive self-reference. Like all ethnic and racial epithets, there may be contexts in which *slant* forms a part of a more general disparaging context of deprecation; one may, after all, say "filthy Swede," "disgusting lesbian," or "lying American dog." But such uses do not make *Swede, lesbian,* or *American* intrinsically disparaging or objectionable to Swedes, lesbians, or Americans. While some dictionaries may continue for a while to label *slant* as a pejorative term, this is readily explained by the fact that dictionaries in general lag somewhat in updating entries that undergo shifts

in denotation and connotation, and, particularly with the treatment of ethnic labels, lexicographers are motivated by the understandable desire to play it safe in matters that could possibly provoke controversy, however remote. Moreover, the evidence of the history of entries in *New Oxford American Dictionary* supports the contention that the empirical data demonstrate: even if some Asian Americans in the last century may have felt *slant* to be an objectionable epithet, the term has been reclaimed by contemporary Asian Americans for use as an informal term representing racial and ethnic pride.

I declare under penalty of perjury that the foregoing is true and correct. All statements made herein of my own knowledge are true and all statements made on information and belief are believed to be true.



Ronald R. Butters, Ph.D.
May 24, 2011
Durham, North Carolina

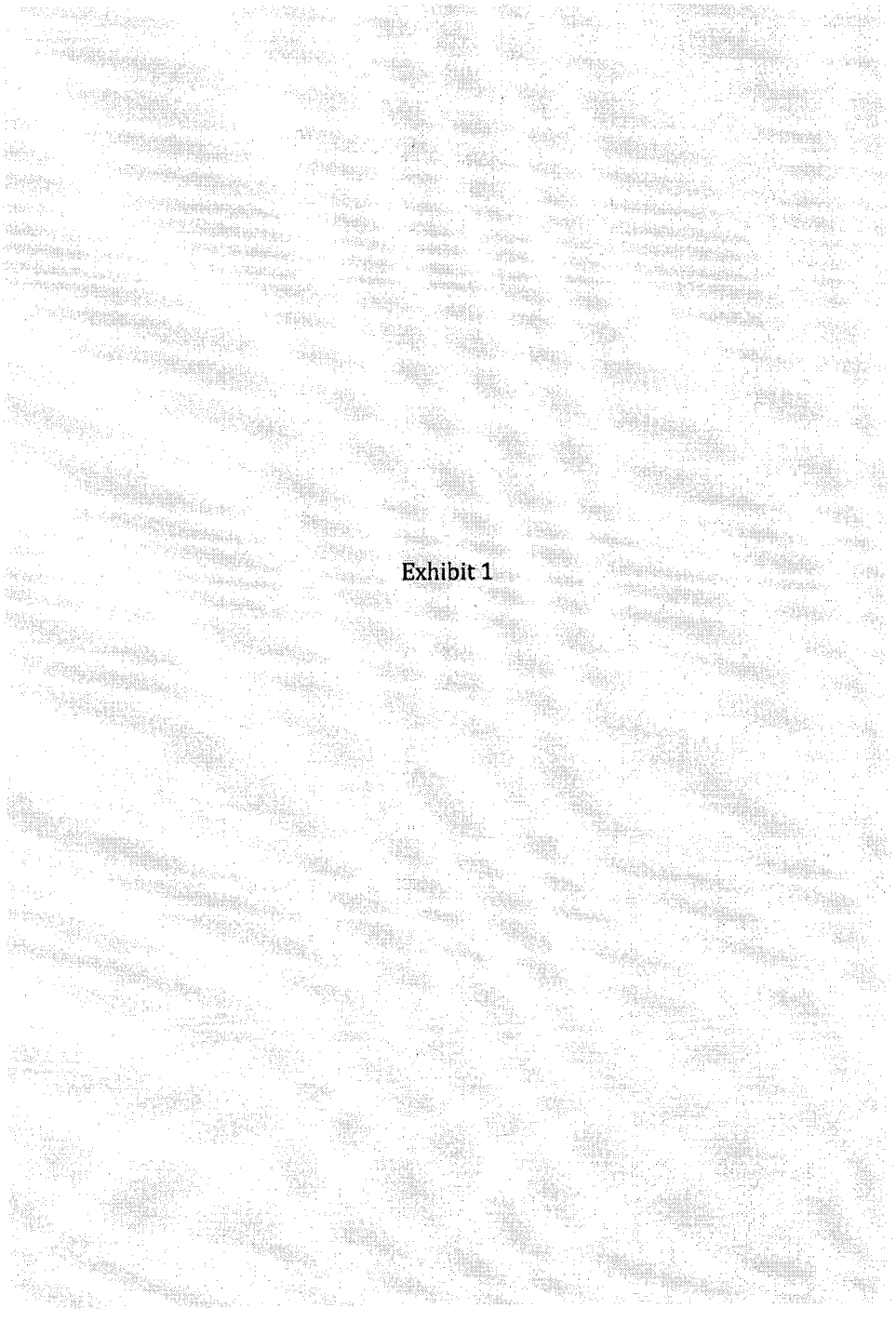


Exhibit 1

CURRICULUM VITAE

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Duke University
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•Former chair, Duke Department of English

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May 24, 2011

Education

The University of Iowa, Iowa City, 1958–1962, degree: B.A. with Honors and Highest Distinction in English, June 1962. Phi Beta Kappa, 1961.

The University of Iowa, Iowa City, 1962–1967, degree: Ph.D. in English (with concentration in linguistics), August 1967.

Teaching and Administrative Experience

1967–1974, Assistant Professor of English, Duke University; 1974–90, Associate Professor of English, Duke University; 1990–2007, Professor of English, Duke University; 2000–2007, Professor of Cultural Anthropology, Duke University (secondary appointment). As of September 1, 2007, Professor Emeritus, Duke University.

Summer 1986, Visiting Professor of English Linguistics, University of Bamberg, (West) Germany (Fulbright award).

February 1989, Visiting Professor of English Linguistics, Cadi Ayyad University, Marrakech (Duke-in-Morocco Program).

September 2005, Visiting Professor, International Summer School in Forensic Linguistic Analysis, Lodz, Poland ("Linguistic and Semiotic Evidence in a Death Penalty Case" and "Linguist Issues in American Trademark Law").

September 2006, Visiting Professor, International Summer School in Forensic Linguistic Analysis, Birmingham, England ("Linguist Issues in American Trademark Law: 2006" and "Linguistic and Semiotic Evidence in American Death Penalty Cases").

1975–80, 1986–88, 1997–99, Director of Undergraduate Studies in English; 1981–84, Supervisor of Freshman Instruction in English; Spring 1992 and Fall 2000, Acting Chair, Department of English; 1992–95, Associate Chair, Department of English; July 1999–December 1999 and July 2005–July 2006, Interim Chair, Department of English.

1970–72, 1976–77, 1982–96, 1999–2003, 2005–2006, Chair, Duke University Linguistics Program.

1999–2007, Co-Director, North Carolina State University–Duke University Doctoral Program in English Sociolinguistics.

2010, Universitat Pompeu Fabra, Barcelona, Spain, May 10– 12, 2010. ["Trademarks": 9 hours of invited lectures.]

2011, Visiting Professor, International Summer School in Forensic Linguistic Analysis, Aston University, Birmingham, England, July.

Teaching Areas

The structure of modern English and present-day usage; the history of the English language; sociolinguistics, including American dialects, languages in contact, and Caribbean linguistics; language and law, linguistics of trademarks; discourse analysis, pragmatics, and semiotics; introduction to literature.

Editorial Experience

1969–76, Member of the Associate Editorial Board, *Papers in Linguistics*; 1979, editorial referee, *American Speech*; 1980–81, member of the Editorial Advisory Committee, *American Speech*; 1983–90, member of the Editorial Advisory Board, *Jewish Language Review*; 1985–90, member of Editorial Board, *Journal of Metaphor and Symbolic Activity*; 1981–95, editor, *American Speech*; 1996–2007, General Editor, American Dialect Society Publications and Editor of Publication of the American Dialect Society (PADS, the monograph series); 1999–, Editorial Advisory Board member, *New Oxford American Dictionary*; 2007–10, co-editor, *The International Journal of Speech, Language and the Law.*

Publications and Presentations

1. Articles and Chapters of Books (those marked * were also presented at the indicated scholarly gatherings)

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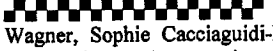
*"Signs Shall Be Taken for Names: The Commercial Meanings in American English of  [checkered pattern]," in *Treatise on Legal Visual Semiotics,* ed. by Anne Wagner, Sophie Cacciaguidi-Fahy and Richard Sherwin. Springer. Forthcoming in 2011. [Revision of a presentation at the annual meeting of the American Name Society, Boston, MA, January 2004; session on commercial names, R. Butters, chair]

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"How to Read What Your are Trying to Write," Duke Univ. East/West Conference, 25 Sept. 1980 [invited].
"Can White Folks Speak Black English?" Virginia Commonwealth Univ. Linguistics Circle, Richmond, 4 Dec. 1981 [invited].
"Dialect Interference in the Writing Process," State of North Carolina Department of Public Instruction Reading/Writing Institute, Wake Forest Univ., 22 June 1982 [invited].
"Benjamin Franklin, Orthoepist," Philological Association of the Carolinas, Chapel Hill, NC, 2 Mar. 1984.
"Problems of Scholarly Publishing in the Field of Dialectology," Midwestern Modern Language Association, 1 Nov. 1984 [panel discussion; invited].
"Language and Law: Applied Linguistics," Southeastern Conference on Linguistics, Univ. of South Carolina, Columbia, 1985.
"The Linguist as Expert Witness," Conference on Language in the Judicial Process, Georgetown Univ., 27 July 1985 [interest group leader; invited].
"Come Here Till I Punch You on the Nose," American Dialect Society, Chicago, 1985. [Beth Day, 2d author]
"From Tape and Questionnaire: Labovian and Post-Labovian Methodologies," Philological Association of the Carolinas, Charleston, SC, 1986.
"Linguistic Convergence in a Southern Community," Univ. of North Carolina at Chapel Hill, 18 Mar. 1986 [invited].
"Sociolinguistic Convergence and Divergence," Universität Bamberg, 28 May 1986 [invited].
"Sociolinguistic Convergence in the American South," Universität Freiburg, 2 June 1986 [invited]; Universität Stuttgart, 19 June 1986 [invited]; Universität Bamberg, 18 June 1986 [invited]; Technical Univ. of Aachen, 7 July 1986 [invited].
"The Death of Black English?" Univ. of Georgia, Athens, 29 May 1987 [invited].
"The Double Modal in U.S. Black English," Sixteenth Annual NWAVE Conference, Univ. of Texas, Austin, 1987.
"The Death of Black English," South Atlantic Modern Language Association, Atlanta, 1987.
"The Future of Black English: The Status of the Convergence/Divergence Controversy," Department of Linguistics, Univ. of South Carolina, Columbia, 1988 [invited].
"Current Issues in Convergence and Divergence," Texas A&M Univ., 1988 [invited].
"Linguistic Profit," Southeastern Conference on Linguistics, Norfolk, VA, 1989.
"The Death Penalty Verdict: Language, Race, and Bigotry in a Rural Southern Courtroom," Eighteenth Annual NWAV Conference, Duke Univ., 1989.
"Incorporating Dialect Diversity into the English Classroom," NCTE, Baltimore, 1989. [discussant]
"Oldest Living Confederate Widow Tells More Than She Knows: Dialect, Fiction, and Capital Crimes," Philological Association of the Carolinas, Myrtle Beach, SC, 1990 [invited plenary lecture].
"Linguistic Dimensions of the Death Penalty in the American South," Law and Society Association (session on Legal Applications of Scholarly Knowledge: Linguists as Expert Witnesses), Oakland, CA, 1990 [invited].
"Issues in Language and Law," Institut für Englische Philologie, Freie Universität Berlin, 19 July 1990 [invited].
"'What is About to Take Place Is a Murder': Construing the Racist Subtext in a Small-Town Virginia Courtroom," North Carolina State Univ. Linguistics Forum, Raleigh, North Carolina, 1 Feb. 1991.
"The Slang Meanings of *suck* in American English: What a Trial Judge and Jury Might Need to Know," Thirteenth Annual Spring Linguistic Colloquium, Linguistic Circle of the Univ. of North Carolina, Chapel Hill, March 1993.
"Appropriating the Exotic Identity: Sociolinguistic Perspectives on the Moroccan-American Triple Bind," Conference on "Croisement des Cultures: Monde Arabe–USA," Cadi Ayyad Univ., Marrakech, Morocco, 16 Apr. 1993 [invited].
"This Case Sucks!: Free-Speech Issues in Anti-Drug Propaganda and Public High Schools," Law and Society Association (session on Linguists in the Judicial Process), Chicago, May 1993.
"The Imitation of Dialect for Illegal Purposes: An Empirical Study," Twenty-Second Annual Conference on New Ways of Analyzing Variation in English and Other Languages, Oct. 1993 [Thomas Espy, and Kent Altsuler, 2nd authors].
"The Imitation of Dialect for Illegal Purposes: An Empirical Study," Triangle Linguistics Club, Research Park, NC, Oct. 1993 [invited paper; Thomas Espy, and Kent Altsuler, 2nd authors].
"The Imitation of Dialect for Illegal Purposes," Law and Society Association (session on Linguists in the Judicial Process), Phoenix, AZ, June 1994.

"How Private is Your Toilet? Anatomy of a Harmful-Speech Debate," Fourth Annual Lavender Languages and Linguistics Conference, The American Univ., Washington, DC, 27 Sept. 1996 [Jason D. Hall, 2d author].

"Why Dictionaries Can't Deal Adequately with *redskins,* "Dictionary Society of North America, Madison, WI, May 1997.

"What Patients Really Know about the Terms Used in Obtaining Informed Consent: False Comfort, Unreasonable Fear, and 'Medical Research'," Third Biennial Conference, International Association of Forensic Linguists, Duke Univ., Durham, NC, 5 Sept. 1997 [Jeremy Sugarman, 2d author, and Lyla Kaplan, 3d author].

"Variation and Terms for 'Medical Research': Unreasonable Fear Versus Informed Consent," American Dialect Society Annual Meeting, New York City, 10 Jan. 1998. [Lyla Kaplan, 2d author, and Jeremy Sugarman, 3d author]

"Legal and Ethical Considerations in Informed Consent Discussions: Lexical Choice for Terms Relating to 'Medical Research'," Law and Society Association, Aspen, Colorado, June 1998. [Lyla Kaplan, 2d author, and Jeremy Sugarman, 3d author]

"Virtuous Prescriptivism," American Dialect Society Annual Meeting, Los Angeles, 9 January 1999.

"Language and Law: Three Case Studies in Forensic Linguistics," Department of Linguistics, Univ. of Georgia, 23 April 1999. [invited lecture]

"Pushing the *Envelope* : Talking Fancy Across Gender and Region," 28th Annual Conference on New Ways of Analyzing Variation in English and Other Languages, Toronto, October 1999. [Boyd Davis, first author]

" 'We didn't realize that lite beer was supposed to suck!': The Putative Amelioration of *X sucks!* in American English," American Dialect Society, January 6, 2000.

"Variation in Interpretation: Ideological Responses to a "Harmful" Flier—Part II: Public Responses," 29th Annual NWAVE Conference, Michigan State Univ., October 2000.

"Emma Gets her Driving License: Life Imitating Art in Oral Narratives," South Atlantic Modern Language Association, Birmingham, Alabama, 12 November 2000.

"Literary Qualities in Sociolinguistic Narratives of Personal Experience," American Dialect Society Presidential Address, January 2001.

"Linguistics Across the Curriculum," Southeastern Conference on Linguistics," Knoxville, Tennessee, 6 April 2001 (invited panel member).

"The Role of Linguistics in Regional Humanities Centers," Southeastern Conference on Linguistics," Knoxville, Tennessee, 6 April 2001 (invited panel member).

"Genericness in Lexicography, General Linguistics, and American Trademark Law," Fifth Biennial Conference, International Association of Forensic Linguists, University of Malta, July 2001.

"Electronic Searches as Sources of Data for Social Variation in the Lexicon," 3rd UK Language Variation and Change Conference, University of York, July 19–22, 2001.

"Current Sociolinguistic Issues in African American Vernacular English," International Association of University Professors of English, Jubilee Conference, University of Bamberg, Germany, July 29- August 4, 2001 (invited paper).

"Genericness in Lexicography, General Linguistics, and American Trademark Law," 30th Annual Conference on New Ways of Analyzing Variation in English and Other Languages, Raleigh, NC, October 2001. [invited paper].

"The Emergence of Hispanic English in the Rural South," Southeastern Conference on Linguistics, Memphis, Tennessee, 20 April 2002. [4th author, with Beckie Moriello, Walt Wolfram, and Michael Oles]

"Trademark, Metaphor, and Synecdoche in Dictionary Labeling," Dictionary Society of North America, Durham, North Carolina, May 2003. [Jennifer Westerhaus, first author]

"Trademark Genericide in Specialized Communities," Sixth Biennial Conference, International Association of Forensic Linguists, University of Sydney, Sydney, Australia, July 2003. [Jennifer Westerhaus, first author]

"Variation in Southern Trademarks: Regionalisms that One May Can Own," Third Conference on Language Variation in the South, Tuscaloosa, Alabama, April 17, 2004.

"Global Influence on the Rate of Trademark Genericide," Law and Society Association, Chicago, IL, May 29, 2004. [Jennifer Westerhaus, 1st author]

"Evidence of the Rehearsal of a Videotaped Confession as Support for a Diminished Capacity Defense in USA Death-Penalty Trials," Cardiff University Conference on Forensic Linguistics, Gregynog Hall, University of Wales, July 5, 2004.

"Fay Etrange of Kuntzville: Names in Queer Novels before Stonewall," American Name Society, Oakland, CA, January 6, 2005.

"The Linguist as Dictionary," Southeastern Conference on Linguistics, Raleigh, NC, April 9, 2005. [Jackson Nichols, 1st author]

"The Credentials of Linguists Testifying in American Trademark Litigation," Law and Society Assoc., June 3, 2005.

"The Dictionary Treatment of Similatives," Dictionary Society of North America, Boston, MA, June 9, 2005. [Sarah Hilliard, 2nd author]

"Similatives in Recent English: The Case of *whisper quiet*," First International Conference on the Linguistics of Contemporary English, Edinburgh, Scotland, 25 June 2005.

"What Can Go Wrong When Linguists Testify in American Trademark Litigation," International Association of Forensic Linguists, Cardiff, Wales, July 3, 2005. [Jackson Nichols, 2nd author]

"The Credentialing of Linguists Who Testify in American Trademark Litigation," Language and the Law: East meets West, Department of English Language, University of Lodz, Poland, September 12–14, 2005.

"The American Linguistic Consultant in American Trademark Litigation: Current Issues," European Forensic Linguistic Conference, Barcelona, Spain, September 14, 2006. [invited plenary lecture]

"Discourse Analysis: Instant Messages and 'Sexual Predator' Prosecutions," Department of Linguistics, University of Florida, Gainesville, March 1, 2007. [invited lecture]

"Forensic Linguistics and American Trademark Law," Department of Linguistics, Georgetown University, Washington, DC, April 10, 2007. [invited 90-minute lecture]

"The discourse of operatives working to catch sexual predators in IM messages," Department of Linguistics, Georgetown University, April 11, 2007. [invited lecture]

"Legal Evidence and Lexicographical Methodology: *Life's Good,*" Dictionary Society of North America, Chicago, June 2007.

"Discourse Analysis of Instant Messages Used as Incriminating Evidence in 'Sexual Predator' Prosecutions," International Association of Forensic Linguists, Seattle, July 2007. [Tyler Kendall & Phillip Carter, 2nd and 3rd authors]

"*Perverted Justice*: The Instant Messages of Some Convicted 'Sexual Predators', " Law and Society Association, Berlin, Germany, July 2007. [Phillip Carter and Tyler Kendall, 2nd and 3rd authors]

"IM Traps and Broadcast Surprises: Perverted Justice on NBC-TV," Georgetown University Round Table Conference in Linguistics, Washington, DC, March 14–16, 2008. [Phillip Carter and Tyler Kendall, 2nd and 3rd authors]

Co-chair (with Edward Finegan, University of Southern California), Organized Session on "Ethical Issues in Forensic Linguistic Consulting," Linguistic Society of America, San Francisco, California, January 2009.

"The Forensic Linguist's Professional Credentials," Organized Session on "Ethical Issues in Forensic Linguistic Consulting," Linguistic Society of America, San Francisco, California, January 2009. [session organized by Edward Finegan and Ronald Butters]

"Forensic Linguistics and Linguistics Scholarship," Southeastern Conference on Linguistics, Tulane University, New Orleans, Louisiana, April 6–9, 2009 [invited plenary lecture]

"A Harmless Drudge at Work: The Thoroughly Tedious Etymology of *crack* 'smokable cocaine'," Dictionary Society of North America, Bloomington, Indiana, May 2009.

"Resolving Unresolvable Ambiguity in an Expert Witness's Testimony: A Court Reporter's Impossible Task in An American Death-Penalty Trial," International Association of Forensic Linguists, Amsterdam, The Netherlands, July 2009. [Tyler Kendall, second author]

"Forensic Linguistics," Universität Bamberg, Germany, April 27, 2010. [invited lecture]

"The Divergence Controversy Revisited," Universität Regensberg, Germany, April 29, 2010. [invited lecture]

"Trademarks as Linguistic Objects," Masaryk University, Brno, Czech Republic, May 3, 2010. [invited lecture]

" 'I am a needy petite woman': Judging the Real Age of Participants in IM Sex Talk 'Enticement' Conversations." Aston University, Birmingham, England, May 5, 2010. [invited lecture]

"Trademarks as Linguistic Objects in Civil Litigation," Aston Univ., Birmingham, England, May 6, 2010. [invited lecture]

"Imaginative Leaps in Trademark Law," International Association of Forensic Linguists, Aston University, Birmingham, England, July 2011.

"Ethics in Forensic Linguistics," International Association of Forensic Linguists, Aston University, Birmingham, England, July 2011. [invited plenary lecture]

"'I am a needy petite woman': Judging the Real Age of Participants in IM Sex-Talk 'Enticement' Conversations," International Pragmatics Association, Manchester, England, July 2011.

Other Professional Activities

Southeastern Conference on Linguistics: Member of the Executive Committee, 1969–70, 1984–86; Member of the Nominating Committee, 1972–74; Program Committee Member, 1981–84; Vice-President, 1982; President, 1983; Local Arrangements Committee Chair, Spring meeting, Duke Univ., 23–24 Mar. 1984.

Secretary of the Linguistics Section, South Atlantic Modern Language Association, 1970; Chairman 1971.

National Endowment for the Humanities Grant: Linguistic Variation in the Spoken English of North Carolina, 1973–74.

Chairman, South Atlantic Section, American Dialect Society, 1979; Nominating Committee member 1980–82.

Consultant, Alamance County Schools Junior High Program for Gifted Students, 29 Oct. 1980. Consultant, Lexington Senior High School English Program, 1981. Consultant, Project on Linguistics in the Undergraduate Curriculum, Linguistic Society of America, 1985–86. Consultant, "English and the American South," Tennessee Humanities Council, Apr. 1989. Consultant on historical dialects of American English for Journey Communications, Alexandria, VA, 1993 (dialects of actors portraying figures in the life of Thomas Jefferson—production for PBS). Consultant for various publishers, including NCTE, Duke Univ. Press, Scott Foresman, D.C. Heath, Univ. of Alabama Press, Univ. of Wisconsin Press, Pergamon Press, Blackwell, Cambridge Univ. Press, and Prentice-Hall. Consultant, various years, to other universities (promotion and tenure decisions): Univ. of Utah, Univ. of Minnesota at Duluth, Georgetown Univ., Mississippi State Univ., Univ. of Massachusetts at Boston, Texas A&M Univ., Univ. of Minnesota at Minneapolis, North Carolina State Univ., Univ. of Houston, Univ. of North Carolina at Greensboro.

Panel Member, Soundings, "The State of the Language," National Humanities Center's weekly public affairs radio program (distributed in five parts to 250 U.S. radio stations and the Voice of America), Spring 1983. Second panel, "American English Today," broadcast Fall 1984.

Member of Advisory Committee, Compendium of Non-Mainstream English, Center for Applied Linguistics, Washington, DC, 1984–86.

National Endowment for the Humanities research proposal evaluator, various years beginning 1984.

Advance Placement Examination reader in English Literature, Educational Testing Service, Princeton, NJ, June 1985.

National Science Foundation research proposal evaluator, various years beginning 1987.

Member, Executive Committee, Modern Language Association Division on Language Theory, 1988–1993. Chair, 1991.

Visiting Scholar, Center for Applied Linguistics, Washington, DC, 1 Dec. 1988–1 June 1989.

Program Organizer (for the American Dialect Society) of the Joint Conference of the American Dialect Society and the Society for Caribbean Linguistics, Trinidad, 27–30 Aug. 1986. Organizer, "Linguistics and Legal Issues," American Dialect Society and the Linguistic Society of America, Chicago, 5 Jan. 1991. Organizer, Eighteenth Annual Conference on New Ways of Analyzing Variation in English and Other Languages, meeting at Duke Univ., 20–22 Oct. 1989. Organizer, "Linguists in the Judicial Process," Law and Society Association (meeting in Chicago, May 1993). Organizer, Triangle Linguistics Club, Research Triangle Park, North Carolina (with Walt Wolfram, North Carolina State Univ., and Randy Hendrick, Univ. of North Carolina, Chapel Hill), 1994–. Organizer, "Language in the Judicial Process," Law and Society Association (meeting in Phoenix, June 1994). Organizer, "Special Symposium: Linguistic Theory in the 1980s," Southeastern Conference on Linguistics, 1985. Local Arrangements Committee Chair, International Association of Forensic Linguists (September 1997 meeting). Local arrangements committee chair, meeting of the Dictionary Society of North America at Duke University, Durham, North Carolina, May 29–31, 2003. "The Forensic Linguist's Professional Credentials," Organized Session on "Ethical Issues in Forensic Linguistic Consulting," Linguistic Society of America, San Francisco, California, January 2009. [session organized by Edward Finegan and Ronald Butters]

Member of the Delegate Assembly, Modern Language Association (for the Division on Language Theory), 1991–94.

American Dialect Society Delegate to the American Council of Learned Societies, 1992–96.

Vice President, American Dialect Society, 1997–98; President 1999–2000.

Member of the Advisory Board, Linguistic Atlas of the Middle and South Atlantic States, 1981–.

Member of the Advisory Board, United States Dictionaries Program, Oxford Univ. Press, 1997–.

Vice President, International Association of Forensic Linguists, 2007–8.

Acting President, International Association of Forensic Linguists, 2008–9.

President, International Association of Forensic Linguists, 2009–11.

Member, Linguistic Society of America Committee on Professional Ethics

Professional Organizations and Memberships

American Dialect Society, American Name Society, Asociación de Linguistica y Filología de América Latina, Dictionary Society of North America, International Association of Forensic Linguists, Law and Society Association, Linguistic Society of America, South Atlantic Modern Language Association, Southeastern Conference on Linguistics (founding member), International Language and Law Association (founding member), *Who's Who in America* 1995–.

Ronald R. Butters, Testimony Record
May 24, 2007–May 24, 2011

1. Lucas Oil Products, Inc., v. OAO Lukoil et al. United States District Court, Southern District of New York. Deposition testimony, May 31, 2007.
2. Verizon California Inc., et al. v. Maltuzi LLC, et al. United States District Court, Central District of California, Western division. Deposition testimony, November 26, 2007.
3. Larry Dwayne Register v. Lake Shore Hospital and Quality First Care. Circuit Court, Third Judicial District, in and for Columbia County, Florida. Case Number 06-352-CA. Deposition testimony, February 6, 2008.
4. Nike, Inc., v. Gregory A. Bordes. United States Patent and Trademark Office Trademark Trial and Appeal Board. Deposition testimony, September 10, 2008.
5. State of Florida v. Michael Gordon Reynolds. In the Circuit Court for the Eighteenth Judicial Circuit, in and for Seminole County, Florida. Case No. 98-CF-3341-A. Hearing testimony concerning State's Motion to Correct the Record (re: court reporter's interpretation of an ambiguity in expert testimony in a capital homicide trial). October 24, 2008.
6. Société des Bains de Mer et du Cercel des Étrangers a Monaco v. Playshare PLC, Grand Monaco Ltd., Gamshare (UK) Ltd., Lucan Toh, Maxwell Wright, Hillstread Ltd. United States District Court, Southern District of New York. Case No. 07 Civ. 4802 (DAB). Deposition testimony, 13 March 2009.
7. Walgreen Co. v. Wyeth, United States District Court for the Northern District of Illinois, Eastern Division. Case No. 08CV5694. Deposition testimony, May 22, 2009.
8. Flagstar Bank, FSB v. Freestar Bank, United States District Court, Central District of Illinois, Peoria Division. Case No. 1:08-cv-1278-MMM-JAG. Deposition testimony, July 1, 2009.
9. High Voltage Beverages, L.L.C. v. The Coca-Cola Company, United States District Court, Southern District of New York. Civil Action No. 3:08-CV-367. Deposition testimony, August 5, 2009.
10. Research in Motion v. Defining Presence Marketing Group. United States Patent and Trademark Office Trademark Trial and Appeal Board. Trial testimony, September 30, 2009.
11. Walgreen Co. v. Wyeth, United States District Court for the Northern District of Illinois, Eastern Division. Case No. 08CV5694. Trial testimony, October 14, 2009.
12. The Hershey Company and Hershey Chocolate & Confectionery Corporation v. Promotion in Motion, Inc, United States District Court for the District of New Jersey. Case No. 07-CV-1601 (SDW) (MDA). Deposition testimony, November 4, 2009.
13. United States of America v. Richard L. Rockett, Jr., a/k/a ABQ_TBIRDS, United States District Court for the District of Virginia. Trial testimony, April 20, 2010.
14. National Western Life Insurance Company v. National Western Life Insurance Company. United States District Court for the Western District of Texas, Austin Division. Civil Action No. 09-CA-711-LY. Deposition testimony, October 1, 2010.
15. Opposition by On Side Restoration Services Ltd. to Application No. 1,384,785 filed on behalf of FirstOnSite Restoration L.P. for the trade-mark "FirstOnSite Restoration. Canadian Trade-Marks Office. Deposition testimony, October 28, 2010.
16. People of the State of Illinois vs. Christopher J. Coleman. Frye hearing testimony in opposition to trial testimony of the People's expert witness, Dr. Robert Leonard, Circuit Court for the 20th Judicial Circuit, Monroe County, Illinois, Case No. 09-CF-50, April 4, 2011.
17. In the Matter of POM Wonderful LLC, et al. and Stewart A. Resnick, Lynda Rae Resnick, , and Matthew TUPPER. US Federal Trade Commission, Office of Administrative Law Judges, Docket No. 9344. Deposition testimony, April 8, 2011.
18. High Voltage Beverages, LLC, v. The Coca-Cola Company. United States District Court for the Western District of North Carolina, Charlotte Division, Case No. 3:08-CV-367. Trial testimony, April 13, 2011.
19. People of the State of Illinois v. Christopher J. Coleman. Trial testimony, Circuit Court for the 20th Judicial Circuit, Monroe County, Illinois, Case No. 09-CF-50, May 4, 2011
20. Chrysler Group, LLC, v. Moda Group, LLC, dba Pure Detroit, et. al. United States District Court for the Eastern District of Michigan, Civil Action No.: 2:11-cv-11074-AJT-MJH. Report and proferred testimony entered into evidence in support of motion for preliminary injunction concerning putative trademark infringement, May 20, 2011.

Exhibit 2
Exhibits for Paragraph 3

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cleft. (Construction) of e.g. *It was my sister (who/that) he married*. In cleft sentences the copula (*was*) is preceded by *it* and followed by a noun phrase (*my sister*) and a relative clause: distinguished as such from *pseudo-clefts (e.g. *what he did was marry my sister*).

cliché. In the ordinary sense: hence some *idioms and set *expressions are clichés; also some other expressions involving habitual *collocations.

click. Sound produced by suction of the tongue against the roof of the mouth. A body of air is trapped between the back of the tongue, which is in contact with the velum, and a second closure further forward. The space enclosed is then enlarged, the air within it is rarefied, the second closure is released, and air flows inwards.

Clicks are an important part of the consonant system in *Khoisan and neighbouring *Bantu languages in South Africa; elsewhere mainly in sounds outside the system of phonemes, e.g. the one written 'tut! tut!' in English. Defined by phoneticians as a sound produced by an ingressive velaric *airstream mechanism. But this is perhaps misleading, since the movement of air is not in reality initiated by the velum.

cline = gradience.

clipping. Process of word-formation in which an existing form is abbreviated. E.g. *fan* 'devotee, enthusiast' was formed in the late 19th century by shortening *fanatic*, *hi-fi* in the mid-20th century by shortening *high fidelity*.

clitic. A grammatical element treated as an independent word in syntax but forming a phonological unit with the word that precedes or follows it. E.g. Ancient Greek *tís* is a clitic in *nêsós tís* 'a (certain) island': it is inflected independently (in this case as nominative singular) but accentually it forms a unit with the word for 'island' (basically *nêsos*) that precedes it.

From the Greek word for 'leaning': thus unaccented *tís* 'leans on' *nêsos*. 'Enclitics' are clitics linked phonologically, as here, to the word preceding. *proclitics those linked to the word following. The distinction between clitics and *affixes is naturally fluid: e.g. English *-n't* in *haven't* or *aren't* is a clitic by some criteria but has been claimed as an affix by others. So too is the boundary between clitics and full words: e.g. unstressed *to* is a clitic, by some relevant criteria, in *I have to* [hafta] *go*.

clitic climbing. Syntactic process, e.g. in Italian, in which a *clitic pronoun or another similar element forms a unit not with the verb to which it bears a direct syntactic relation but with one to which that verb is subordinate. E.g. in *lo faccio venire* 'I make him come', *lo* 'him' is the subject of the infinitive *venire* 'to come', but 'climbs' to form a unit with *faccio* 'make'. *Cf.* raising (2); also described in terms of *clause union.

synaeresis [sɪ'niərɪsɪs]. The contraction of two or more syllables into one: e.g. in English, of [ʌɪ] + [ə] (as in *liar*) into a monosyllable with a triphthong or a single long vowel. The opposite process is 'diaeresis'.

synaesthesia. The stimulation of one sense by another: e.g. the association of different colours with the perception of different sounds. Hence one factor in patterns of phonaesthesis or *sound symbolism.

syncategorematic. (Word) seen as meaningful only in relation to other elements. E.g., in *boys and girls*, the nouns have meanings that can be described independently of the construction; but *and* has meaning only as a coordinator that links them. *Cf.* grammatical meaning.

synchronic. At a single moment in time. A synchronic description of a language is accordingly an account of its structure either at present or at some specific moment in the past, considered in abstraction from its history. Opp. diachronic; *see also* panchronic.

syncope ['sɪŋkəpi]. The loss of unstressed vowels in the middle of a word. E.g. in *secretary*, of the vowel in the next to last syllable: thus ['sɛkrətri]. *Cf.* apocope; *also* aphaeresis, aphesis.

syncretism. The relation between words which have different *morphosyntactic features but are identical in form. Thus the distinction in English between a past tense (such as *spoke*) and a 'past participle' (such as *spoken*) is **syncretized** in regular forms such as *talked*.

Used especially when the identity is regular across all paradigms. Thus in Latin the distinction between dative and ablative, which was made in the singular in forms such as *puellae* 'girl-DATSG' and *puella* 'girl-ABLSG', was syncretized throughout in the plural: e.g. *puellis* 'girl-DATPL/ABLPL'. 'Neutralization' has often been used in the same sense; *see also* case syncretism.

syndeton ['sɪndɪtən]. The opposite of *asyndeton. Thus a style, construction, etc. is **syndetic** if clauses are joined by conjunctions.

synecdoche [sɪ'nɛkdəki]. *Figure of speech in which an expression denoting a part is used to refer to a whole: also, in the traditional definition, vice versa. Hence a term in typologies of semantic change: e.g. *flower* has by synecdoche the sense 'plant bearing flowers'. Often treated as a special case of *metonymy.

synesis. An older term for *notional agreement.

synonymy. The relation between two lexical units with a shared meaning. **'Absolute' synonyms**, if they exist, have meanings identical in all respects and in all contexts. **'Partial' synonyms** have meanings identical in some contexts, or identical only e.g. in that replacing one with the other does not change the *truth conditions of a sentence.

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Palpebral slant - eye

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The palpebral slant is the direction of the slant of a line drawn from the outer corner of the eye to the inner corner.

Considerations

The palpebra are the upper and lower eyelids which, viewed together, make up the shape of the eye. A line drawn from the inner corner to the outer corner determines the slant of the eye, or palpebral slant. Slanting and a fold of skin (epicanthal fold) are normal in people of Asian descent.

Abnormal slanting of the eye may be associated with some genetic disorders and syndromes. The most common syndrome associated with an abnormal palpebral slant is Down syndrome. Persons with Down syndrome often also have an epicanthal fold in the inner corner of the eye.

Causes

Palpebral slant may not be associated with any other defect. However, in some cases, it may be due to:

- Down syndrome
- Fetal alcohol syndrome
- Certain genetic disorders

Home Care

There is no special care for palpebral slant. Instead, you should treat the condition that is causing palpebral slant.

When to Contact a Medical Professional

Contact your health care provider if:

- Your infant has abnormal facial features
- You are concerned about your infant's ability to move his or her eyes
- You notice any abnormal color, swelling, or discharge from the eyes

What to Expect at Your Office Visit

Your health care provider will perform a physical exam and asked questions about the person's medical history and symptoms.

An infant with an abnormal palpebral slant generally has other symptoms and signs of a specific condition. Diagnosis of that condition will be based on a family history, medical history, and a thorough physical exam.

Laboratory studies such as chromosome studies, enzyme assays, x-rays, and metabolic studies may be ordered to confirm a suspected disorder.

Alternative Names

Mongolian slant

Update Date: 5/12/2009

Updated by: Neil K. Kaneshiro, MD, MHA, Clinical Assistant Professor of Pediatrics, University of Washington School of Medicine. Also reviewed by David Zieve, MD, MHA, Medical Director, A.D.A.M., Inc.

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ADAM

Exhibit 2
Exhibits for Paragraph 11

"disparaging". Oxford Dictionaries. April 2010. Oxford University Press (http://oxforddictionaries.com) (May 13, 2011)

"derogatory". Oxford Dictionaries. April 2010. Oxford University Press (http://oxforddictionaries.com) (May 13, 2011)

"offensive". Oxford Dictionaries. April 2010. Oxford University Press (http://oxforddictionaries.com) (May 13, 2011)

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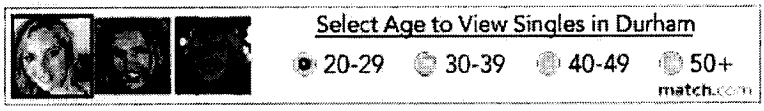
disparaging(dis·par·ag·ing)

Pronunciation: /di'sparijiNG, /



THIS IS A TEST...

adjective

expressing the opinion that something is of little worth; derogatory:

disparaging remarks about public housing

Derivatives

disparagingly

adverb

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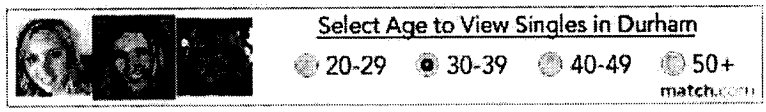
derogatory(de·rog·a·to·ry)

Pronunciation: /di'rägə,tôrē, /



THIS IS A TEST...

adjective

showing a critical or disrespectful attitude:

she tells me I'm fat and is always making derogatory remarks

Derivatives

derogatorily
Pronunciation: /-,tôrəlē/
adverb

Origin:

early 16th century (in the sense 'impairing in force or effect'): from late Latin *derogatorius*, from *derogat-* 'abrogated', from the verb *derogare* (see DEROGATE)

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offensive(of·fen·sive)

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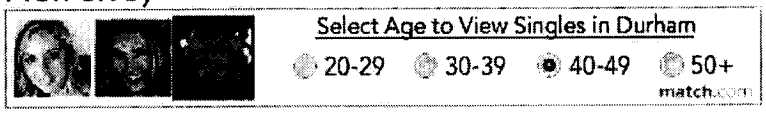

adjective

1

Pronunciation: /əˈfensiv, , /

causing someone to feel deeply hurt, upset, or angry:

the allegations made are deeply offensive to us

offensive language

(of a sight or smell) disgusting; repulsive:

an offensive odor

2

Pronunciation: /ˈäfensiv, /

[*attributive*] actively aggressive; attacking:

offensive operations against the insurgents

(of a weapon) meant for use in attack.

(in a game) of or relating to the team or player who is seeking to score.

noun

Pronunciation: /əˈfensiv, /

an attacking military campaign:

an impending military offensive against the guerrillas

an organized and forceful campaign to achieve something, typically a political or social end:

*the need to **launch an offensive** against crime*

Phrases

be on the offensive

act or be ready to act aggressively.

go on (or **take**) **the offensive**

take the initiative by beginning to attack or act aggressively:

security forces took the offensive ten days ago

Derivatives

offensively

adverb

offensiveness

noun

Origin:
mid 16th century: from French *offensif, -ive* or medieval Latin *offensivus*, from Latin *offens-* 'struck against', from the verb *offendere* (see OFFEND)

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Exhibit 2
Exhibits for Paragraph 11

NOADFM.qxd 06/07/2001 2:15 PM Page iii

The New Oxford American Dictionary

EDITED BY

Elizabeth J. Jewell
Frank Abate

New York / Oxford
Oxford University Press
2001

slant |slant| ▸v. [no obj., with adverbial of direction] slope or lean in a particular direction; diverge from a vertical or horizontal line: *a plowed field slanted up to the skyline* | [as adj.] (**slanting**) *the slanting beams of the roof.*

■ (esp. of light or shadow) fall in an oblique direction: *the early sun slanted across the mountains.* ■ [trans.] cause (something) to lean or slope in such a way: *slant your skis as you turn to send up a curtain of water.*

■ [trans.] [often as adj.] (**slanted**) present or view (information) from a particular angle, esp. in a biased or unfair way: *slanted news coverage.*

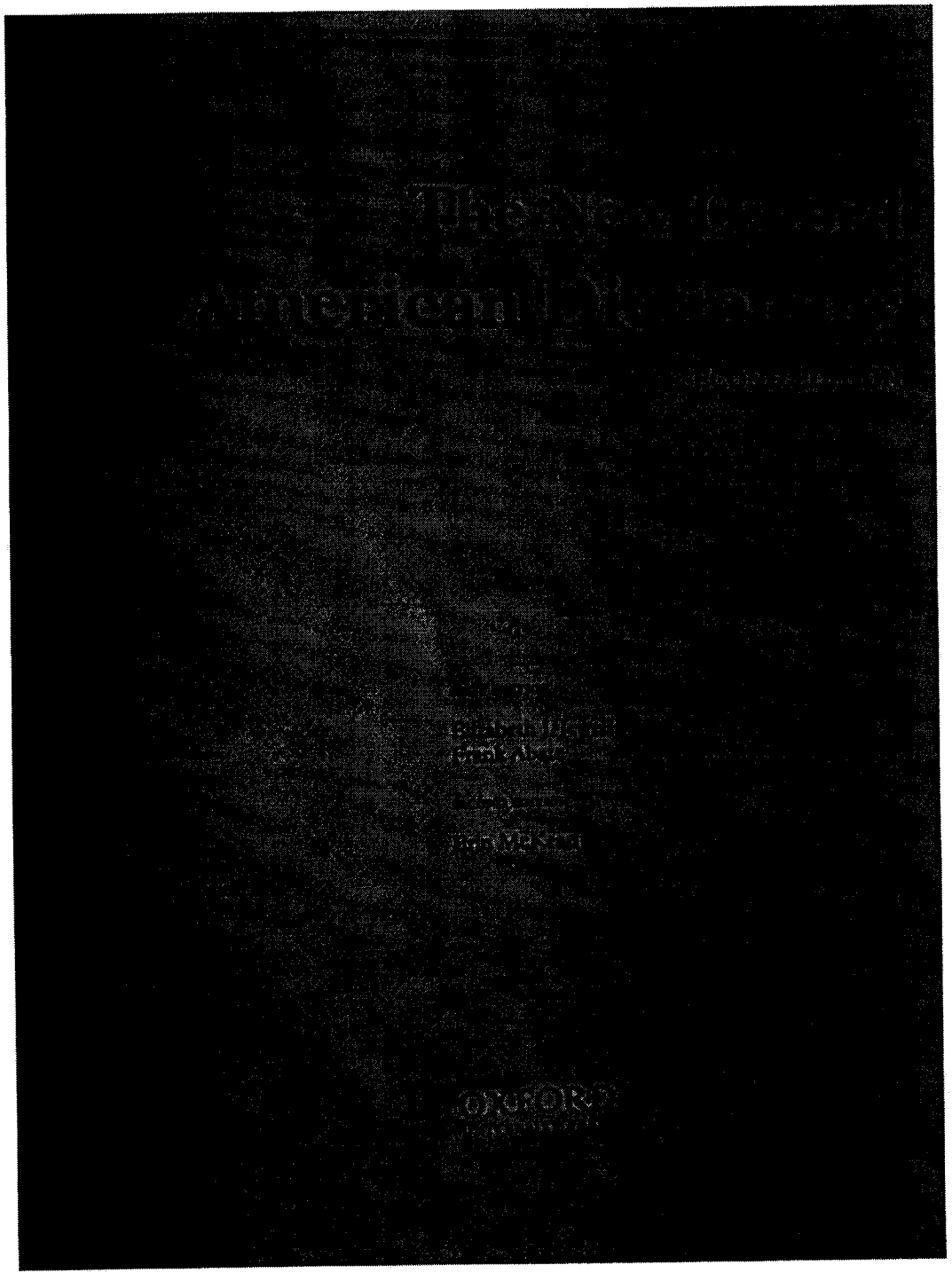
▸n. **1** [in sing.] a sloping position: *the hedge grew at a slant* | *cut flower stems on the slant.*

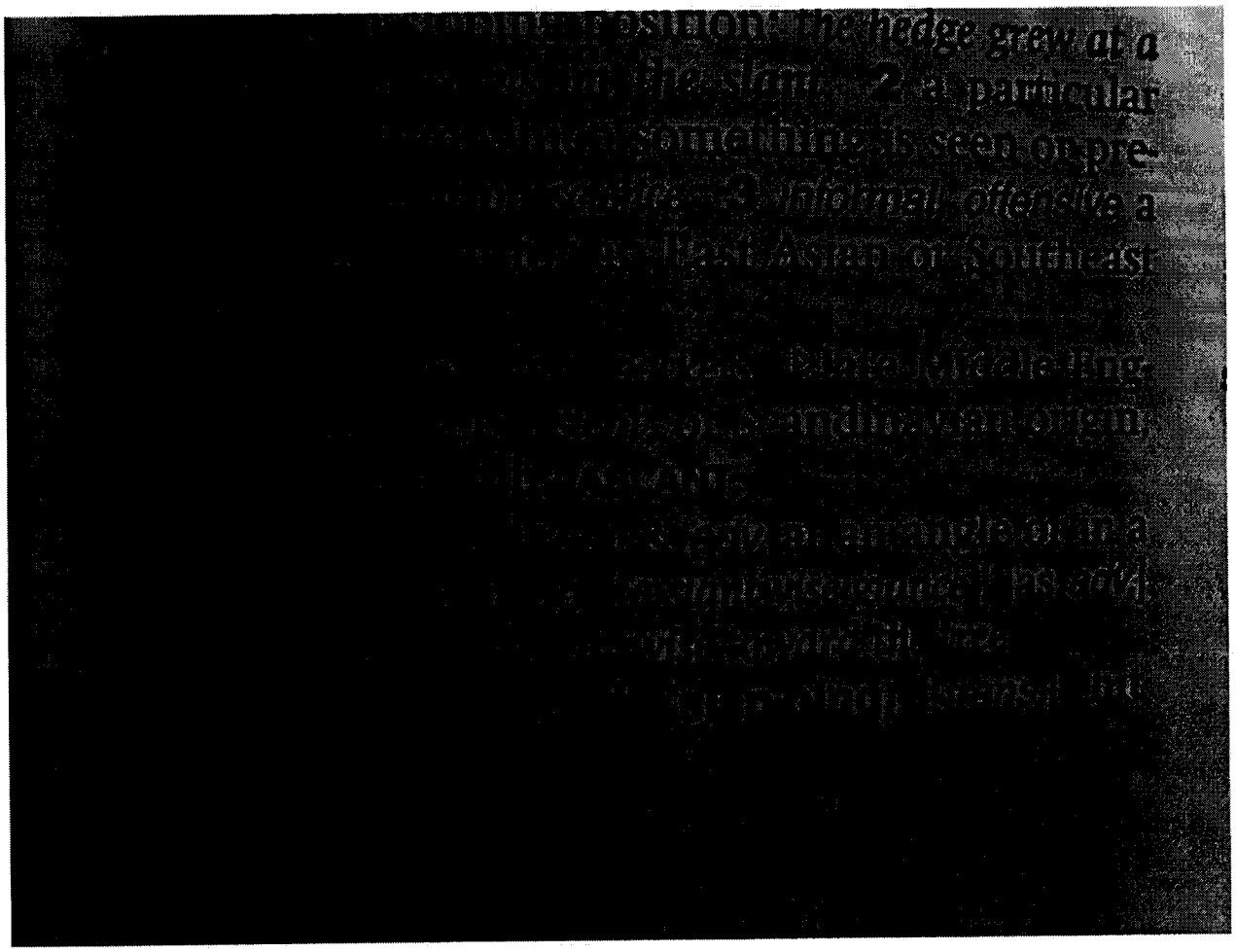
2 a particular point of view from which something is seen or presented: *a new slant on science.*

3 derogatory a contemptuous term for an East Asian or Southeast Asian person.

▸adj. [attrib.] sloping: *slant pockets.*

– ORIGIN late Middle English: variant of dialect *slent*, of Scandinavian origin, probably influenced by **ASLANT**.





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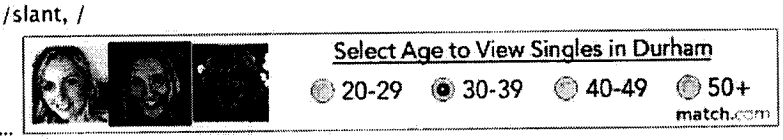
slant(slant)

Pronunciation: /slant, /



THIS IS A TEST...

verb

slope or lean in a particular direction; diverge or cause to diverge from the vertical or horizontal:

[*no object*] :

a plowed field slanted up to the skyline

[*with object*] :

slant your skis as you turn to send up a curtain of water

(especially of light or shadow) fall in an oblique direction:

the early sun slanted across the mountains

[*with object*] (often as adjective**slanted**) present or view (information) from a particular angle, especially in a biased or unfair way:

slanted news coverage

noun

1 [*in singular*] a sloping position:

the hedge grew ***at a slant***

cut flower stems ***on the slant***

2 a particular point of view from which something is seen or presented:

a new ***slant on*** *science*

adjective

[*attributive*]

sloping:

slant pockets

Origin:

late Middle English: variant of dialect *slent*, of Scandinavian origin, probably influenced by ASLANT

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Exhibit 2
Exhibits for Paragraph 12

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Results from your search for wop

Search level: All search terms in entry headings [info]
Books searched: New Oxford American Dictionary
Displaying 3 of 3 results

1. wop ***n.***
a contemptuous term for an Italian or other southern European.
(From *New Oxford American Dictionary* in English Dictionaries & Thesauruses)

2. doo-wop ***n.***
a style of pop music marked by the use of close harmony vocals using nonsense phrases, originating in the US in the 1950s.
(From *New Oxford American Dictionary* in English Dictionaries & Thesauruses)

3. doo-wop: doo-wop·per
(From *New Oxford American Dictionary* in English Dictionaries & Thesauruses)

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Exhibit 2
Exhibits for Footnote 2

Oxford English Dictionary | The definitive record of the English language

slant, *n.*1

Pronunciation: /sla:nt/ /-æ-/

Forms: Also 16, Sc.18 **slaunt.**

Etymology: Connected with SLANT *adv.* and *adj.*, SLANT *v.* See also SLENT *n.*1

1.

a. The slope *of* a hill, piece of ground, etc.; a sloping stretch of ground; an inclined plane or surface.

1655 T. MOFFETT & C. BENNET *Healths Improvem.* iii. 18 The best situation of a house or city, is upon the slaunt of a southwest hill.
1728 H. PEMBERTON *View Sir I. Newton's Philos.* 84 If this globe be drawn along the slant DF, less force will be required to raise it, than if it were lifted directly up.
1757 J. H. GROSE *Voy. E.-Indies* vii. 92 Returning then to the foot of the hill, you ascend an easy slant.
1802 C. FINDLATER *Agric. Surv. Peebles* 41 Above it, lying against the slaunt of the roof, is the *skelf*, or frame, containing shelves.
1838 W. H. PRESCOTT *Hist. Reign Ferdinand & Isabella* (1846) II. xiv. 41 Ferdinand..kept along the southern slant of the coast as far as Almeria.
1860 J. W. WARTER *Sea-board & Down* II. 33 His dog..brought back some stray sheep to the sunny side of the slant.

b. A small surface, a short line, having an oblique position or direction.

?1711 J. PETIVER *Gazophylacii* X. Table 98 Luzone Olive Whelk, with white Slants and Spots.
1787 T. BEST *Conc. Treat. Angling* (ed. 2) 10 First cut the pieces with a slope, or slant,..and then spread a thin layer of shoemaker's wax over the slants.
1873 R. BROWNING *Red Cotton Night-cap Country* II. 122 Each pullet-egg Of diamond, slipping flame from fifty slants.

c. A sloping beam or ray *of* light.

1856 DICKENS *Little Dorrit* (1857) I. v. 40 Pale slants of light from the yard above.
1862 G. W. THORNBURY *Life Turner* I. 20 Crimson fog-suns and misty slants of sunshine.
1864 DICKENS *Our Mutual Friend* (1865) I. I. i. 2 A slant of light from the setting sun.

d. *Mining.* (See quot. 1881.)

1881 *Trans. Amer. Inst. Mining Engineers* 9 176 *Slant*, a heading driven diagonally between the dip and the strike of a coal-seam; also called a *run*.
1892 *Pall Mall Gaz.* 27 Aug. 5/1 He succeeded in penetrating the mine a hundred yards into the main slant.

e. *Typogr.* = OBLIQUE *adj.* 4, SOLIDUS *n.*1 2. Used esp. of either of a pair of lines enclosing the representation of a linguistic (esp. phonemic) element.

1962 *Gen. Systems* VII. 299/2 Its mate is suffixed with a slant (virgule), thus: 4006 How to Silence. 4006/ How to Sound.
1964 E. PALMER tr. A. Martinet *Elem. Gen. Ling.* i. 24 This [*sc.* a significans] we represent between slants (/ɪ e mal a la tet/, /ɪ e mal/, /mal/).
1972 R. R. K. HARTMANN & F. C. STORK *Dict. Lang. & Linguistics* 172/1 Phonemic transcription is usually written between slants, e.g. /haus/.

2. A course or movement in an oblique direction.

1712 E. Cooke *Voy. S. Sea* 313 Kept plying to Windward not far from the Land, sometimes making good Slants.
1889 T. E. Brown *Manx Witch* 2 Lek didn want The Pazon to know her, and made a slant.

3.

a. Slope, inclination, obliquity. ***on the slant***, aslant, obliquely. Also ***on a slant***.

1817 H. T. Colebrooke *Algebra Hindus* 97 Where the length of the cavity, owing to the slant of the sides, is measured [etc.].
1880 'M. Twain' *Tramp Abroad* 258 The slant of a ladder that leans against a house.
1884 Queen Victoria *More Leaves* 97 Not a bad road, but on the steeper side of the hill, and quite on the slant.
1951 E. Paul *Springtime in Paris* xv. 286 Busse..leaped quickly, hit the lower level of the street pavement on a slant, and almost turned his ankle.
1957 D. Lessing *Going Home* ii. 35 The night was magnificent; the Southern Cross on a slant overhead.

b. *Microbiol.* A sloping surface of culture medium, usu. prepared by letting it solidify in a sloping test-tube, and used for the culture of micro-organisms. Cf. SLOPE *n.*[1] 3a.

1899 T. Bowhill *Man. Bacteriol. Technique* ii. 60 Take three freshly prepared tubes of oblique surface agar-agar—usually called 'agar-slants'—with plenty of water of condensation in the bottom.
1924 *Jrnl. Bacteriol.* 9 398 Loops were transferred, at intervals up to four hours, to agar slants, and these were incubated overnight.
1949 *Amer. Jrnl. Path.* 25 7 Growth on plated media, while not unlike that on slants, was somewhat slower.
1972 *Sci. Amer.* Sept. 187/1 Dried yeast is typically sealed in an airtight envelope filled with nitrogen. Cultures can be perpetuated by inoculating slants of fresh nutrient agar under sterile conditions every 90 days.

4. *techn.*

a. A receptacle having a sloping bottom in which paint-brushes are placed in order to keep them moist.

1875 Field & Davidson *Gram. Colouring* 168 The brushes..may be dipped in nut-oil and laid in a tin slant until wanted again.
c1896 *Rowney's Price List* 20 Oil Slant and Smutch Pan.

b. A slab having shallow sloping compartments or depressions for water-colours.

1897 *Army & Navy Stores List* 817 Round China Slants and Basins.

5. *dial.* and *U.S.* A sly hit or sarcasm.
Occurs much earlier in the form SLENT *n.*[1]

1825 J. T. Brockett *Gloss. North Country Words*, *Slant*, sly jokes, or petty lies.
1828–32 Webster *Amer. Dict. Eng. Lang.*, *Slant*, an oblique reflection or gibe; a sarcastic remark. (In vulgar use.)
1856 H. B. Stowe *Dred* I. xxi. 274 Had the slant fallen upon himself, personally, Old Tiff would probably have given a jolly crow.
1897 W. D. Howells *Landlord Lion's Head* 94 Whitwell felt an ironical slant in the words.

6. *slang*. An occasion, chance, opportunity; also, an opportunity of going somewhere.

1837 *Fraser's Mag.* **16** 49, I boldly entered myself on board a privateer, with the determination of playing them a slippery trick the very first slant I had.

1859 K. Cornwallis *Panorama New World* I. 140 It was n't any wonder, when we did get a slant into town, if we took a drop too much.

1868 H. Woodruff *Trotting Horse* iii. 58, I have known many that will be always watching slants to get an extra quart of oats for their colts.

7. *Austral. slang.* (See quot. 1897.)

1897 P. Warung *Tales Old Regime* 217 Pedder had got tired of things in general, and had organized that movement which was popularly known in Norfolk Island and Port Arthur as a 'slant', that is, he had planned a murder or a mutiny on purpose to obtain a trial in Hobart or Sydney.

8. A way of regarding something, a point of view or 'angle'; an interpretation; a bias. orig. *U.S.*

1905 *N.Y. Evening Post* 28 Jan. 5 The titles of articles on this subject bear an extremely pessimistic slant.

1927 C. Connolly *Let.* 26 Jan. in *Romantic Friendship* (1975) 230 The slant at which I write betrays an unbearable optimism.

1935 M. M. Atwater *Murder in Midsummer* xv. 138 Mentally he was going over his 'story'..to change the slant of some of the phrases.

1948 *Sunday Pictorial* 18 July 12/3 A new and intriguing slant on the Borgias by Nigel Balchin.

1965 *Amer. N. & Q.* Mar. 99/2 The book has a pro-Galvão slant showing the man as a romantic hero.

1973 J. Wood *North Beat* ii. 19 New slant—timing the lunch-hour, eh? When did we have that one before?

9. *U.S. colloq.* A glance, look.

1911 E. Ferber *Dawn O'Hara* viii. 109 You're supposed t'take a slant at th'things an' make up your mind w'at you want.

1934 R. Chandler in *Black Mask* Oct. 28/1 The prowl car takes a slant down it [sc. the old road] now and then looking for petting parties.

10. *U.S. slang* (*depreciative* and *offensive*). A person with slanting eyes, *spec.* one of Oriental descent. Cf. *slant-eye n.* at slant *adv.* and *adj.* Special uses 1b.

1942 L. V. Berrey & M. Van den Bark *Amer. Thes. Slang* §385/19 Oriental..*slant*.

1969 *Time* 5 Dec. 26/1 To the G.I. the Vietnamese..is a 'gook', 'dink', 'slope' or 'slant'.

1976 M. Machlin *Pipeline* vii. 79 And the fuckin' Eskimo slants are tryin' to get the rest of it.

1978 J. Gores *Gone, no Forwarding* (1979) 191 He took me back to the slant broad... A slant or a Buddha-head.

Additions series 1993-7

Amer. Football. *(a)* An attacking play in which the ball-carrier moves into the line of scrimmage at an oblique angle. *(b)* In full, ***slant-in.*** A pass pattern in which a receiver runs diagonally towards the goal-line from the line of scrimmage.

[1927 G. S. Warner *Football for Coaches & Players* 143 (*caption*) 10 precedes 11, the ball carrier, in a driving, slanting tandem, hitting between E and F. For a sure gain of a few yards this is a better play than A-3.]

1947 D. X. Bible *Championship Football* iv. 33 Straight-ahead plunges and slants are direct plays.

1953 C. C. Caldwell *Mod. Football for Spectator* vii. 142 Slant charge. In this type of charge, the defensive lineman moves obliquely across the line of scrimmage.

1957 *Encycl. Brit.* IX. 478/2 Reverses..are even more important in the double wing formation than they are in the single wing, but slants and plunges also are effective.

1982 S. B. Flexner *Listening to Amer.* 243 Stanford during his own long career, refined the single wing at Pitt and combined it with his own *unbalanced line* and *slant plays*.

1988 L. Wilson *Amer. Football* ii. 29/1 If you are running a slant-in, look for the ball over your inside shoulder.

slant, n.1
Second edition, 1989; online version March 2011. <http://www.oed.com.proxy.lib.duke.edu/Entry/181334>; accessed 22 April 2011. Earlier version first published in *New English Dictionary*, 1911.

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slant, *n.2*

Pronunciation: /sla:nt//-æ-/

Etymology: Later form of SLENT *n.*[2]

Naut.

a. A slight breeze or spell *of* wind, etc.

1823 W. SCORESBY *Jrnl. Voy. Northern Whale-fishery* 381 Having a slant of wind from the eastward, we fetched the coast of Ireland.
1867 TROLLOPE *Last Chron. Barset* II. lxii. 195 Trimming his sails, so as to catch any slant of a breeze.
1871 *Daily News* 16 Mar., We got a slant of bad weather, which, however, did not prevent other balloons from starting.
1892 W. C. RUSSELL *List, ye Landsmen* i, Should there come a slant of wind, I'm off.

b. Used without the genitive phrase.

1833 M. SCOTT *Tom Cringle's Log* II. i. 2 Having had a slant from the land-wind in the night previous.
1864 DICKENS *Our Mutual Friend* (1865) I. i. xii. 119 The wind coming against them in slants and flaws.
1876 R. F. BURTON *Two Trips Gorilla Land* II. 15 There was no wind except a slant at sunset.

slant, n.2
Second edition, 1989; online version March 2011. <http://www.oed.com.proxy.lib.duke.edu/Entry/181335>; accessed 22 April 2011. Earlier version first published in *New English Dictionary*, 1911.

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Exhibit 2
Exhibits for Landau 13,14,15,&18

DICTIONARIES

The Art and Craft of Lexicography

SECOND EDITION

SIDNEY I. LANDAU

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For Sarah

organized to raise sensitivity to discrimination against them and to exert pressure on government to do something about it. Their success has led to an extraordinary elevation in the public's appreciation of the gravity of the offense of using terms that offend these groups.

This change has not affected all groups equally. The degree of disapprobation given old-fashioned ethnic slurs – *wop, dago, yid, kike, mick, kraut, frog, Polack* – has not changed very much. The ethnic and religious groups represented by these words are well integrated into American society; the use of these words has been declining steadily and is no longer seen as much of a threat. But slurs directed against women, gays, and African-Americans are regarded with special outrage because the language of insult is seen to reflect attitudes that have resulted in the abuse of the rights – and in some cases even the loss of life – of people belonging to these groups. The few sexually taboo words that are still taboo, such as *cunt*, remain so largely because they are terms of insult, not because they offend decorum.

Dictionary labeling of insult is essentially political and moral. Every major English dictionary today takes a stand on the side of those who deplore racial and ethnic bigotry, oppose discrimination and abuse directed towards women and gays, and endorse tolerance of a diversity of opinion and life styles. Some take a stronger stand than others, using aggressive labels and adopting on occasion a tone of moral urgency, whereas some take a more detached approach, using labels that have the appearance of objective descriptions even when they are not. This position, although it is doubtless also the personal view of most lexicographers, essentially reflects the official views of the government under whose laws the business that produces the dictionary operates. English dictionaries are giving greater attention to the language of insult because governments have instituted laws that punish or suppress behavior against those groups that have organized themselves sufficiently to become an actual or potential political force, and because the weight of public opinion, influenced by corporate culture, university life, and mass entertainment, endorses this position. In the past, when governments did not recognize the equal status of certain groups, and when publishers did not account those groups a significant part of their market, dictionaries were much less likely to label terms that derogated those groups.

It is instructive to see how rapidly a formerly disenfranchised group can increase public awareness about language. *The Doubleday Dictionary* of 1975 was the first to label *queer* for "homosexual" as a contemptuous

term; up till then it was unmarked, though it and other similar slang words were known to be offensive to homosexuals.[16] Homosexuals weren't then recognized as a group having independent social or political power, and they were therefore ignored. Ten years later one could not find a dictionary that did not warn the reader against the use of the term, and, as is the case with many such terms, some members of the in-group who were the object of disparagement have adopted the term *queer* as a gesture of defiance and to promote group solidarity. Eventually the word might lose its pejorative status.

Unfortunately, there are no agreed-upon criteria for finding some usages offensive or contemptuous or abusive. There are few studies that shed any light on the degree of offensiveness of specified terms under specified conditions. What matters is the relationship between the speaker and the spoken to, and between the speaker and the spoken about. Do they know each other well or not at all? Are they members of the same in-group? A woman who is speaking to a close female friend and who calls another woman a "girl" is not likely to cause offense, whereas a man's use of the word to a female business associate probably would. This kind of analysis depends upon usage notes, which dictionaries do try to include wherever possible. Labels cannot tell the whole story.

Insult can be affectionate. There is no basis for the flat assertion that *any* term is insulting under all conditions, no matter how offensive it may be under some. In practice dictionaries' labels of insult are based on the assumption that the speaker does not know the person spoken to well or that both do not belong to the same in-group. The advice is only about *public* behavior, since many reputable members of society routinely use terms of insult in private among like-minded people to whom these words are not in the least offensive. It is only when they miscalculate and use such terms when not among like-minded people that they offend.

How do dictionary editors decide what to label offensive or disparaging? It is based on the editor's judgment of society's norm for the limits of reputable public behavior. He consults slang dictionaries and other written sources, including other general dictionaries. Citation files and corpora are not of much help. Though the language of insult is common in fiction, the context in which it occurs is often between intimates who share the same prejudices; no one is insulted. Even when fiction does record the use of an insulting word said in anger, the brief context of a citation or a few lines of text in a corpus search is seldom sufficient to show that the person addressed is insulted. *Because* the writer expects us

to understand that the language is insulting, the behavior of the characters often does not exhibit a shocked reaction. Indeed, one of the problems in using a corpus based on fictional speech is the high prevalence of insult. Often I have found myself unable to use an otherwise excellent corpus citation to illustrate a perfectly inoffensive term because it was embedded in a context that included disparaging or grossly insensitive comments about women or a minority group. To include such comments even within quotation marks would invite charges of bias and insensitivity from readers. In determining whether a particular usage is insulting or not, the lexicographer is compelled to use his own experience, moderated of necessity by his own moral views, whether consciously or not.

If, in the past, dictionaries were too slow to label terms of insult, they now seem too quick to do so. Many hundreds of terms are now labeled as *disparaging*, *contemptuous*, or *offensive* in dictionaries, often on the strength of dubious evidence but out of fear that they will be taken to be insensitive to some group. The *Encarta World English Dictionary* (*EWED*) has carried this trend to an extreme. *EWED* considers almost any word offensive that has to do with mental or physical incapacity, mental mistakes, sex, age, or race. It considers the word *madness* offensive, and one can't call someone a *nut* or *nutty* or a *nutcase* in its book without being offensive. *Weirdo* is off limits, and no one can be a *basket case* or a *vegetable* or *off his* (or *her*) *rocker*, *screwed up*, *schizoid*, or *handicapped*.[17] *EWED* makes no distinction between words used humorously or affectionately and words used to insult. So among the words it labels *offensive* are *jerk*, *schmuck*, *klutz*, *loony*, and *crazy*. It views the language as a fortified castle of virtue, and every battlement is equipped with a cannon loaded with warnings.

A racial taboo

Although most linguistic taboos deal with sex or scatology, in recent years taboo has been extended to the racial epithet *nigger*. For many years *nigger* had been labeled as a contemptuous term in dictionaries and treated similarly to ethnic and religious slurs. But a singular event in recent history has raised the consciousness of a wider public to the offensive status of *nigger* and made it unique, promoting it to the level of taboo.

No greater testament to the power of language use could be mustered than the televised trial of former football star O. J. Simpson, in a case

REVISING AND ABRIDGING A DICTIONARY

Making a dictionary is like painting a bridge: by the time one coat of paint has been applied, the bridge is in need of another. Just so, before a dictionary has been published one should start making plans for its revision. In spite of all the care that goes into its preparation, the first edition of any dictionary contains numerous errors. Computerized composition allows one to make changes at less cost and much later in the process than was formerly the case, but, even so, once the final text has been released to the compositor for preparation of the final tape with printers' codes, the time is past for going back to the database. From then on, any changes must be made the old-fashioned way, by cutting and stripping in text on film. This should be done only for very serious errors, as it is expensive, risky, and introduces a disparity between the printed book and the database which could cause trouble later on. Every change made renews the possibility of fresh errors, necessitating still further changes. Therefore, generally speaking, no further changes are allowed once the text has been released to the compositor for the conversion of editorial codes to printers' codes. Every dictionary should have an ongoing correction file, where no error is too trivial to be noted. Occasionally users will draw one's attention to an error, but most errors and omissions are observed by the dictionary staff itself. As in-house dictionary staffs are cut back, the discovery and correction of errors for subsequent editions will inevitably suffer as a result.

College dictionaries are revised every ten years or so, but they are updated every year or every other year, chiefly in order to provide themselves with an up-to-date copyright date. Commercial publishers tend to feel that their dictionary's copyright date must be as current as that of their competitors, and thus demand frequent updatings, some of which are merely cosmetic, involving only a few score of minor changes and perhaps updated population figures. On the other hand, some updatings are far more extensive, consisting of several hundred significant changes and including the insertion of many new words and new senses. Even such a revision, however, would be quite invisible to most dictionary users who compared the old edition with the new. Updatings, whether comparatively extensive or trivial, do not involve a rekeyboarding of the entire dictionary or a redesign of the dictionary's style. They consist of selective changes on certain pages, even if called extensive, and compared to the volume of material that is unchanged, the amount of altered material is minute.

A genuine revision is another matter.[28] A revision, as I use the word here, implies a complete reexamination of the previous edition, new keyboarding of substantial parts of the text, and frequently the alteration of some design elements. The new edition ordinarily does not have the same number of pages as the old edition, and the title usually indicates that the dictionary has been completely revised. This does not imply that every entry of the new edition is entirely different from the corresponding entry of the old; far from it. It implies only that every entry has been critically reexamined, exactly as I have described how the review editor reexamines the work of the first definer. In this instance, the work of the "first definer" is often finely polished and in need of nothing more than a slight shift in emphasis or a modernized phrasing. Sometimes it cannot be improved and is best left alone. The important point is that it *is* reexamined in light of current evidence in the corpus or citation file.

Why cannot dictionaries be continually updated instead of being revised, especially now that they exist as computer databases? As I wrote in the Preface to *The Doubleday Dictionary*:

> Dictionaries may be updated by the substitution of some new entries for old entries, and for the first few years after publication, such a procedure may work very well. But when a dictionary passes the ten- or fifteen-year-old mark, updating takes on a desperate character. Substituting a few new entries for old entries in such a book is like bailing out a swamped boat with a sieve. The language has accumulated too many new meanings and new words; too many of the definitions in the dictionary have taken on new emphases or passed from slang to informal usage or from informal to standard; too much of the book is written with a vocabulary and in a style that seems odd or baffling to a new generation of readers. Only a fresh examination of the entire range of possible entries, with careful attention to examples of current usage and the assistance of special consultants in the sciences and other fields, can provide an adequate basis for a thoroughly up-to-date dictionary.[29]

Revisions follow much the same process that I have outlined in this chapter for new dictionaries, but are made immensely more manageable by having a solid basis from which material may be selected and used or rewritten, and especially by having a computerized database to work with. Perhaps in no other area of dictionary making has computerization made more of a mark than in revising and in preparing derivative works, which can now be edited much more quickly and efficiently. If every type of item in a dictionary is coded uniquely – for example, etymologies – that item can be very simply deleted, or presented in a separate file to be edited down to a shorter length. Many other changes of

Exhibit 2
Exhibits for Paragraph 13

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PHYSICAL TRAITS

About one in five ethnic epithets in American English refers to supposed physical traits of groups. These are allusions to color, to shapes of eyes, heads, noses, and lips, and to hair texture. Epithets that refer to physical traits are mostly interracial slurs. Nearly half of all interracial slurs (whites slurring blacks, Asians, and Native Americans—and these racial minorities slurring whites) refer to real or imagined physical differences. Whites have called Asian-American groups *slant eyes* and Asians have begun calling whites *round eyes* as a comeback. Jews were called *eagle beaks* and blacks *broad noses*. African Americans were also called *wooly heads* and blacks, in turn, called whites *silks*, an allusion to thinner, straighter hair.

Most references to physical differences are to skin color, which affirms what we have always known about the significance of color in human relations. Asian groups were called *yellow* this and that and Native Americans were called *redskins*, *red men*, and *red devils*. Most slurs on skin color appear in the name-calling between whites and blacks. Whites have slurred blacks with a profusion of terms that allude to dark skin (*blue*, *darky*, *shade*, *smoke*) and blacks, tit for tat, have slurred whites (*chalk*, *grey*, *pink*, *pale*). A large number of white terms for African Americans were *black* this or that, such as *black bird*, or else a word for something—anything—black in color, such as *coal*, *charcoal*, *skillet*, *tarpot*, and a host of others.

CHOCOLATE IS BROWN AND SO ARE YOU

A bizarre feature of making derisive names about color differences is the many references to the color of foods. A perennially popular derisive name for African Americans is

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slant. An Oriental, or any vaguely Oriental-looking person with slanted eyes. "To the G.I. the Vietnamese . . . is a 'gook,' 'dink,' 'slope,' or 'slant' " (*Time*, 12/5/69). *Slant*, dating from the start of World War II, is short for *slant-eye*. (The *OED* traces the adjective *slant-eyed* to 1865 in its Oriental sense.) *Slant-eye* is opposed, of course, to the Occidental *round-eye*. A variant of *slant-eyed* is *slitty-eyed*. During Queen Elizabeth II's visit to China in 1986—the first ever by a British monarch—Prince Philip remarked to a British student, who said he had been in China for six weeks, "If you stay over here much longer, you will go back with slitty eyes" (*New York Times*, 10/18/86). This wisecrack raised eyebrows of all sorts all around the world, resulting in such headlines back home as *The Sun*'s "Philip Gets It All Wong." See also GOOK.

SLANG AND EUPHEMISM

A dictionary of oaths, curses, insults, sexual slang and metaphor, racial slurs, drug talk, homosexual lingo and related matters

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Richard A. Spears

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skull-job an act of CUNNILINGUS (*q.v.*). *Cf.* HEAD-JOB. [U.S. slang, mid 1900s-pres.]

skunk 1. a mean and hateful person. [U.S. slang and colloquial, early 1800s-pres.] 2. an ugly and unpleasant young woman. [U.S. slang, mid 1900s-pres.] 3. a derogatory nickname for a Negro. From the black fur of the skunk. [U.S. slang, early 1900s]

skuttywuck an attractive young woman; a sexy girl. *Cf.* SCUT (sense 3). [U.S. slang, mid 1900s, Berrey and Van den Bark]

sky 1. an unpleasant person; one's enemy. Possibly from SKITE (*q.v.*). [British slang, mid 1800s, Hotten] 2. a derogatory nickname for an Italian. [Australian, early 1900s, Baker] Synonyms for sense 2: DINGBAT, DINO, EYTIES, EYTO, GHIN, GINGO, GINNEY, GINZO, GREASER, GUIN, GUINEA, GUINIE, GUINNEE, HIKES, ITE, ORGAN-GRINDER, RING-TAIL, SPAGHETTI, SPAGHETTI-BENDER, SPIC, WALLIYO, WOP, ZOOL. 3. whisky. From "whisky." *Cf.* SKEE. [widespread slang, 1900s]

sky blue gin. *Cf.* BLUE RUIN, LIGHT BLUE. [slang since the mid 1700s]

sky-pilot a preacher; a chaplain; an evangelist or a missionary. *Cf.* SOUL-AVIATOR. [British and U.S. slang, late 1800s-pres.] Synonyms: AMEN SNORTER, BIBLE-BANGER, BIBLE-BASHER, BIBLE-POUNDER, BIBLE-PUNCHER, BIBLE-THUMPER, BISH, BLACK COAT, CHIMNEY SWEEP, CHRISTER, CUSHION-THUMPER, DEVIL-CATCHER, DEVIL-CHASER, DEVIL-DODGER, DEVIL-DRIVER, DEVIL-PITCHER, DEVIL-SCOLDER, DEVIL-TEASER, DIVINE, DOMINIE, FIRE ESCAPE, FIRE INSURANCE AGENT, GLUEPOT, GOD-BOTHERER, GOSPEL-COVE, GOSPEL-GRINDER, GOSPEL-POSTILION, GOSPEL-PUSHER, GOSPEL-SHARK, GOSPEL-SHARP, GOSPEL-SHOOTER, GOSPEL-WHANGER, HAUL-DEVIL, HEAD CLERK OF THE DOXOLOGY-WORKS, HOLY-JOE!, JESUS-SCREAMER, JESUS-SHOUTER, MAN-IN-BLACK, MAN OF THE CLOTH, PADRE, PARISH-BULL, PARISH-PRIG, PARSON, POUND-TEXT, PULPIT-CUFFER, PUZZLE-TEXT, SALVATION-RANCHER, SIN-HOUND, SKY-RIDER, SKY-SCOUT, SNUB-DEVIL, SOUL-AVIATOR, SOUL-DOCTOR, SOUL-DRIVER, SPIRITUAL FLESH-BROKER, TICKLE-TEXT.

sky-rider a clergyman; a chaplain. From a slang expression for "aviator." [underworld, early 1900s, *Dictionary of the Underworld*]

skyrocket an amphetamine tablet or capsule. *Cf.* ROCKET, ROCKET-FUEL. For synonyms see AMP. [U.S. drug culture, mid 1900s-pres.]

sky-scout a parson; a chaplain. [U.S. military slang, World War II, Wentworth and Flexner]

skyscraper 1. the common name of a specific sail on a ship. No negative connotations. [British nautical, late 1700s] 2. the erect penis, a match for HEAVEN (sense 2), the female genitals. For synonyms see ERECTION. [British slang, early 1800s]

skyte a fool; an oaf. From SKITE (*q.v.*). [British, late 1800s]

skyte, on the intoxicated with alcohol. For synonyms see WOOFLED. [British slang, late 1800s, Farmer and Henley]

slack 1. to urinate. [British slang, 1800s, Farmer and Henley] 2. a slovenly man or woman; a sexually loose woman. *Cf.* SLACKUMTRANS. [Caribbean (Jamaican), Cassidy and Le Page]

slacks trousers. For synonyms see GALLIGASKINS. [U.S. colloquial, 1900s]

slackumtrans (also **slack-trace**) a slattern; a filthy woman. [British dialect, 1500s-1800s, Skeat]

slagger a male brothel keeper. [British slang, late 1800s, Ware]

slamkin (also **slammacks, slammerkin**) a slattern. [British colloquial, 1800s or before, Halliwell]

slamtrash a slovenly person. [British colloquial, 1800s, Halliwell]

slangam an oaf; a loutish dullard; a gangly and uncoordinated dolt. [British, early 1600s]

slangrill an oaf; a lanky person. For synonyms see OAF. [late 1500s]

slant a derogatory nickname for any Oriental. From the shape of the Oriental eyes. *Cf.* SRANT. [U.S. slang, mid 1900s-pres.] See also HAVE A SLANT ON.

slant-eye (also **slant-eyes**) a derogatory nickname for an Oriental. [U.S. underworld and slang, early 1900s-pres.]

slap artist a sadist; a man who achieves erection (or orgasm) while beating or slapping a woman. *Cf.* BASHER, FLOGGING-CULLY. [early 1900s, *Dictionary of the Underworld*]

slap-sauce a sycophant; a worthless person who hovers around; a parasitic person. *Cf.* JACK-SAUCE. [mid 1500s-1600s]

slash 1. to urinate. *Cf.* SPLASH. For synonyms see WHIZ. 2. urination; an act of urination. [both senses, British slang, 1900s, *Dictionary of Slang and Unconventional English*]

slashers the testicles. For synonyms see WHIRLYGIGS. [British slang, mid 1900s, *Dictionary of Slang and Unconventional English*]

slathered intoxicated with alcohol; saturated or smothered in alcohol. [Australian and U.S. slang, 1900s]

slats a very skinny or lanky person. [U.S. slang, mid 1900s]

slattern a carelessly dressed and sloppy woman; a dirty or sloppy housekeeper. Occasionally there is some reference to low manners or other negative characteristics. [since the early 1600s]

slaughter-house a brothel. *Cf.* CUT (sense 3), MEAT (sense 2). [British slang, 1900s, *Dictionary of Slang and Unconventional English*]

sleep around to be sexually promiscuous. [somewhat euphemistic; U.S. slang, mid 1900s-pres.]

sleeper a barbiturate or nonbarbiturate capsule or tablet. [U.S. slang and drug culture, mid 1900s-pres.]

sleeping-dictionary a wartime concubine kept

Exhibit 2
Exhibits for Paragraph 17

Oxford English Dictionary | The definitive record of the English language

epicanthus, *n.*

Pronunciation: /ɛpɪ'kænθəs/

Etymology: < EPI- *prefix* + CANTHUS *n.* Compare Greek *ἐπικανθίς* = ENCANTHIS *n.*

Anat.

A downward fold of skin which sometimes covers the inner angle or canthus of the eye, esp. in Mongols.

1842 R. DUNGLISON *Med. Lexicon* (ed. 3), *Epicanthus*, a defect of formation, in which a fold of skin passes from the root of the nose over the inner canthus of the eye.

1964 S. DUKE-ELDER *Parsons' Dis. Eye* (ed. 14) xxxi. 509 Epicanthus is a semilunar fold of skin, situated above and sometimes covering the inner canthus.

DERIVATIVES

epi'canthic *adj.*

1913 A. KEITH *Human Embryol.* (ed. 3) 196 The curious epicanthic fold..is represented in all races during foetal life.

1913 A. KEITH *Human Embryol.* (ed. 3) 197 (*caption*) The epicanthic or Mongolian fold.

1936 *Jrnl. Royal Anthropol. Inst.* 66 37 The presence or absence of an epicanthic fold is not recorded.

1961 *Listener* 31 Aug. 317/1 He gave me a sidelong, rather quizzical glance from his dark epicanthic eyes.

epicanthus, n.
Second edition, 1989; online version March 2011. <http://www.oed.com.proxy.lib.duke.edu/Entry/63240>; accessed 23 April 2011. First published in *A Supplement to the OED* I, 1972.

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Oxford English Dictionary | The definitive record of the English language

palpebral, *adj.*

Pronunciation: Brit. /ˈpalpəbr(ə)l/, U.S. /ˈpælpəbr(ə)l/

Etymology: < PALPEBRA *n.* + -AL *suffix*[1]. Compare post-classical Latin *palpebralis* (early 5th cent.), French *palpébral* (1748). With sense 2 compare PALPEBROUS *adj.*

Chiefly *Anat.*

1. Of or relating to an eyelid or the eyelids.

1746 *Philos. Trans.* (Royal Soc.) 44 49 A View of the Orbicular and Palpebral Muscles, taken off from the Head.
1826 *Lancet* 24 June 385/1 There has been frequent inflammation and excoriation, considerably shortening the palpebral slit.
1859 O. W. HOLMES *Professor at Breakfast-table* (1891) i. 14 What I should call a palpebral spasm, affecting the eyelid and muscles of one side.
1880 *Nature* 3 June 99/1 Eyes black, the palpebral openings elongated.
1955 R. MACINTOSH & M. OSTLERE *Local Analgesia Head & Neck* vii. 4 The resulting haematoma is behind the palpebral fascia and causes proptosis.
1999 D. F. WALLACE *Brief Interviews with Hideous Men* 245 Despite a slight tendency toward palpebral twitching, her closed eyes had a magic.

†2. Of or relating to the eyebrows. *Obs. rare*[−O].

Cf. PALPEBROUS *adj.*

1854 *Webster's Amer. Dict. Eng. Lang.* 793/1 *Palpebral*, pertaining to the eyebrow.

palpebral, adj.
Third edition, March 2005; online version March 2011. <http://www.oed.com.proxy.lib.duke.edu/Entry/136527>; accessed 23 April 2011. An entry for this word was first included in *New English Dictionary*, 1904.

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Exhibit 2
Exhibits for Paragraph 19

The Slant

thursdays * 6 pm / midnight
channel 41 kbc tv

CREDITS EPISODES EXTRAS FLAVORS PROFILES NIGHT STUFF CONTACT

1 2 3 4 5 6 7 8

"The Slant" is KBC TV's answer to what's going on with Asian America in Chicago, IL. As a magazine style, entertainment, pop cultural show, "The Slant" features various in depth profiles on the Asian American experience. Segments include cutting edge hot spots for restaurants & bars, organizations for young professionals, prominent Asian/Asian American role models, and cool high tech/video gaming info. "The Slant" also features awesome musical performances by talented Asian American artists who are scratching their way into people's earbuds.

Tune in cause this is something you don't wanna miss!

KBC-TV's "The Slant"

Join

Wall Info Discussions Photos

Information

Entertainment & Arts - Television

"The Slant" is your inside scoop on the Asian-American experience right in the middle mecca of the U.S. - Chicago, Illinois! KBC-TV's new hit show gives you a variety of entertainment news and media.

This show delivers the goods in a magazine style, pop cultural cushion that'll keep you coming back. Features include artists, restaurants, organizations, music, movies, fashion, bars, clubs, more and more.

We're always open to new ideas and spots to hit up, so if you're itchin to share a tid... (read more)

Open: All content is public.

Admins

- Jenny Guzon-Bae (Chicago, IL)
- Stefanie Bae (Chicago, IL)
- Jonald Jude Reyes (Chicago, IL)
- Scott Bae (Chicago, IL) (creator)

Officers

Scott Bae
Technical Consultant

Jenny Guzon-Bae
VP Representative (Donald Bae)

Jonald Jude Reyes
Executive Producer

Stefanie Bae
Host/Anchor/Reporter

Leon Fornelli
Director

Kristine Ostil
Reporter

Connie Lee
Reporter

Albert Corvera
Reporter

Nathalie Tadena
Reporter

Marco Nguyen
Reporter/MC

Members

5 of 712 members See All

Peter Staack

Peter Lee

Samuel Muchunu

Basic Info

KBC-TV's "The Slant"

Entertainment & Arts - Television

"The Slant" is your inside scoop on the Asian-American experience right in the middle mecca of the U.S. - Chicago, Illinois! KBC-TV's new hit show gives you a variety of entertainment news and media.

This show delivers the goods in a magazine style, pop cultural cushion that'll keep you coming back. Features include artists, restaurants, organizations, music, movies, fashion, bars, clubs, more and more.

We're always open to new ideas and spots to hit up, so if you're itchin to share a tid bit with us, don't hesitate to shoot us an email. We'd love to hear from ya!

So keep your tubes set to Channel 41 (Chicago) every Thursday night at 10:45 p.m. and replay at midnight.

OH - be sure to hit up our website and youtube channel. Tell your friends to check out "The Slant!" (read less)

Open: All content is public.

Contact Info

info@theslant.tv
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http://www.youtube.com/theslant41
O: (773)-588-0070 F: (773) 478-4313
5235 N. Kedzie Ave., Chicago, IL

Recent News

SHOW LOG:

EPISODE 16:

Episode Sixteen is the RIBFEST SPECIAL! Our crew goes out to Chicago's Ribfest to bring you another episode. And yes, we're still eating with our Flavor of the Week, Kristine checks out Essence of India, while Connie eats at Tiffin. Then they burn it off with Chicago Summertime Adventures Pt. 2 and the Chicago Sport and Social Club. But what's summer without ice cream?! They check out the Chocolate Shoppe Ice Cream. We have a music video for our Mash-Up Music by The Juan MacLean. Finally, more and more RIBS!

EPISODE 15:

Episode Fifteen shows the physical side of things. Nathalie sits down with Babes with Blades's Kim Fukawa. Then AC checks out the upcoming Korean American Olympics to be held in Chicago. Kristine has a sit down with the one and only, Tammy Duckworth. Then she explores the home of "The Slant," Channel 41 KBC-TV Studios. And finally our Mash-Up Music performance is by Mer.

EPISODE 14:

Episode Fourteen shows "The Slant" viewers how to kick off their summer! First, support a good cause through the 3 Doves Foundation in our Night Shift. Then read a good book by author Paula Kamen and watch a grand play by The Silk Road Theater Company. After that, you can fall into Chicago Jazz by listening to Yoko Noge. And if you're not tired yet, how about a massage at the Cortiva Institute and an Italian Ice from Mario's Italian Lemonade stand. Whew!

EPISODE 13:

Episode Thirteen gives Connie Lee her overflow of reports! First she has a talk with Phil Lee of the Chi-Town Project. Then she makes her way to the Gene Siskel Theater for the Hong Kong Film Festival in Plus Movies. Stefanie raps with Chris Limb

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healthheadlines.com

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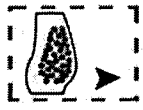
bloomiq.com

See which flowers add a sweet, citrus, or spicey scent to your garden. Lure pretty butterflies and hummingbirds to your yard.

1 Trick Of A Tiny Belly:
fatburningfurnace.com



Cutting down a bit of the belly each day is easy by simply using this 1 weird old tip. Click here to see what it is...

More Ads

[redacted] [redacted]
Anchalee Sacratin Simon Tam

Report Group

and talks B-Boy Battles. Then Connie comes back with the art of Eulalio Fabie De Silva. We finish up with our Mash-Up Music from the talented Aloha Lives!

EPISODE 12:

Episode Twelve features a flurry of variety. First we give you info on the Asian American Institute in our Affiliation Effect. Then Kristine digs in on Thai food at Bodhi Thai Bistro. Afterwards, our reporters (including Marco!) learn some polynesian dancing. Our Flavor of the Week continues with Nathalie at Thai Bowl. And then our Mash-Up Music features a video by Mr. Dawen Wang.

EPISODE 11:

Episode Eleven gets some stage time! First Connie interviews members of the Circa Pintig Theater Company. Then Kristine shares info on a good cause with DJ's Who Care / 3 Doves Foundation. We also sit down with Ms. Baayork Lee of A Chorus Line fame. Christine Marie checks out the Calvin Tran spot in Slant Styles. And our Mash-Up Music performance is coincidentally named, "Slant!"

EPISODE 10:

Episode Ten has the craving for Chinese food as the Flavor of the Week. Kristine starts it up by visiting Yu's Mandarin Restaurant. Then Connie gives us a Plus Movies report on a couple of indie filmmakers featured in Chicago's Asian American Showcase. Our Flavor of the Week continues at Lao Beijing. And finally, our Mash-Up Music kicks it with the one and only, M.C. Jargon.

EPISODE 9:

Episode Nine of "The Slant" gets educated on the Asian/Asian-Americans supporting the Chicago bid for the Olympics in 2016. Then we read up on the Secret Identities comics in our Spotlight Profile. Our Night Shift takes us to Dragonfly, then we kick it with the comedian, Jo Koy. The Mash-Up musical performance is brought to us by Kris Racer.

EPISODE 8:

Episode Eight begins with the craft of writing in our Affiliation Effect on the Neighborhood Writing Alliance. Kristine sits down with artist, Laura Kina, in our Spotlight Profile. Then Stefanie gets with D.J. Euromix a.k.a. Vic Melecio on all his projects. Connie and Kristine learn some martial arts moves with Extreme Kung-Fu. A.C. has the band Bagwis for our Mash-Up music performance.

EPISODE 7:

Episode Seven starts up with your Affiliation Effect and gives you an inside scoop on the Asian-American Journalists Association (AAJA). The Night Shift brings Stefanie to Vision NightClub and the CSG crew. Kristine has our Spotlight Profile with Chien Yuan from "Actually, Records," while Connie gives us all the info on the Desi Idol singing competition. We close-up with a Mash-Up music performance from Christine Marie.

(Catch earlier episodes on our website!)

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Shankar Narayana ... Chat (9)

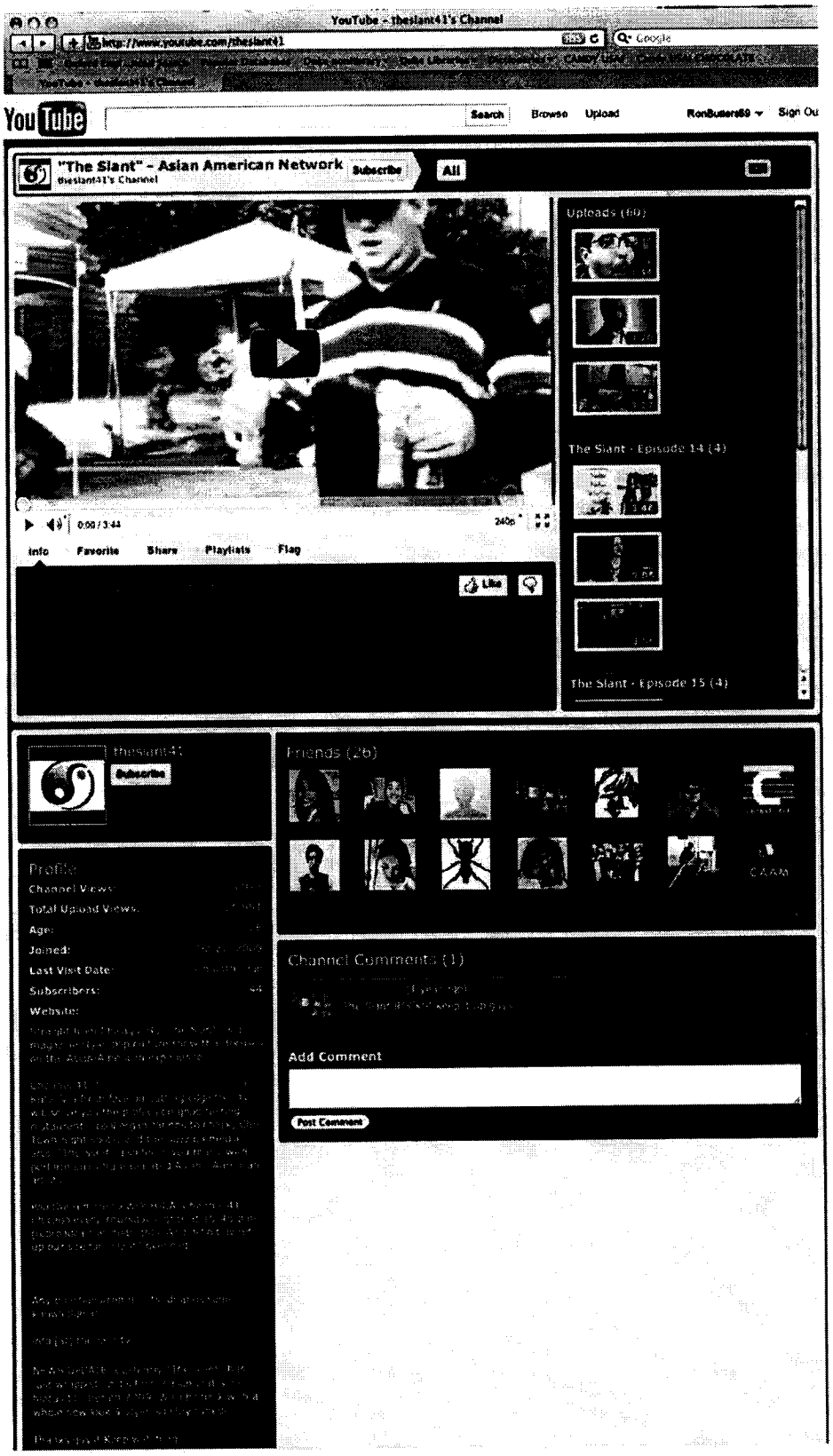
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Exhibit 2
Exhibits for Paragraph 20

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Slant Eye For The Round Eye

Bill Imada, Outsourced, And Guy Aoki

Tuesday, November 23, 2010

Caught this article down at Advertising Age and wanted to pass it on.

> "It would have been more ground breaking and refreshing if [NBC] had an Indian American as the star -- someone who had to go to India but has no knowledge of the culture or language," states Guy Aoki, founding president of Media Access Network for Asian Americans (MANAA). Aoki believes that casting an Asian-American actor as the "Outsourced" lead character would have forced viewers to put aside their preconceived notions about Asian Americans, who are often viewed as perpetual foreigners because of the way they look. According to Aoki, "It would send the message that we can't assume that someone with an Indian face is a foreigner and not as American as anyone else. Maybe [NBC] could introduce a character like that in the future."
>
> But even Aoki agrees that the program has merit.
>
> "'Outsourced' is positive in that it tackles the issue of outsourcing jobs head-on," notes Aoki, who has taken on the networks and studios for not portraying real-world issues and challenges. "I was surprised that people would watch a series about Indians at call centers because there is so much resentment about American jobs going to India."

Read it in full here.

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Labels: APA, API, Asian, Asian American, Media

Jonathan Lee: Teach 'Em Young

Monday, November 22, 2010

If you think you need to be of driving age to stage a demonstration in Tiananmen Square (trying to get the DMZ between North and South Korea turned into a peace park) where only minutes later you get picked up by Chinese authorities - think again.

Being thirteen will suffice.

> A 13-year-old American boy campaigning to turn the demilitarized zone between North and South Korea into a peace park tried to get the Chinese president's attention Monday, staging a brief protest near Tiananmen Square before being led away by police. Jonathan Lee unfurled a

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    - Kal Penn Comes Back Home (To The White House)
    - Profile: Chau Trinh-Sheyrin + New York University'...
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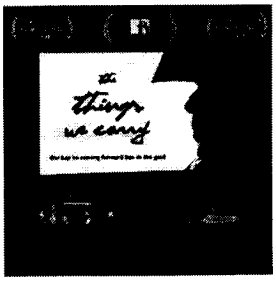
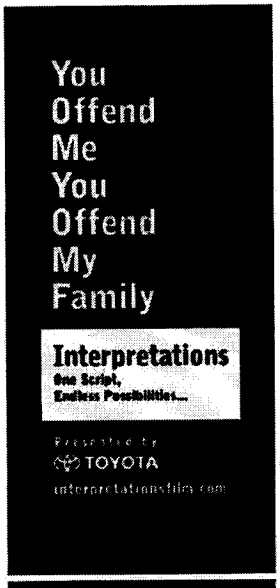
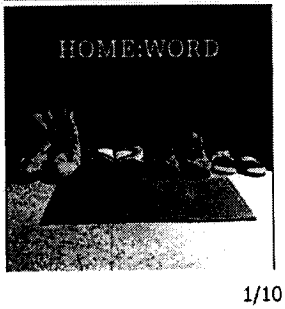
Cool Featured Impact







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Slant Eye For The Round Eye's Interests

Because We're Asian And We're Slantalicious

www.slanteyefortheroundeye.com

Who I'd Like To Meet

Everyone from the Asian & Asian American community, musicians, bands, singers, songwriters, filmmakers, models, actors/actresses, writers, bloggers, activists, and anyone who has something to say.

That's Cool

MySpace Friends Now Just Rotate. Sweet.

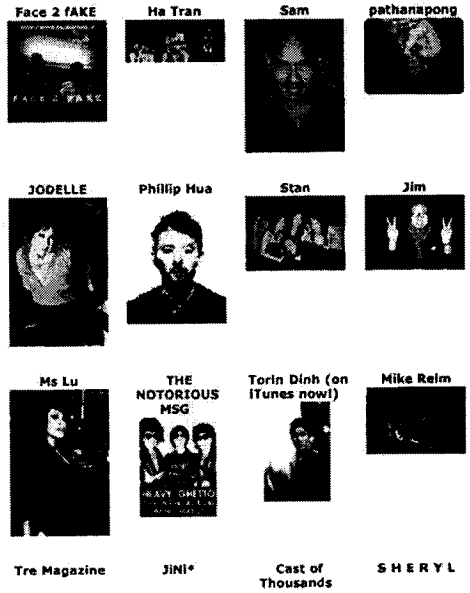
Movies Slant Eye Likes

American History X, Almost Famous, The Isle, In the mood for love, Bangkok Dangerous, Saving Face, Jeux d'enfants (Love me if you dare), The Hustler, Godfathers (I, II, III), the vertical ray of the sun, Eat Drink Man Woman, Three Times, Singing in the rain, Infernal Affairs, Traffic, So Close, Naked Weapon, Dodgeball, Scarface, Pool Hall Junkies, Gridlock'd, Good Will Hunting, The Bourne Identity, Attack the Gas Station, Shall We Dance (Japanese original), Casablanca, My Sassy Girl, Windstruck, Volver, The Professional, Babel, Y Tu Mama Tambien, Caresr Of Nikos Dyzma, Pulp Fiction, Do The Right Thing, The Truman Show, Lost in Translation, Shakespeare in Love, The Grifters, Boogie Nights, Borat, Goodfellas, Spider Man, In the Bedroom, Office Space, Old School, Ichi the Killer, The Host, Paris Je t'aime, Half Nelson, Millenium Mambo, Dumplings, Last Life in the Universe, Mostly Martha, Cyclo

What Slant Eye For The Round Eye Is All About

Promoting Asian and Asian Americans in all areas of life, talking about issues impacting communities of color, straying from the beaten path -- and having some fun while doing it.

Slant Eye For The Round Eye has 595 friends.



Serplitude [.:]

Yellow Rage

The Queen from Virginia Film

Jacob Himes Art

i.love.you.big.oil

Cops Beat Down Asian Americans As Old As Your Grandma. With Mace.

Wednesday, May 11, 2011

I don't even know what to say to this.

How do you beat down old people? How do you threaten someone's grandpa with Mace and use force that you clearly don't need to use because of the size, weight, and obvious age difference, while all along, your buddies - including from what I saw two APA faces - are beating down another man until he's bleeding from the face (and they actually used the mace on him from what I understand)?

What possesses you to do that?

While the story is still unfolding - and technically no one knows why the possibly 60 year-old man was getting his ass kicked in a scene that I can only imagine a gang rape might start out like - The Gothamist at least reports that *"every Saturday and Sunday for years now a group of senior citizens have gathered in the park to sing songs and make music"*.

No comment yet from the NYPD.

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Labels: APA, API, Asian, Asian American, Race, Racism, Wtf?

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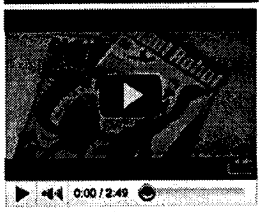
Asian American Poetry and Writing
literary arts project | online magazine



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Getting To Know Your Slanty

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- On The Use Of The Word Round Eye
- Pacific Ties, AAPI Blogosphere, And All You Ever Wanted To Know About Your Slanty?
- I Think I Hate You Leland Chung
- And On Vietnamese Coffee Shops And The Women That Work There
- Looking for Harlemm Lee
- On The Presidential Inauguration
- And Miley Cyrus Goes Chink Eye
- Getting Your YouTube Groove On - Filipino American Style
- Lynne Cheney, being colorblind, and funny but wrong
- Why Bai Ling is Film Cool and the rest of us are just her minions
- 72 Hour Film Shootout Follow Up: Better Late Than Never
- YouTube, Racism, And Thinking Out Loud
- An Open Letter To Georgia Republican Rep. Lynn Westmoreland Who Called Obama Uppity
- Protect Runway 5 "Oriental China Chong": Part Deux
- McCain, Obama, And Dollar Bills: Are You Serious?
- Because A Face Isn't Just A Face: Don't Believe The Hype
- Heath Hyche: Last Yellow Face Comic Standing
- A Letter To White People Who's Cars Break Down
- At The Movies: Real Asian Versus Fake Asian
- 1/2 A Man: Charlie Sheen Goes On A Racist Rant
- Cracked Up Amy Winehouse Gets Racist
- Geraldine, The Race Card, and Clueless White People
- Lebron, King Kong, and Eva Longoria's used panties
- More racist things Geraldine Ferraro wants to say
- Benjamin Ryan Tillman: Why is there even any question about what to do with his statue?
- Journal of the AMA: You aren't white and in the ER? You must be a drug addict so forget about treatment
- Joe Vento: You give cheesesteaks a bad name
- That's a rifle: Duane Chapman apologizes, still offends
- RACE : Are We So Different: A Project of the American Anthropological Association

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Asian Pop with YeinJee
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BLOG ARTICLES MY SHOW

- More hanging nooses don't go unnoticed, don't yell fire in a theater, and Richard Thompson Ford must be the cousin of Michelle Malkin
- Racism, Connecticut, CCSU, and The Hartford Advocate
- More Tila, More Tequila, More Shots
- A response to Hate Crimes against white people, subtle bias, and statistics
- White Man Claims $150,000 in racism lawsuit; Powershift?
- The Target Corporation: A bullseye on black employees
- Intel apologizes for Slave Recruiting Ad. I mean racist product Ad. I mean, I'll stick with AMD processors...
- Be like Nike: Nike Racism Lawsuit Settled for $7.6M, but did the slavemasters get off too easy?
- Kate Winslet and Clive Owens: A little racist?
- If you're Gay and Asian you get beaten to death
- Live Free Or Die Hard You Ass
- People magazine's Sexiest Asian Men: 7 out of 137?
- Sex, The City, And Who's That Adopted Asian Kid?
- Isaiah Washington says firing off Grey's Anatomy due to racism - does he have a point?
- Because Breakfast at Tiffany's Just Can't Seem To Die
- A Random Conversation With Myself On The 2008 Beijing Olympics
- Thanks to TCM and the JLC for making me weep
- A Quick Letter To Pau Gasol
- Note To Music Companies
- Reading is Fundamental: Southeast Asian Refugees and Immigrants in the Mill City
- Asian Excellence Awards 2008 Recap
- Love and Films: Asian Style
- 15 Asian American Theater Companies, Touring Troupes, and Ensembles
- Senator Leland Yee, The LPGA, English Only, And Rounding Up Those Koreans
- An open letter to Yul Kwon

2010 In Review

501 Things From 2010

2009 In Review

- Most Anthemic Hook Of The Year
- Best Korean American MTV Personality I Met in 2009
- Best Acoustic Rock Folk Vibe From A Musician With The Last Name Nguyen
- Worst Jay-Z Song And Video Of The Year
- Most Wanted Blogger In Vietnam
- Best Progressive Campaign Of The Year
- Best Site To Get Your Korean Drama On While Fantasizing About Otaru Rushei And Lee Soo Kwon
- The Post I Couldn't Believe I Agreed With (At Least In Part) From The Worst Asian American On The Face Of The Earth
- Best New Japanese Rock Band Who Kicked Serious Ass And Also Happened To Sing In A Language You Might Know
- Bestest, Coolest, Hottest, Cutest, Perkiest, Winningest, Yummiest, Most Wormable API Reality TV Contestants I Loved (Insert More Superlatives Here)
- The Letter I've Been Wanting To Write To The API Blogosphere All Year Long
- Best (And Worst) Asian Vlogger
- Best YouTube Cover Of The Year
- Best Abs On Billboard Who Also Showed Just How Hot Asian On Asian Images Really Can Be
- Best Game Changing Vampire Movie Of The Year Which Also Had The Most Bizarre Threesome
- Hottest Asian American Male Who Makes People Spontaneously Soil Themselves To Get Booted Off A Network Television Show
- The Year In Music Videos By Asian American Artists
- Best R&B From The Dirty Midwest

2008 Year In Review

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You Offend Me You Offend My Family
In An Effort To Avoid Going Over-The-Top Sentimental, Here Are The First Three Random Memories Which Popped Into My Head When I Saw That This Week's Flavah Was "Motherhood"
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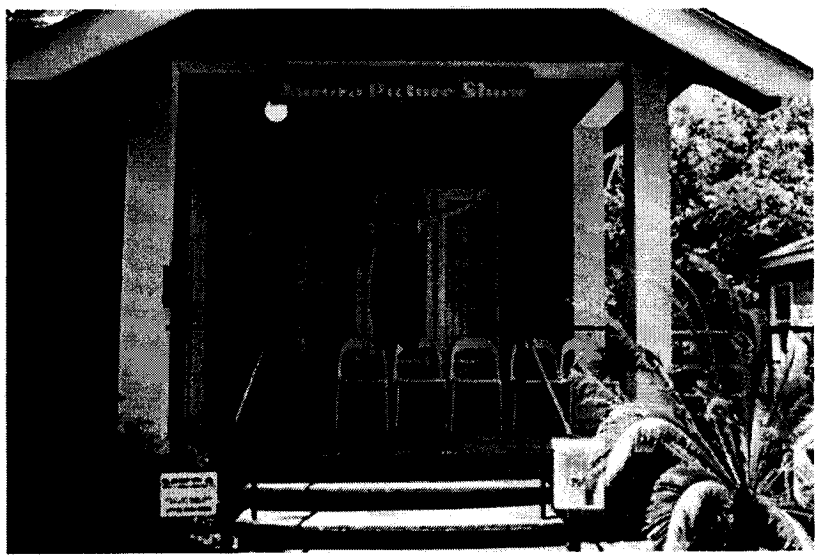
Exhibit 2
Exhibits for Paragraph 21

Slant Film Festival
Bold Asian American Images

About



Melissa Hung, curator of Slant, jumps for joy in front of the Aurora Picture Show office.

Slant: Bold Asian American Images is an annual shorts film festival in Houston, Texas. Slant showcases an eclectic mix of the best short films made by aspiring, emerging and mid-career Asian American artists. Through our film festival, DVDs and performances, we provide a fresh perspective on the Asian American experience. The festival features all genres including narrative, experimental, documentary and animation. Works accepted into the festival often combat tired stereotypes of Asian Americans with quirky comedies and compelling visions.

Slant was established in 2001 by Melissa Hung, the founding editor of Hyphen, a magazine about Asian American culture. One of the longest-running festivals in Texas devoted to Asian American film and video art, the festival has screened more than a hundred films, many of them showing in Texas for the first time.

From the beginning, Slant has made its home at the Aurora Picture Show, a nonprofit microcinema. In presenting

this festival, Aurora participates in exploring the power of moving images in crafting identity and community.

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Press

Slant Volume 1 Asian American Short Films DVD – Angry Asian Man – 5.18.2008

Slant Film Fest Brings Asian Shorts to S.F. – San Francisco Examiner – 9.19.2007

Cross Cultural Intersection: Slant 7 Film Fest showcases works and attempts to do away with stereotypes – Houston Chronicle – 5.19.2007

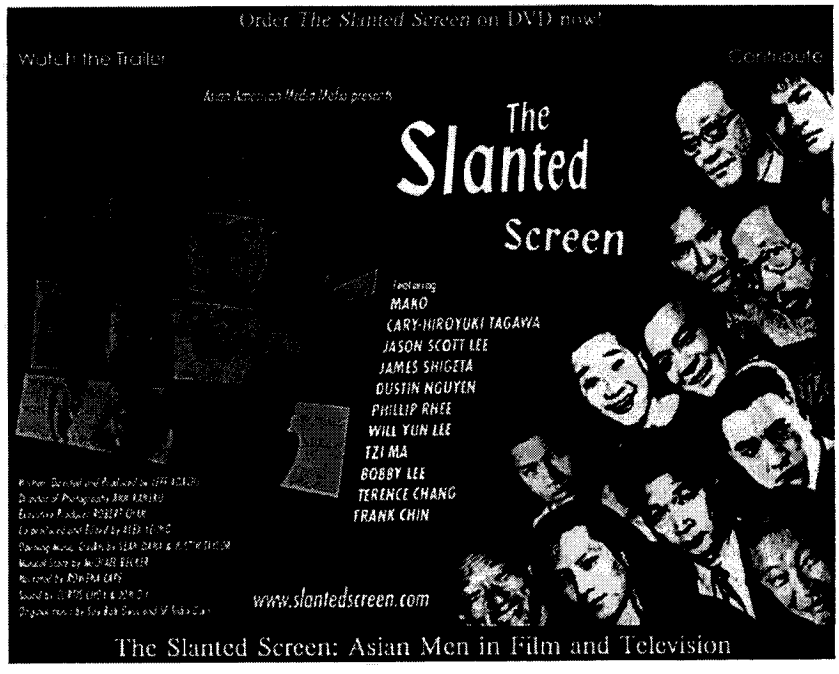
About the Aurora Picture Show

The Aurora Picture Show is a 501(c)(3) nonprofit cinema dedicated to non-commercial film, video, and media. Aurora has distinguished itself as a home for vanguard work that falls outside of conventional moviemaking and traditionally has fewer exhibition outlets. Our screenings are in a variety of spectacular settings and non-traditional venues and we strive to make our film events memorable.

Founded in 1998, the Aurora Picture Show is the only microcinema of its kind in the Southwest. *Art in America* has called it "one of the most interesting and unusual new spaces in Houston."

Theme: Coraline by Automattic *Blog at WordPress.com.*

Exhibit 2
Exhibits for Paragraph 22



USA | 2006 | 60 minutes | Documentary | A film written, directed and produced by Jeff Adachi

"Highest recommendation . . . *The Slanted Screen* hits all its marks." —SF Chronicle

"This is such a compelling social reality." —Asian Week

"Well-researched study of how Asian American men have been stereotyped . . ." —The Bay Guardian

"*The Slanted Screen* brings into focus the most dangerous aspect of prejudice." —The Evening Class Review

From silent film star **Sessue Hayakawa** to *Harold & Kumar Go to Whitecastle*, *The Slanted Screen* explores the portrayals of Asian men in American cinema, chronicling the experiences of actors who have had to struggle against ethnic stereotyping and limiting roles. The film presents a critical examination of Hollywood's image-making machine, through a fascinating parade of 50 film clips spanning a century.

The Slanted Screen includes interviews with actors **Mako**, **Cary-Hiroyuki Tagawa**, **James Shigeta**, **Dustin Nguyen**, **Phillip Rhee**, **Will Yun Lee**, **Tzi Ma**, **Jason Scott Lee**, comedian **Bobby Lee**, producer **Terence Chang**, casting director **Heidi Levitt**, writer **Frank Chin**, and directors **Gene Cajayon** and **Eric Byler**.

The film was written, directed and produced by **Jeff Adachi**, co-produced and edited by **Alex Yeung**, with the opening music, titles and credits by **Sean Dana**. **Michael Becker** composed the musical score and the post-production sound and audio. The film also features a new song performed by the San Francisco rock-punk band *Say Bok Gwa*.

Winner of the Best Short Documentary award at the NY International Independent Film & Video film festival, *The Slanted Screen* envisions a new, exciting future in the entertainment industry, where the diversity of our culture and society is fully recognized and represented.

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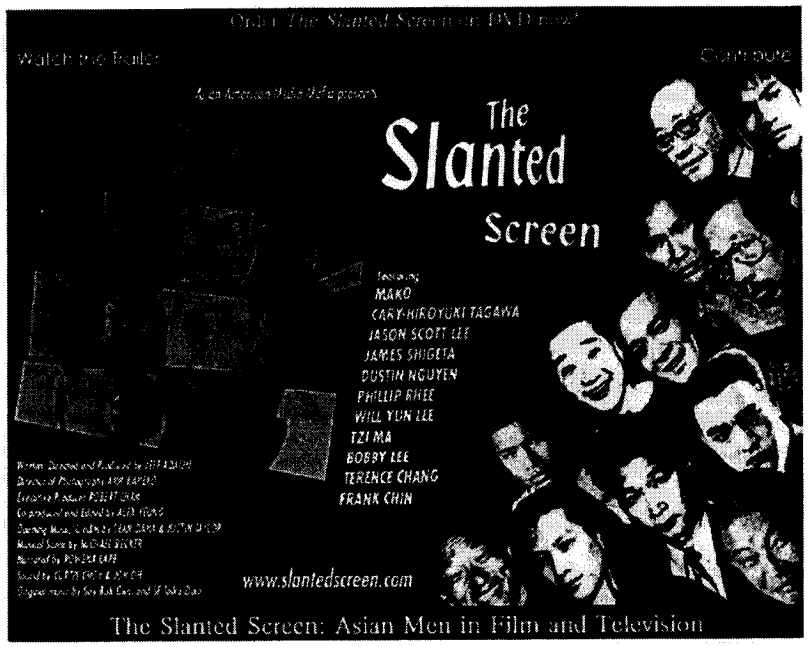

USA | 2006 | 60 minutes | Documentary | A film written, directed and produced by Jeff Adachi

"Highest recommendation . . . *The Slanted Screen* hits all its marks."—SF Chronicle

"This is such a compelling social reality."—Asian Week

"Well-researched study of how Asian American men have been stereotyped . . ."—The Bay Guardian

"The Slanted Screen brings into focus the most dangerous aspect of prejudice."—The Evening Class Review

From silent film star **Sessue Hayakawa** to *Harold & Kumar Go to Whitecastle*, *The Slanted Screen* explores the portrayals of Asian men in American cinema, chronicling the experiences of actors who have had to struggle against ethnic stereotyping and limiting roles. The film presents a critical examination of Hollywood's image-making machine, through a fascinating parade of 50 film clips spanning a century.

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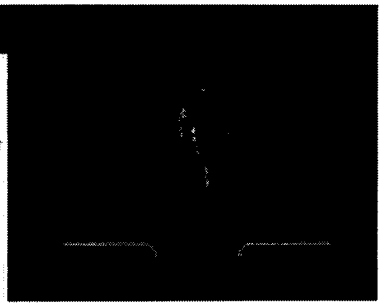
SYNOPSIS



They call Hollywood a "dream factory." And it's an appropriate metaphor. Like dreams, the stories we watch in the dark express our fears and desires. But unlike dreams, they have a powerful and lasting effect on social reality. Movies and the mass media help form our worldview, shape our identities, and define our roles – on screen and off.

Unfortunately, these effects frequently work to the detriment of some groups – including Asian American men. Too often, film and television misrepresent the world they claim to reflect. Their stories revise history, and rationalize inequities. Rather than to portray three-dimension individuals, their characters often manifest prejudice and reinforce bigotry. Moreover, their ubiquitous and persistent messages encourage viewers to internalize confining definitions of identity and self-worth.

Ironically, film and television images extol our fundamental ideals of democracy and equality, and at the same time, betray them.

Through interviews, voice-over narration, and a fascinating array of film and television clips, *The Slanted Screen* chronicles depictions of Asian American men and the culture that shapes them. The one-hour documentary presents film and television images from the turn of the century to the turn of the millennium. *The Slanted Screen* properly situates these images through historical narration, clips and photos.

In addition, *The Slanted Screen* presents candid interviews with actors, filmmakers, and scholars who share their unique insights and illuminating perspectives. Scholars provide their informed analyses of the interplay between images and attitudes. Veteran actors comment on their role in shaping the way Asian Americans are perceived in mainstream media. Newer talents give their account of the current cultural climate, and contrast their situation with that of their predecessors. Producers, directors and writers comment on their contributions and voice their opinions. Emerging independent filmmakers discuss how their work challenges conventional depictions of Asian American men. These participants not only share their anecdotes and "insider" views, but also reveal disarmingly candid sentiments and personal insights.

The Slanted Screen integrates these diverse voices to offer a rich and thorough exploration that is, by turns, enlightening, amusing, and disturbing. Above all, *The Slanted Screen* entertains — and ultimately, inspires.

This synopsis was written by Antony Bolante

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Exhibit C

In The United States Patent and Trademark Office

Applicant:	Simon Shiao Tam
Mark:	THE SLANTS
Serial No.:	77952263
Filing Date:	March 5, 2010

Commissioner of Trademarks
P.O. Box 1451
Alexandria, VA 22313-1451

Attn: Mark Shiner, Examining Attorney
Law Office 102

EXPERT REPORT

Charlton D. McIlwain, Ph.D. & Stephen Maynard Caliendo, Ph.D.

This report is being submitted on behalf of the Applicant, Simon Shiao Tam, in support of his application for trademark registration as noted above. The undersigned, being warned that willful false statements and the like are punishable by fine or imprisonment, or both, under 18 U.S.C. § 1001, and that such willful false statements and the like may jeopardize the validity of the application or document or any registration resulting therefrom, declare:

I. Assignment

1. We have been asked to design and field a survey among members of the Asian/Pacific Islander (API) community as to their opinions about whether the name THE SLANTS, or variations thereof, is salient to members of that community as a disparaging term.

II. Summary of Conclusions

2. Few members of the API community view THE SLANTS as a disparaging term.

III. Qualifications

3. Stephen Maynard Caliendo is a Professor of Political Science at North Central College, and Charlton D. McIlwain is an Associate Professor of Media, Culture & Communication at New York University. For more than a decade they have collaboratively produced scientific research on issues related to the construction and effects of racialized language and visual imagery in the context of political and commercial advertisements, popular culture artifacts (such as music, television, film, etc.) and interpersonal interaction. They are experts in survey/experiment design, statistical data analysis, and quantitative/qualitative content analysis. They have conducted survey/experiment research that has been accepted and sponsored by the National Science Foundation and the Time Sharing Experiments for the Social Sciences (TESS). Together, they have published three books related to these subjects and ten refereed journal articles and invited book chapters in publications such as the

American Behavioral Scientist, the *Harvard International Journal of Press/Politics*, the *Journal of Black Studies* and others. They also serve on the editorial boards of or serve as peer reviewers for some fifteen of the most prominent journals within the fields of media and communication studies, political science and cultural studies. They frequently give public lectures about these topics to university audiences across the country and are regularly sought out by national and international media outlets (such as CNN, *The Washington Post*, Associated Press, Reuters, National Public Radio, and many others) for their expertise in these matters. Additionally, McIlwain has been retained as an expert witness in two legal cases, involving issues related to the uses of racialized language and imagery, having testified in one of those cases.[1] A copy of Dr. McIlwain's curriculum vitae, detailing his educational background, professional experience, teaching areas, and publications is attached hereto as "Exhibit 1." A copy of Dr. Caliendo's curriculum vitae, detailing his educational background, professional experience, teaching areas, and publications is attached as "Exhibit 2."

[1] Retained as a an expert for the plaintiffs, but not testifying (due to case settlement) in *Odessa Lewis,....Susie Cropper, et al.,* Plaintiffs, vs. *Woodlawn Memorial Park, an unknown California business entity; Evergreen Memorial Care, Inc., et al.*, Defendants. Superior Court of California, County of Los Angeles. No. BC 227267. Retained and testified in *Barkley, et al v. United Homes, et al.* U.S. District Court, Eastern District of New York, 2008-2011 (deposition testimony September 23, 2009; trial testimony May 11-12, 2011). Dr. Caliendo has not testified in any cases.

IV. Methodology

4. **Design.** Surveys are scientific methods for assessing public opinion about a wide range of issues, including issues about the significance of and potential regard for various forms of language. In accordance with acceptable methodological protocols, we designed a survey questionnaire to assess how members of the API community in the United States think and feel about the term THE SLANTS, specifically whether they view the term as disparaging. Consistent with this primary goal, we designed a set of questions that addressed the issue of potential disparagement in different ways. Consistent with accepted scientific practice, we paid particular attention to both question wording and question order – the latter so as not to unnecessarily prime respondents to think about matters that might shape their responses in later questions. Similarly, we followed appropriate guidelines in the answer/selection choices provided for each question. The questions that were asked (and the corresponding answer/selection choices that were provided) are set forth on "Exhibit 3." Participants viewed the survey one page at a time (in the order the survey pages are presented in Exhibit 3), and thus only viewed the particular question(s) that appears on each respective page as presented in Exhibit 3. Further, once participants answered the question(s) on each respective page, they were prohibited from returning to prior questions in the survey, thus ensuring no revision to their original answer choice.

5. **Sampling Selection and Characteristics.** This survey relied on a convenience sample. Using a well-known and well-regarded online survey platform, invitations to

complete the survey were sent to potential respondents via email. Invitations to participate were also distributed in the form of an Internet URL link posted on a variety of websites frequented by members of the Asian American community, such as *AngryAsianMan.com* and *AARising.com*. The link was also circulated via individuals' personal networks on prominent social networking sites such as Facebook and Twitter. The advantage of convenience samples is that it is less financially burdensome than fielding a random, national sample survey (the cost of which is quite prohibitive – into the tens of thousands of dollars). Additionally, it is an efficient way to reach and recruit respondents. The primary disadvantage is that convenience samples are less likely to be representative of the population being sampled. In this survey, we did everything possible to compensate for this limitation by fielding the survey for a period of time that would allow enough people from various demographics to participate and by having the survey invitation links placed on websites that are not only frequented by members of the API community, but by a broad diversity of the members of that community. The following are characteristics of the sample: There were three hundred, ninety-six participants who completed all or some of the survey. Of those, twenty-one were excluded because they self-identified as some other race/ethnicity besides Asian/Pacific Islander. Three hundred seventy-five respondent surveys remained for analysis. Of this pool: 47% were male, 37% female. While the mean age of respondents was thirty, 39% of respondents ranged from ages thirty-one to seventy-one. Fifty-two percent of the respondents had four-year or postgraduate degrees, though an almost equal percentage of respondents were

less educated, ranging from 2-year degrees to only eight years of schooling. Seventy-five percent of respondents are clustered among the middle to low income brackets ($75,000 annually and below). Thus, while this convenience sample is less than ideal, we feel confident that there is more than enough diversity among the participants to allow us to extend our conclusions beyond this sample of API community members.

V. Results

6. **Few respondents agree that THE SLANTS is disparaging.** We posed the following statement to participants: *I find the name of the group THE SLANTS to be disparaging*. Only 16% of participants agreed with that statement in some way. By contrast, 46% of participants disagreed with the statement. The remaining 38% participants were ambivalent, saying that they neither agreed nor disagreed. Thus, if there is any strong feeling, it is in the direction of viewing THE SLANTS as a term that is not disparaging to members of the API community.

7. **Fewer agree that THE SLANTS is disparaging when learning that the group's membership is entirely Asian.** Once the statement is qualified in the following way – "If I learned that the group THE SLANTS is comprised entirely of Asian Americans, I would not think that the name is disparaging" – a majority of respondents indicate that they have strong leanings in the positive direction by agreeing or agreeing strongly with the preceding statement. Consistent with this trend, after learning that the group is comprised of all Asian Americans, 8% fewer

respondents – a statistically significant decline[2] remain in the ambivalent category in their response to this statement.

8. **Age is not a factor.** Given that language usage and meanings change over time, it would be reasonable to expect that people of different age cohorts might have different opinions about a term like SLANTS. However, these results demonstrate that age is not a factor. Given that the mean age of the survey respondents was thirty, we compared those thirty and under with those over thirty. Doing so showed no statistically significant difference between the two age groups on the survey statements referenced above. Age was not a factor in participants' opinions about whether they find *THE SLANTS to be disparaging*;[3] or whether they find it less disparaging when knowing the group consists of all APIs.[4] Even when the age comparison is adjusted to compare respondents under and above the age of forty, there still remains no significant difference between the two groups on each of these questions.

---

[2] Chi-Square comparison between those ambivalent in the first question and those who remain so after learning the group is comprised of all Asian Americans yields a statistically significant p< value of .06.

[3] The comparison on this question yielded a Chi-Square statistic of 3.67 and a non-significant p value of .45.

[4] The comparison on this question yielded a Chi-Square statistic of 44.38 and a non-significant p value of .58.

VI. Conclusion

9. The abundant lack of recognition of SLANTS as a potentially disparaging term; the widespread disagreement that SLANTS is a disparaging term; the greater disagreement demonstrated once the members of THE SLANTS are known to be Asian American; and the lack of age distinction on these matters, taken together, convincingly demonstrates that, partially because it is an outdated as a racially disparaging term, THE SLANTS is not generally viewed as a disparaging term to members of the API community. And while any term has some potential to be disparaging depending on the intention of its user, the results here are consistent with the anecdotal evidence that suggests that SLANTS, and variations of the term, are recognized as a commonplace designation of positive self-reference among many in the API community.

The undersigned declare under penalty of perjury that the foregoing is true and correct. All statements made herein of the undersigned's own knowledge are true and all statements made on information and belief are believed to be true.

Date: 6-2-11

Charlton D. McIlwain, Ph.D.
Associate Professor, New York University

Date:

Stephen Maynard Caliendo, Ph.D.
Professor, North Central College

VI. Conclusion

9. The abundant lack of recognition of SLANTS as a potentially disparaging term; the widespread disagreement that SLANTS is a disparaging term; the greater disagreement demonstrated once the members of THE SLANTS are known to be Asian American; and the lack of age distinction on these matters, taken together, convincingly demonstrates that, partially because it is an outdated as a racially disparaging term, THE SLANTS is not generally viewed as a disparaging term to members of the API community. And while any term has some potential to be disparaging depending on the intention of its user, the results here are consistent with the anecdotal evidence that suggests that SLANTS, and variations of the term, are recognized as a commonplace designation of positive self-reference among many in the API community.

The undersigned declare under penalty of perjury that the foregoing is true and correct. All statements made herein of the undersigned's own knowledge are true and all statements made on information and belief are believed to be true.

Date:

Charlton D. McIlwain, Ph.D.
Associate Professor, New York University

Date: 6/2/2011

Stephen Maynard Caliendo, Ph.D.
Professor, North Central College

Exhibit 1

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EDUCATION

Ph.D. **UNIVERSITY OF OKLAHOMA**
2001 Department of Communication

M.H.R. **UNIVERSITY OF OKLAHOMA**
1996 Department of Human Relations
Specialization: Intercultural Relations

B.A. **OKLAHOMA BAPTIST UNIVERSITY**
1994 Family Psychology

APPOINTMENTS

New York University 2009 - Present
Associate Professor

New York University 2003 - 2009
Assistant Professor
Department of Culture & Communication

New York University 2001 - 2003
Faculty Fellow/Post-doc
Department of Culture & Communication

PUBLICATIONS

Books

McIlwain, Charlton D. & Caliendo, Stephen M. (2011). *Race Appeal: How Candidates Invoke*

Race in U.S. Political Campaigns. Philadelphia: Temple University Press.

Caliendo, Stephen M. & McIlwain, Charlton D. (Eds, 2010). *The Routledge Companion to Race & Ethnicity*. London: Routledge.

McIlwain, Charlton D. (2005). *When Death Goes Pop: Death, Media and the Remaking of Community*. New York: Peter Lang.

McIlwain, Charlton D. (2003). *Death in Black and White: Death, Ritual and Family Ecology*. New Jersey: Hampton Press.

Journal Articles

McIlwain, Charlton D. (2011). *Racialized Media Coverage of Minority Candidates in the 2008 Democratic Presidential Primary*. American Behavioral Scientist.

McIlwain, Charlton D. & Caliendo, Stephen M. (2009). *Black Messages, White Messages: The Differential Use of Racial Appeals by Black & White Candidates*. Journal of Black Studies, 39, 5, 732-743.

McIlwain, Charlton D. (2007). *Race, Pigskin, and Politics: A Semiotic Analysis of Racial Images in Political Advertising*. Semiotica, 167-1/4: 169-192.

McIlwain, Charlton D. (2007). *Perceptions of Leadership & the Challenge of Obama's Blackness*. Journal of Black Studies, 38:64-74.

McIlwain, Charlton D. (2007). *Racial Identity, Ideology and the Youth Vote: Observations From the 2004 Presidential Campaign*. American Behavioral Scientist, 50: 1231-1238.

Caliendo, Stephen M. and McIlwain, Charlton D. (2006). *Minority Candidates, Media Framing, and Racial Cues in the 2004 Election*. Harvard International Journal of Press Politics, 11: 45-69.

McIlwain, Charlton D. (2004). *Time, Timing and Being On Time: The Play of Race and Ideology in the Postmodern Political Organization*. TAMARA Journal for Critical Organization Inquiry, 3, 1, 14-26.

McIlwain, Charlton D. (2002). *Death in Black and White: A Study of Family Differences in the Performance of Death Rituals*. Qualitative Research Reports in Communication 3, 1,1-6.

Edited Journals

McIlwain, Charlton D. (Guest Editor, 2002). *Phenomenological & Hermeneutic Contributions to the Study of Global Communication & Culture.* Special Edition of Intersections Journal of Global Communications & Culture, Vol. 2, 5.

Book Chapters

McIlwain, Charlton D. (2009). *Leadership, Legitimacy and Public Perceptions Of Barack Obama.* In Andra Gillespie (Ed.) Whose Black Politics. New York: Routledge. 155-172.

Coleman, Robin R. Means & McIlwain, Charlton D. (2005). *Hidden Truths in Black Sitcoms.* In Mary M. Dalton and Laura R. Linder (Eds.) The Sitcom Reader: America Viewed and Skewed. New York: SUNY Press. 125-138.

Scannell, Jack W., Scannell, Denise L. & McIlwain, Charlton D. (2004). *Re-humanizing an Environmental Protection Culture: A Case Study of Integrating Multiple Perspectives in Achieving Environmental Behaviour Change in a Regulated Industry Sector.* In Luigi Fusco Girard, Bruno Forte, Maria Cerreta, Pasquale De Toro and Fabiana Forte (Eds.) The Human Sustainable City: Challenges and Perspectives from the Habitat Agenda. Burlington, VT: Ashgate. 519-540.

McIlwain, Charlton D. & Johnson, Lonnie Jr. (2003). *Headache and Heartbreak: Negotiating Model Minority Status Among African Americans.* In E.M. Kramer (Ed.). The Emerging Monoculture: Model Minorities and Benevolent Assimilationism. Connecticut: Praeger. 110-123.

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McIlwain, Charlton D. (Forthcoming, 2008). *The NAACP.* In Lynda Lee Kaid and Christina Holtz-Bacha (Eds.) Encyclopedia of Political Communication. Thousand Oaks, CA: Sage. 479-480.

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McIlwain, Charlton D. (2007). *Black Politics.* In William A. Darity et al. (Eds.) International Encyclopedia of the Social Sciences, 2nd Edition. Michigan: MacMillan/Thomson Gale.

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Molefi Kete Asante and Ama Mazama (eds.), Encyclopedia of Black Studies. Thousand Oaks, Ca.: Sage Publications. 139-141.

Caliendo, Stephen M. & McIlwain, Charlton D. (2005). *Race and Political Advertising.* In Samuel J. Best and Benjamin Radcliff (Ed.) Polling America: An Encyclopedia of Public Opinion. Westport, CT: Praeger.

Invited Book Reviews

McIlwain, Charlton D. (2008). Review of: *Journalism in a Culture of Grief* by Carolyn Kitch and Janice Hume (Routledge, 2007, 247 pp.). American Journalism.

McIlwain, Charlton D. (2007). *Art, Science & the Exquisite Corpse: A Review of Human Remains: Episodes in Human Dissection by Helen MacDonald.* Death Studies 31: 261-266.

McIlwain, Charlton D. (2003). *African American Communication: Exploring Identity and Culture*: Hecht, Jackson & Ribeau (2003). Book Review. Southern Journal of Communication. 174-175.

SPONSORED RESEARCH

2010 The Effects of Racial and Racist Appeals on White Voters - $21,000
TESS (Time-Sharing Experiments for Social Sciences), NSF Grant 0818839, Jeremy Freese and Penny Visser, principal investigators.

2008 The Effects of Racial & Racist Appeals on African American Voters - $21,000
TESS (Time-Sharing Experiments for Social Sciences), NSF Grant 0094964
Diana C. Mutz and Arthur Lupia, Principal Investigators.

2005 Effects of Racial Messages in Political Advertising—$1,500
New York University, Steinhardt Dean's Discretionary Research Fund

2005 Racial Appeals in Political Advertising, 1952-Present—$27,350
New York University, Steinhardt Graduate Assistance for Faculty Grant

2005 Effects of Racial Messages in Political Advertising—$121,522
National Science Foundation, Div. of Social & Economic Sciences: Accepted (but not funded)

2004 The Project on Race in Political Communication—$5,000
New York University, Steinhardt, Goddard Fellowship

2002 When Death Goes Pop, FY 2002-2003—$3,000
New York University Steinhardt Research Challenge Fund

CONFERENCE PAPERS

2009 McIlwain, Charlton D. & Caliendo, Stephen M. (2009). *Racial Discourse in Political Advertisements: An Historical View.* Presented at the annual meeting of the American Political Science Association, Toronto, CA.

2009 Caliendo, Stephen M. and McIlwain, Charlton D. (2009). *Effects of Racial and Racist Appeals on Black Voters.* Presented at the annual meeting of the Midwest Political Science Association, Chicago, IL.

2008 McIlwain, Charlton D. and Caliendo, Stephen M. *Racial Frames and Potential Effects of Minority Candidates in the 2008 Presidential Election.* Presented at the annual meeting of the Midwest Political Science Association, Chicago, Il.

2008 Caliendo, Stephen M. and McIlwain, Charlton D. *Racial Priming & Campaign Ads: The Effect of Context.* Paper presented at the annual meeting of the Midwestern Psychological Association, Chicago, Il.

2007 Caliendo, Stephen M. and McIlwain, Charlton D. *Black to Reality: Entertainment Television as a Priming Agent for Race-Based Evaluations of Candidates.* Presented at the annual meeting of the American Political Science Association, Chicago, Illinois.

2007 Caliendo, Stephen M. and McIlwain, Charlton D. *Racialized Media Framing in Federal Elections, 1990-2006.* Presented at the Annual Meeting of the Midwest Political Science Association, Chicago, IL.

2006 Caliendo, Stephen M., McIlwain, Charlton D. & Caliendo, Jillian M. *The Effects of Racial Messages in Televised Campaign Advertising: A Multi-Contextual Experimental Study.* Paper Presented at the Annual Meeting of the Midwest Political Science Association, Chicago, IL.

2005 Caliendo, Stephen M. and McIlwain, Charlton D. *Blacker Than Thou: Minority Congressional Candidates and Their Opponents in Multiple Contexts.* Paper Presented at the Annual Meeting of the American Political Science Association, Washington, DC.

2005 McIlwain, Charlton D. and Caliendo, Stephen M. *Who's Really Black: A Theory of African American Authentic Appeals.* Paper Presented at the Midwest Political Science Association.

2004 McIlwain, Charlton D. *Cultural Dimensions of Death & Dying.* Panel (organizer),

"Bringing Back the Dead: Communication & New Frontiers in Death & Dying." 2004 Annual Meeting of the National Communication Association. Health Communication Division.

2004 McIlwain, Charlton D. *Death, Time & Technology*. 2004 Annual Meeting of the International Jean Gebser Society.

2004 Caliendo, Stephen L. and McIlwain, Charlton D. *Pictures & Frames: News Coverage of Black Candidates and Their Campaigns*. 2004 Conference of the Midwest Political Science Association.

2003 McIlwain, Charlton D. and Caliendo, Stephen M. *Recognizing Race in Political Advertising: An Experimental Study*. Paper Presented at the 2003 Conference of the Midwest Political Science Association.

2002 McIlwain, Charlton D. and Caliendo, Stephen. (2002). How Do I Look?: Black Candidates on Television. Midwest Political Science Association Conference.

2001 McIlwain, Charlton D. Myth, Magic and Perspective: Describing Contemporary Death Rituals Among the African Diaspora. 2001 Annual International Jean Gebser Society Conference.

2001 McIlwain, Charlton D. *Jean Gebser's Theory of Culture and its Application to African American Death Rituals*. National Communication Association. Applied Communication Division.

COURSES TAUGHT

- Race & Media
- Political Communication
- Rhetoric, Law & Public Policy
- Introduction to Rhetorical Criticism
- Rhetorical Criticism
- Introduction to Rhetoric
- Core Seminar in Media, Culture & Communication
- Seminar in Intercultural Communication
- Interpersonal Communication
- Death & Popular Culture
- Death & Dying: Everyday Life & Popular Culture

ACADEMIC SERVICE

Editorial Service

- Reviewer, Sociology of Health & Illness. 2010-Present.
- Reviewer, Communication, Culture & Critique. 2009-Present
- Reviewer, Journal of Language & Social Psychology. Special Issue on "Sport, Language & Culture," 2009.
- Reviewer, Western Journal of Black Studies. 2009-Present
- Editorial Board, Communication Quarterly. 2008-Present.
- Reviewer, Journal of Politics. 2008-Present
- Reviewer, Western Journal of Communication. 2008-Present
- Reviewer, Political Research Quarterly. 2007-Present
- Reviewer, Critical Studies in Media Communication. 2007-Present.
- Reviewer, Mortality. Special Issue: The Corpse in Contemporary Culture, Edited by Jacque Lynn Fltyn. 2008.
- Reviewer, 2008 Annual Meeting of the International Communication Association (Divisions: Philosophy of Communication, Political Communication, Ethnicity & Race, Journalism Studies, Mass Communication, Popular Communication, & Visual Communication Studies).
- Manuscript Reviewer, 2006, Manuscript proposal for *Layers of Intercultural Communication*. Prentice Hall Publishing.
- Reviewer, 2006, Annual Meeting of the National Communication Association, Political Communication Division.
- Reviewer, 2006, Annual Meeting of the International Communication Association, Political Communication Division.
- Reviewer, 2005, Annual Meeting of the National Communication Association, Political Communication Division.
- Reviewer, 2005, Annual Meeting of the National Communication Association, Mass Communication Division.
- Editorial Board, 2005-Present, Hampton Press Book Series: *Communication, Cultures & Civilizations.*
- Reviewer, 2005-Present, *Kyushu Communication Studies*, Journal of the Communication Association of Japan.
- Reviewer, NCA Student Division, 2001

Doctoral Dissertation Committees/Advisement

- Committee Member, Rachelle Sussman, Department of Media, Culture & Communication. (Completed).

- Committee Member, Cheryl A. Casey, Department of Culture & Communication. Dissertation Topic: *Possibility for Self-Negation in Online Rituals.* Defended, May, 2007.

- Outside Reader, Nyasha Grayman, Program in Counseling Psychology; *Value for Prosociality, Prosocial Engagement, and Well-Being Among African Americans: An Exploratory Study*. Defended March, 2006.

- Outside Reader, Marcia T. Caton, Program in Higher Education Administration; *Reconnecting to the Educational Pipeline: Black Males' Perspectives*. Defended March, 2005.

- Outside Reader, Proposal Review, Michael Zimmer, Department of Culture & Communication; *Values in Spheres of Mobility: How the Design of Networked Vehicle Information Systems and web Search Engines Bear on Privacy, Autonomy & Liberty*. April, 2006.

M.A. Thesis Committees

- Outside Reader, Luke Brookner. Completed, August 2009
- Advisor, Andrew Leroy. Completed, May 2009
- Advisor, Edward Chia. Completed, May 2009.
- Advisor, Gwenn Florence Morreale. Completed, May 2009.
- Advisor, Krista Hansen. Completed, May 2008.
- Advisor, Jamie Cunningham, Completed, May 2008.
- Advisor, Cortney Heimerl. Completed, December 2007.

Gallatin Advisees

- Advisor, Leigh Cohen, Graduated Spring, 2005
- Advisor, Noah Brier, Graduated Spring, 2004.

University, School & Department

- Member, Department M.A. Committee, 2006-2008.
- Faculty Representative. 2006-2009. Steinhardt Baccalaureate Ceremony.
- Member, Department Search Committee, 2005-2006.
- Member, Department M.A. Committee, 2004-2006.
- Panelist, The Color of Disaster: Race, Class & Hurricane Katrina. Symposium Hosted by NYU office of the Dean (Arts & Sciences, Tisch, & Steinhardt) et al. October 14-15, 2005.
- Panelist, University Scholars Panel, Media & the 2004 Elections, October 2004.
- Guest Speaker, Martin Luther King Scholars Meeting, October, 2004.
- Presenter, Department of Culture & Communication Doctoral Colloquium, Fall 2003. *The Project on Race in Political Advertising.*

- Member, Department of Culture & Communication Ph.D. Committee, 2003-04.
- Member, Department of Culture & Communication M.A. Committee, 2003-04.
- Panelist, "Conversations of Color" meeting hosted by the School of Education Office of the Associate Dean, November, 2002.
- Conference Host, The 2003 Annual Meeting of the Jean Gebser Society: "Re[Valuing] Values and Value in an Integral Age.", New York University.
- Panelist, Lambda Pi Eta Panel, Crisis and the Global Response, September, 2002.
- Guest Lecturer, Lambda Pi Et Honor Society, New York University, Department of Culture and Communication, 2002.
- Judge, All University Undergraduate Chester A. Lane and Charles Sandham Public Speaking Contest, Fall, 2001; 2002.; 2003
- University of Oklahoma, Department of Communication Political Communication Search Committee, 2000

Other Professional Activities

- **Expert Witness, 2008-2011.** *Barkley, et al v. United Homes, et al.* Retained to examine racial targeting in ads by alleged predatory lender.

- **Expert Witness, 2005-2006.** *Odessa Lewis,....Susie Cropper, et al.,* Plaintiffs, vs. *Woodlawn Memorial Park, an unknown California business entity; Evergreen Memorial Care, Inc., et al.*, Defendants. Superior Court of California, County of Los Angeles. No. BC 227267. Expert for the plaintiffs, reporting on, and testifying on expertise related to African American Death Culture.

- **External Reviewer, 2005.** At the invitation of the Dean of Arts & Humanities, and Chair of the Department of Communication, Shepherd College (West Virginia). Performed external review of the department's curriculum, mission, faculty scholarship, and performance in the field of human and mass communication.

INVITED PRESENTATIONS

- Hofstra University, Keynote Speaker. Black History Month. February, 2011.

- NYU Multinational Institute of American Studies. Panelist, "Ethnicity, Race, Gender and American Politics." July 14, 2010.

- University of Pennsylvania. Keynote Speaker, Fontaine Society Lecture. "Race Appeal: The Persistent Allure of Racial Messages in Political Campaigns." March 1, 2010.

- Brooklyn Museum of Art, Panelist, *Obama, One Year After.* January 30, 2009.

- NYU Multinational Institute of American Studies. Panelist, "Ethnicity, Race, Gender and American Politics." July 7, 2009.

- Lewis & Clark State College (Lewiston, ID). *A New Conversation About Race*. April, 2009.

- NYU Commission on Race, Gender & Social Justice. *Race & Gender, the Aftermath of the 2008 Election*. November, 2008.

- NYU Steinhardt, 2008 Alumni Speakers' Series. *The 2008 Election*. November, 2008.

- Brooklyn Museum of Art, *The American Hero and the American Dream: Reflections on Our Contemporary Political Narratives*. September, 2008.

- Packer Collegiate Institute, *Reflections of Race in Media During Campaign 2008*, September, 2008.

- Pennsylvania State University-Berks, Berks, PA. *Who Can Use the N-Word?*April, 2008.

- Adler Institute on Social Exclusion (Chicago, IL)., November, 2007. *Who Can Use the N-Word?*

- N.Y.U. Commission on Race, Gender & Social Justice. November, 2007. *Race & Gender in the 2008 Presidential Election.*

- North Central College. *Race, Media & Politics*. February, 2006.

- Clarion University. *Race & the 2004 Elections*. November, 2004.

- University of Pittsburgh, Pittsburg, PA. *Race & the 2004 Elections*. October, 2004.

- Pennsylvania State University-Berks, Berks, PA. *Race & the 2004 Elections*. October, 2004.

- University of Texas-Austin, Austin, TX. *Race & the 2004 Elections*. October, 2004.

- Sooner Communication Conference, University of Oklahoma, Norman, OK. *The Underside of Health: Death and Communication Research*. February, 2003

- University of Texas-Austin, Senior Fellows Program in the College of Communication. *Racial Issues in Political Campaigns*. October, 2003

- Avila University, Kansas City, MO. *The Project on Race in Political Advertising.* November, 2002.

MEDIA INTERVIEWS

- TV Guide Channel, August 15, 2010. *History of Sex on Television* (relationship to race).
- Newsday, Op-Ed, February 24, 2010. *Childhood Obesity Initiative is Really About Race.*
- Time Out New York, Jan. 28-Feb. 23, 2010. One Year After: A Report Card on Obama's First Year.
- CNN (Rick Sanchez), *High School Skit Draws Fire,* October 30, 2009.
- Associated Press, September 16, 2009. *Wise Latina Wins Pop Culture Support.*
- Newsday, Op-Ed, July 16, 2009. *The Steady, Subversive Redefinition of "Racism."*
- Newsday, *Biden comes to NYC to address Sharpton's group,* April 2, 2009.
- A&E Biography Channel, *Diff'rent Strokes,* April 1, 2009.
- CNN (The Situation Room), *A Seat Warmer to Fill Hillary Clinton's U.S. Senate Seat?* January 1, 2009.
- La Nacion (Argentina), *El Custodio de la Marca Obama,* November 11, 2008.
- Reuters Television, *Are We Living in a Post Racial Era,* November 5, 2008.
- Le Monde, *Pour les Africains-Américains, l'impensable s'est produit,* November 5, 2008.
- CTV, Canada, *Barack Obama's 30-minute Ad,* November 1, 2008.
- NYU Magazine. *Race-ing for Office: Are We Closer to Judging a Candidate by the Content of His, or Her, Character?* Written by Courtney Martin. Fall, 2008.
- CNN, *Race in the Presidential Race.* With Jason Carroll. October 10, 2008.
- National Public Radio (News & Notes), *Inside the Art of Political Speech Writing (Reflections on Obama Acceptance Speech).* Roundtable with Susan Estrich & Chriss Winston, September 4, 2008.

- CNN, *Hillary v. Michelle Obama*. August 29, 2008. With Deborah Feyerick.

- National Public Radio (News & Notes), *Inside the Art of Political Speech Writing (Reflections on Obama Acceptance Speech)*. Roundtable with Susan Estrich & Chriss Winston, August 28, 2008.

- St. Louis Post-Dispatch, Video Commentary, August 27, 2008. *What Will Obama Say About Race Tonight?*. Bill Lambrecht.

- New York Post, Video Commentary, July 22, 2008. *Satire Gone Too Far?* With David Desario.

- *CNN*, July 11, 2008. *Comment on Obama Supprters' Criticisms Of His Move to the Center.* With Deborah Feyerick.

- NTV New York, (Japanese Televsion News) April 6, 2008
キング牧師を彷彿？オバマ氏の武器は演説力 [On Obama's speaking style].

- *Rise Up Magazine* [appearing in the New York Daily News, Houston Chronicle, Chicago Tribune, Washington Post & Cincinatti Enquirer]. May 22, 2008. On the political ramifications of the word "articulate" to describe Black candidates.

- *Baltimore Examiner*, April 28, 2008. "Youth Vote Here to Stay."

- La República (Perú), March 21, 2008. "La arriesgada apuesta de Obama."

- *Sveriges Radio* [Swedish Public Radio], March 6, 2008. Clinton och Obama i ny viktig duell.

- *EFN News Service* (Counterpart to Associated Press in Latin America), March 18, 2008. Opinions on Obama's "Race" Speech. Quotes appearing in: MSN News (Latino), diariovasco.com, & Diario de Yucatan.

- Op-Ed, *Newsday*, February 25, 2008. "Clinton Veering Close to Stereotypes."

- *Corpus Christi Times-Caller*, February 24, 2008. "Rallies Could Make the Difference in a Close Race."

- *O Globo* (Brazil), February 10, 2008. "Benevolente com Obama, crítica com Hillary"

- *WABC News*, December 8, 2007. *The impact of Oprah Winfrey's endorsement of Barack Obama.*

- *WNBC News*, September 17, 2007. *Interview about racial division in perceptions of O. J. Simpson.* Michael Gargiulo.

- *Sveriges Radio* [Swedish Public Radio], July 28, 2007. Fler unga i USA bryr sig om framtiden. (Interview on Obama/Clinton).

- *Santa Fe New Mexican*, May 5, 2007. *2008 Presidential Election: Richardson race to gain Hispanic recognition.* Barbara Ferry.

- *The Gulf Times* (Qatar). April 28, 2007. "Democrats Show Courteous Side."

- *Agence France Presse* (France). April 27, 2007. "U.S. Democrats Show Courteous Side."

- *The Ave. Magazine*, March 6, 2007. Interview on Obama & Hillary Clinton/2008 Presidential Election, for April, 2007 Issue.

- *New York Journal News*, March 5, 2007. *Debating the N-Word.* Suzan Clarke.

- *Toronto National Post*, March 2, 2007. *New York City Council Bans the N-Word.* Mary Vallis.

- *WNBC News*, February 24, 2007. *Border's Bookstore Segregation of African American Authors.* Monica Morales.

- *St. Louis Post-Dispatch*, February 9, 2007. *Obama: Full of hope on a Tough Road.* Bill Lambrecht.

- *Columbia Journalism Review*, January 22, 2007. *Forget America, Is Journalism ready for a Black President?* Tony Dokoupil.

- *The Utica Observer-Dispatch*, June 18, 2006. *Cheaper Costs Fuels Rise in Cremations.* Tory Parrish.

- *The Queens Tribune*, June 15, 2006. *Pols Wary of Race in Local Contests.* Andrew Moesel.

- *Folha de Sao Paulo*, May 14, 2006. *TV Paga: Nas Series, poder dos EUA entra em crise.* Tete Ribeiro.

- Expert Interview, *Arte* (French Television) Documentary on Television Programs Set in New York City. 2006.

- *The New York Times*, February 22, 2005. Section E Column 1. *New York is Noir Again: In Dark Times, TV Sings of the Dark City*. Patrick Healy.

- *São Paulo, domingo* 10 de abril de 2005. Nos EUA, tema tabu ganha espaço no cinema e na TV, como no seriado "House", que estréia quinta no Brasil A morte pede passagem.

- *The Philadelphia Inquirer* Sun, Oct. 23, 2005. Red Tide of Violence Rises in Pop Culture. David Hiltbrand.

- April, 2003 – Interview on Media, War & Reality Television. *Issues Etc.* Radio Program, KFUO Radio, St. Louis, MO.

MEMBERSHIPS

- National Communication Association, 1996-Present
- American Political Science Association, 2006-Present
- Midwest Political Science Association, 2002-Present
- International Communication Association, 2007-Present

Exhibit 2

Stephen Maynard Caliendo, Ph.D.

North Central College
Department of Political Science
30 N. Brainard Street
Naperville, IL 60540-4690
Phone: (630) 637-5344
E-mail: smcaliendo@noctrl.edu

April 6, 2011

PROFESSIONAL EMPLOYMENT

Fall 2005-present — Professor of Political Science, North Central College, Naperville, Illinois

Summers 2000-2010 — Faculty Member, Junior State of America
Junior State of America is a non-partisan organization run by high school students and backed by a not-for-profit foundation that seeks to promote participatory democracy (www.jsa.org). I have worked for the foundation since 2000 in various capacities.

2000-2010 — *Instructor, JSA Summer School, Princeton University, Princeton, NJ*
Taught the American Presidency (2000), American Government (2001 and 2002), Political Communication (2003, 2005-2007, 2009-10), and Campaigns and Elections (2004, 2008) to advanced high school students for one month. Evaluated students' performances in "congressional workshops" (2000-2009) and delivered commencement addresses (2000, 2002, 2004).

2005-2010 — Instructor, JSA Preparation Program
Provided preparatory instructon for one week to students in the Republic of Palau (2005; 2007-2009) and Guam (2006) who were to attend JSA Summer Schools at Georgetown, Northwestern, Princeton, Stanford or Yale. In summer of 2010, I worked with the students at Princeton for a week prior to the start of summer school.

2004; 2008 — Instructor, JSA National Symposium at the Democratic National Convention
Provided academic instruction and helped to coordinate student activities at the conventions. In 2008, I coordinated and directed the Student Correspondents Program.

Fall 2001-*Summer 2005* — Associate Professor of Political Science, Avila University, Kansas City, Missouri

Fall 1998-*Summer 2001* — Visiting Assistant Professor of Political Science, University of Missouri—St. Louis, St. Louis, Missouri

1997-2000; 2004-2005 — Faculty Consultant (Reader), Advanced Placement U.S. Government and Politics, Educational Testing Service, Princeton, New Jersey
Graded Advanced Placement essay exams during a one-week session each June.

EDUCATION

May 1998 Ph.D., Political Science, Purdue University
Fields: American Politics, Political Behavior, Quantitative Research Methods, Curriculum Theory (School of Education)

May 1995 M.A., Political Science, Purdue University

May 1993 B.A., *magna cum laude*, English and Political Science, Clarion University of Pennsylvania

AWARDS of RECOGNITION

2010 Emerging Voice Award, Purdue University College of Liberal Arts Alumni Association
Three alumni under the age of 40 are honored each year. More information is available at http://www.cla.purdue.edu/alumni/awards/emergingvoice/

2010 G. T. Reilley Outstanding Coach Award, Loras College National Invitational College Mock Trial Tournament (Gold Division)
Selected by students, faculty and attorney coaches for service and teaching intercollegiate mock trial

2009 Student Governing Association Distinguished Service Award, North Central College
Students select one faculty or staff member from the College annually

2007 Clarence F. Dissinger Award for Distinguished Teaching and Leadership by a Senior Faculty Member, North Central College
Students and faculty nominate and an administrative committee selects one senior faculty member from the College annually

2002 [Missouri] Governor's Award for Teaching Excellence
One faculty member per institution is honored each year

2002 Professor of the Year, Avila College (now Avila University)
Students nominate and vote for one faculty member from the College annually

PUBLICATIONS

forthcoming Caliendo, Stephen M. *Inequality in America: Race, Poverty, and Fulfilling Democracy's Promise*. Boulder, CO: Westview. ("Dilemmas in American Politics" Series)

2011 McIlwain, Charlton D. and Stephen M. Caliendo. *Race Appeal: How*

Candidates Invoke Race in U.S. Political Campaigns. Philadelphia: Temple University Press.

2010 Caliendo, Stephen M. and Charlton D. McIlwain, eds. *Routledge Companion to Race and Ethnicity*. London: Routledge.
Includes one authored chapter and two co-authored chapters, as well as a co-authored short essay.

2009 Caliendo, Stephen M. "Media." In David P. Forsythe, ed., *Encyclopedia of Human Rights*. New York: Oxford University Press.

2009 McIlwain, Charlton D. and Stephen M. Caliendo. "Permissible Discrimination: The View from Congress." In Tamara L. Roleff, ed., *Issues that Concern You: English Language Learners*. Chesterfield, MI: Greenhaven Press.

2009 McIlwain, Charlton D. and Stephen M. Caliendo. "Black Messages, White Messages: The Differential Use of Racial Appeals by Black and White Candidates" *Journal of Black Studies* 39: 732-743.

2007 Caliendo, Stephen M. "Supreme Court and the Media." In Lynda Lee Kaid and Christina Holz-Bacha, eds., *Encyclopedia of Political Communication*. Thousand Oaks, CA: Sage.

2007 McIlwain, Charlton D. and Stephen M. Caliendo. "Minorities' Involvement in Politics." In Lynda Lee Kaid and Christina Holtz-Bacha, eds., *Encyclopedia of Political Communication*. Thousand Oaks, CA: Sage.

2006 Caliendo, Stephen M. and Charlton D. McIlwain. "Minority Candidates, Media Framing, and Racial Cues in the 2004 Elections." *The Harvard International Journal of Press/Politics* 11(4): 1-25.

2005 Caliendo, Stephen M. "Socialization." In Samuel Best and Benjamin Radcliff, eds., *Polling America: An Encyclopedia of Public Opinion*. Westport, CT: Greenwood.

2005 Caliendo, Stephen M. and Charlton D. McIlwain. "Racial Appeals in Political Campaigns." In Samuel Best and Benjamin Radcliff, eds., *Polling America: An Encyclopedia of Public Opinion*. Westport, CT: Greenwood.

2004 McIlwain, Charlton and Stephen M. Caliendo. "Black Politics." In Molefi Kete Asante and Ama Mazama, eds., *Encyclopedia of Black Studies*. Thousand Oaks, CA: Sage, 139-141.

2000 Caliendo, Stephen M. *Teachers Matter: The Trouble with Leaving Political Education to the Coaches.* Westport, CT: Praeger.

1999 Caliendo, Stephen M., Mark P. Gibney and Angela Payne. "'All the News That's Fit to Print?' New York Times Coverage of Human Rights Violations." *The Harvard International Journal of Press/ Politics* 4(4): 48-69.

1997 Kyle, William C., Jr. and Stephen M. Caliendo. "Valuing Scholarship's Essential Paradigmatic Differences and Inherent Contradictions: A Rejoinder to Wallace and Louden." *Journal of Research in Science Teaching* 34:323-325. (non-refereed)

1996 Caliendo, Stephen M. and William C. Kyle, Jr. "Establishing the Theoretical Frame." *Journal of Research in Science Teaching* 33: 225-227 (editorial – non-refereed)

GRANTS

External

January 2010 The Effects of Racial and Racist Appeals on White Voters (with Charlton D. McIlwain, New York University)
Approximately $21,000 from Time-Sharing Experiments for the Social Sciences (TESS), PID 787, funded by National Science Foundation (NSF) Grants 0819271 and 0818839, Jeremy Freese and Penny Visser, principal investigators.

May 2008 The Effects of Racial and Racist Appeals on African American Voters (with Charlton D. McIlwain, New York University)
Approximately $21,000 from Time-Sharing Experiments for the Social Sciences (TESS), PID 660, funded by National Science Foundation (NSF) Grant 0094964, Diana C. Mutz and Arthur Lupia, principal investigators

Institutional

Summer 2011 Faculty Professional Development Summer Grant, North Central College
$6,188 toward completion of *Inequality in America: Race, Poverty and Fulfilling America's Promise* (funds include stipends for three research assistants and one reprint permission)

Summer 2011 Faculty Professional Development Summer Grant, North Central College
$750 for development of IDS 125: Communication and the American Presidency (with Amy Buxbaum, North Central College)

Fall 2010 Faculty Professional Development Professional Term Grant, North Central College
$500 for supplies and materials related to completion of *Inequality in America: Race, Poverty and Fulfilling America's Promise* manuscript

Summer 2010 Faculty Professional Development Summer Grant, North Central College
$6,250 for study entitled "Biographical and Electoral Data for U.S. Senate Candidates: A User-Friendly Database" (funds include stipends for two research assistants)

Summer 2009 Faculty Professional Development Summer Grant, North Central College
$6,292 for study entitled "Minority Candidates for Congress: A Database" (funds include stipends for two research assistants)

Summer 2008 Faculty Professional Development Summer Grant, North Central College
$3,200 for work toward completion of *The Routledge Companion to Race and Ethnicity*

Summer 2007 Faculty Professional Development Summer Grant, North Central College
$2,000 for study entitled "Apolitical Communication: Language, Legitimacy and the U.S. Supreme Court" (work toward completion of book manuscript)

Summer 2007 Faculty Professional Development Summer Grant, North Central College
$500 for development of IDS 125: Communication and the American Presidency (with Amy Grim, North Central College)

Summer 2006 Faculty Professional Development Summer Grant, North Central College
$3,500 for study entitled "Effect of Racial Messages in Campaign Advertising"

Spring 2005 Faculty Grant, Avila University
$1,000 for presentation of original research at the Midwest Political Science Association National Conference

Fall 2003 Faculty Grant, Avila University
Course release for fall 2004 to work on elements of The Project on Race in Political Advertising

Fall 2003 Faculty Small Grant, Avila University
$500 for participation at the American Political Science Association National Conference

Spring 2003 Faculty Large Grant, Avila University
$900 for presentation of original research at the Midwest Political Science Association National Conference

Fall 2002 Faculty Small Grant, Avila University
$300 for attendance, chair and panel discussant roles at the American Political Science Association National Conference (and pre-conference workshop on Elections and Voting)

Spring 2002 Faculty Small Grant, Avila University
$300 for presentation of original research at the Midwest Political Science Association National Conference

RESEARCH

2001-present *The Project on Race in Political Communication* (co-principal investigator, Charlton McIlwain, New York University).
This project is designed to measure the level (and effect) of racial messages in political communication. Products include, have included or will include: a weekly blog, book manuscripts, journal articles, maintenance of substantively relevant social networking sites (i.e., Facebook, Twitter), and a comprehensive database that will be maintained and shared with other scholars. More information can be found at RaceProject.org.

CONFERENCE PRESENTATIONS

April 2011 "Psychophysiological Approaches to Studying the Effects of Race-Based Messages in Political Campaigns" (with Charlton D. McIlwain). Presented at the annual meeting of the Midwest Political Science Association, Chicago, Illinois.

April 2010 "Tracking Trends in Minority Representation: Early Findings from the Congressional Candidate Dataset Project" (with Sidra Hamidi and Charlton D. McIlwain). Presented at the annual meeting of the Midwest Political Science Association, Chicago, Illinois.

April 2010 "(Far) Beyond the Classroom: A Pedagogy for Race and Communication." Presented at a spotlight session of the annual meeting of the Central States Communication Association, Cincinnati, Ohio. (invited)

March 2010 "New Media: Unexpected Pathways to Empowerment" (with Charlton D. McIlwain). Presented at the Transforming Race conference sponsored by the Kirwan Institute for the Study of Race and Ethnicity (The Ohio State University), Columbus, Ohio.

September 2009 "Racial Discourse in Political Advertisements: An Historical View." Paper presented at the annual meeting of the American Political Science Association, Toronto, Ontario, Canada.

April 2009 "Effects of Racial and Racist Appeals on Black Voters" (with Charlton D.

McIlwain). Paper presented at the annual meeting of the Midwest Political Science Association, Chicago, Illinois.

May 2008 "Racial Priming and Campaign Ads: The Effect of Context" (with Charlton D. McIlwain). Paper presented at the annual meeting of the Midwestern Psychological Association, Chicago, Illinois.

April 2008 "Racial Frames and Potential Effects on Minority Candidates in the 2008 Presidential Election" (with Charlton D. McIlwain). Paper presented at the annual meeting of the Midwest Political Science Association, Chicago, Illinois.

April 2008 "Winners & Losers: Factors Contributing to Minority Candidates' Successes and Failures in American Elections, 1990-2006" (with Charlton D. McIlwain and Elizabeth Konrad). Paper presented at the annual meeting of the Midwest Political Science Association, Chicago, Illinois.

September 2007 "Black to Reality: Entertainment Television as a Priming Agent for Race-Based Evaluations of Candidates" (with Charlton D. McIlwain). Paper presented at the annual meeting of the American Political Science Association, Chicago, Illinois.

April 2007 "Racialized Media Framing in Elections, 1990-2006" (with Charlton D. McIlwain). Paper presented at the annual meeting of the Midwest Political Science Association, Chicago, Illinois.

November 2006 Participated in roundtable discussion entitled "Creating Sites for Women's Studies Connection and Action: Bonnie J. Dow's Influence on Feminist and Women's Studies Scholars and Scholarship" at the National Communication Association annual convention, San Antonio, Texas.

September 2006 "American Print Media Coverage of Human Rights Violations" (with Mark P. Gibney). Paper presented at the annual meeting of the American Political Science Association, Philadelphia, Pennsylvania.

April 2006 "The Effects of Racial Messages in Televised Campaign Advertising: A Multi-Contextual Experimental Study" (with Charlton D. McIlwain and Jillian Maynard Caliendo). Paper presented at the annual meeting of the Midwest Political Science Association, Chicago, Illinois.

November 2005 "Power Politics on Reality TV: Popular Culture as a Pedagogical Catalyst." Paper presented at the Illinois Political Science Association conference, Elmhurst College, Elmhurst, Illinois.

September 2005 "Shades of Brown and Black: Minority Congressional Candidates and Their Opponents in Multiple Contexts" (with Charlton D. McIlwain). Paper presented at the annual meeting of the American Political Science Association, Washington, DC.

April 2005 "Who's *Really* Black: A Theory of African American Authentic Appeals" (with Charlton D. McIlwain). Paper presented at the annual meeting of the Midwest Political Science Association, Chicago, Illinois.

April 2004 "Frames of Authenticity: News Coverage of Black Candidates and Their Campaigns" (with Charlton D. McIlwain). Paper presented at the annual meeting of the Midwest Political Science Association, Chicago, Illinois.

April 2003 "Reading Race: The Effect of Racial Tone in Political Advertising on Perception of Candidates" (with Charlton D. McIlwain). Paper presented at the annual meeting of the Midwest Political Science Association, Chicago, Illinois.

April 2003 "Popular Culture Meets The U.S. Supreme Court: The Effects Of Cbs's First Monday On Viewers' Attitudes About The Court" (With Thomas R. Marshall). Paper Presented At The Annual Meeting Of The Midwest Political Science Association, Chicago, Illinois.

April 2002 "How Do I Look?': An Analysis of Television Advertisements for Black Candidates and Their Opponents, 1952-2000 (pilot study, 1992-2000)" (with Charlton D. McIlwain). Paper presented at the annual meeting of the Midwest Political Science Association, Chicago, Illinois.

April 2001 "The Great Legitimacy Gamble: Media Coverage and Potential Effects of the U.S. Supreme Court's Involvement in the 2000 Presidential Election." Paper presented at the annual meeting of the Midwest Political Science Association, Chicago, Illinois.
(The originally proposed paper was entitled: "The Rhetoric of Confirmations: How Senators and Interest Group Representatives Frame Supreme Court Nominations.")

November 2000 "For Public Consumption: Elite Rhetorical Framing of Salient Supreme Court Decisions." Paper presented at the annual meeting of the Southern Political Science Association, Atlanta, Georgia.

April 2000 "'Excuse Me Mr. President. . .': Media Coverage of Presidential Rhetoric During U.S. Supreme Court Nominations." Paper presented at the annual meeting of the Midwest Political Science Association, Chicago, Illinois.

September 1999 "The Politics of Supreme Court Nominations: An Analysis of Presidential Rhetoric from Truman to Clinton" (with Stephen K. Medvic). Paper presented at the annual meeting of the American Political Science Association, Atlanta, Georgia.

April 1999 "Seeing is Believing: Broadcast Media Coverage of Human Rights Abuses (with Mark P. Gibney and Angela Payne). Paper presented at the annual meeting of the Midwest Political Science Association, Chicago, Illinois.

May 1998 "Teaching Our Children Well? The Effect of Political Education on Support for the United States Supreme Court." Paper presented at the annual meeting of the American Association for Public Opinion Research, St. Louis, Missouri.

November 1997 "Perpetuating Legitimacy: Formal Political Education and the U.S. Supreme Court." Paper presented at the annual meeting of the Southern Political Science Association, Norfolk, Virginia.

August 1997 "'All the News that's Fit to Print?' *New York Times* Coverage of Human Rights Violations" (with Mark P. Gibney). Paper presented at the annual meeting of the American Political Science Association, Washington, D.C.

April 1997 "American Schools and the U.S. Supreme Court: The Role of Government Textbooks." Paper presented at the annual meeting of the Midwest Political Science Association, Chicago, Illinois.

April 1996 "Tracking Public Opinion toward the United States Supreme Court: A Longitudinal Model." Paper presented at the annual meeting of the Midwest Political Science Association, Chicago, Illinois.

SELECTED PROFESSIONAL ACTIVITIES

October 2011 Will present "Beyond Border Crossings: Racializing Latino/a Candidates in U.S. Elections" (with Charton D. McIlwain) at Vanderbilt University

March 2011 Delivered keynote address at Black Hills State University Research Symposium

February 2011 Debated "Who Can Use the N-word" (with Charlton D. McIlwain) at Hofstra University

February 2011 Delivered keynote address and participate in workshops at the annual Rethinking Race conference at the University of Akron

November 2010	Debated "Who Can Use the N-word" and discuss findings from The Project on Race in Political Communication at Penn State University—Berks
November 2010	Debated "Who Can Use the N-word" and discuss findings from The Project on Race in Political Communication at Rice University
April 2010	Served as discussant for panel entitled "Race and the 2008 Election" at the annual meeting of the Midwest Political Science Association, Chicago, Illinois
March 2010	Reviewed manuscript for the *American Journal of Political Science*
November 2009	Presented "Talking about Race in the Obama Era" at Nassau Community College, New York, New York (with Charlton D. McIlwain)
November 2009	Served as discussant for panel entitled "Gender, Sexuality and Diversity: From Politics to Bureaucracy" at the annual meeting of the Illinois Political Science Association, Chicago, Illinois
October 2009	Served as manuscript referee for the *Atlantic Journal of Communication*
October 2009	Presented "Peeking Over Your Shoulder: The Importance of Psychology to The Project on Race in Political Communication" at the University of Illinois at Urbana-Champaign Department of Psychology's Clinical/Community Psychology brownbag series
July 2009	Served as manuscript referee for the *Western Journal of Black Studies*
July 2009	Presented "Racial and Racist Communication in the 2008 Presidential Election (and Since)," Junior State of America summer school, Princeton University, Princeton, New Jersey
November 2008	Chaired panel entitled "Voting and Elections in American Politics: Participation, Processes and Issues" at annual meeting of the Illinois Political Science Association, Charleston, Illinois
November 2008	Delivered keynote address, National Honor Society induction ceremony. Naperville North High School, Naperville, Illinois
October 2008	Presented "Fairytales, Radicals and Crooks: The Role of Race in the 2008 Presidential Election" at Penn State University-Berks, Reading, Pennsylvania

October 2008	Presented "Fairytales, Radicals and Crooks: The Role of Race in the 2008 Presidential Election" at Clarion University of Pennsylvania, Clarion, Pennsylvania
September 2008	Served as manuscript referee for *Perspectives on Politics*
August 2008	Presented "Race in the 2008 Presidential Election" (with Charlton D. McIlwain) at the Junior State of America Democratic National Convention Symposium, Denver, Colorado
April 2008	Debated "Who Can Use the N-Word" with Charlton D. McIlwain at Penn State University-Berks, Reading, Pennsylvania
November 2007	Debated "Who Can Use the N-Word" with Charlton D. McIlwain at the Adler School of Professional Psychology
October 2007	Debated "Who Can Use the N-Word" with Charlton D. McIlwain at North Central College
July 2007	Served as a manuscript referee for *American Politics Research*
April 2007	Discussed papers on panel entitled "Opinion Leadership" at the annual meeting of the Midwest Political Science Association, Chicago, Illinois
November 2006	Presented "Race in the 2006 Elections" (with Charlton D. McIlwain) at Penn State University-Berks, Reading, Pennsylvania
October 2006	Presented "Race in the 2006 Elections" (with Charlton D. McIlwain) at North Central College
September 2006	Chaired panel entitled "(Re)Considering the Effects of Media Cues and Media Priming" for the Political Communication organized section at the annual meeting of the American Political Science Association, Philadelphia, Pennsylvania
April 2006	Chaired panel entitled "Racialized Media" for the Political Communication organized section at the annual meeting of the Midwest Political Science Association, Chicago, Illinois
December 2005	Served as an external reviewer for a faculty member's tenure file, Barton College (Wilson, NC)
July 2005	Served as a manuscript referee for the *American Journal of Political Science*

April 2005	Chaired panel entitled "Successful Campaigning: The Practice of Campaign Politics" for the Practice of Politics organized section at the annual meeting of the Midwest Political Science Association, Chicago, Illinois
November 2004	Presented findings from The Project on Race in Political Communication (with Charlton D. McIlwain) at Clarion University of Pennsylvania, Clarion, Pennsylvania
October 2004	Presented findings from The Project on Race in Political Communication (with Charlton D. McIlwain) at the University of Pittsburgh, Pittsburgh, Pennsylvania
October 2004	Presented findings from The Project on Race in Political Communication (with Charlton D. McIlwain) at Penn State University-Berks, Reading, Pennsylvania
September 2004	Served as a manuscript referee for the *Journal of Politics*
August 2004	Served as a manuscript referee for the *American Journal of Political Science*
August 2004	Chaired a panel entitled "Political Ads and Campaign Strategies" for the Political Communication and Elections and Voting Behavior organized sections at the annual meeting of the American Political Science Association, Chicago, Illinois
April 2004	Accepted to discuss papers on a panel entitled "Analyzing Media Effects: Priming and Framing" at the annual meeting of the Midwest Political Science Association, Chicago, Illinois (unable to fulfill role due to a program scheduling conflict)
November 2003	Presented findings from The Project on Race in Political Advertising (with Charlton D. McIlwain) at a town hall meeting featuring City Councilman Alvin Brooks (Kansas City, Missouri) and Missouri State Representative Sharon Sanders Brooks, Avila University, Kansas City, Missouri
October 2003	Presented findings from The Project on Race in Political Advertising (with Charlton D. McIlwain) at the University of Texas (School of Journalism), Austin, Texas
August 2003	Chaired a panel entitled "Polling as News" at the annual meeting of the American Political Science Association, Philadelphia, Pennsylvania

August 2003	Chaired a panel entitled "Information Flows and Learning in Elections" at the annual meeting of the American Political Science Association, Philadelphia, Pennsylvania
Fall 2003	Served as a reviewer for an American Government textbook from NorthWest Publishing
Summer 2003	Served as a reviewer for an American Government textbook from Longman Publishers
March 2003	Served as a panel discussant at the Midwest Political Science Student Convention, Park University, Parkville, Missouri
February 2003	Served as a manuscript referee for the *Journal of Politics*
February 2003	Served on a panel of educators to advise The Nation Classroom, a program designed to bring political information into high school and college classrooms using *The Nation* weekly magazine
September 2002	Chaired and discussed papers on a panel entitled "The Color of a Thousand Words: Racializing News, Entertainment and Politics" at the annual meeting of the American Political Science Association, Boston, Massachusetts
April 2002	Chaired a panel entitled "Priming, Framing, and Information Processing" at the annual meeting of the Midwest Political Science Association, Chicago, Illinois
April 2002	Served as a manuscript referee for the *American Journal of Political Science*
April 2001	Chaired and discussed papers on a panel entitled "Media Bias" at the annual meeting of the Midwest Political Science Association, Chicago, Illinois
September 2000	Discussed papers on a panel entitled "Framing the Election" at the annual meeting of the American Political Science Association, Washington, D.C.
April 2000	Chaired a panel entitled "Public Opinion about the Military and Foreign Affairs" at the annual meeting of the Midwest Political Science Association, Chicago, Illinois
September 1999	Discussed papers on a panel entitled "Studies of Political Attitudes" at the annual meeting of the American Political Science Association, Atlanta, Georgia
August 1999	Served as a manuscript referee for *American Politics Quarterly*

October 1998	Discussed papers on a panel entitled "Attitudes, Issues and Strategy in Supreme Court Decision-Making" at the annual meeting of the Southern Political Science Association, Atlanta, Georgia
April 1998	Chaired and discussed papers on a panel entitled "Public Opinion and Views about Government" at the annual meeting of the Midwest Political Science Association, Chicago, Illinois
December 1997	Served as a manuscript referee for *The Harvard International Journal of Press/Politics*
April 1997	Chaired a panel entitled "Foreign Policy and Public Opinion" at the annual meeting of the Midwest Political Science Association, Chicago, Illinois
January 1997	Served as a manuscript referee for *Political Research Quarterly*
December 1996; August 1996	Served as a manuscript referee for the *American Journal of Political Science* (twice)

SELECTED SERVICE

June 2011	Will begin 3-year term as Head of Division of Human Thought and Behavior, North Central College
2006-present	Political Analyst, WDCB 90.9FM, public radio, Glen Ellyn, Illinois
1998-present	Provide political analysis for print and broadcast media for international, national and local media organizations
2005-present	North Central College Committees: Academic Program Assessment (chair, spring 2009-present; member, spring 2006-spring 2009); Strategic Planning Committee (fall 2006-spring 2007); Rall Symposium, co-coordinator (fall 2006-spring 2009); Phi Alpha Delta, co-advisor (spring 2006-spring 2008)
Fall 2006-pres.	Educator Coach, North Central College Mock Trial Team
April 2011	Presented "Shades of Grey: Using Precise Language" as part of the Frankly Speaking diversity program at North Central College
March 2011	Moderated School Board Candidate Forum, District 200 (Illinois). Sponsored by Warrenville Wheaton PTA.

Winter 2010	Acting chair, Department of Political Science, Sociology & Anthropology, North Central College
2007-2009	Political Analyst, CBS2 Chicago Morning News, WBBM, Chicago, Illinois Appearances can be viewed online at YouTube.com/SMCaliendo
Fall 2009	Chair of search committee for the hiring of two faculty members (open rank) in political science, North Central College
December 2009; December 2008	Presented "Sharing and Enhancing Scholarship Online," Technology Day, North Central College
September 2009	Presented "Be Thoughtful: Contemplating the Language of Diversity" as part of First-Year Student Orientation, North Central College
Spring 2009	Chair of search committee for the hiring of a one-year, non-tenure-track faculty member in political science, North Central College
April 2009	Served as panel moderator at "Freedom Forum," Andersons Book Shop, Naperville, Illinois
April 2009	Delivered keynote address at the annual "Multicultural Show," Naperville North High School, Naperville, Illinois
April 2009	Presented "Shades of Grey: Using Precise Language" as part of the Frankly Speaking diversity program at North Central College
February 2009	Delivered keynote address at Young Ambassadors Leadership Conference, Naperville Park District, Naperville, Illinois
February 2009; February 2008	Presented "Lawyer as Advocate: Government and Legislation" as part of the Academy of Bar Leaders series, DuPage County (IL) Bar Association
January 2009	Presented "Hegemony and Power: Racism, Sexism and Heterosexism" to Catalyst Program, Plainfield South High School, Joliet, Illinois
January 2009	Participated in a panel (with *Chicago Tribune* columnist Dawn Turner Trice) entitled "Race and Politics in the Blogosphere," North Central College
October 2008	Participated on a panel entitled "Race and Politics," Elgin Community College, Elgin, Illinois
October 2008	Discussed the 2008 presidential elections, combined 3rd grade program, St. Mary's Cathedral School, Lafayette, Indiana

September 2008	Discussed *Amistad* on panel entitled "Law, Faith & Film," North Central College, Naperville, Illinois
February 2008	Presented "'I Didn't Mean It Like That . . .': Bias and Ignorance in Language," North Central College
August 2007	Led diversity workshop for residence life staff, North Central College
Fall 2007	Chair of search committee for the hiring of two faculty members (open rank) in political science, North Central College
Fall 2006	Member of search committee for the hiring of a faculty member (open rank) in political science, North Central College
2001-2005	Educator Coach, Avila University Mock Trial Team
2002-2005	Avila University Committees: Athletic Hall of Fame Committee, Curriculum Committee, Women's Studies Steering Committee, Women's Studies Advisory Council, Instructional Technology Advisory Committee (chair), Task Force for New Graduate Programs, Sexual Orientation Diversity Alliance
Spring 2005	Search committee for the hiring of a Visiting Assistant Professor of Political Science, School of Social Sciences and Social Work, Avila University.
Spring 2003	Search committee for the hiring of a Division chair/ full-time Social Work faculty member, Social Sciences Division, Avila University
Spring 2002	Search committee for the hiring of a full-time Social Work faculty member, Social Sciences Division, Avila College
1999-2001	Educator Coach, University of Missouri - St. Louis Mock Trial Team
1998- 2001	Provided occasional political analysis for a number of television and radio stations and services in St. Louis, Missouri. Topics ranged from election analysis to discussion of the Clinton scandal and impeachment.
Fall 1997- Spring 1998	Assistant Coach, Purdue University Mock Trial
Fall 1996	Search committee for the hiring of two American Politics faculty, Department of Political Science, Purdue University

1994-1998 Assistant to the Director and Coordinators, Indiana State Mock Trial Association

Volunteer position in which I helped with organization and with scoring during the competitions.

Exhibit 3

We are interested in your honest opinions about some current issues. Your responses are confidential and no one will be able to connect your responses to any personal identifying information.

Are you aware that there is a popular music group from Portland, Oregon called *The Slants*?

- ◯ Yes
- ◯ No
- ◯ I think I might have heard of them

For each of the following statements, please indicate your degree of agreement or disagreement.

I find the name of the group *The Slants* to be disparaging.

- ◯ Strongly agree
- ◯ Agree
- ◯ Neither agree nor disagree
- ◯ Disagree
- ◯ Strongly disagree

If I learned that the group *The Slants* is comprised entirely of Asian Americans, I would not think that the name is disparaging.

- ◯ Strongly agree
- ◯ Agree
- ◯ Neither agree nor disagree
- ◯ Disagree
- ◯ Strongly disagree

It doesn't matter who is in the group – the name *The Slants* is disparaging and should not be used.

- ◯ Strongly agree
- ◯ Agree
- ◯ Neither agree nor disagree
- ◯ Disagree
- ◯ Strongly disagree

In the following items, please tell us which statement most closely matches your position.

If you saw the term *The Slants*, would you, without knowing more, believe that the term was disparaging?

- ◯ Definitely
- ◯ Probably
- ◯ Maybe
- ◯ Probably Not
- ◯ Definitely Not

Have you ever heard of *Slants* being used as a disparaging term for Asian Americans?

- ◯ Yes
- ◯ No

In the following items, please tell us which statement most closely matches your position.

Generally speaking, I believe that the federal government should approve a trademark even if it contains a word or phrase that is disparaging to members of a minority group.

- ◯ Strongly agree
- ◯ Agree
- ◯ Neither agree nor disagree
- ◯ Disagree
- ◯ Strongly disagree

Some people think that it is acceptable for African Americans to use the word *nigger*, even though people who are not African American should avoid it. Which of the following statements comes closest to your position?

- ◯ It's okay for African Americans to use it, but others should not.
- ◯ It's wrong for anyone to use that word.
- ◯ It's okay for anyone to use that word, so long as it's not being used in a disparaging way.
- ◯ Anyone should be able to use the word in any manner that they wish.

Some people think that it is acceptable for women to use the word *bitch*, even though men should avoid it. Which of the following statements comes closest to your position?

- ◯ It's okay for women to use it, but others should not.
- ◯ It's wrong for anyone to use that word.
- ◯ It's okay for anyone to use that word, so long as it's not being used in a disparaging way.
- ◯ Anyone should be able to use the word in any manner that they wish.

Some people think that it is acceptable for Asian Americans to use a word like *slants* to refer to themselves even though people who are not Asian American should avoid it. Which of the following statements comes closest to your position?

- ◯ It's okay for Asian Americans to use it, but others should not.
- ◯ It's wrong for anyone to use that word.
- ◯ It's okay for anyone to use that word, so long as it's not being used in a disparaging way.
- ◯ Anyone should be able to use the word in any manner that they wish.

To what extent do you agree or disagree with the following statements?

"I believe that members of historically disadvantaged groups can help to make potentially disparaging words less offensive by using such terms themselves."

- ◯ Strongly agree
- ◯ Agree
- ◯ Neither agree nor disagree
- ◯ Disagree
- ◯ Strongly disagree

Generally speaking, I believe the federal government should approve a trademark containing a word that, while disparaging in certain contexts, is not offensive if members of the group use it themselves.

- ◯ Strongly agree
- ◯ Agree
- ◯ Neither agree nor disagree
- ◯ Disagree
- ◯ Strongly disagree

In the following items, please tell us about how you identify yourself.

On a scale from 0 to 10, with 0 being "not at all" and 10 being "a great deal," how strongly would you say that you identify with the label *Asian*?

○ 0 ○ 1 ○ 2 ○ 3 ○ 4 ○ 5 ○ 6 ○ 7 ○ 8 ○ 9 ○ 10

On a scale from 0 to 10, with 0 being "not at all" and 10 being "a great deal," how strongly would you say that you identify with the label *Asian American*?

○ 0 ○ 1 ○ 2 ○ 3 ○ 4 ○ 5 ○ 6 ○ 7 ○ 8 ○ 9 ○ 10

Using your own words, how would you identify yourself in racial/ethnic terms?

On a scale from 1 to 10, with 1 being "not very much at all" and 10 being "a great deal," how strongly would you say that you identify with the term or terms that you listed in the previous question?

○ 1 ○ 2 ○ 3 ○ 4 ○ 5 ○ 6 ○ 7 ○ 8 ○ 9 ○ 10

What is your sex?

- ◯ male
- ◯ female

What is your age?

What is the highest level of education that you have completed?

- ◯ 8 years of school
- ◯ high school diploma (or equivalent)
- ◯ some college (no degree)
- ◯ 2-year college degree (or equivalent)
- ◯ 4-year college degree (or equivalent)
- ◯ graduate or other postgraduate professional training

My annual household income is approximately:

- ◯ $25,000 or less
- ◯ $25,001 to $50,000
- ◯ $50,001 to $75,000
- ◯ $75,001 to $100,000
- ◯ $100,001 to $150,000
- ◯ $150,001 or more

In which state do you currently live?

Exhibit D

In The United States Patent and Trademark Office

Applicant:	Simon Shiao Tam
Mark:	THE SLANTS
Serial No.:	77952263
Filing Date:	March 5, 2010

Commissioner of Trademarks
P.O. Box 1451
Alexandria, VA 22313-1451

Attn: Mark Shiner, Examining Attorney
Law Office 102

DECLARATION OF JOSEPH SANTOS-LYONS UNDER 37 C.F.R. § 2.20

I, Joseph Santos-Lyons, being warned that willful false statements and the like are punishable by fine or imprisonment, or both, under 18 U.S.C. § 1001, and that such willful false statements and the like may jeopardize the validity of the application or document or any registration resulting there from, declare:

1. I am the coordinator for a statewide pan-Asian, pan-Pacific Islander community organization, the Asian Pacific American Network of Oregon. I have 20 years experience in community development, community ministry and policy advocacy with this community. I am biracial Chinese and Czech. Previously I have served as staff for the Immigrant and Refugee

Community Organization, the Unitarian Universalist Association, and the Coalition for a Livable Future. I am ordained and affiliated with the First Unitarian Church of Portland.

2. I served as a member of the steering committee for the Asian American Youth Leadership Conference (AAYLC) in 2009. My duties included acting as a liaison for community groups and organizations. I was also responsible for the AALYC Career Fair and Career Workshop, working with the local organizations Asian Pacific American Network of Oregon (APANO) and the Immigrant Refugee and Community Organization (IRCO). I have also worked directly with the Oregon Commission on Asian Affairs (OCAA) on multiple occasions throughout the years. The AAYLC 2009 event was one of those occasions.

3. In January 2009, Simon Tam (aka "Simon Young") was selected as one of five keynote candidates for the AALYC 2009 event. The AALYC chairman, Paul Van Mai, recommended Simon and The Slants because their work within the Asian American community, both locally as well as nationally, fit the annual theme of "Aspire to Inspire." On February 11, 2009, we selected Simon Tam as a keynote and invited The Slants to perform at the event. The decision was reached through a majority vote and an announcement was made to sponsors, the committee, and schools involved.

4. On February 25, 2009 the event planning committee reviewed The Slants CD titled *Slanted Eyes, Slanted Hearts* because there were concerns about potential lyrical content raised by Portland Christian High School. Although the AAYLC planning team concluded that there were no profane lyrics or overly sexual tones, it was agreed to not have The Slants perform a concert at closing but to have students create short films built around the theme "Aspire to Inspire" instead. The decision was based on wanting to completely alleviate concerns raised by

Portland Christian High School regarding lyrical content, as well as on the ultimate realization that the AAYLC would not be able to accommodate The Slants' performance logistically due to a limited budget. The decision was not in any way based on the band's name.

5. One of the event sponsors, the Oregon Commission on Asian Affairs (OCAA), was concerned about involving The Slants, the OCAA indicating that some state legislators viewed the term "slant" as an offensive slur. The OCAA's primary concern was that these state legislators might be upset if the names "OCAA" and "The Slants" appeared together in written materials. Originally, the AALYC was going to return the OCAA sponsorship check and keep Simon Tam slated as keynote speaker. However, due to financial difficulties and the concern that there would be limited sponsorship money raised for the year, as well as concerns about perceived risks, the AAYLC planning committee decided to choose another speaker, Kilong Ung. This was one of the most difficult decisions reached by the committee and one that was regretted by both the AAYLC and members of the OCAA.

6. There were no formal complaints or protests over The Slants' name by other event sponsors, supporters, or members of the Asian American community. Simon Tam and The Slants remained involved with the youth leadership conference event as sponsors and their names were printed in the 2009 program guide without hesitation. Even after printing The Slants' name in the program, no complaints were received, including by the OCAA.

All statements made herein of my own knowledge are true and all statements made on information and belief are believed to be true.

Date: June 9, 2011

By: _____
Rev. Joseph Santos-Lyons

Exhibit E

In Appreciation

The 17th Annual Asian American Youth Leadership Conference 2009 has been a collaborative effort, made possible through the generous donations of co-sponsors; the support of corporations, organizations and individuals, dedication of the conference's planning committee, workshop facilitators and student ambassadors. Thanks to all for their many contributions and volunteer efforts.

Co-Sponsors ($1,000+)

Center for New Americans, Chinese American Citizens Alliance, Korean American Citizens League, Northwest Natural, Portland Community College, PCC Sylvania Diversity Funding, PGE / AAPI Network, Pepsi Cola Bottling Group and Wells Fargo Bank & Company

Contributing Businesses, Organizations & Individuals ($100-$999)

Beaverton School District, Cambodian-American Community of Oregon, DAO Architecture LLC, Dragonberry Produce Inc., Fubonn Shopping Center, Liani J. Reeves, Nordstrom, NIKE Asia Pacific Employee & Friends Network, ORIENTED.com (and its members), Oregon Commission on Asian Affairs, Perledent Dental Care, Portland Public Schools, Simon Tam, The Slants and United Pacific Company

Planning Committee

Paul Van Mai, Greg Callaham, Cyrus Lee, Josie Abuan, Paul K. Duong, Huy Hoang, Kim Vorasai, Melissa Thongtan, Loan Lee, Ty Ho, Sonya Bedient, Jane Mauk, Joseph Santos-Lyons, Heather Deedman, Virginia Nguyen, Sai Saliphod, Gloria Jung, Kimsi Tran and James Nguyen.

Facilitators & Volunteers

Kim Vorasai, Josie Abuan, Sonya Bedient, John Wellman, Jin Nam, George Liu, Reagan Le, Simon Tam, Ari Alberg, Lillian Tsai, James D. Nguyen, Linsey Huynh, Kathy Wai, Katy Yen, Lisa Reed Guarnero, Phong Nguyen, Anthony Tran, Alice Chang, Albert Pham, Dianna Ngai, Sorai Mam, Mary Severson, Suellen Rinker, Alissa Ros, Lyon Ngo, Nick Ngo, Cindy Vuong, Troy Seng-Aroun, Pam Phan and Sarah Meth.

Student Ambassadors

Ka Her, Tram Pham, Antony Nguyen, Anna Le, Delfin Tabadak, Willie Leung, Carol Pengshung, Amy Thao, Tejaswini Reddy, Samantha Chan, Teresa Vu, Sabrina Valdefiera, Erik Mauk, Noel Poovaviranon, Helen Xun and Katherine Wong.

** Special thanks to **Virginia Nguyen** for her creative time and effort in creating, designing and helping to complete this magazine in time.*

AAYLC.org

Asian American Youth Leadership Conference

Exhibit F

In The United States Patent and Trademark Office

Applicant:	Simon Shiao Tam
Mark:	THE SLANTS
Serial No.:	77952263
Filing Date:	March 5, 2010

Commissioner of Trademarks
P.O. Box 1451
Alexandria, VA 22313-1451

Attn: Mark Shiner, Examining Attorney
Law Office 102

DECLARATION OF MELISSA HUNG UNDER 37 C.F.R. § 2.20

I, Melissa Hung, being warned that willful false statements and the like are punishable by fine or imprisonment, or both, under 18 U.S.C. § 1001, and that such willful false statements and the like may jeopardize the validity of the application or document or any registration resulting there from, declare:

1. I am the founder and curator of *Slant: Bold Asian American Images*, a film festival based in Houston, Texas now in its 11th year. I am also the founding editor of Hyphen, a national Asian American media organization, and a member of its board. I have worked with the Asian and Pacific Islander American community for 15 years in media, the arts, and activism.

2. My festival, *Slant: Bold Asian American Images*, colloquially known as the *Slant Film Festival*, is a nationally known annual shorts film festival in Houston, TX. *The Slant Film Festival* is dedicated to showcasing varied narratives of Asian Americans and explores the power of moving images in crafting identity and community. Each year, our festival serves as a vehicle for celebrating the best short films made by aspiring, emerging, and mid-career Asian American artists.

3. The *Slant Film Festival* is now in its eleventh year. At least half of the attendance for the film festival is comprised of members of the API community. We've had coverage from the mainstream media, including the Houston Chronicle, Houston Press, as well as Asian media such as Asian Week, AngryAsianMan.com, and Yellow Mag. Throughout the entire time the festival has been running, and, even with the heightened attention from the media, there has only been a single instance where someone has contacted us to express concern about our use of the term "slant" in our name.

4. I am familiar with *The Slants*, a musical group that addresses issues of the Asian American experience in their music. The group's mission, one which seeks to spread awareness of API identity, is not unlike that of *The Slant Film Festival*. There is nothing disparaging about the group's name.

All statements made herein of my own knowledge are true and all statements made on information and belief are believed to be true.

Date: June 2, 2011

By: _____
Melissa Hung

Exhibit H

[US] SHOJO BEAT, SAKURACON, AND THE SLANTS TEAM UP FOR A SERIES OF CONTESTS

January 17, 2008 by Dennis Amith

Casting Call
Actors, Models & Talent For Christ Is Auditioning Nearby. Sign Up Now!
www.amtcaudition.com
Ads by Google

Shojo Beat has just announced a new partnership with Sakuracon and The Slants to give away several prize packs to ten luck winners. Shojo Beat is biggest shojo manga magazine ever published in the United States. Sakuracon, Seattle's own super anime-and-manga convention, has been hosting incredible acts for several years, including Kumiko Kato, Hiro, m.o.v.e. and Camino. The Slants are one of the only Asian dance/rock bands in the United States who have been making a huge impact in, and outside of, the Anime convention community.

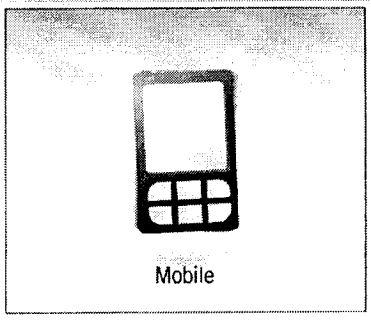
This year, Sakuracon celebrates its 11th birthday with four special musical guests—Ketchup Mania, Ali Project, Smile DK, and The Slants!

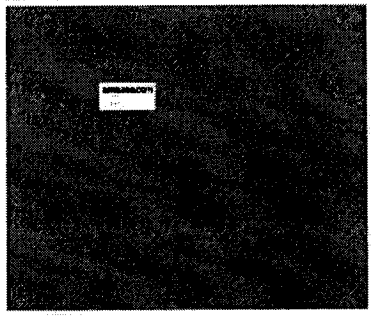
Sakuracon will be giving away passes and a 2008 fan-pack (including T-shirt, water bottle and The Slants goodie bag) to one lucky Shojo Beat winner. In addition, Shojo Beat will be giving away The Slants goodie bags for nine others. (Transportation to Seattle is not included, and attendees must adhere to the Sakuracon minors policy—go to sakuracon.org for more details!).

This contest will be running in conjunction with several others sponsored by Sakuracon and The Slants. They are also giving away a pair of memberships and an exclusive meet-and-greet through a special contest to promote The Slants' appearance at Sakuracon at a specially created website, http:www//theslants.com/contest

In addition, Fender Musical Instruments Corporation will be joining the "super promotion team" by giving away an autographed Squier® Hello Kitty® Stratocaster® guitar in a contest to be announced within the next two weeks!

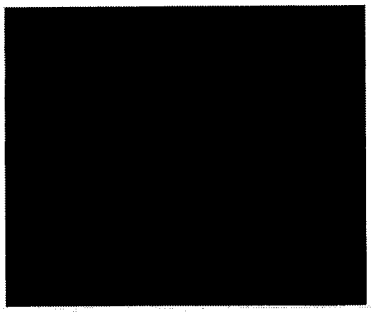
Filed Under: Japanese Entertainment News
Tagged:





Dish.com for satellite TV service.

Video of the Day



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- Eureka!/Masters of Cinema (4)
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Diaz, Jason Segel, Jesse Eisenberg, Aziz Ansari, Danny McBride, Nicki Minaj, Selena Gomez, Leighton Meester and Katie Cassidy Set To Present

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- ABC IS LOOKING FOR SINGERS ACROSS AMERICA FOR ITS NEW SUMMERTIME SERIES, "KARAOKE BATTLE U.S.A."
- DISNEY/ABC TV GROUP RECEIVES 67 NOMINATIONS FOR THE 38TH ANNUAL DAYTIME ENTERTAINMENT EMMY® AWARDS

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- NetherworldPrince on X JAPAN LEADER, YOSHIKI, SCHEDULED TO APPEAR AT ANIME CENTRAL
- MovieGeek on Animal Kingdom (a J!-ENT DVD Review)

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- Korean Entertainment News (324)
- Manga News and Reviews (266)
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Sun, Jun 22 2008 | 0 Comments

The Slants American Tour!

By: Pebbles

Asian synth-pop group The Slants are currently spreading Chinatown Dance Rock love across the states while on there Summer tour of America!

They will be performing at the following locations so be sure to check them out if they happen to be coming to your area!

But in case you miss them do not fret! You can always be updated on the going-on's of their tour via their official Myspace.com profile where video diarys recorded by the members can be viewed.

Dates for June 19 – 30:

Jun 19 2008 12:00P – Fender Music Inst Corp Scottsdale, Arizona
Jun 20 2008 8:00P – Yaoi Jamboree Phoenix, Arizona
Jun 21 2008 8:00P – Yaoi Jamboree (concert) Phoenix, Arizona
Jun 22 2008 12:00P – Yaoi Jamboree Phoenix, Arizona
Jun 23 2008 8:00P – The Trunk (all ages) Phoenix, Arizona
Jun 24 2008 8:00P - The Door (all ages) Dallas, Texas
Jun 25 2008 9:00P - The Bond Lounge (21+) Houston, Texas
Jun 27 2008 12:00P - Persacon Huntsville, Alabama
Jun 28 2008 12:00P - Persacon Huntsville, Alabama
Jun 29 2008 8:00P - Persacon Huntsville, Alabama
Jun 30 2008 8:00P - Mt. Lookout Tavern (21+) Cincinatti, Ohio

Rating: 0.0/5 (0 votes cast)

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About Pebbles

Email | Website

Born and raised in the urban jungle of New York, Pebbles is Jpopexpress.com's MVP and editor-in-chief. She alerts the JRock fans of America and beyond of all the new happenings in the world of JRock. When not here she is CEO and President of Kanzen ni Jrock.net, a marketing, management and promotional company based in North Hollywood, California with offices in New York and Japan. She enjoys the sounds of Miyavi, D'espairsRay, HITT and Sakurai Atsushi. When not working in the music industry she does animal rescue and rehabilitation and watches hours of Heroes and Dexter episodes on NetFlix with her best friend and business partner Henade.

More articles from Pebbles

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angry asian man

1.21.2011

music video: "how the wicked live" by the slants

Check out the official music video for "How the Wicked Live" by Portland-based "Chinatown Dance-Rock" band The Slants. If you're wondering what's up with the crazy Japanese video girl intro and all the people killing each other, be aware that the video is an homage to the controversial Japanese manga/film *Battle Royale*. Take a look:

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The video features guest appearances from Takohachi Taiko members Yumi Torimaru and Kohei, and local Portland rapper Mic Crenshaw. Here's a description of the video:

> This music video is a Queen Jayate Productions project and was shot on location in Oregon and Washington. It pays homage to the iconic Koushun Takami novel, "Battle Royale," which was later adapted into a film and manga series. Battle Royale is one of the most controversial and best-selling stories in Japan, which depicts a ruthless program run by a totalitarian government that forces students to pit against one another until only one remains. Students are forced to wear special collars that track their movements as they kill each other while Kitano, the head of the program,

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"How the Wicked Live" is the first single off The Slants' sophomore album ***Pageantry***. For more information on The Slants and their unique electronic dance-rock sound, go to the band's website here.

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i.love.you.big.oil

Get A Copy Of Slants! Slants! Revolution And Support Cancer Prevention Research For API Women

Monday, November 16, 2009

I got this sent in to me from Simon who founded the band The Slants and it's really a great cause - just pick up their digital single "Slants! Slants! Revolution" and 100% of the profits will go towards cancer research for API women and while I could probably say a lot more - I figure why not just let Simon himself:

> Some of you know our passion to reach out to the Asian American community. For the last few years, I've been travelling across North America to speak to fans about API concerns, addressing racial stereotypes, and talking to API youth about proud of their heritage. It has been an amazing journey and we're continuing to work with Asian festivals, conventions, and clubs around the country to promote the beauty of Asian culture. However, I realize that there is another subject that is not addressed enough in our community: cancer.
>
> As an employee of the American Cancer Society, I've been working with the organization to reach more individuals in the API community and address health disparity concerns. I work with two ACS funded researchers whose projects are focused on cervical cancer in Chinese and Vietnamese women, who have the highest age-adjusted rate in the United States (five times higher in Vietnamese women than white). There are a number of reasons for this disparity which has existed for quite some time, but one of the greatest reasons is lack of attention for the issue. I'm working to change that.
>
> To do this, I'd like to donate 100% of our profits from every sale of "Slants! Slants! Revolution" to cancer prevention research in Asian women. The hard copy release isn't available right now, but anyone can check it out at ITunes, Amazon MP3, and the standard digital outlets.

If you needed any more info - or had any questions - I'm sure Simon would be more than happy to answer any and all inquiries. Just check out their MySpace page and send them out a message.

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Where EAST meets the Northwest

20-YEAR COMMEMORATION. *Twenty years have passed since the Japanese American Historical Plaza in Portland's Tom McCall Waterfront Park — which commemorates people of Japanese ancestry who were forced into internment camps during World War II — was first dedicated in August of 1990. The milestone anniversary was commemorated with a rededication ceremony followed by performances and more. Pictured (L-R) are the stone representing the Minidoka Internment Camp, former Oregon poet laureate Lawson Inada, and members of the Minidoka Swing Band. (AR Photos/Julie Stegeman)*

From *The Asian Reporter*, V20, #22 (August 16, 2010), pages 13 & 16.

History and lessons learned highlighted at plaza rededication

By Julie Stegeman

The Asian Reporter

Twenty years have passed since the Japanese American Historical Plaza in Portland's Tom McCall Waterfront Park — which commemorates people of Japanese ancestry who were forced into internment camps during World War II — was first dedicated in August of 1990. The milestone anniversary was commemorated last month with a rededication ceremony and an exhibit, Echoes of Struggle and Hope: 20 Years of the Japanese American Historical Plaza, on view at the Oregon Nikkei Legacy Center through November 14.

The award-winning plaza, designed by landscape architect Robert Murase, features, among other things, 13 engraved stones of basalt and granite with simple yet profound poems, a list of the 10 Japanese internment camps, an embedded copy of the Bill of Rights, and excerpts from the Civil Liberties Act of 1988, which contained an apology for the unlawful imprisonment of Japanese Americans during World War II. Funded and maintained by the nonprofit Oregon Nikkei Endowment, the plaza was the nation's first memorial dedicated to civil liberties.

The rededication event took place on a beautiful summer evening in front of a rapt audience. Emceed by Oregon Nikkei Endowment vice president Henry Sakamoto, the ceremony placed an emphasis on remembering and learning from the past and preventing future violations of civil rights.

Oregon Attorney General John Kroger and Oregon Supreme Court justice Michael Gillette spoke at the rededication from a judicial point of view, emphasizing that the internment of Japanese Americans was

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endorsed by the U.S. Supreme Court, although some of the justices notably dissented. Gillette, the keynote speaker who also gave a talk at the monument's initial dedication, said he realized when learning about this period of American history how "profoundly an institution can fail." He said the nation has a hard time learning lessons but "hope lies in the stones of this plaza and the warmth of your heart."

The event also included former Oregon poet laureate Lawson Inada — whose work is featured in the monument — and Native American poet Leo Rhodes reading poems about the internment camp located on the Gila River Indian Reservation from both Japanese American ("wind spirits, tumbleweeds, pain") and Native American ("elders spoke of soldiers, barbed wire, and barracks") perspectives.

Unite People, the youth chapter of the Japanese American Citizens League, presented a time capsule to be opened in 10 years with items representing the sacrifices for freedom in the past, the events of the present, and justice in the future.

The ceremony concluded with Nola Bogle, accompanied by members of the Minidoka Swing Band, singing "America the Beautiful" in her rich voice, just as she had done at the initial dedication of the monument. A fireboat, shooting water dyed red and blue, sprayed on the Willamette River behind her.

Following the rededication ceremony was a party held at the nearby Bill Naito Legacy Fountain. The event featured Japanese food, beer, cultural booths, and a wide variety of musical performances to please any taste.

First up were the dramatic and pounding rhythms of Portland Taiko. The big band sounds of the Minidoka Swing Band — a group of musicians paying homage to the original Minidoka internment camp bands such as the Norakuro Band — followed. Closing out the evening was the driving music and boundless energy of Asian dance-rock band The Slants.

Those who were unable to attend the rededication event can learn more about the Japanese American Historical Plaza by visiting the Oregon Nikkei Legacy Center and viewing the Echoes of Struggle and Hope exhibit. The display features photographs, drawings, a Zen garden, and the initial design model of the plaza. Also featured are writings from the plaza by Robert Murase, Lawson Inada, and others.

The exhibit is on view through November 14 at the Oregon Nikkei Legacy Center, located at 121 N.W. Second Avenue in Portland. To learn more, call (503) 224-1458 or visit <www.oregonnikkei.org>.

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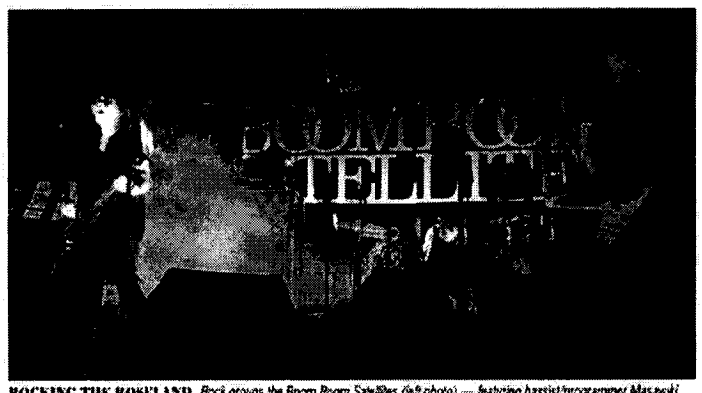

ROCKING THE ROSELAND. *Rock groups the Boom Boom Satellites (left photo) — featuring bassist/programmer Masayuki Nakano (left) and guitarist/vocalist Michiyuki Kawashima (right) — and Portland's The Slants (right photo, pictured is singer Aron Moxley) entertained energetic concertgoers last month in Peter's Room at the Roseland Theater. (Photos/Monique Gaudry)*

ROCKING THE ROSELAND. Rock groups the Boom Boom Satellites (left photo) — featuring bassist/programmer Masayuki Nakano (left) and guitarist/vocalist Michiyuki Kawashima (right) — and Portland's The Slants (right photo, pictured is singer Aron Moxley) entertained energetic concertgoers last month in Peter's Room at the Roseland Theater. (Photos/Monique Gaudry)

From *The Asian Reporter*, V20, #28 (November 15, 2010), page 17.

Boom Boom Satellites wrap *Over and Over* tour with explosive Roseland performance

By Sarah Eadie

The Asian Reporter

On Halloween night, while many people scampered from bar to bar downtown, energetic groups of giggling young people clustered around candlelit tables in Peter's Room at the Roseland Theater. In the spirit of the holiday, a Phantom of the Opera wearing a black t-shirt with a logo of The Slants paced the room waiting for the Portland-based foursome to take the stage.

The Slants are singer Aron Moxley, Simon Young on bass, Johnny Fontanilla on guitar, and Tyler Chen on drums. In an interview conducted prior to the show, Chen described a live Slants performance as "comparable to dancing on top of that train that hurtles through the city causing mass destruction in *Spider-Man 2*."

While the band certainly brings the energy of an out-of- control train to its concerts, lyrically the music sounded too thoughtful to be mindlessly destructive. In a lively 11-song set, singer Moxley pulled his striped microphone stand to its full height and crooned into the sky as Young and Fontanilla blinded the front row with their chrome-laden guitars.

While every song The Slants performed was dance-worthy, the group excels musically when it draws on the Far East for its hooks. "Sakura Sakura" opens with a sample of eerie plucked music, presumably from a *koto*, which is repeated more and more quickly, becoming the foundation for a pounding beat typical of The Slants. The sounds marry seamlessly, in a way that reflects a band with musical influences such as The Cure and David Bowie, but with a proudly Asian quality.

Bassist Young explains: "Growing up, I was ridiculed for having 'slanted eyes.' Now I say, 'Yes, I'm slanted

Time Zones

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AR Home

and proud of it!' It's something beautiful, not something to be ashamed of."

After The Slants sufficiently riled the crowd, the band ceded the stage to the Boom Boom Satellites, a Tokyo group featuring singer/guitarist Michiyuki Kawashima, bassist/programmer Masayuki Nakano, and sup- porting drummer Yoko Fukuda.

From the first puff of its oft-utilized smoke machine, the Boom Boom Satellites dominated the stage with an enormous sound — and pulsing lights in bold primary colors. The music is driven by a poppy intensity — no dissonance, just smooth and powerful pulsing beats.

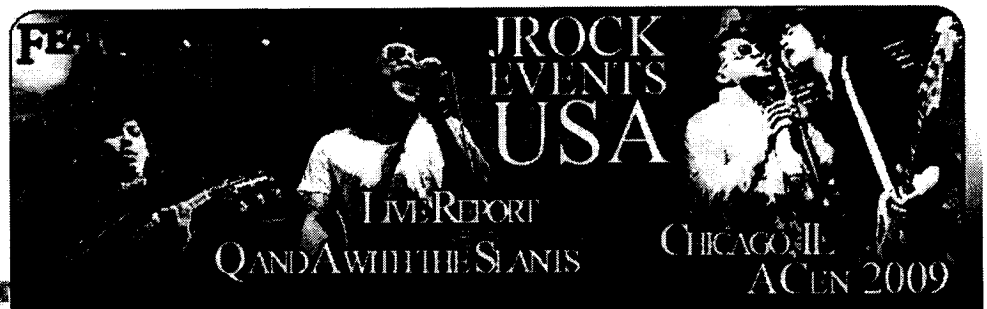
While the front men's arms leapt up and down over the necks of their twin Gibson Flying Vs, their faces were frozen in stoic concentration. This eerie contradiction was further exaggerated when Kawashima switched from wailing into his microphone and began using another equipped with a voice modifier. Awash in red light, stonefaced with his eyes moving along the bouncing mass of the audience, it did not seem like a stretch of the imagination that the robotic voice could actually be his own.

For more than an hour, the music moved in builds and breaks without fail. It is an endlessly satisfying pattern the Boom Boom Satellites have been perfecting for 20 years. Kawashima and Nakano decided to start a band after meeting at university and discovering a shared love for Radiohead and Nine Inch Nails.

Portland was the last stop on the group's American *Over and Over* tour, and Kawashima ad- mitted to having mixed feelings about the visit ending. "I like the venue food. Just today I had some great buffalo wings. But I hate the long driving," he said.

The Boom Boom Satellites are planning to return to the United States in April or May after spending some time recording in their private Tokyo studio. If the large group that collected in front of the merchandise booth after the show is any indicator, Portland will be ready to rock again in the spring.

To find out when the Boom Boom Satellites return to the U.S., visit <www.boomboomsatellites.us>. For more information about The Slants, visit <www.theslants.com>.



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TAINTED REALITY

Rozemont, IL - Friday kicked off ACen 2009 with the usual fanfare of opening ceremonies and the first set of concerts in the Hyatt Regency's main ballroom. The Slants, hailing from Portland, Oregon, were set to take the stage first.

Catchy dance music filled the ballroom as concerts filed in. Someone on the side of the stage blew up two large white balloons and tossed them into the audience who immediately set them floating above their heads while they waited for the Slants to claim the stage.

The opening notes to **Welcome to Doomtown** intensified the atmosphere as Aron, Johnny, Simon and Tyler took their places onstage. Cheers went up throughout the room as Aron began singing, looking out into the audience as if he could see every face through his white framed sung glasses. The Slants continued on to their next song, **We Will Never Die**, full of momentum and bursting with energy. Halfway through the song, Aron's mic came unplugged, but that didn't stop the Slants. Johnny and Simon showed off their guitar and bass skills from just at the edge of the stage, taunting the audience, while Aron found a new mic.

Even the small technical difficulty could not ruin the Slants' momentum, and they continued their set as if nothing had happened. **Love Within My Sins** was next, followed by a brand new song, and

then back to an older song, **Sakura, Sakura**. The Slants entertained throughout--everyone (except Tyler, the drummer) took turns jumping off stage to play amidst their audience, and Aron even made a handstand in the center of the stage.

Occasionally, one of the balloons would find itself onstage, and the guys onstage would playfully bat or kick it back into the crowd. Neither side of the room got neglected by anyone, and Johnny, Simon, and Aron climbed onto Tyler's drumset and the amps on either side of the stage so those in the back could see.

The audience responded to their antics with cheers and dancing, and a few Slants fans could be seen singing along with Aron here and there in the masses. Even more Slants fans were in the making, as the Slants captured their interest in a steely grasp. The audience's attention on the band was especially strong when Aron put on a horse mask for **Stranglehold**, one of the Slants' more intense songs. **Capture Me Burning**'s catchy sound brought the show back to a more fun, dancey atomosphere.

The Slants rounded out their set with **Vice Versus Virtue**, a somewhat languid song that the band still managed to throw a lot of energy into for their finale, and the audience still buzzed with excitement after they had left the stage.

The Slants' performance wasn't quite like their recording--but in this case, it's mostly a good thing. While their live set lacked a live female backing like in the

The Slants' Aron Moxley, right, and Simon Young perform July 21, 2008 at Lion's Lair in Denver. The Slants will play on March 21 at the Hi-Dive. (Photo by Joe Nguyen/AsiaXpress.com)

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The Slants bring Chinatown dance rock to Denver

Portland-based Asian-American rockers make Mile High City stop on March 21

By Joe Nguyen, AsiaXpress.com
March 18, 2010

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Chinatown dance rock comes back to Denver on March 21 when The Slants roll into the Hi-Dive.

The Portland-based electro-punk rock group – whose name is a tongue-in-cheek reference that Asians have slanted eyes – makes a stop in the Mile High City in the middle of their Pageantry Tour. The 17-day tour, sponsored by G-Sake, takes place in lieu of the release of their sophomore album, Pageantry.

According to band frontman Aron Moxley, the new album takes a step back from the "clubby" electronic flavor associated with their debut release, Slanted Eyes, Slanted Hearts, and employs a heavier rock-based sound.

"It's much more of the old-school, old punk rock feel where (band founder and bassist Simon Young) and I came from," Moxley said in an interview last July. "And we're going to put synths on top of that. It's going to be much more of a rock 'n' roll album and electronics with it. Not an electronic album with a little bit of guitar with it."

Certainly helping with the band's new sound is the addition of drummer Tyler Chen, who joined in December

The Slants at Hi-Dive

Place
Hi-Dive
7 S. Broadway
Denver, CO 80223
Showtime
7 p.m. on Monday, March 22
Price
$8
Ages
21 and up
For more information, go to www.hi-dive.com/show/detail/25523.

Related story
• Face2Face with The Slants Dec. 28, 2007
On the web
• Official Web site of The Slants

2008.

"Tyler actual brings more of a rock 'n' roll flair compared to some of our old drummers," guitarist Jonathan Fontanilla said. "He's brings a new approach to it, which makes the sound completely new and exciting."

However, one thing that is the high energy they put into their live performances.

"It'll be one of the best shows they've ever seen," Young said. "Even people who aren't into the music will walk away entertained – we put everything into our live show."

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Message from The Slants

"In the next two weeks, we'll be driving over 7,000 miles to bring our signature face-melting Chinatown Dance Rock to fans across the United States. Chances are, we'll be playing your town soon. Will you be there?"

4/17 - TBA
4/18 - Boston, MA - All Asia Bar
4/19 - New York, NY - Fontana's
4/20 - Brooklyn, NY - Union Hall
4/21 - Columbus, OH
4/22 - Nashville, TN - MEAC
4/23 - Nashville, TN - MEAC
4/24 - Nashville, TN - MEAC
5/11 - Portland, OR - Doug Fir Lounge
5/13 - Yakima, WA - Yakima Sports Center
5/28 - Seattle, WA - High Dive
6/04 - Salem, OR - Oregon State Penitentiary

"The tour is supported by G-Sake as well as some of our other amazing sponsors - Fender Music, Jim Dunlop, Seymour Duncan, Rachel Park Designs, Emergen-C, Akulancture, and more.

As part of this tour, G-Sake is giving FREE downloads of unreleased music from The Slants. Check out the goods here: www.gfivewicked.com

Once again, thank you for your support. We appreciate you."

The Slants on the web:

Facebook: http://www.facebook.com/theslants

Youtube: http://www.youtube.com/user/SlantsVideos

Twitter: http://twitter.com/#!/theslants

MySpace: http://www.myspace.com/theslants

Posted by Kanzenjirock

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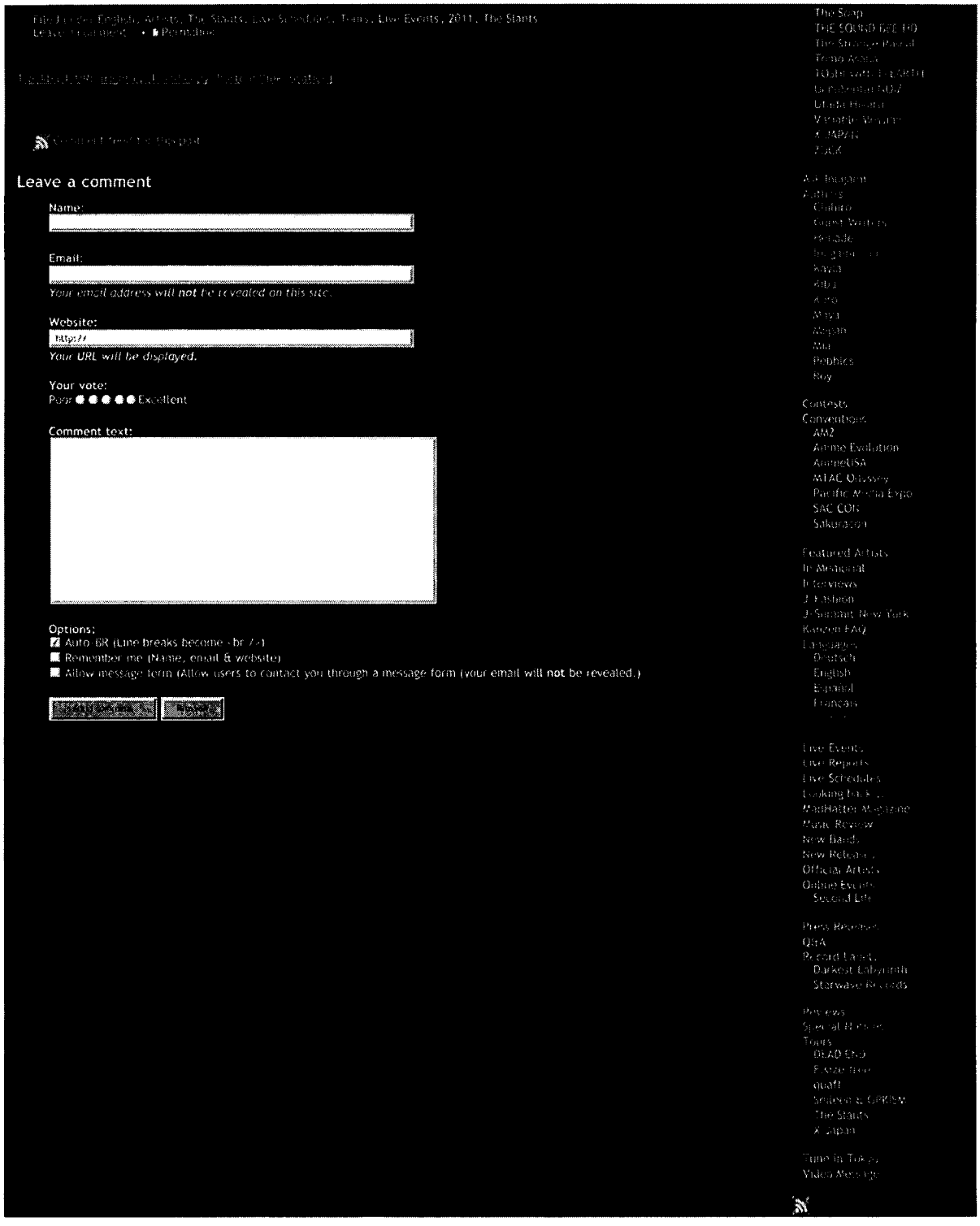

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album, the Slants more than made up for it. They did it not only with technical prowess, but also with showmanship--the Slants were very active and engaging onstage. However, the volume of the electronic elements was rather low, and sometimes even got lost under the sound of the live instruments--probably something that would not have been a problem if they had had a live keyboardist.

ACen doesn't have the best track record for bringing rock bands for their musical guests, but they hit true when they chose the Slants. Their "Chinatown Dance Rock" sound had just the right balance of rock and dance to satisfy just about anyone (unless you wanted some noodles, too).

Note: the Slants were scheduled to take the stage during Saturday's block of concerts, however, due to time constraints, they were unable to perform as planned. The Spoony Bards took the stage at 2pm, the Slants' original slot, and the shuffling of times created a scheduling conflict.

Welcome to Doomtown
We Will Never Die
Haruki Murakami/Love Within My Sins
New Song (untitled)
Sakura, Sakura
Every Chance I Get
Kokoro (I Fall to Pieces)
Stranglehold
Capture Me Burning
Vice Versus Virtue

report and photos by Melony
top banner by Minogi, who says that seeing the Slants live melts your face off!

Thank you to The Slants and for making this possible!

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Features

AHSC has something for everyone...scroll down for the entertainment line-up, children's corner, anime street pavilion, kick boxing, J Cars, karaoke, After-party.

Must See Entertainment Line-up

The Asian Heritage Street Celebration showcases the diverse talent of the Asian American community from comedians to hip hop performers and rock bands, to dance groups and spoken word artists, there will be something for everyone all day at the Peace Plaza Stage and Sutter St. Stage. Here's a look at some this year's entertainment.

APL.DE.AP

Allan Pineda Lindo, better known as *apl.de.ap*, is a hip-hop musician, record producer, and member of the Grammy Award winning group, The Black Eyed Peas. He is planning to release a solo album of his own, incorporating traditional Filipino instruments into his songs and recently disclosed in an interview that he would be collaborating with fellow Filipino-American Chad Hugo of The Neptunes and Illmind from G-Unit. Through his music, he intends to help link the Philippines with the rest of the world, opening the door to the recognition of the talent and voice of his people, as well as the beauty of his culture.

www.apldeap.com/

ANIMEMYU

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WELLS FARGO

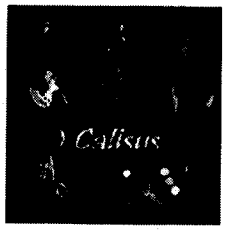
BROWN & TOLAND

AsianWeek

Renown for their "Sailor Moon Musical," Animemyu is a non-profit Japanese animation performance group. Formed in 2007, their goal is to introduce children to Japanese pop culture. This year Animemyu will go to Mexico as special guests representing the United States.

www.animemyu.org

CALISUS



Calisus is a high energy, alternative rock band whose live performances have inspired the trademark tag line, "Some bands just have to be seen live... "© Influenced by classic rock, modern rock, contemporary pop rock, hard rock, grunge, progressive rock and reggae, their diversity attracts a similarly diverse audience ranging from ages 18 - 50. With success captured in a new live DVD/CD set and sellouts of prestigious venues such as Northern Virginia's Jammin' Java, the band is on an amazing trajectory.

www.calisus.com

DJ CHICKEN SKRATCH

As a San Francisco native, DJ Chicken Skratch began his career in 1994 during the Gold Era of hip-hop. He has appeared in hundreds of events and since then, he has continued to DJ between one to five times a week. His veteran experience, ear for good music, friendships among SF's best DJ's, and positive attitude have led him to a successful working DJ. As a proud AAPI, he continues to be a dedicated student and teacher of the arts in hip-hop culture.

LIL JORDAN - 2:53pm

Born Jordan Eugenio, Lil Jordan, 10, is increasingly becoming America's favorite personality. The Ambassador of Junior Golf and Hip Hop has been seen on FOX's Best Damn Sports Show Period, Good Morning America, CNN, ESPN, Nickelodeon, Golf Week, The Golf Channel, and more. He's been featured in many commercials and print ads (AT&T, PGA, Save Mart, Mervyn's) coming upon feature-length films and television series (Lil Jordan's Golf Adventure, Mad Dash) releasing in 2008.

www.liljordan.com/

JASON MATEO

Born in San Francisco, Jason Mateo is an internationally recognized poet, performer, arts organizer, and activist. Mateo's proudest achievement has been working for Youth Speaks - a San Francisco-based literary art non-profit, where he is Program Director. Through Youth Speaks, Mateo has visited hundreds of schools throughout the country, profoundly affecting thousands of High School students by encouraging voice, leadership, and creative energy.

JEREMY TAGLE BAUTISTA

Jeremy Tagle Bautista aka "KILUSAN" is an independent performance artist, youth empowerment worker and community organizer. He has performed on some amazing stages such as: Power to the Peaceful Festival in San Francisco in 2006 & 2007; Kimball's East in Oakland, 2005; UC Santa Cruz's Rainbow Theater, 1999-2002; and the Bay Area Hip Hop Theater Festival at Yerba Buena Center in SF, 2005.

NATE KROOKS

DJ & producer deedot (Melina Jones, Public Radio), a third-generation Chinese-American, and Kazwell, a second-generation Japanese-American, are the hip-hop duo NATE KROOKS. Bay Area natives, Nate Krooks released their 15-song debut album entitled *Still True* in February - an homage to positive lyrics, jazz and soul sample-based production from the 1990s but with a new school sound.

www.cdbaby.com/cd/natekrooks

NATIVE ELEMENTS

With a myriad of musical influences ranging from classic R&B soul to the deepest tradition of Jamaican and English dub, San Francisco's own Native Elements delivers a dynamic sound that appeals to all music lovers. They have been nominated for a San Francisco Weekly, Local Music Award (Wammie) and BAM Magazine's, Bay Area Music Award (Bammie) for Outstanding World Beat/Reggae Club Band.

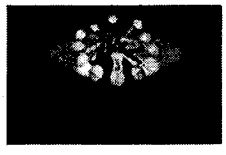
http://www.native-elements.com/

NITYA VENKATESWARAN

Immersed in Bharatanatyam (South Indian Classical Dance) since the age of 4, Nitya Venkateswaran has dazzled audiences in the Bay Area and India with her athleticism, grace and charming stage presence. She has performed in the prestigious Music Season and Shivarathri Festivals in India and was featured as a soloist in San Francisco's 2005 Ethnic Dance Festival.

www.nityav.com

NGUYEN DANCE COMPANY



The Vietnamese Performing Arts Group, a 501(c)(3) non-profit organization, is proud to present its premier performance troupe, Nguyen Dance Company (NDC). Throughout the year, NDC performs at over 50 community events, produces up to 3 original shows, and teaches more than 120 free classes throughout the Bay Area and beyond.

ODESSA CHEN

Described as intelligent, subtle, and haunting, Odessa Chen's pure, ethereal voice and finger-picking guitar style has attracted international attention. Chen has been interviewed on NPR, MTV and KRON4's Pacific Fusion TV, and her work has appeared in independent films, compilations, and on radio stations.

www.odessachen.com

RANDOM NINJAS

This American heavy rock/fusion band has a sound that utilizes the usual western rock instruments like guitars, bass, and drums with a combination of diverse languages, traditional Asiatic instruments, and random humor. Founded in 2004 by their guitarist, Full Metal Ninja, this ethnically diverse group is a neo-cultural expression of a global lifestyle, and their diverse fan base is dedicated and growing. Often people try to box them away with the rising J-rock trend, however, anyone who knows J-rock will tell you these guys can't quite fit their distinctly Asian American big sound in the J-rock cubby hole that's mostly full of rehashed punk, 80s glam, and pop rock from America and Europe.

www.randomninjas.com

REN THE VINYL ARCHAEOLOGIST

Ren the Vinyl Archaeologist's True Skool events won the "Best of the Bay" in the SF Bay Guardian in 2000. As a DJ, he has shared bills with world-

renowned artists such as Grandmaster Flash, Jazzy Jeff, Q-Bert, Wu-Tang Clan, and Lyrics Born to name a few.

http://www.trueskool.com

RON PUA

Ron (Pua) Patrocinio was born and raised in Honolulu, Hawaii. He comes from a family of hula dancers and musicians, and started dancing the hula at the age of 4. He currently teaches at the JCCCNC in Japantown has over 65 students, ages ranging from 4 to 70.

Pua' has danced hula for over 40 years.

THOSE KIDS

Goofy, crazy, and awesome entertainers, the Carvajal Kids aka "Those Kids" began performing at family gatherings and have been entertaining ever since at many community events, festivals, and shows throughout California, Nevada, and Hawaii. Those Kids consist of two sisters Caite and Ciara, and their brother Daric. www.myspace.com/thosekids916

TRACY CRUZ

For over 15 years, Tracy Cruz has been capturing the hearts and ears of many with her powerful vocals, emotional stage presence, and unique, soulful music. She has performed at several prestigious music events and venues around the Bay Area including the 102.9 FM KBLX Soul Music Festival, Juneteenth Festival, Nihonmachi Street Festival, Temple Bar, Agenda Lounge, and many more.

www.myspace.com/tracycruzmusic

THE SLANTS

This band has everyone screaming for some "Chinatown Dance Rock." The Slants were formed and began playing in mid-2007 and their self-recorded, self-produced, and self-released record quickly caught media attention, with press from AsianWeek, the Asian Reporter, Willamette Week, Shojo Beat, and more.

www.theslants.com

SAMBASIA SF

SambAsia SF is an award winning multi-ethnic multi-generational escola de samba (community-based samba school) modeled after those in Rio de Janeiro and the Bloco Afros of Salvador Bahia. In Brazil, these ensembles are the centerpiece of the neighborhood community where they serve as the hub of social activity, and represent strong neighborhood pride, support and commitment in the face of economic and socio-political hardship. SambAsia's theme of "One World Awareness, Building Cultural Bridges" was born out of SambAsia's founder Jimmy Biala's observations of the separation that continues to exist between different areas of San Francisco despite the diversity of our city. Currently directed by Masaru Koga and Gary Ceralde, SambAsia is an annual and highly anticipated participant in San Francisco's Carnival Parade since their debut at the 25th Anniversary of the San Francisco Carnaval in 2003.

www.sambasia.com

EMCEE T

Emcee T, self-proclaimed "The Chinese King of the Bay", is a hip-hop musician, producer, and television host for East Bay independent channel, Pushin' the Bay TV. For over a decade, Emcee T has been writing and publishing music independently while performing at nearly every major national city for crowds of all skin color. Through his music, his influence on Asian youth to realize they can achieve their career goals while having fun through positive hobbies is realized; Case in point, Emcee T has a pair of bachelor degrees and a Masters in architecture. T's upcoming debut album, "Underestimated", features Bay Area hip-hop legends, Rappin' 4-Tay (multi-platinum recording artist), and Ray Luv (recorded with 2Pac Shakur and Mac Dre).

Exhibit G

angry asian man

11.29.2007

what I've been listening to: the slants

I first mentioned **The Slants** last month. I've since then had the chance to listen to their album, ***Slanted Eyes, Slanted Hearts***, and let me tell you, kids, it kicks some serious ass.

They're a band out of Portland, Oregon boasting their very own unique brand of "Chinatown Dance Rock," guaranteed to rock your face. They've got this throbbing synth-pop/dance-rock sound with a badass Asian twist. Their vibe recalls bands like Depeche Mode, New Order, Joy Division (all that stuff it was fashionable for Asians to listen to back in the day—at least, in my youth), and more recently, The Killers.

The Slants' lyrics also don't shy away from controversial themes, grappling with issues of intolerance, racism, prejudice and ethnic pride in between the riffs and beats. This band knows what it's doing.

To learn more about The Slants, visit the **website** and their **MySpace** profile. The album is available at all the usual online outlets, like Amazon and iTunes. The perfect gift for the Angry Asians in your life this Christmas.

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- *2 broke girls* on cbs fall lineup
- missing: nursing student michelle le, last seen may 27
- *the hangover part II*, just like the first one, with more genitalia
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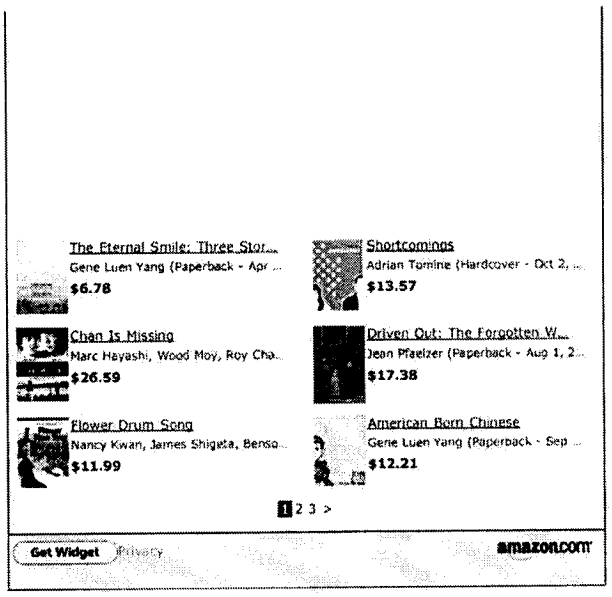

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Profiles of Movers and Shakers With Their Own Web Sites

A profiler

This A-Profiler we bring you the band that has been described as Chinatown dance rock; The Slants are an Asian pop band that have toured throughout the country many times and have been the only band of Asian Americans to be a Fender Music featured artist. Find out what the band likes to talk about when they are on the road, what is their favorite city to tour, and what is their favorite snack to eat on the road.

Your site URLs:
www.theslants.com
www.myspace.com/theslants

What musical track best describes your group?
Johnny: *We Will Never Die*
Aron: *Jin Do*...I mean Jen Don't!
Tyler: *Got Rice?*
Simon: *Baby Got Bok (Choy)*

Favorite snack to eat while you're on the road?
Aron: Beef Jerky, Elk Jerky, Ostrich Jerky, Bear Jerky
Johnny: Anything that bleeds
Simon: Animal
Tyler: Fluffer Nutters

Most popular topic of conversation when you guys are on a road trip?
Tyler: Our top secret rating system
Aron: "Are you doing okay...are you tired? ...because your driving sucks and is scaring me!"
Johnny: We're usually laughing about something...
Simon: ...or talking about food and the next stop.

Can you describe the art of writing a song?
Aron: Listen over and over until it pops out!
Tyler: It is different from everyone, but for me, opposed to writing a song, I prefer to get out of the way and let the song write itself.
Simon: I think its important to find the right inspiration and then just start recording ideas. It's a huge process with a lot involved, but we generally try and keep it organic, have it flow well, and make it danceable.

How did your parents react when you told them you wanted to be a musician?
Aron: They loved it!
Johnny: As long as I'm healthy and happy, their all for it
Simon: They told me that I should be a doctor or a lawyer instead.

What's one word that would describe your relationship with each one of your band mates?
Aron: Dialog
Johnny: Hunky-dory
Tyler: Gay love...without sex.
Simon: Desultory

Where do you see your musical career taking you in 5 years?
Tyler: Everywhere in the world!
Johnny: Probably awesome if I still have a career in 5 years!
Simon: Both of the above

When you guys aren't making music what can we find you guys doing?
Johnny: Listening to music!
Tyler: Working or sleeping.
Simon: ...when are we not making music or working on the band?

Which city is your favorite city to perform in and why?
Aron: I like Denver a lot
Tyler: Nashville. I love the fans there!
Johnny: Nashville, TN. I love southern girls!
Simon: New York, NY - I love visiting the city and we can always get amazing food in Chinatown before the show

Which musical group would you guys pay to watch?
Aron: Sade
Johnny: David Bowie and The Spiders from Mars.
Simon: The Notorious MSG
Tyler: I love watching live music and pay to see lots of concerts, from local bands at dive bars to big arena shows!

Did you guys ever considered quitting the music biz?
Aron: Of course...
Johnny: It's never crossed my mind
Tyler: No.
Simon: Every so often, I get tired of the "business" end of it. The real joy is making and playing music for the fans...the music business is just what allows us to get to more fans so it's a necessary evil.

How did you guys come together as a group?
Johnny: Craigslist and friendships
Tyler: I met Simon via Craigslist when he was first looking for musicians to join The Slants, before he had a band name or any members.

If you guys didn't choose music as a career what kind of career do you think you be in?
Johnny: I'd pursue a career in electronic engineering
Tyler: I'd probably be working in advertising, or as a studio audio engineer, or working on a film crew in Hollywood.
Simon: Marketing or working for an organization that helps make the world a better place.
Aron: Porn

Do you have any crazy encounters with fans?
Aron: A stalker once...
Johnny: Some bad, but usually they're crazy in a positive way.
Tyler: I had a crazy stalker fan a while back that found out where I lived and would find any excuse she could to "stop by".
Simon: Sometimes things happen, but we usually take it in stride.

What's your one guilty musical pleasure?
Aron: Lil' Wayne
Simon Lil' John
Johnny: *Africa* by Toto
Tyler: I admit nothing

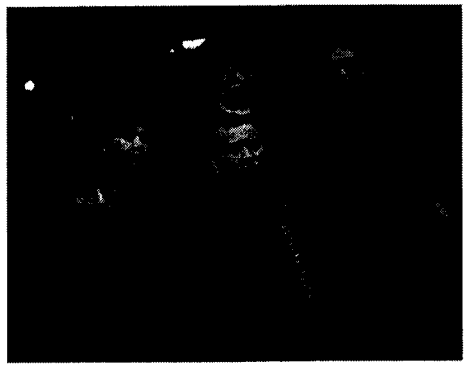
Is it difficult to maintain a relationship when you're a musician?
Johnny: I think so. It's difficult finding someone who doesn't mind that we're constantly touring, practicing, or song writing.
Aron: Not with the right person
Tyler: No, but it is important to chose a partner that understands what it means to date a musician and can be your ultimate supporter.
Simon: I think even with the right person it can be tough. It's hard being away on the road for so long and it's a pretty crazy schedule, but I imagine it'd be the safe with being a trucker, in the military, or anything else where someone feels left behind. But having that right person who understands and supports gives you the fuel to keep chasing the dream.

Who are some musical artists you like to collaborate with?
Aron: Son Of Rust and R. Kelly
Tyler: Dave Grohl, Richard Patrick, Chino Moreno, Steve Vai...there are tons of musicians that I'd love to collaborate with!
Johnny: I'd love to collaborate with Kanye or Timbaland!
Simon: I want Snoop Dogg to produce our next album. As far as collaborations, we're going to be working with a few other artists on the newest release...it's going to be a surprise.

What are you guy's currently working on? What can we look forward to in the future?
Tyler: I'm working on a song for The Slants with a local Taiko drumming group...it is going to rock!
Aron: A new and more rocking album than ever before
Johnny: We're currently working on a new album. Once that's released expect A LOT of touring.
Simon: More shows, more music, and probably more contraversy

What's a typical Tuesday night hanging out with you guys?
Johnny: I'm probably sleeping
Tyler: I take salsa dancing lessons on Tuesday nights if I don't have a concert or are not on the road.
Simon: Cooking dinner!

Thanks for taking time out to answer my questions; do you have any thing you like to say to your fans?
Aron: Thannnnks for your love and support
Johnny: xoxoxox
Simon: Without you, this wouldn't be possible!
Tyler: We love you guys!



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Special thanks to The Slants.

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ROCK OF ASIAN: New Album From The Slants!

NOVEMBER 18TH, 2009 | 0 COMMENTS | POSTED BY DIANA

We've got a lot of love for Portland's The Slants, a synth-rawk outfit whose dark dance anthems (for reference: check their record *Slanted Eyes, Slanted Hearts*) trumped The Faint and The Killers in our party playlists looooooong ago.

The Slants: Remixmasters

But they must have known: deep inside, the people even more jiggy energy in them, just waiting to be tapped. The band just released *Slants! Slants! Revolution*—an album of their tunes, remixed for even more lively party people than us (or funkier partays than ours). Think about rolling with all of your gaysians to da club on Fridays, or rolling large on Hollywood Boulevard after a Depeche Mode concert, or tripping out in baggy jeans in the desert with all of your, ehrm, closest friends–this would be the perfect soundtrack.

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DISGRASIAN OF THE WEAK! New Study Suggests Asian Americans Are In Emotional Limbo

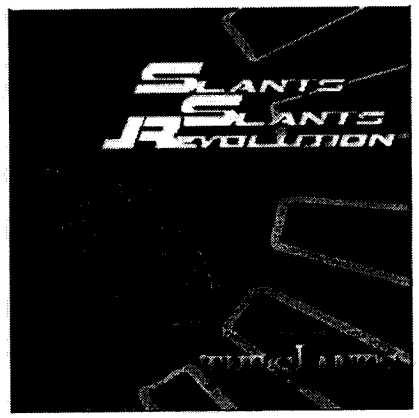
AMAZIANS OF THE WEEK

AMAZIAN OF THE WEEK! Marshall Zhang, The Kid That May Have Cured Cystic Fibrosis

AMAZIAN OF THE WEEK! @ReallyVirtual, The Man Who Unwittingly Live-Tweeted The Raid On Osama bin Laden

AMAZIAN OF THE WEEK! Alvin Wong, Happiest Person In America

CHECK OUT DISGRASIAN ON THE HUFFINGTON POST



Not only is it good, but good for you: all profits from the record go to cancer research for Asian ladies (a soft spot for us, since too many Asian ladies in our lives have faced the cancer gauntlet). What better good deed for the day than to be a dancer for cancer! Do it!

Buy Slants! Slants! Revolution here. And then (fun!) feel free to do something really bad (might we suggest you drop a tab of E?) to make up for all that good-doing.

[The Slants on Myspace]

Thanks, Simon!

Filed under: ASIAN LADIES ROCK, CANCER, CANCER IS HORRIBLE, CANCER IS WACK, INDIE ROCK, NEW ALBUM, OREGON, OREGONIASIANS, PORTLAND BANDS, SYNTH, THE SLANTS

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DISGRASIAN OF THE WEAK! Meow-ing At Australian Finance Minister Penny Wong

JUNE 3RD, 2011 | 3 COMMENTS | POSTED BY JEN

Penny puts a pussy in his place.

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JUNE 2ND, 2011 | 0 COMMENTS | POSTED BY JASMINE

Marvels and monsters? We're in!

Sarah Palin Disses Immigrants On Her Way To Visit America's Monument To Immigrants

JUNE 2ND, 2011 | 1 COMMENT | POSTED BY JEN

Palin: DON'T give me your tired, your poor, your huddled masses.

Hines Ward Wins *Dancing With The Stars* (Called It!)

MAY 25TH, 2011 | 1 COMMENT | POSTED BY DIANA

That Hiney can *move*.

ROCK OF ASIAN: "I Got My" Cameo In A Hot Azz Music Video

MAY 25TH, 2011 | 2 COMMENTS | POSTED BY DIANA

You got to, you got to, you got to watch this!

Two Arguments In Favor Of Hardass Asian Parenting

MAY 24TH, 2011 | 2 COMMENTS | POSTED BY JEN

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DISGRASIAN DICTIONARY

DISGRASIANMOBILES – The Honda Element and the Toyota Scion; souped-up Acuras; a brand spankin'-new Infiniti.

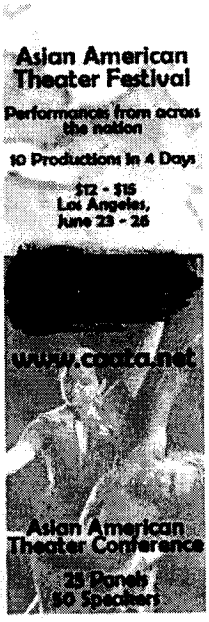
RACIAL DRAG – Accoutrement and/or affect donned by one race to mimic another. Example: when a white girl wears chopsticks in her hair.

HONORASIAN – Honorary one of us.

LIFESTYLE ASIAPHILE – A person who fetishizes Asian dress, food, religion, and/or culture, often to the detriment of his/her own health and that of others. Example: Jeremy Piven.

CHINYSTERIA – The alarmist fear that China is our new enemy and wants to poison our food, eat our dogs, take over the country and force us all to speak Ching-Chong.

MORE FROM THE DICTIONARY

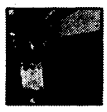


Living, breathing, overly made-up object lessons.

"Don't Mess With America" *Does* Roll Off The Tongue

MAY 18TH, 2011 | 1 COMMENT | POSTED BY DIANA

If Gingrich means a nation of Jens, then we can talk.



AMAZIAN OF THE WEEK! Marshall Zhang, The Kid That May Have Cured Cystic Fibrosis

MAY 17TH, 2011 | 2 COMMENTS | POSTED BY DIANA

Ah, the things young people can do.

A Picture Could Tell A Thousand Words [Our *Hangover 2* Ticket Giveaway]

MAY 16TH, 2011 | 2 COMMENTS | POSTED BY DIANA

Oh, Bangkok.

Intern Jasmine's Links Of The Daysian

MAY 16TH, 2011 | 3 COMMENTS | POSTED BY JASMINE

Doughy is sexy.

DISGRASIAN OF THE WEAK! Bobby "Birther" Jindal Proves He's A US Citizen And A Gaping Asshole

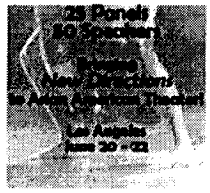
MAY 13TH, 2011 | 2 COMMENTS | POSTED BY JEN

Sell. Out.

Dan Adler Is The Key-Raziest Congressional Candidate The World Has Ever Seen

MAY 13TH, 2011 | 1 COMMENT | POSTED BY JEN

WHASSA MENSCH?!



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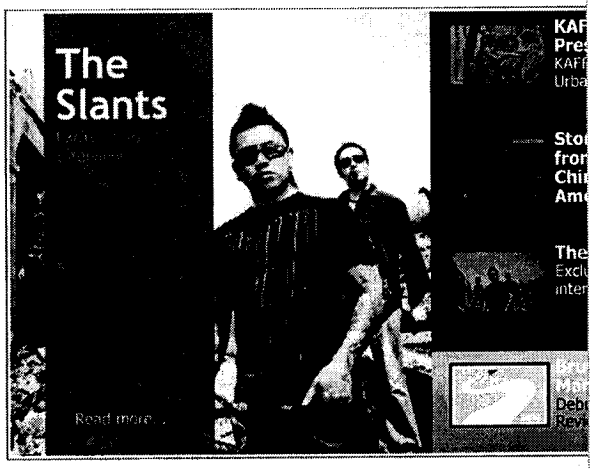

The Slants

Published on 09-05-2010 02:20 PM Number of Views: 1206

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Riding the cutting edge of eighties-retro resurgence, **The Slants'** brand of synth-driven dance rock makes you want to hop into some Converse high tops and skinny jeans, and head for the nearest skate park with their tunes blasting through your ear buds. But The Slants don't merely rehash 1980s music; they add a hint of edgy guitar to original songwriting and top it off with a generous garnish of Asian American pride. Judging by their rapid climb toward success since their debut in 2007, they've hit on a winning formula. From the beginning, the band has undertaken an impressively demanding tour schedule, packing in head-bobbing crowds at venues ranging from small clubs around their hometown of Portland, Oregon to large anime conventions across the nation, to major stages like SXSW. They describe their music as "Chinatown dance rock", which actually gives a pretty accurate idea of their sound: rhythmic electropop with a somewhat aggressive boost and subtle Asian overtones.

Sakura, Sakura from their debut album, *Slanted Eyes, Slanted Hearts*

The Slants are unusual among American bands in that all current members are of at least partial Asian descent. It all started with founding bassist Simon Young's vision of creating a synth-rock band that would topple ethnic stereotypes while embracing Asian heritage. The group's name is a tongue in cheek reference to racial slurs about the shape of Asian eyes, and one of the methods reportedly used to recruit members was posting notices in Asian grocery markets. However, The Slants' unorthodox origins become instantly irrelevant as soon as their music begins to play. It draws listeners in quickly with a blend of moody New Wave-esque melodies bolstered by meaty guitar work and buoyant electronic effects. This sound has had widespread appeal to audiences ranging from teenage otaku to adult club hoppers. The racial alienation covered in some of their lyrics applies equally to any listener who has felt like an outsider or part of a fringe group.

Every Chance I Get, from their latest release, *Pageantry*

For such a relatively new act, The Slants have already attracted a lot of attention in the independent music scene. Among their notoriety is the distinction of being the only Asian band ever featured as a Fender Music Spotlight Artist. Their creative concept and remarkable work ethic has garnered international press with All Things Considered on NPR, Asian Week e-newspaper and Shojo Beat magazine, to name a few. The group competed very successfully in Bodog Music's "Battle of the Bands", before withdrawing due to their concerns with the potential recording contract. They've won several accolades including Album of the Year from sources such as the Portland Music Awards, Rockwired, and AsiaXpress, among others.

In addition to selling out live shows, the band has seen singles from their debut album, ***Slanted Eyes, Slanted Hearts*** receiving airplay on over 800 FM stations nationwide. In 2009, they gave back to the community by creating a remix album, ***Slants! Slants! Revolution***, and donating 100 per cent of profits to research for cancer prevention in Asian women. This spring the group released a new album entitled ***Pageantry***, and are currently touring in support of it. Considering that they started only a little over three years ago and have already achieved so much, The Slants are definitely an act to watch as they continue speeding toward a bright future.

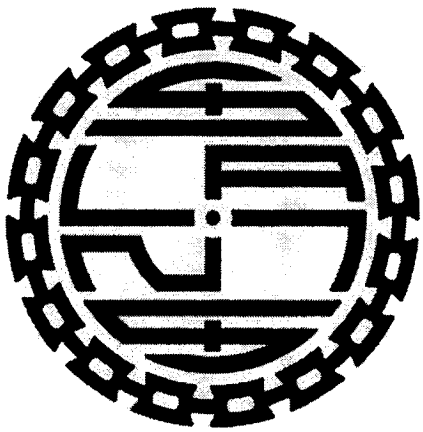
Current Lineup:

Aron Moxley – vocals
Simon Young – bass
Johnny Fontanilla – guitar
Tyler Chen – drums

Discography:

Slanted Eyes, Slanted Hearts - 2007
Slants! Slants! Revolution – 2009 (remixed tracks from Slanted Eyes, Slanted Hearts)
Pageantry – 2010

See **The Slants: West Coast US Tour 2010** for upcoming tour dates.



Categories: Music, Western Asian, Artist Profiles, Tags : the slants,

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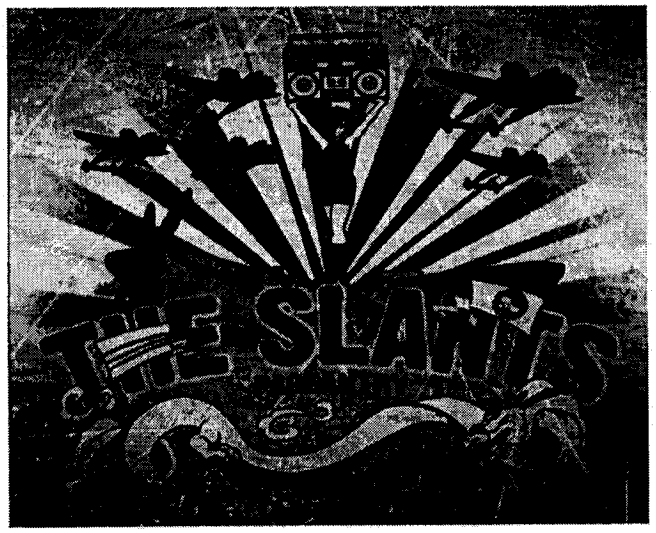
Artists to Listen To: The Slants

Submitted by Haru on May 4, 2010 – 5:45 am No Comment



Now, if you have heard of The Slants, then you're probably one awesome person! I only heard them today, and I'm seriously a fan now.

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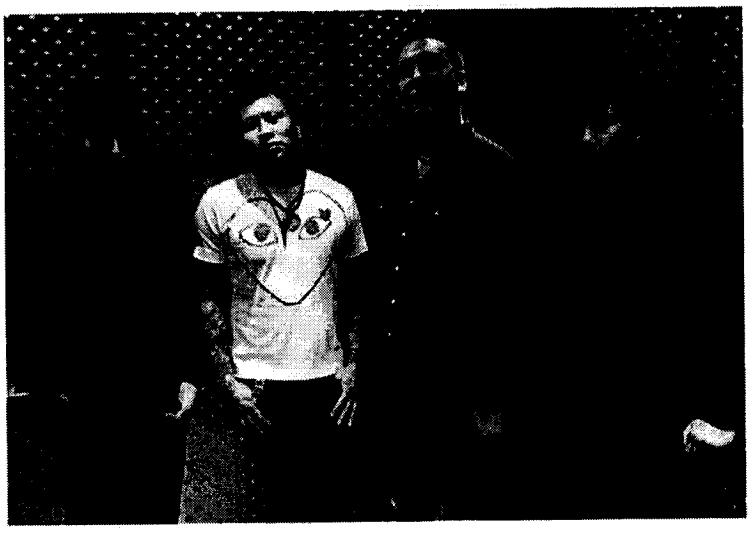

The Slants are a rock band from Portland, Oregon. The band members from left to right are:
Johnny Fontanilla – Guitar
Aron Moxley – Vocals
Tyler Chen – Drums
Simon Young – Bass

The band started in 2005 when Bassist Simon Young wanted to start a new band with a new sound. They've been called "Chinatown dance rock," but from what I've heard, they're a pretty sweet Rock band. Take a listen for yourselves on their MySpace Mucic page.

Also, some of The Slant's achievements:

Awards and Honorable Mentions:
- First and only spotlight Asian artist from Fender Music Instruments
- "Hardest Working Asian American Band" award from SEFTRE
- "Top 5 Best Asian-American Albums 2007" award from AsiaXpress
- "Best Local Albums (Northwest)" award from the Willamette Week
- "Top 10 Best Stories of 2007 (Slants Feature)" award from AsiaXpress
- Editor's Choice in 80+ magazines, radio stations and websites including Shojo Beat, Asian Weel, Asian Reporter, LA Weekly, Anime Food/Manga Cafe, and more!

credit: myspace.com/theslants

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A-Line Magazine

Weekly updates from the only Asian-interest mag on campus!

☐ Q&A With Anish Shroff

Kings & Queens of the Asian Music Scene ☐

Asians Can Rock Too!

Asian music isn't all about the J-pop, K-pop or C-pop. Check out these unique bands that are stirring up the rock scene.

By Daryl Cheung

SuperChink

This hardcore rock band was once called The Legendary because of their lyrics and history. SuperChink was spreading the word to all audiences, highlighting the history and ongoing discriminations and injustices against Asian Americans while maintaining a "Yellow Power" brand of activism in their performances and music. Their fusion of rock and rap, partnered with strong lyrics, makes this band an interesting listen.

Listen To: "Feel the Wrath," "FOB" and "4twenty9" on SuperChink's

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MySpace Page.

The Slants

The Slants is a four-person band formed in 2006 in Portland, Ore. It was founded by Simon Young, a musician who used to run Populuxe Entertainment, a music agency. The Slants combines electronic dance, techno and pop music. The band released its album on July 8, 2008, titled "Slanted Eyes, Slanted Hearts," featuring the hit song, "Kororo" (I Fall to Pieces). Their music will have you breaking it down on the dance floor or, if you're shy, in the privacy of your bedroom.

Listen To: "Kororo I Fall to Pieces" and "Stranglehold" on The Slants's MySpace Page.

Ellegarden

This Japanese rock group formed in December 1998 in Chiba, Japan, and is composed of drummer Hirotaka Takahashi, vocalist Takeshi Hosomi, guitarist Shinichi Ubakata and bassist Yuichi Takada. With their style of punk rock, alternative rock and emo, they resemble the Japanese version of The All American Rejects or Simple Plan. Vocalist Takeshi Hosomo's strong grasp of English makes the band easy to listen to. They once collaborated with the American band Allister during South by Southwest (SXSW), a set of interactive film and music festivals that take place every spring in Austin, Texas, during January 2006 and Foo Fighters on Dec. 5, 2006 at Osaka Castle Hall.

Listen To: "Space Sonic," "Stereoman" and "Fire Cracker" on Ellegarden's MySpace Page.

Hard Queen

Hard Queen, formed in early 2007 in Shanghai, released their first album titled "Holiday" after their most popular single in April 2009. The trio includes Sheena on the vocals, Zero on the bass and Damen on the drums. Their music sets them apart from the typical rock band with their mix of pop, slight rock and techno and funky.

Listen To: "Holiday" and "Jungle Queen" on Hard Queen's Facebook Page.

Asian Rock Fest

There is an annual Asian Rock Fest that is held in New York City and San Francisco. It was first created in 2004 as a way to bring in Asian American rock bands from all over the U.S. It aims to celebrate the annual Asian

Heritage Month of May. In 2009, Asian Rock Fest's four infamous Asian rock bands, Burning Tree Project, Johnny Hi-Fi, Festizio and United High were invited to perform in San Francisco. If you are a big fan of Asian rock music, make sure to check out the official Web site.

Language

There are a few other Asian rock bands that sing in their own languages that you should get to know: Silver Ash and Huang Yi Da (both sing in Mandarin), Dear Jane and Mr. (both are from Hong Kong), Gackt and UVERworld (both are from Japan) and Seo Taiji (a well-known Korean singer that mixed symphony/orchestra with rock style; his lyrics are all about the corruption of politics and government). All of their music can be found on YouTube.

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ONE RESPONSE TO ASIANS CAN ROCK TOO!

Launi J.

Yay! The slants rock!!!!

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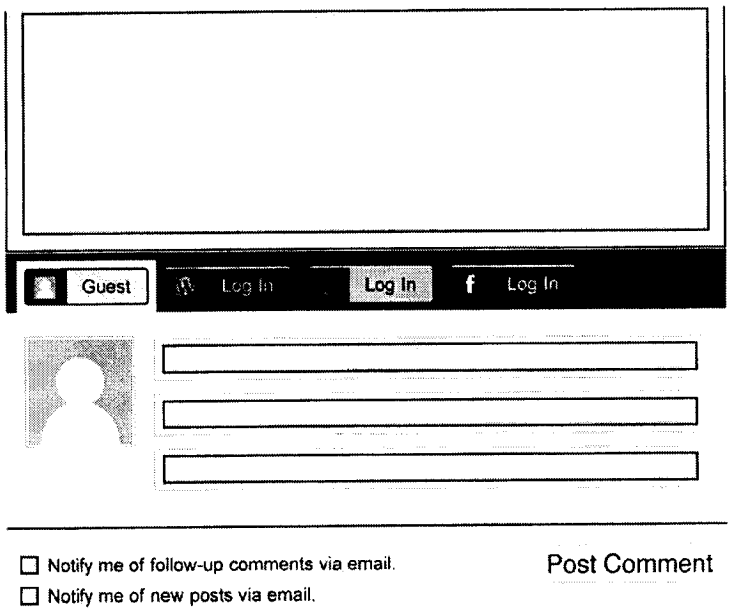

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Look At THESE! The Slants Reclaim Their Eyes

By Ho Chie Date: February 27, 2010
Posted In: Spotlight
Tags:

TaiwaneseAmerican.org and Turtlistmedia.com present an interview with The Slants, started by their band leader hapa-Taiwanese American Simon Young!

This Oregon-based band combines the sounds of 80's synth pop with fresh dance-punk melodies and style. Their name reclaims and celebrates the "slanted" eye as beautiful and something to be proud of and they are redefining the unlimited three-dimensionality of the Asian American body with each show they kill. While they are clearly about the music, they also hold social agendas that make this unique band a group to look up to.

Special thanks to special correspondent Vanessa Lee and videographer Randall Ajimine. Video editing by Jason Lee of TurtlistMedia.com.

Visit the Slants at: http://www.myspace.com/theslants

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ABOUT THE AUTHOR

Ho Chie Tsai is a founding Board Member who also wears many hats in the Taiwanese American community. As a frequent speaker on the collegiate conference circuit and youth summer camp programs, a past Program Director and current Board Member of the Taiwanese American Foundation, and a founder of the Taiwanese American Professionals chapter in San Francisco, he hopes to inspire a renewed sense of pride in personal identity and to increase activism and involvement within the greater Asian American community. Ho Chie holds an Electrical Engineering BS degree from the University of Illinois Urbana-Champaign, a Bioengineering MS and an MD degree from the University of Illinois at Chicago. In his spare time, he works as a pediatrician.

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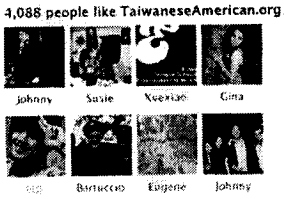

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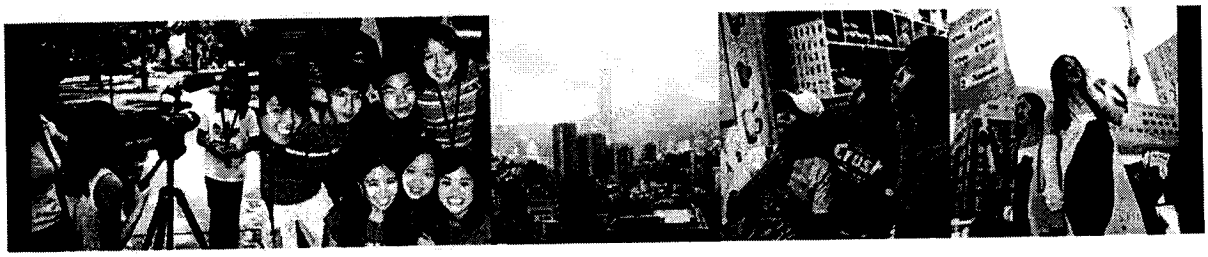

Asian American Press
"Community Within Diversity"

THE SLANTS TOUR WITH NEW CD

By TOM LAVENTURE

The Slants tour with new CD

AAP staff writer

The Portland Oregon based band The Slants have released a second CD, "Pageantry", which contains much of the bands original sound in a much tighter package with more solid guitar than the "Asian synth-pop" 2007 CD "Slanted Eyes, Slanted Hearts."

The band seems as comfortable with its hard rock oriented guitar, that band co-founder and bassist, Simon Young, calls a "face melting" direction – as it was with the former alternative blend.

"Ever since we released Slanted Eyes, Slanted Hearts, we wanted to showcase a much more rock-oriented sound that was more indicative of the band's live show," said Young.

If necessity is the mother of invention, The Slants change must be in part from the departure of keyboardist Jen Cho (Korean American) who gave the band its great synthesizer pop sound and her female vocals served as back up on songs in the first CD. The classical pianist left the band in September 2008 to focus on her academic studies, according to Young.

The synthesizer work on Pageantry was performed by Cory Gray and Lance Riley along with some minor contributions from the band members.

"Gaijin (Michael Pacheco – a Portuguese), our former keyboardist, also did some programming for the song 'How the Wicked Live'," said Young. "The female vocals on Pageantry were from a number of our friends, Krista Herring, Jamie Harris, and Lauren Knowles."

Without Cho, the songwriting for the new CD returned to core roots of melody and chord

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structure, said Young.

"We started adding electronic elements again towards the end of production, using synthesizers for ornamentation rather than relying on the sounds for the songs," Young added. "The next album will probably be more along the lines of Pageantry: straight rock with synth-pop sensibilities, and of course, music that makes you want to dance!"

Most of the audio-engineering work was done by the band members and engineering friends helped them get the studio sound they wanted with this album. IT was an amazing feat for a band without a record label backing the project, and it helped that the band members have quite a bit of experience in the studio and in audio engineering.

"We combined that with the talents and equipment of Tom Van Riper and Brandon Eggleston, who have worked with quite a few high profile artists," he added.

Lead vocalist, Aron Moxley, the Vietnamese member of the group, was a child refugee raised in Astoria, Oregon, which is the focus of 'Asoria' on the CD, also a song where the guitar really takes off – a contrast to songs past where Moxley's voice seems to echo above it all.

"Aron grew up in Astoria, OR and wanted a song that reflected the times he had while growing up and working fishing boats there," said Young.

While the first CD seemed to focus on the experience of living two cultures, Pageantry has its fair share of relationship or love songs, 'Every Chance I Get', 'You Make Me Alive', 'I Wanna Break You Down', with other songs based on life in general, 'Luck Strike', 'Who Shot The Radio?', "The Pageantry', 'Running With The Dead', 'Fight For Future', and 'How The Wicked Live'.

"Like Slanted Eyes, Slanted Hearts, most of these songs are about love and lost, with some metaphorical references to life experiences," said Young.

The Slants are more famous for its live performances as a club and large venue band that for its polished studio sound – which deserves a good listen as its only possible to find live performances online.

Young said the band has a common experience in that they are children of immigrants or adoptees and were all raised in the skateboarding punk rock culture of the 80s and 90s.

Simon Young (Siu-Lung – Taiwanese-Chinese) began as a jazz and blues bassist. He and Gaijin have been playing since the 1980s, and have at times performed live with "Information Society," the late Joey Ramone of The Ramones, Nine Inch Nails, and members of Social Distortion, NOFX, and Bad Religion.

The band was founded in 2005 when vocalist Simon Young departed "The Stivs", for a synth-rock direction to blend his Asian American background with 80s and 90s alternative rock influences.

Then came Aron Moxley (Vietnamese) formerly of Evening at the Black House, and drummer, AC (Filipino), formerly of The Gentry.

Tyler Chen (Chinese) is the new drummer and Johnny Fontanilla (Filipino-Mexican) is the man behind the hard guitar.

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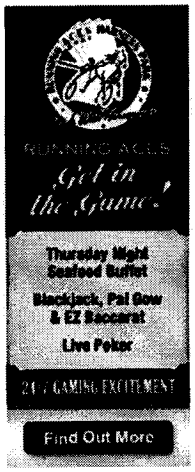

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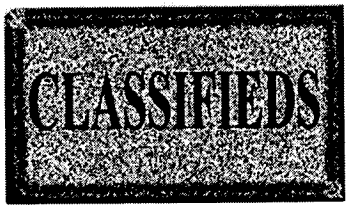

The band gained fame for winning battle of the band competitions in the Pacific Northwest and California. They also made news for getting a show shutdown for using pyrotechnics.

The Slants also reportedly turned down a big contract after winning a national Battle of the Bands competition produced by a music label. Just before the finals, he said the record said they had to agree to a record contract before proceeding to the finals.

"The deal was so shady and stripped away our creative control, so we decided it would be best to turn it down and leave the competition altogether," said Young.

These days The Slants continue touring a few weeks every year and performing almost every weekend somewhere in the Northwest. They are a favorite at anime conventions and Asian cultural celebrations all over North America.

"We're hoping for a stop in Minnesota soon," said Young.

After the spring tour The Slants plant to begins writing their third album with plans to complete it by 2011. Fin out more about The Slants online at http://theslants.com. They can also be found on iTunes and Facebook.

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Interview: Simon Young from The Slants

Tuesday, May 20, 2008

If you've been following this blog since its inception (and who hasn't?) you'll know that one of the bands I've tried to push is The Slants, even doing a CD giveaway with them early on. I figured since I hadn't done a post on them in a bit I should check in, see how they were doing, and decided to throw some random questions the way of bassist Simon Young.

Here's what he had to say.

It's been about two months since you withdrew from the Bodog Battle of the Bands contest where you were in the semi-final round and on your way to the finals where you could have been competing for a million dollar contract. For those who aren't familiar with the situation, can you talk a little bit about why the band withdrew, lessons learned, and what - if anything - you gained from the experience, or was it all a wash in the end?

We originally joined an international Battle of the Bands competition last year in order to get some face time on national tv as well as a chance to win a million dollar recording contract. We made it through several rounds fairly quickly, placing in first each time. However, we dropped out during the semi-finals because they wanted us to sign a huge non-negotiable contract that would have nullified any rights that we had as artists. Our legal help told us to stay away...not only did it seem risky, but the company itself was revealing its true colors and we didn't feel comfortable working with them. We've always wanted to stay independent for as long as possible and this experience just supported that decision. I think its safe to say that The Slants won't be joining anymore "battle of the bands" type competitions again.

How's the summer tour shaping up?

The tour plans are going well, just trying to fill in as many dates as possible! It's a quite a bit of emailing, following up, and phone calls... but it'll be worth it once we're on the road. There are some great shows coming up and we look forward to playing new places that we haven't been yet!

You took out a second mortgage on your house to produce *Slanted Eyes, Slanted Hearts*. Are you feeling the pressure yet? Have the sales been what you've expected?

The other day, I was joking with our publicist, Alex, and I told him that "I don't need a girlfriend, I have The Slants...it's enough to make me go broke on it's own" The pressure is always there, especially since I've just been laid off of my day job. But I strongly believe in this band and I know that everything will work out. Sales have been pretty strong and the album is going to be available in stores

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nationwide starting this July, so there's definitely a lot of excitement going on! I'm very proud of the album, so even if we didn't sell a single copy, I'd say it was still worth doing.

I noticed the band isn't selling individual tracks via your MySpace page. Any plans in the future to do so, or was this a conscious effort on the band's part? The reason I ask is because more and more you're seeing bands and artists sell their tracks individually as well as one complete CD.

Our publicist advised us to stop selling our music through Snowcap (the company that links music sales to bands' MySpace sites) but we're still selling strong through iTunes and other companies. Fans can still buy individual tracks, though I always think its best to get the whole album so that you can get the whole feel of what we're doing.

Recently you teamed up with clothing designer Tina Richard for a custom line of clothes. How has it been working with her?

It's been great! Tina's very innovative and has brought a lot of unique, creative merchandise pieces to our lineup. She's also designed some personal stage wear for Aron and Jen Cho. We're all looking forward to what she comes up with next!

Almost immediately the band started getting a lot of attention, playing a lot of shows, and also finding a niche in anime conventions. What do you credit that success too?

I think it's a combination of things....there aren't many synth-pop bands out there right now, certainly not many that are inherently Asian, so I think that's been getting us some attention. The Asian community has been especially supportive, writing about our band and encouraging us to continue what we do. We also have an amazing publicist helping us get press, as well as a very enthusiastic fan base willing to share our music with others.

I was reading on your blog about a write-up you got in Music Spectator magazine which said (sic) "The Slants are a self parody, a tongue-in-cheek mocking finger pointing at themselves. This is an American band using their ethnicity as fodder for their own brand of humor, which carries over to their marketing and even their sound to a degree". When I think of a "self parody" I think The Notorious MSG, not really The Slants. What do you think of the description, and then how do you think fans see you?

I don't really see ourselves as a self parody, but we do take on Asian stereotypes with a certain sense of humor. We don't wear wigs of awkward "Asian" hairstyles and we certainly don't speak with fake Asian accents or anything. However, we do incorporate a lot Asian themes in our merchandise, image, and songs. It isn't necessarily aimed to be humorous, most of the time its because its something we enjoy (such as Asian artwork, cinematic themes, or food). I think our fans understand that we maintain this theme because of we're proud of who we are (just look at the name of our band). They understand that we do have a certain sense of humor, but we're certainly not mocking ourselves nor the cultures that we stand for.

Right now you're doing a lot of touring and promoting the album which also just got re-mastered. How long do you plan on promoting this album before starting on your second album? Is there a timetable for a release?

We've already started writing songs for the next album, which should be released in early 2009. In the meantime, we'll probably continue touring and promoting Slanted Eyes, Slanted Hearts into late fall. It will always be our debut album so I'm sure it will always have a special place in our hearts.

So I gotta ask - what's up with Gaijin only getting to show his belt buckle and having to wear shades? Is there no love for the white guys?

It's his personal preference; maybe he's a bit camera shy. We don't force him to wear a mask on stage or anything :)

And if you're in Tulsa

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- Thanks to TCM and the JLC for making me weep
- A Quick Letter To Pau Gasol
- Note To Music Companies
- Reading is Fundamental: Southeast Asian Refugees and Immigrants in the Mill City
- Asian Excellence Awards 2008 Recap
- Love and Films: Asian Style
- 15 Asian American Theater

I had talked with April Baer about a NPR story she was looking to do on The Slants and one of the things I had mentioned was that while I think in the world of hip hop and spoken word there's more talk about race and racism and ethnicity - there's an awareness there - in the genre of techno/synth/dance there isn't that awareness out there, and that's where I think The Slants are different - you bring that awareness about race and ethnicity and being Asian American to a genre that hasn't typically had that. While I know it's about the music, it's also about the message too and I was wondering about the reaction so far from your fans about that message and being Asian American.

We've had some mixed responses to our ethnic theme, though for the most part it has been positive. We've had a lot of fans tell us that its refreshing to find an Asian artist playing dance rock, that they kind of sing certain songs like "Sakura, Sakura" as an anthem ("We sing for the Japanese and the Chinese and all of the dirty knees..."). It's an amazing feeling to be playing these songs and watching kids sing along to every word.

We had one review recently that took some jabs at us for being Asian; saying that we had self-confidence issues and because of our Asian themes. Rather than reviewing our music at all, the entire article focused on this - which resulted in a substantial amount of hate mail sent to the publication for their "racist" remarks.

Last question. Five things you really miss when you're touring on the road.

1. Seeing my friends in my hometown or having any semblance of a "normal" relationship.
2. Home cooked meals.
3. Sleeping in my own bed
4. Time to myself (not that I don't love my band...but think about being in a 15 passenger van everyday for a few months with the same 5 people and you'll understand).
5. Sitting down in something that isn't moving (the van).

Actually this is the last question. Where are you and what are you wearing right now (because I'm sure someone wants to know)?

I am sitting in the airport wearing a black D&G jacket, some kind of rising sun t-shirt, jeans, and some rock n' roll boots.

And underwear too.

For more on The Slants check out their site and their MySpace page.

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2010 In Review

501 Things From 2010

2009 In Review

- Most Anthemic Hook Of The Year
- Best Korean American MTV Personality I Met in 2009
- Best Acoustic Rock Folk Vibe From A Musician With The Last Name Nguyen
- Worst Jay-Z Song And Video Of The Year
- Most Wanted Blogger In Vietnam
- Best Progressive Campaign Of The Year
- Best Site To Get Your Korean Drama On While Fantasizing About Otani Ryohei And Lee Soo Kyun
- The Post I Couldn't Believe I Agreed With (At Least In Part) From The Worst Asian American On The Face Of The Earth
- Best New Japanese Rock Band Who Kicked Serious Ass And Also Happened To Sing In A Language You Might Know
- Bestest, Coolest, Hottest, Cutest, Perkiest, Winningest, Yummiest, Most Watchable API Reality TV Contestants I Loved (Insert More Superlatives Here)
- The Letter I've Been Wanting To Write To The API Blogosphere All Year Long
- Best (And Worst) Asian Vlogger
- Best YouTube Cover Of The Year
- Best Abs On Billboard Who Also Showed Just How Hot Asian On Asian Images Really Can Be
- Best Game Changing Vampire Movie Of The Year Which Also Had The Most Bizarre Threesome
- Hottest Asian American Male Who Makes People Spontaneously Soil Themselves To Get Booted Off A Network Television Show
- The Year In Music Videos By Asian American Artists
- Best R&B From The Dirty Midwest

2008 Year In Review

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Ningin
Trivia Question #159 [Game]
37 minutes ago

Racialicious - the intersection of race and pop culture

Although well spoken, Simon Young is a bit of a creep. Not to mention fake and unkind.

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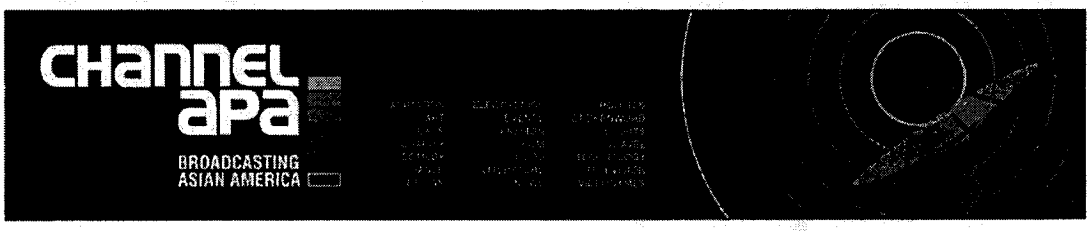

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How the Wicked Live teaser by The Slants

by channel APA

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tribute to the iconic Japanese novel/movie/manga, "Battle Royale" How bloody will this music video be. Find out when the music video is released on 1/1/11.

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Get "How the Wicked Live" on iTunes or amazon.

Here's a few shots from the music video

How the Wicked Live teaser by The Slants

ABOUT THE SLANTS

It's rare for a band to be headlining shows with 5,000-15,000 fans in attendance and internationally touring in their first year as a band. What originated as a side project for Simon Young (of The Stivs) in 2007 proved to be one of the most energetic and contagious movements of music in our time. In case you haven't heard, The Slants are the first and only all Asian synth-pop band in the North America and they have been melting faces off all over the globe.

Kicking off the band's career at a tiny dive bar in Portland, OR, The Slants soon found themselves on tour and in demand worldwide performing at music halls, colleges, and anime conventions. Within months, they released their debut album "Slanted Eyes, Slanted Hearts" winning multiple awards. Since that first iconic show in 2007, The Slants have been cited as the "Hardest Working Asian American Band", toured North America ten times, rejected a million dollar recording contract, were the first and only Asian band to be a Fender Music artist, and according to U.S Congress, the first rock band to play inside a state library.

By the end of 2008, the band had been featured in over 1,200 magazines, radio stations, websites, and television shows for their self-proclaimed "Chinatown Dance Rock," including a feature on NPR's "All Things Considered" that blasted across 700 FM stations across the country for months.

The following year, The Slants headlined a SXSW showcase (other acts at the festival included Katy Perry, Metallica, and Devo), launched several more tours spanning North America, and released a dance remix album entitled "Slants! Slants! Revolution," while donating 100% of the proceeds to benefit cancer research affecting Asian American women.

2010 saw the release of The Slants' third album, "Pageantry." Pageantry featured a number of local Portland icons including Cory Gray (The Decemberists), Krista Herring, Mic Crenshaw, and Gabe Kniffin (Silversafe). The harder hitting, guitar driven songs still featured The Slants' signature dance rock flavor and again, massive touring throughout the country continued. The Slants have shared the stage with acts such as Apl.de.Ap (Black Eyed Peas), Vampire Weekend, Girl Talk, Girugamesh, M.O.V.E and Boom Boom Satellites.

The band is currently touring nationwide while working on their fourth release.

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