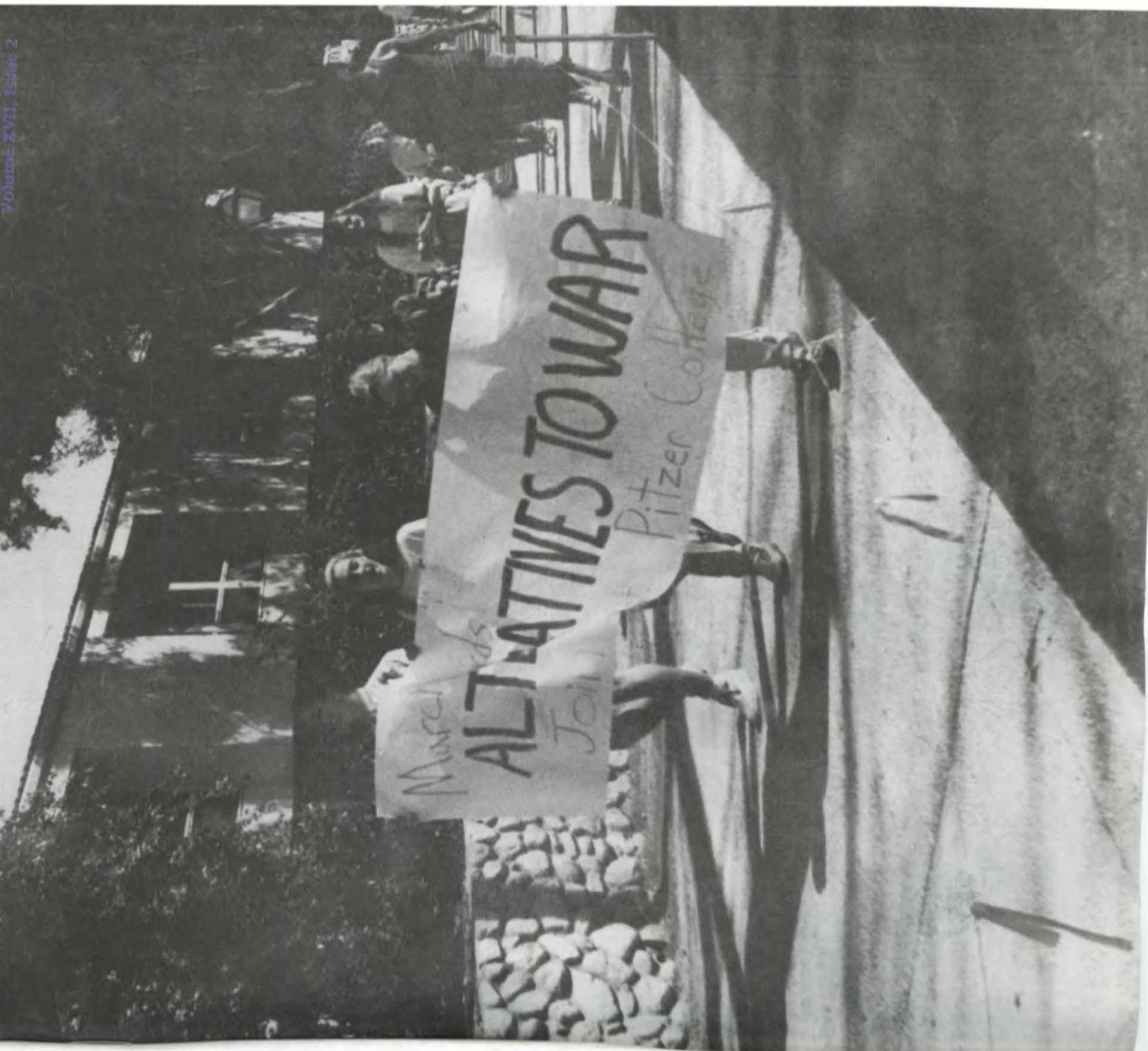


The Other Side

Alternative Reading For Alternative People

February 26, 1991

Volume XVII, Issue 2



FLASHBACK

COLLEGE

CMC

party school on the brink of social consciousness

SCRIPPS

a lot of hard, demanding studying; not as much time for thinking

HMC

study, study, study
brainpower is substituting for social growth

POMONA

pot and Plato/
sometimes can do without the other four colleges

PITZER

a philosophy of freedom that can be more theory than practice if you don't push hard enough

CGS

confused about its role with the undergraduate schools -would like to be protector and teacher, but usually ends up being disgusted

MEN

all-American boys with long hair; future corporate men

NONE

few HMC'ers can transcend the stereotype of buttering their rolls with their slide-rules

sun-tanned revolutionary who cuts his hair before he visits home

(now I ask you what kind of a guy would apply to a school where he'd be outnumbered 8-1?)

Stanford reject

WOMEN

social hurricane sexually becalmed daughters of doctors and alumnae

can hardly survive

miss grind

swing freedom fighter and freedom is open-ended

education major who adhors kids

EXTRACURRICULUM

conservative college... CMC men are aggressive, everyone hangs around

Tuesday afternoon teas give way to navy shirts and Levis.

computer programming

Pomona men rarely date Pomona women. Frat parties at the mountain cabin are funnier than fun. t.g.'s

bare feet to class. Mead Hall parties are a blast open faculty meetings are blastier

SDS meetings bull sessions

A glimpse of the Pitzer catalogue, dated 1967, the first year Pitzer became co-ed. Written by Pitzer students.

The Other Side

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Cover photo by
Pauline Yao

"THE SECRET'S OUT."

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Where Does The Administration Fit At Pitzer?

Having engaged in numerous non-academic endeavors at this institution – namely, participation in student government, various standing, ad-hoc, and other committees, and this newsmagazine – I have noticed a consistent pattern in regards to Pitzer's policy toward the role of the administration. In short, the administration is not included in the official decision making bodies of the college; most notably, College Council, Faculty Executive Committee, and the Presidential Search Committee. Before certain members of this community scoff at my observations, hear me out.

I have had countless conversations with several administrators who express animosity toward the college for lack of administrative representation. In essence, they have no official vote for the majority of policy matters at the college. But, in many cases, these are the people who must enforce the policies and laws passed by College Council, FEC, etc.

Case in point: The Presidential Search Committee. Obviously, the President works closely with the Board of Trustees, faculty, and students. Thus, these constituents are represented on the Search Committee. However, even more apparent in my mind, is the close relationship the President must establish with the administration to further enhance the success of the college. Logically, one would conclude that an administrator would also sit on the Search Committee. I guess logic doesn't prevail in all situations. Perhaps changing the makeup of the Search Committee from five Board of Trustees, three faculty, and one student to five Board of Trustees, two faculty, one administrator, and one student would accurately represent the constituents directly involved with the President's role.

Historical case in point: Looking back at the 1968 Student Handbook, I was interested to discover the existence of a Community Council, on which the administration was formally represented. In addition, the administration had representation on the, then, newly formed six committees, "established to oversee the various areas of concern to the community." While I am obviously a relative new comer to the Pitzer organizational structure, I question why this representation has ceased to exist in our current system.

My main goal in writing this editorial is to encourage community discussions concerning this issue. As our college enters a new era of leadership, it is an appropriate time to evaluate the role of our administrators. I encourage administrators, students, and faculty to engage in debate, both written and verbal. *The Other Side* looks forward to publishing your editorials.

It is with regret that I must inform the reader that Seth Leibsohn will no longer regularly submit his column, "The Right Side." In the future, Seth will be submitting articles and editorials on a periodical basis.

In addition, *The Other Side* would like to acknowledge the journalistic excellence of *Harmony: A Multicultural Publication by Students of The Claremont Colleges*. With each issue, this publication continues to maintain a critical voice essential to any college community. We wish you continued success.

David Glickman

The Other Side

Alternative Reading for Alternative People

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The Other Side is a publication of the students of Pitzer College. The editors reserve the right to edit all materials submitted. Address inquiries or letters to *The Other Side*, c/o Pitzer College, Box 247, Claremont, CA, 91711.

The opinions expressed in this newsmagazine do not necessarily reflect the opinions of the editorial staff.

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Reflections...

from our readers

No Clowns Around

As a statistician for the men's varsity and J.V. basketball teams for three years, I can only assume that John Stewart and Andrew Starbin were in the middle of some sort of identity crisis when they penned "Send in the Clowns." It's unfortunate that you "decided to get off your asses and attend..." two of the only three losses that the JV has recorded this season. If you had any wish whatsoever to write anything near a well-informed article, you should have done a little research and found (SURPRISE!!) that this team is 15-3. Perhaps I should explain. This means, John and Andrew, that the team has WON 15 games while losing only 3. That happens to be a winning percentage of 83%.

How can you two, who by your own admission were "two students previously unaware of our college sports teams..." even remotely feel qualified to write an article on any part of the Pomona-Pitzer sports scene? What hypocrisy you two exemplify in your references to your claim to Pomona-Pitzer's lack of spirit for their athletics! I'm sure your article shows GREAT "spirit." Malicious, ignorant, self-serving spirit. As for your helpful hints, thank you, I'm sure our team could really use your "expert advice," especially when you take note of the following facts. The JV team out scores its opponents by approximately 18 points per game and out-rebounds them by 15 a game, and, oh, they are also managing a few distance shots: they average about 6 3-pointers per game.

I'm sure Coach wishes he'd had your advice earlier to "make winning a possibility." Gosh, HOW DID the JV team manage to win SCIAC championships these past two years and be 15-3 this year? Andrew? John?

Antoinette Picon
Pomona '92

I am a member of the Pomona-Pitzer men's basketball program. Although I do not play on the junior varsity (the subject of Mr. Starbin and Mr. Stewart's recent article), I nonetheless feel it is my responsibility to present an alternative, perhaps more educated, viewpoint.

As a varsity player, I assure you that I am not "required" to go watch the JV's play. I choose to do so because it is good basketball played by a great bunch of guys. Personally, I would be hard-pressed to name a more gifted point guard than Leonard Plick, or a post player with a finer shooting touch than Paul Hewitt. Several other members of the JV are also quite talented, with bright futures at the varsity level. Together, they have combined to become an exciting group who has climbed to first place in its league.

I do not wish to attack the authors on a personal level. My sole purpose in writing this letter is to allow people to hear the truth from someone who has attended 14 or 15 games, not 3 or 4. After seeing all these games, practicing against them all year, and comparing them to other players I have watched throughout my 13 years of basketball experience, it is my conclusion that our junior varsity team should be placed far above the ignorance of those who have attacked them.

Sincerely,
Brian Christiansen
Pitzer '93

Our task was simply to write about our specific experience, and not to attack the players on a personal level. We used over-exaggeration and harsh sarcasm based on observation, not "ignorance," to promote our opinions. We welcome your criticism of our criticism, although everyone has a different interpretation of what constitutes the "truth."

Andrew Starbin
John Stewart

'90 Graduate Speaks Out

In response to the (Juliet's) article on the Yurt, I would like to make a clarification: we DID intend to leave the ugliest structure possible as a cruel joke on the underclassmen when we left.

Christopher Fey
Pitzer '90

Spitz Thanks Readers for Support

I would like to thank everyone for the wonderful support I've gotten since writing my editorial on sexual harassment. When I submitted it I never thought I would get the kind of response that I began receiving from both letters and people telling me positive things in person. Those responses really helped me get through a difficult time. Again, thank you.

Jenny Spitz
Reviews Editor

CORRECTION

In *The Other Side* Poll appearing in the 2/12/91 issue the percentage of "those with family in the Gulf" who were "undecided" should have read 19%, instead of 30%.

IDEA PROCESS RESULT

BY DAVID GLICKMAN AND JENNIFER HOFFMAN

It seems to be a virtual impossibility to go through a day on campus without someone striking up discussion on the yurt, Pitzer's newest facility. As last issue's (2/12/91) editorial by Juliet Henderson, as well as the recent vandalism, illustrate, there has been much discontent surrounding the yurt. Frequent informal debates have surfaced in which students, faculty, and staff have contemplated the esthetic merits, usefulness, and placement of the yurt.

However, one aspect of this controversy, which has been ambiguous until now, revolves around the actual decision-making processes entertained in the development of the yurt. Who's idea was the yurt? Who gave final approval? Why has the structure cost nearly twenty thousand dollars? Were the students consulted in the decision making process? An investigative team of *The Other Side* set out to answer these and other questions. Our findings comprise this report.

IN THE BEGINNING

The concept for an alternative classroom facility originated in discussions involving the senior class committee of 1990. Traditionally, every graduating senior class raises money in order to leave a gift behind for the Pitzer community. According to minutes from a senior class committee in February 1990, one idea for a gift was an "outdoor classroom, perhaps incorporated into the new development [of college facilities]." As the year came to an end, the committee finalized the decision to allocate their gift money towards an "outdoor classroom."

However, as Melissa Devor, Director of Alumni Programs, pointed out, "they [the committee] never really formulated the concept of what it [the outdoor classroom] would be." Realizing this ambiguity

could cause problems in the future, Devor and Barbara Jefferson, Development Officer/Alumni Fund, informally agreed to take responsibility for overseeing the formulation of the project.

In a memo dated August 16, 1990 President Ellsworth informed Devor of the plans to build a yurt "as soon as possible on the East Mesa." This was the first occasion Devor and Jefferson had heard of any plans for the senior's gift. Initially, Devor expressed enthusiasm about the project. "It felt good that something was being done right away," commented Devor.

According to Devor and Jefferson, they felt they were left out of communications concerning the development of the yurt. The women stressed that they were not blaming anyone individually as they "didn't know who was in charge of the project." Jefferson believed "there was a gap in communication [from] the end of the semester [to] the very end of late summer."

In retrospect, Devor and Jefferson are upset because they feel they let down the senior class committee. On the other hand, due to the lack of communication between those involved with the yurt and Devor and Jefferson, the women were also frustrated with the breakdown of the communication system. "There needs to be a system so that no one feels disenfranchised," summarized Jefferson.

David Straus, a member of the senior committee, had similar sentiments to those of Devor and Jefferson. "It was stipulated that at least three students from the senior committee were to be contacted by the development office with details of the plan [for the money]. But the development office didn't even know a decision had been made."

The Evolution of Our Yurt

WHERE DID THE IDEA OF A YURT GENERATE?

The actual concept for the yurt was originally proposed by Professor Lourdes Arguelles at a faculty retreat during the spring of last year. Having had past experience with yurts — including a month in Oregon in which Arguelles lived in one — she felt the yurt was a good solution for Pitzer. The relative low cost, portability, and environmental soundness of a yurt were all positive factors, according to Arguelles. "I guess I am responsible for bringing up the idea of the yurt.... It seems to me to follow the philosophical concerns of the school.... I think there is tremendous use value [for the yurt]."

According to Al Bloom, Dean of Faculty, the decision to pursue the yurt "reflect[ed] the college's excitement about exploring other cultures" in addition to the realization that there was "a dire need for more classroom space." With these factors in mind, Bloom reflects that there was an "immediate acclaim from the faculty" involved in the retreat.

Since the senior class gift did not specifically cite the idea of a yurt, the faculty determined that the "Faculty Executive Committee [FEC] had the right to interpret the wish of the senior class...with regard to whether it [the yurt] would be an appropriate use of the gift," Bloom remembered.

At the beginning of last semester, FEC approved the formation of the yurt committee, which was to be responsible for researching the cost, placement, and construction of the yurt.

THE YURT AND STUDENT LIFE COMMITTEES

The inception of the committee occurred at the beginning of the semester. According to a Dean of Faculty memo dated, October 16, 1990, the members of the committee are as follows: Professors Lourdes Arguelles, Alan Jones, and John Rodman, Administrator Chris Freeberg (who later resigned); Students Jennifer Ader, Gail Horwitz, and John Sax.

According to President Ellsworth, the Yurt Committee was charged with forming several recommendations concerning the yurt's design and placement. From there, the committee's recommendations were forwarded to FEC. Upon receiving approval of the final proposal, the yurt committee began the construction process.

The Student Life Committee, a newly formed body which membership includes Board of Trustee members and students, also discussed the plans for the yurt. Realizing the positive aspects of the structure, this committee was influential in persuading the Board of Trustees to allocate additional funds to the project.

THE PLACEMENT OF THE YURT

Aside from what to actually purchase with the money donated by the class of 1990, one of the first problems was where to put Pitzer's newest acquisition. Originally it was decided by the members of the yurt committee to put it on the East Mesa. It was agreed that the environment seemed to compliment the philosophy behind the yurt. Yet with nothing else up there, the committee felt it best to find a temporary space for the yurt.

Chris Freeberg, a member of the yurt committee commented, "it seemed crazy to put it up there [on the East Mesa]; there are no lights, no security, no sidewalk, no nothing. It

would be surrounded by a sea of mud. There would be a party for three days then it would be wrecked."

According to David Mauer, Director of Maintenance, serious consideration had been given to the placement of the yurt. It was chosen to be constructed in the academic quad for several reasons. First, since a purpose of the yurt is understood as an alternative classroom, it would be appropriate to put it amidst the other academic buildings as convenience is crucial for students and faculty. Second, the location would hopefully make the academic quad more attractive for "hanging out" and socializing. Third, a cement path would not have to be laid down for handicap accessibility because one already exists in this location. Lastly, there was discussion to place the yurt in front of Scott Hall, but this idea was rejected rather quickly.

Eventually, the yurt's permanent home will be in the East Mesa. The yurt was built in a specific way so that it would be portable. In fact, Pitzer paid an additional ten percent over the price of the deck to insure its transportability and the deck was constructed with screws rather than nails to facilitate disassembling the yurt.

WHO PAID FOR THE YURT?

The class of 1990 donated approximately \$3000 for an "outdoor classroom." The Board of Trustees then had to allocate a budget that would cover all expenses toward their interpretation of this outdoor classroom which culminated with the idea of the yurt. According to Vicke Selk, the amount decided upon was roughly \$10,000, which did not include the \$3000 from the class gift, and was taken from the operating surplus budget.

This budget is typically reserved for various projects around campus, like the future renovation of the pit and the development of the East Mesa, according to Vicke Selk, Pitzer's Treasurer and Vice President of Administrative Services.

The yurt itself, including the options (extra doors, wind-proofing, etc.) was \$8560. However to install the deck was an additional \$9000 which is more than the initial cost of the yurt. "We could have just poured cement to make a ramp," explained Mauer. "It would have been cheaper but it wouldn't have looked very good. The style of the deck now compliments the yurt."

The committee was looking for ways to keep the cost of the yurt down. Freeberg stated "my goal was to have an outside contractor do it [the deck], not the physical plant. In general I think if you can nail them down, they can do it cheaper and quicker and we were just worried about the time frame, because based on past experience physical plant has not been the quickest..."

"As with so many things, it could have been done smoother and maybe cheaper but I've never seen that be an integral part of our process," states Freeberg. As a rule of thumb, continued Freeberg, "I take it as a given that things at Pitzer are going to be messy and that's okay."

As of February 15, 1991, the cost of the yurt has reached \$19,289.84 (this figure does not include the \$637.50 billed to Harvey Mudd College for the recent vandalism). However, portions of this figure were not foreseeable....

See YURT, page 27



WHAT'S HAPPENING

CONSERVATION IS THE BUZZ WORD TODAY

Conserve in times of war, after all, some say we're going into a recession. Conserve water, we're going into our fifth year of drought And now it's conserve energy again. Something so simple many people forget about it.



After living through the 1970's energy crisis we should all be familiar with the sensible home economics and good foreign policy of saving energy. Many people simply conserve to save money on utility bills, but many take the attitude that if they don't pay the bill, why bother? Others don't take into account that conservation can help save the earth.

Did you know? Water heating is generally the second largest energy user in the home. Lighting accounts for 1/5 of all the electricity consumed in the U.S.

The more electricity we use, the more industrial emissions we generate, contributing heavily to problems like the "greenhouse effect" and acid rain.

The most obvious way to conserve energy is simply to dili-

gently turn off the lights when they're not in use. For instance, in rooms or class rooms the lights can be kept off most of the day, because there is enough sunlight to light them.

But a less obvious—and more effective—method is to choose and use light bulbs with energy conservation in mind. Just what Pitzer chose to do in the last year, says Linda Oliphant of Pitzer Maintenance. The fluorescent light bulbs Pitzer uses are long-life and energy efficient. However, the cost for these energy efficient light bulbs is approximately \$4.65 - a high cost but worth it because they save energy, lasting longer and save on the maintenance of replacing them.

Fluorescent light bulbs, low-flow shower heads, and energy-efficient appliances are all valuable efforts to conserve energy and to reduce the impact that we have on the planet.



UPDATE



"Kuwait looks like what Hell would look like" - a U.S. Air Force Commander, commenting on burning oil fields.

ENVIRONMENTAL

Friday, February 22nd, vast plumes of greasy, black smoke blanketed a quarter of the occupied nation with smoke, as at least 150 of Kuwait's 950 oil wells were set ablaze by Iraqi troops as part of Hussein's "scorched earth policy". Electricity and water have also been cut off due to the fires.

Pushed by high winds, wisps from noxious pale drifted as far as Riyadh -the Saudi capitol 250 miles to the south. The smoke from the fires contains high concentrations of hydrogen sulfide, which could pose a threat to Allied and Iraqi troops both physically as well as tacitly. Not to mention the belt of pollution which could be pushed by wind to Japan, the Pacific and to the American coast.

There are also reports that the Allied forces are using napalm -a jellied gasoline used in incendiary bombs -one of the most controversial weapons of the Vietnam War.

The battle against the world's largest oil spill in the Persian Gulf has become the latest causality. Environmental officials are ad-

mitting that they are not prepared to check much of its devastating progress southward along the Saudi coastline. Problems have arisen with the funds needed to continue clean-up and organizational problems within the Saudi government.

Saudi Arabian experts have raised their estimates of the size of the oil slick. Meteorology and Environmental Protection Administrators from Saudi Arabia report that more than 138 million gallons of oil are fouling the Gulf's waters. However, earlier Saudi estimates had only ranged from 21 million to 126 million gallons.

Diplomats and oil-spill experts say that Saudi Arabia successfully moved quickly to protect critical water desalination and hydroelectric plants along the coast but has not had enough resources left to prevent widespread damage to the environment.

No matter what the devastating harm to the waters, damage to marine lives and the livelihood of fisherman will be immeasurable.

Portions taken from 50 Simple Things You Can Do To Save The Earth by The Earth Works Group and The Los Angeles Times. Compiled by Kristin Kasper.

TERRORISM

RECYCLING

What Goes Around Comes Around

Although off to a slow start, recycling in the doms isn't dead. The program has been overhauled, is under new management, and hopefully will be effective throughout the semester.

At the beginning of the fall semester recycling bins had been placed in every hall and people were encouraged to recycle all their paper, cans, and bottles. The system seemed to be working for the first weeks of school and then started to deteriorate. The bins began to overflow, garbage became mixed in with piles meant for recycling and the areas for recycling became unsightly. At the end of the semester recycling had stopped in Mead Hall and continued rather poorly in Holden and Sanborn.

Recycling at Pitzer started roughly a year and a half ago by students without an advisor or funds. The organization was "strictly volunteer and student based," according to Dean of Residential Life, Michael Tessier. In the development of the program, hall directors were asked to help and work-study wages were provided.

This year, like last, the recycling program was partially student run. Separate bins were placed for the recycling of cans, bottles and paper products. The main problem that arose was that pick-up of the recyclable articles was done on an irregular basis. The pick-ups were supposed to be done by student volunteers. "I don't think it was student apathy," stated Michael Tessier, "it's not a glamorous job." Karen Steen, a senior formerly in charge of recycling in Mead Hall agreed with Tessier, "It was a really big job. It wasn't student apathy, we're here to study, not to take out the garbage."

Due to the irregularity of pickup, the bins were overflowing and making the areas around them unsanitary and a health hazard. In Mead the bins were overflowing, restricting access in the hallways. The fact that people were placing garbage into the recycling bins added to the overflow problem. Signs were put up asking people to not place their garbage in the bins, but no attention was paid.

The decision that recycling should be cancelled in Mead was made by Tessier, David Mauer, Director of maintenance and facilities, and Benny Trapp, Director of Custodial Services. All three had concerns about health and safety hazards, as well as the fire marshall of Claremont having justified concerns of his own.

This semester the recycling program has begun anew. Maintenance has now taken charge of it and is better organized. "It should be part of (the maintenance) program," commented Steen. "(Students) felt that (volunteering to pick up the recyclable) was above the call of duty for an environmentally concerned student."

Now that maintenance is in charge of picking up the bins the system should be very effective. Extra funds are being sought in order to find a custodian to work 20 hours a week and be responsible for the pickup of recycling during the week and recycling and trash during the weekends.

The emphasis now in being put on student awareness. Educating people to recycle is the biggest step. Now that the recycling at Pitzer is better organized and more efficient the program should be successful.

IT [RECYCLING] WAS A REALLY BIG JOB. IT WASN'T STUDENT APATHY, WE'RE HERE TO STUDY, NOT TO

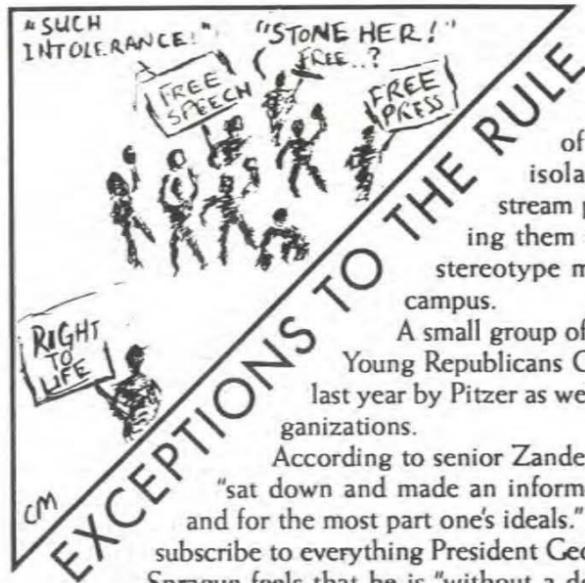


BY JULIET HENDERSON

BREAKING

ARRRERS

BY
TOM
MILLS



Claiming to be a community in which a free exchange of ideas can be expressed openly, Pitzer College is often stereotypically represented as a school of left-winged radicals. This stereotype tends to isolate those who do not conform to the mainstream political views of most Pitzer students, portraying them as political minorities. Despite what Pitzer's stereotype may illustrate, political minorities do exist on campus.

A small group of students organized two years ago to create the Young Republicans Club. The Young Republicans were recognized last year by Pitzer as well as the state chapter of Republican campus organizations.

According to senior Zander Sprague, to be a Young Republican is to have "sat down and made an informed political choice that represents one's views and for the most part one's ideals." Sprague is quick to point out that he does not subscribe to everything President George Bush and other Republicans do.

Sprague feels that he is "without a doubt" a political minority at Pitzer, and he "always" feels that his person is judged because of his political affiliation.

"People close off their minds, and they don't want to hear anything I have to say...especially in classes. I won't stand to have a professor out and out slam the Republican Party just because it suits their fancy," states Sprague.

Sprague says that the Pitzer community tends to "stifle" views that are not consistent with the Pitzer stereotype. "A lot of students like to think of themselves as 'open minded liberals,' but they are actually more close-minded than the Pitzer Republicans," says Sprague.

Another heated, political issue which often divides advocates into two camps is the abortion issue.

Senior Kim Li says she is a political minority because she maintains an anti-abortion stance.

"It's part of being pro-life. I'm all for living. Abortion for me is going against being for life," says Li.

Li says that along with a pro-life stance comes an 'Operation Rescue stereotype', but she says that she does not agree with everything Operation Rescue does. Li also argues that her affiliation with Christian Fellowship has nothing to do with her "personal views" about abortion.

Li says that she has never been "personally" judged for her position on abortion, but there is an "atmosphere" that opposes anti-abortionists.

"Because the atmosphere for pro-choice is so intense, it lessens and undermines other political thought...it puts pressure on other political thoughts and limits their effectiveness," says Li.

Sophomore Marie Frazee, a registered Independent, is a political minority not exclusive to only the Pitzer campus, but the entire country. Frazee clarifies that she is not affiliated with the American Independent Party, rather, she is not affiliated with any party.

"I would say I'm on my own because I don't believe in political parties. I think you should vote for the person, not the party," says Frazee.

Frazee says she registered Independent, "to protest the parties. I don't think the parties have anything to do with politics."

By registering Independent, Frazee cannot vote in primary elections. Independents are also kept from participating on House standing committees in Congress.

Frazee says Pitzer is open to her political non-affiliation, and that her person would more likely be judged if she was a Democrat or Republican.

Frazee says that there is a "need" for a change in the American electoral process. "I don't know what it would be, but there is a need."

An Interview With Taylor Gilbert

Rebel With A Cause



"Education is the key to all our problems. The more that you know the less you will fear. Education is a tool by which we can rid our society of ignorance." - Taylor Gilbert

BY TIM AHEARN

You may have seen him traipsing around campus, speaking his mind about the war or throwing napkins at some unfortunate soul in McConnell dining hall. I am speaking of Taylor Gilbert, junior at Pitzer College from Ventura, Ca. He is a tall 6'4", conscientious young man with brown hair, brown eyes, a well kept beard and a capacity for fun which permeates his being. Rarely can you see Tag (as his friends like to call him) sulking around campus with sullen eyes of gloom. He is a cheery soul, whose objective in life seems to be making other people laugh.

The best job that Taylor ever had was when he was 16 and 17 years of age. He would dress up in a 7-foot tall Rooster outfit and hand out fliers for the promotion of a local radio station. He was a San Diego Chicken of sorts running around the streets of Ventura kicking, mocking and generally harassing people for a laugh. "That was the breaking point. That's where I went crazy." If you know Taylor and his antics, you could just imagine him in that rooster suit.

Fun and laughter is part of Taylor's philosophy on life. His love for people is part of his optimistic mentality; there is a lot of hope and drive in this individual.

Taylor was planning to be in England this semester at Warwick University, but came home because he said it was awkward to protest our government's policies in the Middle East in a foreign country; he felt he needed to come back and speak his mind.

The Claremont Organization for Draft Counseling is Taylor's brainchild. He is attempting to give students an option to work within the system to legally avoid the draft, if they so choose. "I am informing people about their rights," says Taylor.

Taylor is not an un-American, "commi-fascist" pig, trying to overthrow the social order. He is just providing a service that people may unfortunately need. "You can do what you want." You can go or not go to the war, according to Taylor. If you want to know how to create a conscientious objector file or something similar, then he will be more than happy to help you.

People may label most protestors of the war like Taylor as un-American, but you cannot place this label on him fairly. Taylor loves his country and that is why he feels the need to let his feelings out. "I do not hate my country, I am in disagreement with the government's policy. I have pride in the

flag; It symbolizes hope and change for me." He is as American as apple pie, baseball and George Bush.

Taylor is a "complete pacifist" who abhors violence of any sort. He says that he would even have trouble defending himself in a violent manner. Taylor's goal in all of his protesting is not to create an atmosphere of tension- he wants to be positive and peaceful. He is not a Bush basher (much to my dismay). Taylor feels that burning flags and creating riots are not the correct ways to go about this whole thing because that way you cannot put your view in a good light.

What does it mean to Taylor to support the troops? At this moment it is unclear for him what this actually entails. For right now as far as he's gotten is, "bring them home."

"Naked aggression on the International scene, naked neglect on the domestic one." There are a great many ills confronting our society today, according to Taylor. He wants to be an active participant in improving it for the future. Educating will be his outlet for this change.

"Education is the key to all our problems. The more that you know the less you will fear. Education is a tool by which we can rid our society of ignorance," according to Taylor. I personally would thoroughly enjoy taking a class with him. He would be one of those crazy professors who make you laugh and learn at the same time unlike some of the real bores we've all had. I can just see him trounce into class in some God-awful chicken suit, harassing, mocking and enlightening his students.

Taylor is involved in many activities around campus other than draft counseling, protesting and generally being an all around peacenik. He has been on the Academic Planning Committee for the last one and a half years, an on-going consultant at the computer lab and a PACT volunteer. Taylor, along with some other students, is trying to arrange a system in which students can have an electronic mail outlet in their dorm rooms. This would enable the college to send mail through the E-mail system, avoiding all the waste of paper that goes on here.

I urge all of you to go and speak with Taylor, whether it is about the draft counseling or if you just want to talk (or yell) politics with him. You will find, as much as I did, a half-crazed student with a well-informed mind who will be more than happy to talk with you.

DID BUSH ACT IN HASTE?

Retracing His Steps To The War



Jayson Spring
Contributing Writer

Many Gulf War observers have concluded that President Bush made his final decision for war the week prior to the January 15 United Nation's deadline. Others, however, viewed the President's November decision to double U.S. troop strength as his final resolve for war. Yet, after a careful scrutiny of the August 3 through August 10 articles in *The Washington Post* pertaining to the Gulf War, I have concluded that President Bush made his decision for war immediately following Iraq's invasion of Kuwait. President Bush's actions and rhetoric after August 2, his own personality, the dwindling popularity of his administration and the faltering economy reveal that from the first days of Saddam Hussein's aggression the United States was already headed down the path to war.

On August 3, at the president's request for a list of solutions to the crisis, Pentagon officials briefed Bush on the military options available for the defense of Saudi Arabia. They did not recommend a major deployment of U.S. ground forces to the region. Nonetheless, by August 4, less than two days after the invasion, Bush met with his inner-circle security advisers, which included Secretary of Defense Dick Cheney, Chairman of the Joint Chiefs of Staff Colin Powell, and head of Central Command Norman Schwarzkopf, at Camp David to begin the formulation of his preferred military option. For Bush, this meant the immediate deployment of ground forces. By Sunday night, administration officials said the military orders were secretly being prepared and then signed off by Cheney. On Monday, August 6, troops were being mobilized for action in the Persian Gulf. [*The Washington Post*, 9 Aug. 1990, pp. A31-A32]

Aside from his private actions, the President's public rhetoric was war-like in tone. In the first week after the invasion, Americans became accustomed to Bush's references to World War II. Names such as Adolf Hitler and terms including "blitzkrieg" and "appeasement" were thrown around as if WWII had been revisited. The administration provoked Hussein with rhetoric that "demonized" and humiliated him. This rhetoric eventually backed him into a corner where instinct suggests one should fight back.

Furthermore, in the president's address to the nation on August 8, Bush said he was not preparing for "a long ground war." [*The Washington Post*, 9 Aug. 1990, p. A1] This statement can be equated to an unofficial declaration of war. If the President only planned to send U.S. soldiers to the Gulf in a strictly defensive role, then he could have done without the adjective "long." With the admission of "long", war appears inevitable. The President then went on to add that the American people should be prepared to face whatever consequences lie ahead by saying that "standing up for our principles will not come easy...It may take time and possibly cost a great deal." [*The Washington Post*, 9 Aug. 1990, p. A1] Nearly two days following his speech to the nation, nearly 50,000 U.S. troops, the largest deployment

of forces since the Vietnam conflict, were on the move to the Persian Gulf in what was alleged to be in a defensive role. If the Pentagon's assumptions for the defense of Saudi Arabia were correct, this massive deployment was not necessary.

In the days succeeding August 2 the President was in a world of his own, insulated by his top policy advisers and isolated from alternative viewpoints. According to Hugh Sidey of *Time* magazine, the initial stages of the crisis were handled in typical "Bush style: quick, secret decisions, mobile command posts to avoid becoming hostage to any place or group, voluble talks that build confidence, sets a mood but reveals few specifics." [*Time* 27 Aug. 1990, p. 21] From Camp David back to the White House and eventually to Kennebunkport, Maine for 25 days, Bush was intentionally inaccessible to these Middle Eastern think-tanks in Washington. The President was constantly surrounded by Cheney and Powell, both of whom were under the specter of cuts in their military budget. With this in mind, peaceful negotiations with Hussein could hardly have been the topic of discussion. Representative Lee Hamilton (D-Ind) said "this administration develops foreign policy with few actors." And one of the President's longtime friends said that during a crisis situation "what he does is this intense routine of trying to find out every single thing, take up every moment in touching every known base. Then he's comfortable because he tells himself 'I've done everything I could.'" [*The Washington Post*, 9 Aug. 1990, p. A32]

What Bush did not do between August 2 and August 10 was "touch every known base," but instead he gave Hussein and himself little room for compromise. John E. Mack and Jeffrey Z. Rubin of the *Los Angeles Times* concluded that "the Bush administration's approach to dealing with the unjustifiable Iraqi invasion of Kuwait violated the principles of political psychology, negotiating theory and the appropriate conduct of international relationships." [*The Los Angeles Times*, 31 Jan. 1991, p. B7] With the president's failure to seek advice from academia, the private sector and the foreign policy institutions in Washington, the assumption can be made that Bush had already deemed war necessary within the first days if not hours following Iraq's invasion. Talks between Middle Eastern experts and White House officials on alternative solutions would have been fruitless since the President had already made up his mind.

Behind his aggressive rhetoric, secretive actions, stated objectives, and the idea of a new world order, lies a man who is not afraid of war, but one who is eager to commit himself and the country to battle. His willingness to fight stems from his upbringing and possibly from his political aspirations as well. A U.S. success in the Gulf War would certainly mean a

landslide victory for Bush in the 1992 presidential election.

"A war would be a wonderfully good thing for this country," wrote Henry Stimson in 1896 shortly before America's confrontation with Spain. Not surprisingly, Stimson and his warrior-like ethic were idolized by a young George Bush, so much so, that at the age of sixteen he enlisted in the armed forces in 1940 to become the youngest naval pilot in WWII.

Upon Bush's return from the war, he subsequently enrolled at Yale and immediately sought a course that would reaffirm his already hard-nosed values. While in college Bush became a member of Yale's Skull and Bones secret society, of which Henry Stimson had also been a member. The lessons taught within the society promoted the virtues of loyalty and male bonding.

Today, President Bush still remains committed to these same values practiced by Skull and Bones and to the concepts of a "just war" and "interventionism" so vehemently espoused by his hero, former Secretary of War, Henry Stimson. To President Bush, Saddam Hussein's annexation of Kuwait became more than just a violation of international law: it became an attack on his integrity and value system. The president let the invasion affect him personally and as a result he made it the nation's problem as well.

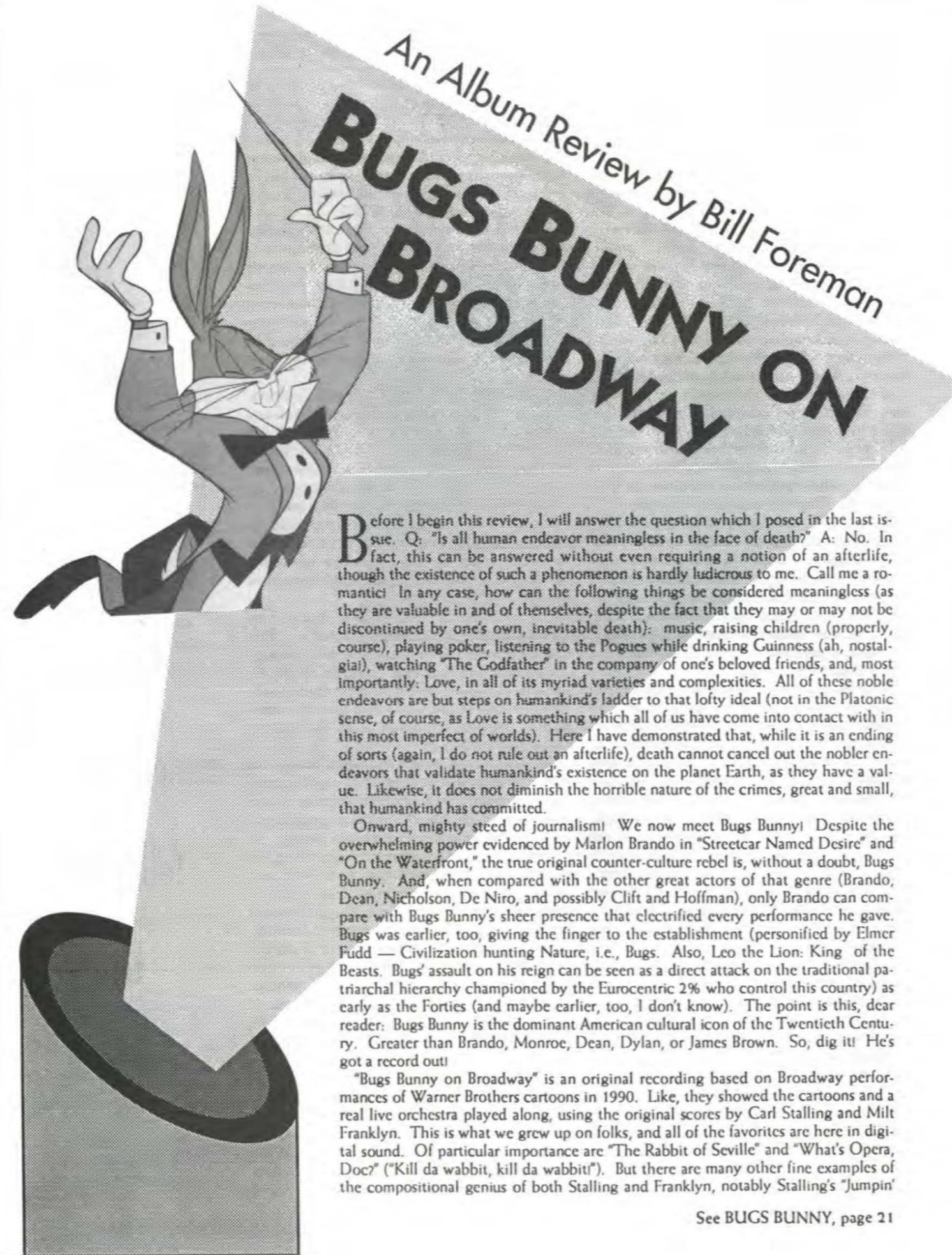
Besides the president's personal motivations for war, he may have been prompted by other reasons as well. In late July and early August, the political and economic prospects for the remainder of Bush's first term were bleak. Saddam's actions in the Gulf could give the President a perfect opportunity to change the course of events.

At this juncture in the Bush presidency, his administration's popularity had significantly dwindled in the polls primarily because of the savings and loans debacle and Bush's inability to keep his "no new taxes" campaign pledge. In addition, economists had been signaling for months about the possibility of a recession, and in early August it appeared that their premonitions had come true. Finally, August marked the beginning of a tedious budget debate between Congress and the president, in which the Democrats targeted the defense budget for major reductions. In particular, the B-2 bomber program was supposed to be cut all together. It was saved on the floor of the senate because the vote coincided with the Iraqi invasion of Kuwait.

If the President led his country into battle to improve his popularity rating, and hence, his future political prospects, then his gamble has paid off in the short-term. But his actions could still lead to his demise in the long run, if the war in the Gulf turns into a protracted conflict and numerous American lives are lost.

"I have concluded that President Bush made his decision for war immediately following Iraq's invasion of Kuwait."





BUGS BUNNY ON BROADWAY

An Album Review by Bill Foreman

Before I begin this review, I will answer the question which I posed in the last issue. Q: "Is all human endeavor meaningless in the face of death?" A: No. In fact, this can be answered without even requiring a notion of an afterlife, though the existence of such a phenomenon is hardly ludicrous to me. Call me a romantic! In any case, how can the following things be considered meaningless (as they are valuable in and of themselves, despite the fact that they may or may not be discontinued by one's own, inevitable death): music, raising children (properly, course), playing poker, listening to the Pogues while drinking Guinness (ah, nostalgia), watching "The Godfather" in the company of one's beloved friends, and, most importantly: Love, in all of its myriad varieties and complexities. All of these noble endeavors are but steps on humankind's ladder to that lofty ideal (not in the Platonic sense, of course, as Love is something which all of us have come into contact with in this most imperfect of worlds). Here I have demonstrated that, while it is an ending of sorts (again, I do not rule out an afterlife), death cannot cancel out the nobler endeavors that validate humankind's existence on the planet Earth, as they have a value. Likewise, it does not diminish the horrible nature of the crimes, great and small, that humankind has committed.

Onward, mighty steed of journalism! We now meet Bugs Bunny! Despite the overwhelming power evidenced by Marlon Brando in "Streetcar Named Desire" and "On the Waterfront," the true original counter-culture rebel is, without a doubt, Bugs Bunny. And, when compared with the other great actors of that genre (Brando, Dean, Nicholson, De Niro, and possibly Clift and Hoffman), only Brando can compare with Bugs Bunny's sheer presence that electrified every performance he gave. Bugs was earlier, too, giving the finger to the establishment (personified by Elmer Fudd — Civilization hunting Nature, i.e., Bugs. Also, Leo the Lion: King of the Beasts. Bugs' assault on his reign can be seen as a direct attack on the traditional patriarchal hierarchy championed by the Eurocentric 2% who control this country) as early as the Forties (and maybe earlier, too, I don't know). The point is this, dear reader: Bugs Bunny is the dominant American cultural icon of the Twentieth Century. Greater than Brando, Monroe, Dean, Dylan, or James Brown. So, dig it! He's got a record out!

"Bugs Bunny on Broadway" is an original recording based on Broadway performances of Warner Brothers cartoons in 1990. Like, they showed the cartoons and a real live orchestra played along, using the original scores by Carl Stalling and Milt Franklyn. This is what we grew up on folks, and all of the favorites are here in digital sound. Of particular importance are "The Rabbit of Seville" and "What's Opera, Doc?" ("Kill da wabbit, kill da wabbit!"). But there are many other fine examples of the compositional genius of both Stalling and Franklyn, notably Stalling's "Jumpin'

See BUGS BUNNY, page 21

SPORTS

SHORTS

BY DAVID STOLBER

Sugar Ray Leonard learned the hard way that all good things must come to an end. When Leonard entered the Ring on February 9th, against previously unknown champion Terry Norris, I could not help noticing how young and fresh Ray looked. But as the fight wore on, I observed a transformation. It almost seemed that Leonard began to age right before my eyes. I kept waiting for Leonard to shake off the brutal pounding he was absorbing, but he never did. Leonard's mind seemed willing but when his body received the wake up call, no one was home. Perhaps Leonard should have called it quits when he shocked Marvin Hagler back in 1987, but of course hind-sight is 20-20. What made Leonard the best was that the word quit never entered his vocabulary. Sadly, Leonard's once superior foot-speed, mind boggling quickness, and highly underrated punching power simply failed him on February 9th. The blinding combinations that stunned Hagler in 1987, the surprisingly accurate punches that stopped Hearns in Leonard vs. Hearns 1 and the highly effective ring savvy that reduced Roberto Duran to plead "no mas" in Leonard vs. Duran 2 were but distant memories. Leonard believed that when the day came to hand em' up, he alone would pull the plug. Leonard now sees that it is no longer his time. So, on February 9th a truly illustrious career, spanning three decades, came to a merciful end. I take nothing away from Terry Norris but Leonard in his prime would have disposed of Mr. Norris inside of three rounds. Norris did not beat the real Ray Leonard, he beat what was left of him.

Tommy Hearns should follow Ray Leonard's lead and call it a career. Hearns may soon find out, as Leonard did, that Father Time has an uncanny knack of stealing your once-plentiful skills right from under your nose.

My early pick for MVP in the NBA is Larry Bird. The Celtics were 26-5 before Mr. Bird suffered a back injury. The Celtics plummeted to 7 and 7 in 14 games without Bird. Simply put, with Bird in the lineup the Celtics are serious title contenders without him, Mr. Jordan may get his chance to air out his arsenal in front of the world in the 1992 Olympics.

Philadelphia 76er center Manute Bol, who is short on talent but not on height, is doing something no one has ever done before. He has more blocks (125) than points (78) this season.

What ever happened to Adrian Dantley? I believe that a lot of NBA teams will be sorry that they passed up on this veteran scoring machine. A.D. has a plethora of play-off experience, which is highly necessary for a young NBA team trying to make some play-off noise.

Sports Illustrated's prediction of America's 1992 Olympic starting five is Charles Barkley, Patrick Ewing, Karl Malone, Magic Johnson and Michael Jordan. Is that a scary team or what? Do you think the Yugoslavian's and the Italian's are feeling a little inferior now? I bet they are already having nightmares about playing these guys. Wouldn't you?

Will UNLV ever lose? Maybe not, but one should remember that the team ranked #1 in the Nation usually gets bumped off come tournament time. To be successful in the tournament you need a great deal of emotion and the highly important impact player. When I say impact player I mean Kenny Anderson (Georgia Tech) or Shaquille O'Neal (LSU). Anderson and "the Shack" have the potential to carry their respective teams through the Tournament like Danny Manning did in 1988 with the Kansas Jay Hawks. I am not saying that UNLV will crack when the pressure of March Madness comes knocking, but who knows? History does often repeat itself.

The Yankees, minus George Steinbrenner, have screwed it up again. The Bronx Bombers, who were attempting to rebound from an overall dismal 1990 campaign, lost Dave Righetti (the lone Yankee bright spot last year). The Yan-

kees added two over the hill pitchers (Steve Farr and Scott Sanderson). Sorry Yankees, but you cannot blame Mr. Steinbrenner for an off-season full of missed opportunities.

The Toronto Blue Jays, on the other hand, profited most in the off-season. The Jay's were always the most talented team in the AL East but were desperately in need of a personality change. The "bad seeds" on the Jays included Fred McGriff, Tony Fernandez and George Bell, who were replaced by more stable personalities. These more placid players are Joe Carter, Roberto Alomar, Devon White and Ken Dayley. I don't know how placid or mentally sound these new Jays are but I do know they are young and incredibly talented. These off-season moves could finally propel the Blue Jays to the World Series.

In Baseball, look for disappointing Kansas City Royal relief pitcher,

Mark Davis, and injury plagued Yankee first baseman, Don Mattingly, to bounce back in a big way this year after a depressing 1990 campaign.

Is it me, or has a NHL superstar Brett Hull's unbelievable accomplishment of 65 goals in 59 games (as of February 22nd) gone unfairly unnoticed by the common sports fan?



Mr. Jordan may get his chance to air out his arsenal in front of the world in the 1992 Olympics.

KNOW AND TELL

What's In A Name?

Did you ever think about your name? What does it mean? Do you like it? Does it fit you? Does everyone seem to have it, or does no one at all? Chances are you have a friend named MIKE or SARA or DAVE or JENNIFER... especially if you go to Pitzer. We've compiled a list of the ten most prominent names for men and women on campus, along with their original meanings and stereotypes:

Name	Meaning	Stereotype
1. Sarah/J	"Princess"	"sensual yet sweet"
2. Jennifer	"White-cheeked"	"well-liked"
3. Kristen	"Christian"	"A leader"
4. Elizabeth	"Oath of God"	"Old-fashioned"
5. Christine/a	"Christian"	"Trendy"
6. C/Katherine	"Pure one"	"Strong-willed"
7. Amy	"Beloved"	"A good friend"
8. Laurel/Lori	"Laurel leaves"	"Energetic"
9. Susan/Susanah	"Gracious Lily"	"Trustworthy"
10. Michelle	"Who is like God"	"Respectful"
1. Mike/Michael	"Godlike"	"Everyone's friend"
2. Dave/David	"Beloved One"	"Popular"
3. Chris/Christopher	"Christ-bearer"	"Good-natured"
4. Joe/Joseph	"He shall add"	"Funny and fun"
5. Jason	"Healer"	"Industrious"
6. Brian/Bryan	"Strength, Honor"	"Talkative"
7. Eric	"Ever powerful"	"Likeable and Open"
8. Bill/William	"Protector"	"A born leader"
9. John	"Next to God"	"Cautious"
10. Tom/Thomas	"A twin"	"Soft-spoken"

SIGNS OF THE TIMES

Throughout the semester we will focus on three Zodiac signs per issue. We are not telling you your horoscope, but instead giving you the personality traits are associated with your astrological birth sign. So what do you think? Is it you?

PISCES - the fish (Feb 20-Mar 20)

You'll be impressed with a Pisces charm of manner and lazy good-nature. They value their freedom to dream and feel their way through life. Pisces are sympathetic, kind, idealistic and forgiving.

They are rarely tall, have beautiful eyes, prefer to stay away from alcohol and don't care for leadership, power or rank. As friends they tend to be slightly puzzling at times.

LEO - the lion (July 23-Aug.23) Leos rule the heart, and are the most sensitive and emotional sign in the Zodiac. They have a high, almost intense level of sexual stamina and thus make excellent lovers. They are also incredibly romantic. Leos have extremely high energy levels, a superabundance of vitality with incredible physiques. They love to tease, are usually popular, and tend to be the center of attention at social affairs. (By the way—we're both Leos! B&S)

SCORPIO - the scorpion (Oct 24-Nov 22)

Scorpios rule the genitals, and are the most sexual sign in the Zodiac. They have powerful physiques, rarely show emotion and always speak the truth, even when it hurts. They are possessive in love and protective of friends, are respected by all and can most often accomplish any feat their daring souls wish to attempt. Scorpios need to realize the effects of negative energy and should focus these emotions into constructive goals, such as athletics or creative hobbies. Don't burn a Scorpio—they're once bitten, twice shy, and will take their sweet time in forgiving you.

HOLLYWOOD MAKEOVERS:

BEFORE:

Allen Stewart Konigsberg
David Robert Jones
Nathan Birnbaum
Lucille Lo Sauer
Robert Zimmerman
Alexander Archibald Leach
Reginald Kenneth Dwight
George Summer
Annie Mae Bullock

AFTER:

Woody Allen
David Bowie
George Burns
Joan Crawford
Bob Dylan
Cary Grant
Elton John
Sting
Tina Turner



Pitzer Hall Director, 1966

ON THE MONEY

Costs at Pitzer have increased between 500 and 1000% in the past 25 years. In 1966 the tuition cost was \$1350 per semester, books averaged between \$75-100 per year and the average annual allowance (suggested in the handbook) was \$100-200.

As she was the patroness of sexual desire, Aphrodite had many lovers. Zeus gave her in marriage to Hephaestus, while she still maintained her sexual encounters with other gods. With Dionysus she bore the god Priapus, a faunlike creature whom Zeus's wife, Hera, jealous of Aphrodite's amours, endowed Priapus with a constant erection; hence our term "priapic," for phallic.

Since aphros means both "foam" and "semen", her name is a double entendre, meaning both "foam born" and "semen born." them, the beautiful goddess was born. As the story goes, when the Titan leader Cronus overthrew his father, Aphrodite. As the story goes, when the Greek goddess of beauty and love, These love potions are named after the

WHAT IS AN APHRODISIAC

representing nuclear disarmament. the semaphore signals N and D, forked symbol is actually a composite of year at peace marches in England. The Committee, and it was first shown that disarmament symbol by the Direct Action It was created in 1958 as a nuclear

WHO INVENTED THE PEACE SYMBOL?

The term-which arose in the Middle Ages from Latin artes liberales - refers to the seven branches of learning: logic, rhetoric, arithmetic, geometry, music, astronomy, and grammar. The number seven derives from a quote in Proverbs 9:1: "Wisdom hath builded her house, she hath hewn out her seven pillars."

WHAT ARE THE LIBERAL ARTS?

It takes anywhere between 35 and 65 minks to produce the average mink coat.

AT RANDOM

ROBERT

What Would America Be Without The Blues!

For Professor Agnes Jackson, Wishing Her a Speedy Recovery

And I went to the mountain
lookin' far as my eyes could see
And I went to the mountain
lookin' far as my eyes could see
Some other man got my woman and the '-a
lonesome blues got me
- "If I had Possession over Judgement Day"

The issuing last October (1990) in the CD format by Columbia Records of *The Complete Recordings of Robert Johnson* was an event of the utmost importance. Robert Johnson is arguably the greatest exponent of the blues form. Arguable because, preceding and contiguous with him, were respectively Ma Rainey and Bessie Smith, both great innovators of the blues musical structure. Perhaps what constitutes the transcendental element in Robert Johnson, beyond these two historical figures, the cognitive mappers of the passage-ways from the rural blues to the classical blues, is that with him we encounter the actual complex structuring of the classical blues. Simultaneous with this historical achievement within African-American culture, in relation to 'American' culture as a whole (the equipoise between African-American and European-American cultures), Robert Johnson, together with Charles Ives, the major founder of classical music in America, is one of the principal definers of American Modernism in the force-field of music. (Note: for this author, being a foreigner and of a different shading, to a large extent, American culture can only be synonymous with Native-American culture, precisely because of colonialism and the matter of Christopher Columbus). In other words, if for example, Frank Lloyd Wright is in the sphere of architecture the representative fig-

ure of American par excellent, likewise Wallace Stevens in poetry, then surely, Robert Johnson is that figure in the domain of music.

Who then was Robert Johnson? Before entering into the problematical details of his personal biography, which is sketchy and controversial, and is in the process of being reconstituted by various scholars, it would perhaps be better to formulate a few words about the blues, in order to situate fully the historical (musical) biography of Robert Johnson, which is visible and much more apparent. There has never been a singular constancy in the articulation of the central strands of the blues. Major African-American literary figures, from Alain Locke, the first great black American literary scholar within the Harlem Renaissance in the 1920s, to Amiri Baraka (Leroi Jones), the brilliant Marxist-Leninist (Maoist) playwright within the Black Arts Movement of the 1960s, have been constantly occupied with critically disengaging the historical significance of the blues. This engagement has had its own historical significance of the blues.

This engagement has had its own historical logic, for it could be argued that the whole task African-American literature in the twentieth-century has been the cultural project of establishing blues esthetics within its figurations. Zora Neale Hurston was the radical practitioner of this revolutionary quest. In response to this project, great scholars like Houston A. Baker and Henry Louis Gates, have been constructing, within postmodernism, the theoretical edifice of blues esthetics. What these writers had to say concerning the blues was fundamental indeed.

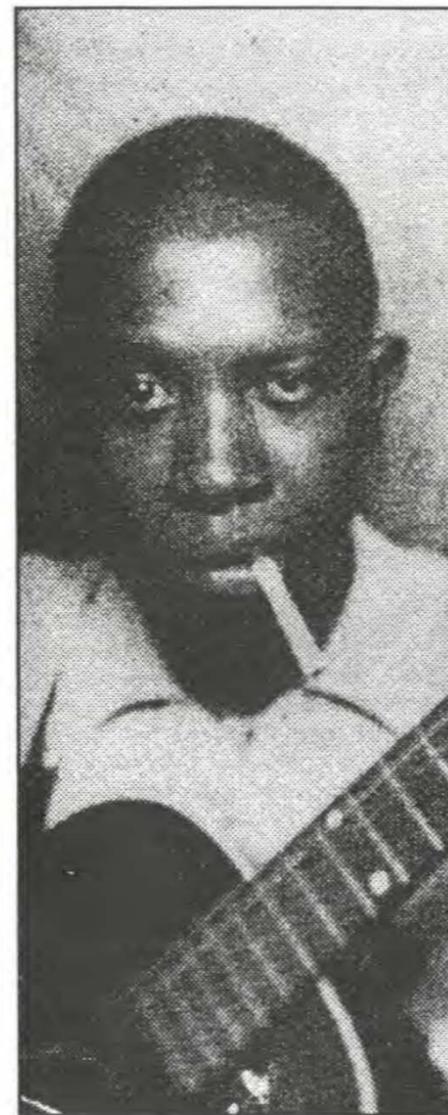
Langston Hughes, whose voluminous poetry is nothing if not the realization of the vernacular structure of blues poetics,

By Ntongela Masilela

Professor of English and World Literature

In Recognition of
**BLACK
HISTORY
MONTH**

JOHNSON



in an essay of 1955, "Bessie Smith: The Empress of the Blues," defined the blues as very sad songs, mostly about the absence of love, poverty and homelessness, yet containing within them an ironic twist which makes people laugh. Richard Wright in a "Foreword" to Paul Oliver's book of 1960, *The Meaning of the Blues*, theorized the blues as profoundly concerned with the psychological problem of guilt. Continuing, Wright emphasized that although these songs were replete with a sense of defeat and downheartedness, because of the deep-suffering of black people in America, they were never intrinsically pessimistic, since a sense of hope, affirmation of life and an endemic capacity to live, was

central to them. In other words, through suffering spirituality is striven for. Amiri Baraka, in his classic book of 1963, *Blues People*, gave a different inflection to the interpretation of the blues. Arguing passionately, because he was in the process of shifting from Beat Generation poetics (a-la Allan Ginsberg, Gary Snyder) into cultural nationalism (a-la The Autobiography of Malcolm X), Amiri Baraka traces the origin of blues in American slavery. For him these songs are constituted by the intertwining of sociological imagination and lyrical realism: interfusing the personal and the historical experiences of black Americans. In the blues one finds embedded the history of black experience in America.

In many ways, Alain Locke, in his 1936 book *The Negro and His Music/Art: Past and Present*, had already anticipated these various subsequent explanations and interpretations of the blues, when he stated that harmonically and rhythmically, the tunes are constructed around a succession of three common chords on the key-note, the sub-dominant and the chord of the dominant seventh. The structure of the blues is an AAB variation: the repetition of the second line for emphasis facilitates a chance for subsequent improvised variation. Jazz took this central element of improvisation from the blues.

Robert Johnson was born in Hazlehurst, Mississippi on May 8, 1911. He died in the city of Greenwood on August 16, 1938, having been poisoned by a man whose fiancée Johnson had been paying attention in a night club. He lived only 27 years, yet what an extraordinary transformation he brought to American music! The historical emergence of Robert Johnson signaled the transformation of primitive blues into classical blues: whereas the former was principally concerned with the individuality and separateness of the black experience in America, the latter indicated the historical consciousness on the part of African-Americans of their unstable position within the American superstructure. One was predicated on particularity, and the other on universalism. As performance, the blues moves from field hollering to meditative contempla-

tion. Clearly these complex mutations were homologous with changes within American history: the migration of blacks from the South to the North: their transformation from being plantation workers to being urban proletariat. Marx would have marvelled at these momentous changes as confirmation of his great document, *Das Kapital*, perhaps the truly one great book beside the Bible.

Robert Johnson incorporated all these earth-shaking events into the structure and fabric of his tremendous music. Although the revolution achieved by him was universal, the object of its intent was a particular form: namely, the Delta blues, the blues tradition in which he was situated. The predecessors of Johnson within this tradition were outstanding figures like Charlie Patton, Willie Brown and Myles Robson. As various scholars have argued, such as William Barlow, in *Looking up at Down: The Emergence of Blues Culture* (1989), and Robert Palmer, in *Deep Blues* (1981), the early blues took on three cultural formations: the Mississippi blues, the East Texas blues, and the Piedmont (Appalachian Mountains) blues. Robert Johnson was a representative figure of the most vigorous blues tradition, because its immersion in the sharecropper experience was deeper, and also because the immediacy of racism and oppression were profoundly traumatizing. Robert Johnson was a great healer, like other blues greats, of the troubled soul of black Americans:

You can call the blues, you can call
the blues any old thing you please
You can call the blues any old thing
you please
But the blues ain't nothing but the
doggone heart disease

The influence of Johnson on Muddy Waters, T-Bone Walker and Howlin' Wolf was real enough.

Much has still to be written about the greatness of Robert Johnson. The publication of a study on Johnson by Mack McCormick, on which he has been working for the last twenty years, should be occasion for great celebration.

And The Blues

A New

R

Insomuch as it is directed by, but autonomous from the forces of Postmodernism the current Black Renaissance resembles the Harlem Renaissance of the 1920's

RENAISSANCE

BY JASON SINGER

American capitalism exists as the Skinner box for class structure dynamics. That the lower class in America consists of a disproportionate number of blacks is no secret. What kind of importance, then, does a young black place on intellectual pursuits in light of the numerous black homeless, the ravaging of black life by drugs, gang-related violence, and the human destruction running rampant within urban America?

The intent of the question is not to suggest a lack of exemplary black intellectuals but to illuminate a phenomena to the contrary, existing within this Postmodern age. The question, rather, implores that one respect the emergence of a new black renaissance in art, music, literature and intellectual criticism which is grounded in an Afro-American reality and imparted through a voice or mode of expression independent of and to a degree, in reaction to the Anglo experience.

Insomuch as it is directed by, but autonomous from the forces of Postmodernism the current Black Renaissance resembles the Harlem Renaissance of the 1920's.

In 1925, at the crest of the Harlem Renaissance, Alain Locke published *The New Negro*, a mapping of Afro-American expressive Modernism. Locke, in effect, delineated the advent of Black literature, dance, music, and intellectual criticism by separating it from Western Modernism. He insisted that the forces behind the expression of black intellectuals like himself, Booker T. Washington, W.E.B. DuBois, Langston Hughes and Countee Cullen did not echo the voices of Westerners like James Joyce, Picasso or Einstein. These black artists, writers and academics were not concerned with the uncertainty of time and space due to the presence of Einstein's mathematics or Heisenberg's

physics. They did not align themselves or fall in opposition to Totalitarianism, metaphysics or the disruptive elements of an industrialist civilization. Their motivation was to create a "space" for black expression, to embrace the element of "time" that held no consequence during slavery and to penetrate an industrialist civilization that gave promise to posterity- a posterity predicated by Locke as the job of a younger generation:

"Youth speaks, and the voice of the New Negro is heard. What stirs inarticulately in the masses is already vocal upon the lips of the the talented few, and the future listens, however the present may shut its ears."

RENAISSANCE II

The timeless echo of Locke did not fall deaf to the ears of the generation upon which he depended; rather, it found refuge and rebirth in the pens of Gwendolyn Brooks and Toni Morrison, beauty in the grace of Alvin Ailey and Judith Jamison, genius in the ideas of Houston A. Baker Jr. and Cornell West, and perhaps a new rhythm in the music of Herbie Hancock and the eminence of rap.

In Recognition of
**BLACK
HISTORY
MONTH**

The mirage of upward-mobility that allured blacks to industrial complexes like Chicago and New York City during the age of Modernism has yielded, instead, the horror of the urban American experience. Vestiges of the African sound which lifted W.E.B. DuBois, Zora Neale Hurston and Robert Johnson during the first three decades of this century resonate in the voices of Gwendolyn Brooks, Toni Morrison and Kool Mo Dee in reproach of the chaos and discontinuity inherent in an experience void of the ephemerality associated with Postmodernism.

The product is a new Black Renaissance

"The timeless echo of Locke did not fall deaf to the ears of the generation upon which he depended ; rather, it found refuge and rebirth in the pens of Gwendolyn Brooks and Toni Morrison, beauty in the grace of Alvin Ailey and Judith Jamison, genius in the ideas of Houston A. Baker Jr. and Cornell West, and perhaps a new rhythm in the music of Herbie Hancock and the eminence of rap."

strengthened by an identification with African heritage and vivid in its portrayal of the Afro-American experience within Postmodernist culture. Writers like Alice Walker and Toni Morrison are not preoccupied with representing the chaotic structure of time within a technological age in a perpetual state of flux. Their intent is not to subvert the concept of totality in discourse but to create a discourse of their own grounded in a reality propagated by what Frederic Jameson describes as "the cultural logic of late capitalism". In essence, the art, music, literature, and dance of the new Black Renaissance is not constructed of elements reflecting this Postmodern age, but a critique of the experience those elements create.

The vehicle by which the music of this renaissance conveys its message is a candid narrative on top of a crude rhythmic reproduction of the blues, namely rap. It does not employ melodies which collide, coexist and interpenetrate each other like those of Laurie Anderson or David Byrne. Whether it be on the stage, in a book, or on canvas the historical Afro-American experience from Booker T. Washington to Martin

Luther King Jr. remains a constant and calculated part of black efforts, in contrast to the work of Western Postmodernists like Italo Calvino or Rauchenberg whose account of history assumes the fragmentary structure of a collage.

The early institution of slavery and existing racial discrimination have forced blacks in this country to identify themselves in the context of a subculture. The work of people like Alain Locke, Langston Hughes, Toni Morrison and Howard A. Baker Jr. has given this culture a "sound" and a "voice" rich in culture, beauty, and intellect. Like the Harlem Renaissance of the 1920's, the present movement of black art, music, literature and criticism stands independent of, but directed by, the dynamics of its age, specifically Postmodernism. In that sense, the works of these great artists and writers not only enhances the present state of society aesthetically and intellectually, but enlightens all of us to the destructive forces of a technological capitalism and the reality of the urban American experience.

BUGS BUNNY from page 14

Jupiter" and Franklyn's "Baton Bunny." Come to think of it, they're all great.

There's no need to go into detail about the tunes themselves, as we've all heard them many times. In their place I shall reflect on the nature of this disc, as if making a Cartesian analysis of a ball of wax. This disc, while containing similar music to last year's release of "The Carl Stalling Project," differs from that disc in many respects. Most importantly, "Bugs Bunny on Broadway" consists mainly of complete scores, unlike the other disc, which, while including a couple complete pieces, was primarily made up of thematic medleys which were pieced together (with the utmost care and skill) by producer Hal Willner. While Willner's method worked brilliantly, a piece like "What's Opera, Doc?" in which the music is so central to the plot as a whole, must be presented in its entirety. Most of the pieces on

"Broadway" are from cartoons based on music, and are well served by being presented in their entirety. Also, something to consider is the fact that the recordings here are by and large new recordings, while "The Carl Stalling Project" is made up entirely of original recordings. But fear not, the music is still brilliant, and the excellent sound ef-

*The point is this,
dear reader: Bugs
Bunny is the
dominant American
cultural icon of the
Twentieth Century.
Greater than
Brando, Monroe,
Dean, Dylan, or
James Brown. So,
dig it! He's got a
record out!*

fects are intact on the new recordings. Stalling and Franklyn were composers, not recording artists. They wrote their scores on paper, and as a result the music loses nothing in the new recordings. However, purists may bitch, and it's true that there is a charm to the original recording simply because that's what they are. A distinct pleasure on "Broadway" is the presence of Milt Franklyn's music, obviously absent from "The Carl Stalling Project." The notes to "Carl Stalling" unfairly make Franklyn into a second-rate replacement for Stalling. He is nothing of the kind, as the music on this album proves. True, Stalling virtually invented his art form and Franklyn, his apprentice, had a slightly more conventional approach to his scores, but pieces like "What's Opera, Doc?" are sheer genius, and this album should give some more attention to Franklyn.

Dig this record. Or better yet, be like me and buy both. They each have their merits. They both are eloquent testimony to the genius of Stalling and Franklyn. And Bugs truly is the original counter-culture rebel.

GREY

SOME THINGS AREN'T BLACK AND WHITE

Racism is an issue that plagues high school and college campuses across the nation. Stereotypes of people of color permeate the so-called 'real world' of employment, housing and social activities. African Americans, Hispanics, Asians, and Native Americans are paid less than their White counterparts, are consequently forced to live in lesser quality housing in slums or reservations and are frequently made to feel unwelcome at some restaurants and clubs. One Pitzer student has written a play on the topic of racism and race relations. Grey will be held on April 12th and 14th at Scripps' Balch Auditorium.

Kou Andrews, a first year student from Washington D.C., is frustrated with the battle against racism. "One difference I've noticed between high school and college is that in high school the actual institution has its values" and brings in people who will demonstrate and teach those values, while in college, "authorities" who have established their values come into the institution and teach those values to their students. "Some of the professors here have warped values. Some of the teachers here are like those in my play. They're just ignorant...people who have lost their identities...people who won't digress too far from what has been established...basically sell outs." In an effort to relieve some of that frustration and not become discouraged, Andrews wrote and will direct Grey.

The production is a collection of three different, but related scenes connected by pantomime interludes. The first scene takes place in a classroom where a student challenges the teacher to "tell the truth," to give African Americans "more credit than the invention of peanut butter." The student confronts another student who doesn't see the racism in the textbook and in the end leaves the class in protest. The first scene is followed by a pantomime in which four Whites and one African American involved in a drug deal are confronted by the police. The four Whites turn their backs on the African American who is then promptly arrested by the law enforcement officers. The second scene demonstrates harassment of the African



"I'm not an expert, I don't have a degree in race relations. My job is not to define racism but to open your eyes."

-Kou Andrews

In Recognition of
BLACK HISTORY MONTH

BY BILL KRAMER

American by the White law enforcement officers in which the African American prophesies that there will be a day when Whites are dominated by African Americans. The second pantomime is a reverse of the first. This time the four African Americans turn from the White. The final scene is the prophecy realized; a White job applicant challenges an African American employer under an Affirmative Action program.

Andrews' inspiration for the play came from his own personal experiences growing up and attending a predominantly White school. "One thing I told the actors the first day was that I'm not an expert, I don't have a degree in race relations. My job is not to define racism but to open your eyes." Andrews sees the production as a sort of "revelation play" in which people will learn to look at racism, to become willing to deal with the issue. When asked if drama was a more effective means of reaching an audience than simply telling someone to go to the library and read a book on racism, Andrews responded, "Most definitely, at least initially. Hopefully after seeing this play people will go to the library and read about racism." If Grey does provide people the motivation to learn more about African Americans and their achievements, such research will provide a different perspective considering "easily half" of our education has been distorted by Eurocentric textbooks and thinking, Andrews believes.

In a song Andrews wrote about racism, he challenges people to look beyond stereotypes:

*I can sing, I can dance, I can run, I can paint
I can speak correct English, I still say ain't
I can make lots of cash, without drug selling
Yes, I'm a Black man and I love me some wa-
termelon*

"Sometimes you need to close your eyes to the stereotypes before you can open them to change. It's OK to be Black and like watermelon. The trouble is when you think everyone who's Black likes watermelon." Grey will challenge stereotypes and possibly will do much more...change peoples attitudes about ethnic minorities or at least get them thinking about it.

THE
PERSIAN
GULF
WAR

TAKING SIDES

Mastering The Evasion of Responsibility

A COLUMN BY CHRIS DAVIS

Back in February 1990, the new president of Czechoslovakia, Vaclav Havel, spoke to the U.S. Congress, marking the first time since World War II that a state official from Eastern/Central Europe addressed that body. If you recall, that was at the height of world optimism, when The Cold War was abdicating its hold over international relations to a new doctrine of peace and cooperation.

While much of his address heaped praise upon the United States for the example it has set for emerging democracies, he finished with a broad but implicating warning: "We still don't know how to put morality before politics. We are still incapable of understanding that the only genuine backbone of all our actions—if they are to be moral—is responsibility. Responsibility is something higher than...my country, my success. Responsibility is to the order of Being, where all our actions are indelibly recorded, and where...they will be properly judged."

Since his name became widely known as a dissident writer during Czechoslovakia's darkest years under Stalinism, Havel has been respected for his integrity and honesty. Those who paid close attention to his words a year ago are now despairing that little has changed.

Mikhail Gorbachev, who received last year's Nobel Prize for peace, recently sent tanks into secessionist Lithuania, killing 13 unarmed civilian protestors. In vague comments afterwards, he denied responsibility and claimed the orders to attack did not originate from him. Responsibility lay at some lower level in the chain of command, but not in the lap of the Supreme President.

Last week Allied bombing killed hundreds of civilians in a single raid. Bush says Hussein deliberately put them in a "command and control" shelter to protect his intelligence, concluding that the Allies are not responsible.

Hussein wants a resolution to involve the question of Israel,

the Palestinians, and the occupied territories. Bush claims that is a separate problem. It is not Hussein's responsibility to mediate for the PLO.

Hussein also wants reparations for the damage done to Iraq by thousands of sorties—compensation awarded both Germany and Japan by the United States after WWII. Because of the American led economic embargo, Iraq will not have the resources to re-build the country after the war. This request has been flatly rejected. This is not the responsibility of the Allies either.

Here in the nascent stages of our "New World Order" this concept of responsibility seems no more widespread than it has been in the past.

Contemporary historians, namely Francis Fukuyama, a former State Department official, claim that 1989/90 marked the end of history. History's driving forces (that is, the ideological conflicts which have pitted socialism against capitalism, liberalism against totalitarianism, and all the debate over forms of social organization) have handed over the reins to a new conductor. The race is over and democracy and all it stands for has won. From here on, history will be the story of democracy/capitalism collecting their spoils and basking in the peaceful light of their Cold War victory. We have entered the post-historical era.

Nonetheless, we are inaugurating this new epoch with a new war. Of course we can be re-assured because here in the post-war era democracies are always right. After all, haven't we solidified our legitimacy by winning the Cold War? And aren't our actions justified by the fact that we were right all along and the Soviets, and the Vietnamese, and the Nicaraguans, and Panamanians, etc., were wrong?

Now the United States has commenced the ground war in the Middle East. To estimate the number of people destined to be maimed or killed in the coming days would simply add

See EVASION, page 27

THE VAULT IN ROOM FOUR

The Other Side
presents the winner
of the 1991 Best
"Worst" Edgar Allan
Poe Contest.

PAUL ALI
POMONA COLLEGE

When, in ages to come, posterity, if it deigns to cast its ponderous eye upon my desperate and fearful story, judges me, I can only hope that it looks upon my plight with no small measure of pity. I write this now in order that the world of men, who know not what evil lies beneath this existence's calm veneer, will know my tale, so insuring that my miniscule voice is not lost in the uproarious miasma that I know is to follow.

Do not call me mad, rather call me obsessed, for a madman is one who lacks of direction, whose footsteps are ragged, faltering, not driven and determined by such desires as those that fill my tortured soul. I ask of you: would a madman dedicate his life to the endless pursuit of truth and knowledge, would a madman work his very cranium to the cortex pouring over ancient volumes of curious and forgotten lore, would a madman knowingly risk his very existence for an idea that all would agree transcends the mundane morass to which mortal man remains manacled? And you must reply that No- no madman would do such things for madmen seek to obscure, to confuse, to erase the fragile boundaries which divide this lighted world of reason and knowledge from those darker realms of chaos, confusion and death.

These boundaries, despite the efforts of learned men from noble Alexandria across the churning seas to Claremont, have been occasionally crossed, for the quest for knowledge often inextricably leads into the darker realms of our fragile and harrowed existence. My story is of such a falling, of such a descent into the maelstrom that lies beneath the apparently calm surface of our intellectual community.

From my infancy, I was known as a curious child, a child who could not simply stand with the status quo on the question of knowledge, a child who always had to dig yet deeper into a forgotten mine, build yet more floors upon a finished building, add yet more clauses to an already completed sentence. Early on I learned about the controversy that would change my life forever, and since that moment I have dedicated my life to finding the solid proof, the proof that would shake the intellectual world out of its smug assurances and its condescending stranglehold on the source of all knowledge, the proof that Francis

Bacon had actually written Shakespeare's plays!

Many nights, lonely and long, any denizens of this college who would care to stop in their revels and peek into the hallowed halls of the Francis Bacon Library, would see me there beneath a frail and sputtering light pouring over ancient texts in a search for knowledge that I knew would be forbidden by those colleagues of mine who claim to be my superiors in this field. Fools- what do they know of the hours that I have spent studying, my eyes failing from trying to defeat the darkness of this charnel room. Have they, with my

zeal, tread the carpeted aisles of this Library, felt the dead eyes of thinkers gazing upon them from every laden shelf, testing their courage and determination, judged them and found them lacking, taunted them towards greater and greater efforts, their mocking voices drifting wraith-like in the heavy air and seeping into the very bones, chilling them with fear and excitement?

Only I have felt such pangs, heard such voices, have gazed into the pit at the center of my soul and heard the pendulum of my thoughts impotently swinging back and forth in the ravenous void that begs me to be filled. Only I
continued on next page



THE VAULT IN ROOM FOUR, CONTINUED

have conversed across the ages with that venerable sage, attempting to pluck forgotten secrets from his long dead brain as a raven would pluck meat off a putrid, rotting corpse. But I digress.

It was on such an ordinary night when, I, pouring over an ancient manuscript, chanced to fall upon a letter, an inauspicious letter, but one which was to cast my mind downward, ever downward, into interminable darkness. A letter which was to utterly destroy my fortune as well as my already weary mind. At first I thought that it was some trick, a falsehood planted by those idiots who seek my academic destruction- for I have often seen them stalking around the ivy covered halls of Crookshank, their malignant eyes stabbing my back, their whispers quickly hushed whenever I enter a room, their malignant knocking my ball away when we indulge in a little croquet at the English Tea. Yes, I knew them, and I knew that this letter had to be a forgery, it must be a forgery, for if it were not, my life would be nothing but the shattered remnants of dreams, of illusions that my humble efforts would someday be recognized, that my work would somehow be vindicated by those who mock me now.

Thus, my friend, you must know of what a shock it was to find that letter, the letter penned by Bacon to Shakespeare, the letter that shattered my

dreams, that made my entire life's work naught but a shrill, off-key note in the symphony of the world. And so, my friend, you must know from whence that perverse imp came, that plan that nagged and tugged at the ragged corners of my mind, that voice that drove a driven man to very brink of desperation and pushed him over, screaming into a tortured abyss.

Stealing the letter from the deserted library was not as easy as I had anticipated. I could feel the horrible stares of long dead eyes piercing into my mind from the books that surrounded me on the shelves. The very air seemed to drag me down, hamper my step and my breathing, causing me to choke for every draught of the heavy air that I attempted to pull into my starving lungs. After what seemed an eternity, I made it to the door, fell against it, and it crashed open, spilling me onto the rain soaked ground outside. Standing, I took my purloined letter and raced for my car, feeling the ghostly voices in the library calling me, calling me, calling me.

It was not difficult forging the manuscript, for I had had some skill in artistry and new how to make new paper look as if it were old, it is an easy process. That next week, after scrupulously avoiding the library, I planted my forgery within the very manuscript that had earlier housed the letter. I knew

what terrible risk I was taking but please, look upon my plight with pity, for I was a man possessed, trying to save my sanity, my very reason for life and I ask you, my friend, could you, would you, do other than what I have done?

When I presented my work and stood before the English Tribunal, I knew that I had been discovered, for it was not those voluminous purple robes of office that my colleagues wore, but the death black robes of those who judge, and whose judgement will be terrible.

What transpired next, I do not know, for at the moment that those judges pronounced my fate, my senses took their leave, flying off to that dark pit where they sit and brood their time until they feel that it is safe to return. When I awakened from my swoon I found that I was in a place of eternal night, a small dry cell, where no light can penetrate. And so here I sit in the suffocating darkness, my maniacal laughter ringing back into my ears like voices from beyond a grave which I long to be within, for I know that death can be the only escape from my plight. From that first moment of awakesness I knew where my jailers had chosen to put me. I knew that my bones would still be white when posterity finally tears down Crookshank and find this, my letter, and finally learns that I met my end in the vault in Room Four.

CONTINUATIONS...

YURT from page 7

THE CITY GETS INVOLVED

According to Ellsworth, early in October, the city led Pitzer to believe that the yurt would have to comply with few, or no, city codes. But, as Ellsworth further explained, a memo dated October 16, 1990 from Sharon Woods, Director of City Community Services for Claremont, outlined numerous stipulations in which compliance was necessary. The catch that caught Pitzer off guard was the city of Claremont classification of the yurt as a building, therefore requiring the application of several permits, previously understood not to be necessary.

As with all new developments, the city has to approve the addition. The city of Claremont approved the request by David Mauer on January 14, 1991 with ten mandatory conditions - such as handicap access, no utilities, and that the yurt should not "have an impact on any adjacent property." All the conditions were all met.

The city did not seem pleased with another strange request from Pitzer. "They [the city] must think we have some low-rent college up there...trailers and tents," remarked Freeberg. But it wasn't until shortly before the dedication that the city threw its worst wrench into the wheel. The yurt had to be earthquake proofed. In order to comply with this obviously important condition, a trench was dug around the yurt and cement was poured in, making the yurt slightly less portable. According to Mauer, the cement will have to be broken when the time comes to move it. The earthquake proofing cost the college an additional \$5000, tipping the scales to a projected cost of over \$20,000.

TIMING AND COMMUNICATION

Timing was a huge concern in the initial planning of the yurt. According to Freeberg, President Ellsworth wanted the yurt erected by the Board of Trustees meeting on January 28. In addition, the committee felt, when adding a dramatic environmental change, it would be easier during breaks and at the

start of a semester.

"I was disappointed that there was not more student involvement but I am appreciative of Sheryl Kurland and others who brought together the events of the opening," says Ellsworth. So why were students in the dark as to the development of any such structure? There seemed to be little communication with the students until after the yurt was built. "We take for granted communication," explains Vicke Selk, "such a small campus, we just assume that everyone knows."

Adena Coben contributed to this article

EVASION from page 23

more numerical statistics to a war which has already been excessively represented in images, maps, computers, and figures. Yet once again Bush is attempting to admonish himself of responsibility for the deaths of innocent people. His unprecedented use of the "diplomatic deadline" has been an attempt by the administration to legitimize its military actions. By demanding Iraqi capitulation by a particular date and time, Hussein's intransigence can be represented as a missed opportunity for peace. Responsibility for the ground war is thus transferred to Hussein, even though the actions of the twenty-second of February, like those of January sixteenth, were begun by American forces.

In Germany one may find a similar problem defining a sense of national responsibility. When Gunter Grass, the renowned German novelist, was asked to comment on the encouraging prospects for German reunification, his answer surprised some. Acknowledging Germany's tremendous economic power, its comparatively vast size, and its role as a cultural and academic influence on the world, he warned a quick reunification would justifiably frighten the world community and threaten to isolate Germany. Acting prudently and slowly, a unified Germany could step into its place, responsibly acknowledging its past and committing itself to a responsible future.

The post-historical era, for all its simplistically optimistic characterizations, will continue for the time being, to involve an economically influential, vast, United States of America. So when we get around to defining our forthcoming role after the present conflict, we will find ourselves in a position similar to that of Germany: promising even greater growth, but contending with a problematic past. The United States has never been tremendously adept at acknowledging its past faults, or learning from them, so there is little hope that a voice like that of Grass in Germany will exert much influence here.

If, in the words of President Havel, the backbone of our actions is to be a sense of responsibility which rests on morality, then truly we will be in the presence of a new order, call it "post-historical, or "new-world." In the meantime, the inaugural ceremony taking place in the Persian Gulf bears a sad resemblance to the pragmatic, colonial, and impetuous behavior on which America has built its foreign policy reputation for the last 150 years.

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HOMOPHOBIA

by Amie Greenberg

THE FLEXIBLE VOICE

Overcoming Homophobia

It all began one morning in my Human Sexuality class. Yes! A gay, lesbian and bisexual panel of Claremont College students were coming to express their views.

With wide eyes the class watched as the twelve students introduced themselves one by one. There was a strangeness in the room. It felt like those students were on display.

Have you ever caught yourself thinking or feeling this way? Most gay individuals think these feelings are homophobic in nature meaning an "obsessive fear of and hostility toward homosexuals." (Sexual Interactions, Allgeier & Allgeier, 1988)

In my opinion, a much larger issue is at the heart of these feelings. In this society being any different from the norm constitutes a readiness of people to chastise and ridicule.

The panel spoke of many issues including their impressions on the article in the *Collage* by Nicholas Greatrex, October 31, 1990.

This editorial made an attempt to suggest that homosexuals are wrong in their thinking. "Like people dependent on artificial stimulants, sodomites need help. They need someone to show them that there is a better way. They are the people with a problem.....Through the power of logic and reason, we must convince them to change their ways. This would make for a better society....."

This editorial is an unfair attack that tends to provoke unfair prejudice against the gay community.

The panel members were upset about this rationale. Pomona student Gillian Thackray stated that "there's a debate about whether (the gay community) is a valid minority and has a right to exist in society..... The *Collage* would not publish attacks on other minority communities...When things like this come out we all feel we have to stand up and say something because otherwise [these issues] will be allowed to just pass by."

The panel came to the Human Sexuality class "to make people think about

the (gay issue) to make it less frightening." Thackray added "It's very easy when people only see abstractions like this article....to just think of the gayness....and forget the person."

Society is ever-changing with new rules, problems and concerns. However, with these newfound issues, such as the emerging gay cause, we as a community seem to be forgetting something very important: there are people at the heart of these issues with thoughts, hopes and dreams.

Thackray feels that people's fear comes out in jokes directed at the gay community. You're putting someone down because of something they have no control over."

Jokes and prejudicial remarks against the gay community have been becoming more prominent, especially during the 1980's because of the gay male association with A.I.D.S. Crimes against gays are on the rise in the United States.

These homosexual remarks may mean nothing to those whose sexual orientation is commonplace and accepted by society. But what about the young gay or lesbian confused about his/her sexual-

ity? These remarks could be devastating. When a person speaks of their gayness, they say that it is a natural part of them just like an arm or a leg. How is one supposed to feel when something so natural to them is shunned and rejected by society?

The gay community is angry because of the lack of humanity felt for their cause. The panel desires to change societal views through education and "speaking out." Thackray stated why it is important to educate people about what it means to be gay. "When people don't understand something they often get very afraid of it.

Pomona senior Jenne Bunker stated "my hope, my dream, and ideal goal is for all homosexual relationships to have a place in society; [we will then feel comfortable] to hold hands and kiss [in public] and eventually get married."

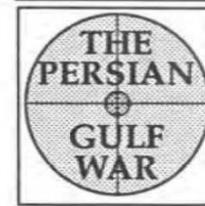
Thackray added, that what the public needs to realize is that "gayness is prevalent in every aspect of our society and whether you know it or not, there's someone you care about who's gay."

The gay cause is about love. One panelist stated "there's so much hate in our society. People are getting killed for their skin color and we are [simply] hated because of who we love."

This is very true. The gay Rights Movement is about being able to love another individual of your own sexual orientation. This country has strayed away from its traditional values always taking things for granted. If things aren't working out in a marriage, an expedient divorce can be arranged. A lack of fidelity is ever increasing.

If we can learn anything about the gay cause we should look beyond the stereotypes and realize that those of us whose sexual orientation is commonplace are lucky. We can love another individual freely. We've been granted a God-given right that has been accepted by our culture without question. The gay men and women, however, have to fight to love. Fighting to love, what a sad statement our society has made.

"...there's so much hate in our society. People are getting killed for their skin color and we are [simply] hated because of who we love."



by Emily Glassman

THE FLEXIBLE VOICE

Is This The Way War is Supposed to Feel?

Within the last few months I have come to understand the distant, glazed and hypnotic voice with which elder generations recall certain key moments in history such as Kennedy's assassination and the day an American space craft landed on the moon. During these reminiscences it is clear from the powerful images and details offered that these personal accounts of larger historical events have been retold many times and have indeed assumed an important place among individuals' personal histories. By retaining a clear mental and emotional vision of dramatic moments in history one is able to define and personalize realities that are initially incomprehensible.

Until recently I had observed this phenomena without experiencing any event in my own lifetime that was universal and important enough to remain frozen and alive in my memory. However, the instant that I heard that America was at war will be permanently crystallized and preserved in my mind. I cannot recall specifically what the CNN anchorman was saying until I heard the actual words: WAR. AMERICA IS AT WAR.

WAR, certainly none of us are unfamiliar with the word. From grade school through to college we have examined, studied, and debated war. But the idea seemed purely theoretical: it was an event in the past, reduced to a black and white newsreel. Our generation is not unfamiliar with war though. We were born in the midst of Vietnam, and as we move into adulthood our country has entered into a military conflict of mass proportions.

Thus, it would seem that my life, your life, our lives, have been framed, if not defined, by war. Before that day the concept of war was abstract, an outdated event studied in worn history books, or graphic but ultimately fictitious images created by Hollywood producers. The reality of war seemed to be a vague, distant possibility, a political alternative at worst. War was reduced to an 'inci-

dent' or 'conflict' in a jungle or a foreign location comfortably far away from our ivy-covered walls and suburban lawns. In order to inject life and feeling into the concept I relied upon scenes superimposed upon the word by authors, movie makers, and elders who had experienced American military conflict. Yet, such oral and visual accounts are subject to so many varieties of censorship and fabrication that I have not been able to rely upon such impressions for accuracy.

My naive and vague notions about the concept of war became more heightened and tense in the months of military build up prior to the United Nations deadline. I was aware that our country was ebbing ever closer to a military con-



flict in a barren and hostile region of desert. While I was anxious and confused I was simultaneously incapable of believing that our government would launch an offensive attack on Saddam Hussein. Somehow, I reassured myself that this hideous possibility would be avoided.

As we approached the deadline though, a curious phenomena occurred: I began to hook into the contagious current of tension, hype, and energy which the faces splashed across my television exuded each night. It was impossible not to notice a new gleam of excitement in the pupils of anchormen and reporters as they cited scores of incomprehensible figures and statistics about the American troops departing for the Gulf. My fear subsided and my fascination

was engaged as the entire event was given the name Desert Storm - a title which conjures up memories of glamorous Rambo adventures. Each time my fears and doubts would surface a man in a tailored suit with a perfect haircut and a political office would appear in my television set and soothingly inform me that everything was under control, progressing according to plan.

Yes, my conditioning, brainwashing if you will, was complete. I have always considered myself to be a pacifist. I firmly believe that the death and destruction of war is obscene. But the strength of media manipulation combined with prolonged desensitization have had powerful affects on my ideals. Also, political leaders have cleverly positioned themselves in the role of the ultimate father figure-the patriarchy- as they command the mindless children in America- the general population- do not think, do not evaluate, do not be concerned, just lie back and be lulled into sleep as we tell you bedtime stories about brave, patriotic soldiers, amazing new toys, and a bad man who broke our rules.

Once the war was under way and I had recovered from the initial shock, I must admit that I experienced relief and a sensation of urgency boarding on excitement. Throughout the first four days of the attack I rarely left my television set. I was dazzled by colorful maps and the new technology which magically transformed the death and annihilation of bomb raids into a video game. Part of the intrigue was tied to the feeling that I, at home on my couch, was an integral part of the process. I shared the anchorperson's confusion and thought patterns as we all attempted to fit together the pieces of random information and rumor into a comprehensible puzzle.

Subtly tough commercials began to reappear intermittently within the news coverage. The first time I saw an advertisement in the midst of live war programming I was jolted by the banality

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THE FLEXIBLE VOICE

Continued...

and purposelessness of its message. Within days though, the networks were once again airing soap operas and the prime time line up. I promised myself that I would not succumb to the numbing effect of light and pointless entertainment.

I have been unable to keep my promise. The new semester is well under way and I am frightened by how uninformed and disinterested many of us have become. When the subject of war is raised in casual conversation people tend to groan and roll their eyes. It seems to be an unwritten rule that to discuss the war in social settings is somehow inappropriate and disruptive. The war has not touched many of our lives directly- not yet. Even so, is this how war is supposed to feel? Many people whom I have talked with about this absence of feeling provide quite a few "ifs" to justify their lack of emotion and interest . . . if there was a ground war, if I had a relative fighting in the war, if acts of terrorism occurred in the

United States, if I could believe any of the lies our government is telling us then I would be able to comprehend the notion of war. But people are dying right now.

What has happened to the passionate and dedicated interest we felt in the first few days of the war? I believe that a number of factors have combined to quench our need to stay informed. In many cases this desensitization is intentional- media manipulation, political plays, and television special effects designed to prevent us from envisioning the pain of death. Also, part of our inability to believe stems from the fictitious nature of television- the primary medium of information in our modern age is numbing. Personal self-deception and denial are also strong factors. After so many months of anxiety and fear of nuclear weapons the reality of war came almost as a relief. For those of us fortunate enough not to have a relative fighting overseas there has been little alterations in daily life to remind us of an

event that is so far away.

When I need to strongly experience emotion about the war I force myself to relive that moment when I first heard the words: AMERICA IS AT WAR. What I felt at that instant was intense and pure emotion- fear, deep sadness, love for my family and friends; each of us had such a moment. Perhaps by talking about and comparing our individual experiences we can deduce meaning. In those first minutes of shock and growing realization war was not just a term, not a vague picture, not an event happening in a distant desert, nor was the war merely a technical video game, or an event confused with statistics and useless information- in the experience of pure recognition the war was real, terrible, completely present, and right here in my own psyche and heart. I was able to realize that the war had personal relevance to me. That is how war is supposed to feel.

Elimy Glassman is a Scripps senior.

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