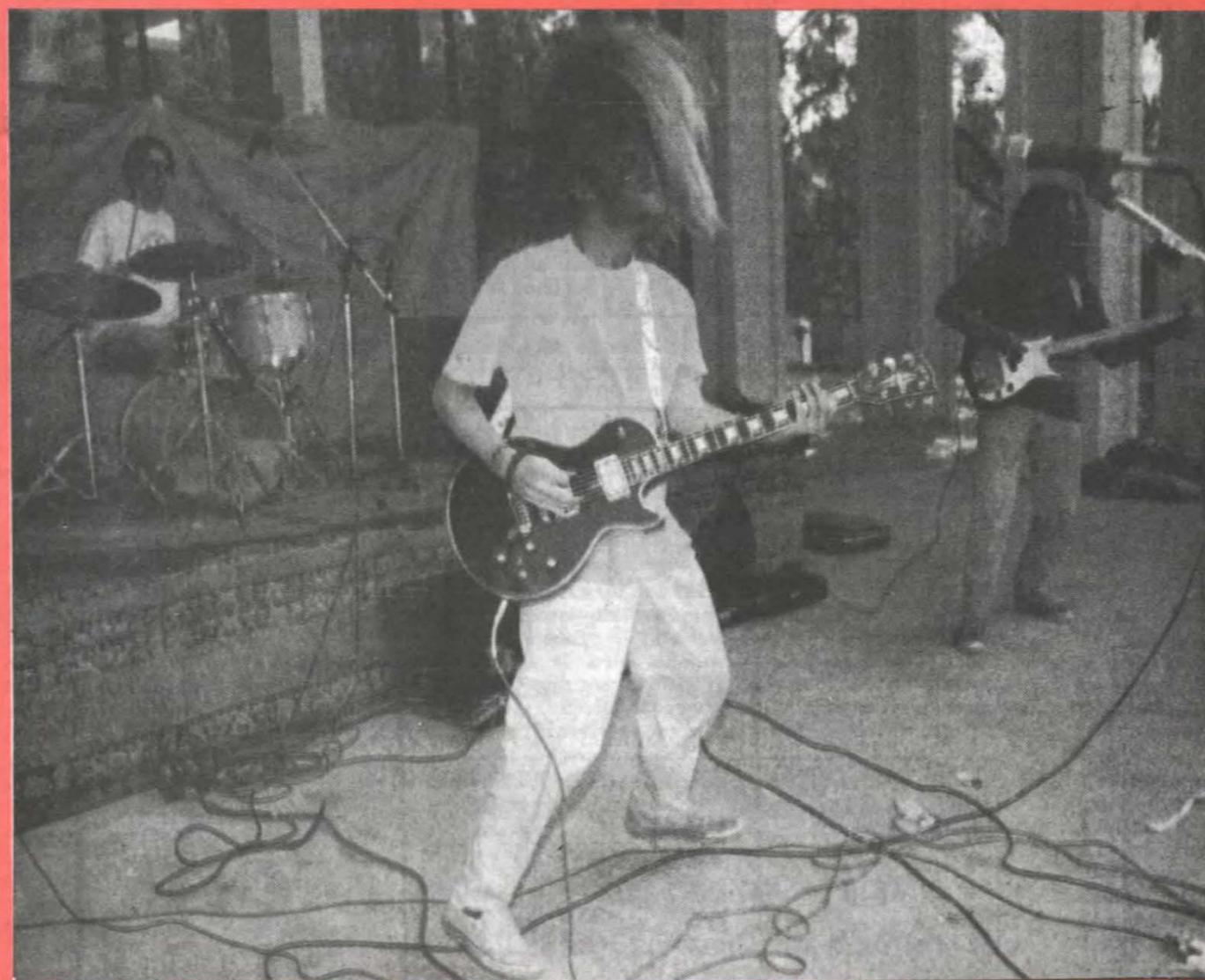


# KOHOUTEK 1991



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Tom Zasadzinski / Daily Bulletin

# THE OTHER SIDE

# SURVEY OF POSTMODERNISM

# DECONSTRUCTING THE DERRIDIAN

H E T E R O G L O S S I C

# POLYPHONIC

# BLAH BLAH BLAH

WHAT DOES IT ALL MEAN?

# SEE PAGE FOUR

# VINTAGE RENAISSANCE

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# The Other Side

APRIL 23, 1991

VOLUME XVII, ISSUE 4

A Publication by the Students of Pitzer College

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THE OTHER SIDE  
SURVEY OF  
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BLAH BLAH BLAH  
SEE PAGE FOUR

Designed by:  
Chris Davis  
David Glickman  
Jason Singer

When finished reading  
THE OTHER SIDE, please recycle

## Explaining, Justifying and Defending Our Cover

I know you must be saddened by the absence of our traditional front cover photo (which usually has nothing to do with the contents of the magazine). Instead you are confronted with an eclectic, possibly obnoxious, cover attempting to entice your mind into the world of Postmodernism.

First off, Postmodernism is a relatively new concept and I myself do not fully comprehend its significance, meaning, etc. However, over the last few weeks there has been great enthusiasm on the part of several editors, students, and faculty to explore Postmodernism's various definitions, interpretations, and implications. Thus, I am excited to present six unique essays from three students and three professors, each approaching the concept of Postmodernism from his/her own background and attempting to understand how its implications may intervene in our everyday lives.

So what is Postmodernism? First, there is no one comprehensive way to define it. For myself, this has been the most frustrating aspect of grasping Postmodernism. However, I have learned that the first step in studying the concept is the ability to accept its ambiguity. Realizing its different implications in different areas of study, it then becomes impossible to provide a universal definition for the Postmodern. If you can accept this notion, you are on the right path to grasping Postmodernism.

As a critical perspective of contemporary culture, Postmodernism attempts to re-conceptualize a world where everything from art and politics, to value systems, and cultural ideologies are being re-considered in terms of a world increasingly affected by our state of late capitalism. Simply put, our increasingly "efficient" ability to make use of our accomplishments in science and high technology to alter our environment, (genetic experiments making credible the idea of cloning human tissue for medical purposes or introducing animal organs into the human body), to call our value systems into question (the recently disputed case of "baby M"), to re-assess the criteria of artistic excellence (consider the diverse reactions of the art world to the pop art of Warhol and Lichtenstein and the emerging battle over the role of the Western literary canon in our education) has had a pervasive influence in all of our lives, whether or not we choose to call it "postmodern."

It is our hope that these essays will be educational and encourage you to explore your own definition of Postmodernism. We welcome, and encourage, your opinions concerning these essays and/or other articles in this issue.

If nothing else becomes clear, it is evident that the concept of Postmodernism is a vast one, leaving room for individual interpretations. The hope for this issue is not to explain Postmodernism in full, but rather to raise your consciousness to the cultural logic of our rapidly changing world.

- THE EDITORS

## The Other Side

*Alternative Reading for Alternative People*

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# REFLECTIONS

*From Our Readers*

## Lacking Solutions

Sara Shepperd's article on campus rape ("Close to Home," 3/19/91) is one that is filled with inaccurate information, perpetuating many of the myths that surround rape and presenting only idealistic solutions to rape on campus and the perpetuation of violent crimes against women. Her opinions are expressed in such a wishy-washy fashion I find it hard to believe that she can call herself a woman who stands for an end to violence against women, as her article does not lead to quell any myths about rape; it only discusses (in her opinion) how awful they are. She begins her article with the discussion of her new found fears about rape (and the men around her) when she conducted a short survey for an independent study. In her results she claims to have found four men who admitted that they would force a woman to have sex if they were sure that they wouldn't be caught. Next Ms. Shepperd states "I thanked God I'd requested the pencil, I couldn't bear to know who had affirmed my deepest fear." What Ms. Shepperd needs to realize is that men all around her confirm this fear, and I'm sure that they did long before they answered her survey. What needs to be pointed out about the information that Ms. Shepperd discovered is that forcing sex on a woman in our society is not seen as a crime as of yet, and that this consciousness needs to be raised in order to acknowledge that rape is a crime of violence imbedded in our societal beliefs, a crime namely against women.

The information that Ms. Shepperd discusses is also misleading and I question her statistics. Where did Ms. Shepperd's statistics come from, the above mentioned independent study she conducted her sophomore year? In regards to another statistic in her article, Ms. Shepperd reports that as many as 50% of men (on college campuses large and small across the country) surveyed admitted that they would force sex on a woman if they could get away with it. Ms. Shepperd disqualifies this statistic by saying "50% is a high statistic, the average is more like 5-10%." According to who? Does Ms. Shepperd only want to believe the results of her own survey, believing that only 5-10% of the college

male population is capable of rape? Please...

Still, the grossest disfiguration in her article is in the following sentence, which states "I find it sickening that even one of one hundred educated men would engage in such a despicable crime, let alone have the audacity to admit it." Does Ms. Shepperd really believe that by being supposedly educated, only one in a hundred men could be capable of rape? If this really was the case then there would be no horrifying statistics of crimes committed against women on college campuses, especially at the ratio of one in six. This statement perpetuates the myth that college males, being supposedly educated are excluded from the ability to commit violent crimes against women and can continue to "sow their wild oats" as they choose, even if it is against someone's will. This statement doesn't bring anything "close to home," as a matter of fact it throws it out the window.

Ms. Shepperd's final paragraph of her article does nothing more than the rest of her article did in stating statistics and discussing how bad they are. She recommends that students "open your eyes, and open your mind, because no problem can be truly solved until it is addressed." Yet even Ms. Shepperd's article doesn't address the issue of rape—it merely discusses her realization that rape is an issue filled with horrific statistics that needs to be dealt with. Without offering solutions or advocating a heightened consciousness in terms of the issues surrounding violence against women, Ms. Shepperd has merely stated what most students may already know about rape, given the many recent articles that have been in other publications on the Claremont Colleges as well as the number of student volunteers at Project Sister and House of Ruth. Campus rape is an issue that is "close to home", but merely telling students this will not quell the perpetuation of violence against women at the Claremont Colleges.

- Molly Martell  
Class of 1991

*In Response:*

*Every single fact I stated is exactly that: a fact, valid in every sense of the word. Just because I sought broader sources than the college's newspapers does not make my facts any less real.*

valid or important.

*I would hardly call my article "making light" of the issue of rape. It had not been covered in The Other Side for over two years, so I don't believe "that we [didn't need] to bear any more on this point." I write about what I feel is important to be known, even if one person thought twice about the issue because of my article then that could be one more educated person.*

*If I had chosen to write an article offering solutions, I could easily have done so. However, I'm guilty as (you) charged: writing about a realization. I suggest that those knowledgeable on the subject of rape not overestimate their peers. They may not know as much as you think.*

*I do, incidentally, read the other campus papers, and just because they write their perspectives on a particular issue does not mean The Other Side cannot print those of our own writers, mine included.*

- Sara Shepperd

## Seein' Red

Once-upon-a-time the U.S. thought that if Vietnam fell to communism then Laos would turn communist, followed by Cambodia, the Philippines and then there would be hardly any time before they would be coming for us. First Pitzer established a Minority Recruitment and Concerns Committee and an Anti-Discrimination Board. But it snowballed into the "Committee Concerned with Community Pressure (CCCP)", in turn it created the "United Students Supporting Reactionaries (USSR)," next came the "Kinder, Gentler Brigade (KGB)," and then "a group of students to monitor the faculty and staff at all times, so as to smoke them out of the closet, so to speak." Vietnam is still communist, and somehow we still remain in tact.

"P.S. No passion so effectually robs the mind of all its powers of acting and reasoning as fear."

P.S.S. V.E.R.R.Y.F.U.N.N.Y.

Funny not for the content of the passage by Edmund Burke, but for the context in which it is used in a Flexible Voice article appearing in the March 19th issue of *The Other Side*, entitled "An Open Letter to the Minority Recruitment and Concerns Committee and the Pitzer Community," by Stephen Verbiscar. It would seem as though Mr. Verbiscar, along with some others, are confused as to the formation of the Anti-Discrimination

See REFLECTIONS, page 7

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# Unfurling Of Hope



## • THE QUILT ARRIVES IN CLAREMONT •

BY WILLIAM HICKEY KRAMER

On the weekend of May 4-5th, selected panels from the Names Project (the AIDS Quilt) will be on display at the Coop Ballroom at Pomona College. The event is a 5-college activity sponsored by the Student AIDS Awareness Committee (SAAC) and supported by the administrations, faculties, staffs and students of the Claremont Colleges. The Names Project display will be the first display of the AIDS Quilt in the Inland Empire.

### HISTORY

The Names Project was started by Cleve Jones in the Fall of 1986. When his best friend died of AIDS, Jones was so besieged by grief and pain he could barely carry on his daily life. One day, Jones and a friend spread out a large piece of fabric on the patio and began to paint the names of people they knew who had died of the disease. The reminiscing, laughing and talking about their friends was so therapeutic that Jones asked others to join him in making a huge quilt to commemorate those who had been lost to AIDS.

The Quilt was first displayed on the Capitol Mall in Washington, D.C. in October 1987. The Quilt, made of 3' x 6' panels, each bearing the name of a person lost to AIDS is an ongoing project with panels continuously being added.

### A WOMAN WITH A MISSION

The Names Project would never have come to Claremont without the hard work and dedication of Pitzer junior Susan Mills. Mills first saw the AIDS Quilt in 1988, on its first national tour, in her native city, San Diego. Mills believed her work with SAAC had been beneficial but that there was still a

large part of the college population that needed to be reached. It was then that she began to formulate a plan to bring the Names Project to Claremont.

### THE PROCESS

Mills presented her idea to the Student AIDS Awareness Committee. The group decided in October of last year to really work towards the goal. First it was necessary to fill out the appropriate application forms requesting that the panels be displayed. The application included: the goals and reasons for having the Quilt displayed, the sources of funding, how volunteers would be organized and even the physical place the Quilt would be displayed. The project really got going in January when six members of SAAC volunteered to work at the Hollywood display of the Quilt. The group's commitment to the project increased and solidified. Now began the hard work of raising the estimated \$7000 necessary and organizing the over 200 volunteers that would be needed.

### GETTING IT TOGETHER

Enter Pitzer junior Tom Mills who was looking for a project to work on in conjunction with his AIDS Pandemic class.

Mills was assigned to work with fund raising. He has personally concentrated his energies on the Valentine's Day rose sale and the Harvey Mudd Student Senate, but he has also helped with other sources. To raise the goal of nearly \$7000, SAAC sent requests to the college presidents, Deans of Students, Student Senates, faculties, staffs and students of the Claremont Colleges. Funds were also raised through the rose sale, a comedy night benefit at Friday at Frank, and a booth

## THE GOAL:

*"To illustrate the impact of AIDS by showing the humanity behind the statistics, to provide a positive and creative means of expression for those whose lives have been touched by the epidemic and, to raise vital funds and encourage support for people with AIDS and their loved ones."*

at the recent Spring Carnival. Mills is now working to organize the over 200 volunteers that will be needed to make the event run smoothly.

### WHERE WE COME IN

There are three different positions for volunteers. The most significant, perhaps, is that of Quilt Monitor. As a Q.M. you will be responsible for making sure things are going OK, walking around the display to make sure there is no damage, etc. Another duty of the Q.M. will be to hand out kleenex to those observers who may need them. Other positions include merchandise vendors (t-shirts, etc.) and everyone's favorite — clean up. Volunteers will work at least one two-hour shift but can work longer if they wish. There will be a special training the Friday night before the display opens. Given the closeness to finals and the likelihood of a beautiful spring weekend, the task of organizing 200+ volunteers will be challenging. (To volunteer or make a donation, contact: Susan Mills x4187 or Tom Mills x4188.)

### WHEN THE BIG DAY ARRIVES

On May 4-5th we will see thirty-two 12' x 12' panels containing eight 3' x 6' individual names. Along with the name panels will be a 12' x 12' signature square. In quilting tradition, one square was set aside for members of the quilting bee to sign their names and personalize the experience they share

and the friendship that brought them together. The signature square on the Names Project is for visitors to add names of people they have known who have been lost to AIDS or to just leave a message for all those who they have shared the experience with. The panels that will be on display in Claremont will include about 12 specific requests from Claremont College faculty, staff and students and several of the remaining panels will be those of women, children and college students lost to AIDS. Mills requested those panels to "shock people out of their sheltered world and realize how AIDS is affecting all of us."

If all goes as hoped, the event will meet the goals set out by the Names Project and SAAC: "To illustrate the impact of AIDS by showing the humanity behind the statistics, to provide a positive and creative means of expression for those whose lives have been touched by the epidemic and, to raise vital funds and encourage support for people with AIDS and their loved ones." The Names Project display will be a special opportunity for all those who participate to grow in understanding, of both others and themselves.

*History and Names Projects goals taken from: The Alyson Almanac, Alyson Publications, Boston, 1989, pp. 54-*

## REFLECTIONS from page 5

Board, a division of the Minority Recruitment and Concerns Committee. For his own peace of mind, and to further awareness of such a committee among the Pitzer community, here are some facts about the board.

The formation of the Anti-Discrimination Board was formally announced in a memo addressed to the "Pitzer Community" on March 4th, of this year. The members are as follows:

Lourdes Arguelles, Elizabeth Castro (student), Jennifer Kamau (student), William Mitchell (student), Ann Stromberg, Jack Sullivan, Lako Tongun. The group's purpose is to "raise the con-

sciousness of the Pitzer Community" regarding "insulting, demeaning, and/or discriminatory" remarks made on the basis of gender, race, ethnicity, religion, sexual orientation, or physical differently-abledness. Contrary to the over-all implication of Mr. Verbiscar's argument, the group was not formed as a "thought Police," but as a means to create a healthy environment both in and out of the classroom, that acknowledges each student and her/his ideas.

I know...all of this may be fine and dandy, but "what does it mean for me?" A couple of months ago, before Winter Break, I received a number of insulting, degrading, and at times, threatening messages left on my answering machine on the basis of my sexual orientation. I didn't do anything about it for a number of weeks. I finally phoned the incidents in to Campus Security (yes, under hate

crimes), which in turn, inspired me to talk with Professor Lourdes Arguelles, who was understanding, Sock-it-to-'em, and Active (USA). She was also a member of the Anti-Discrimination Board.

Mr. Verbiscar can ask himself what this means for him, but for me, it means there is a way to stop a negative cycle in a potentially positive environment. It means that it is not excusable to make derogatory remarks to those one perceives as "different." It means that we are all one people, but very diverse, and each, equally respected. Perhaps we need to ask ourselves just how frightening that is.

P.S. "No passion so effectually robs the mind of all its powers of acting and reasoning as fear."

Think about it!

- Colin Swenson-McClenon, '93  
Elizabeth Strober, '91

# TROUBLED WATERS

## RECENT UPHEAVALS IN MEAD CAUSE INCREASED TENSION BETWEEN ADMINISTRATORS AND STUDENTS

by  
Sara  
Shepperd

Several events have occurred on the Pitzer campus in the past 2-3 weeks that have sparked much controversy among students, faculty and staff.

These issues, beginning with the Saturday, April 6th break up of a Mead quad "gathering," have resulted in increasing animosity of some of the student body.

According to student sources, R.A.'s came to the quad to ask students to "break up" based on the continual loud play of music. Shortly thereafter Security arrived under the impression that there was an unregistered keg. Neither Security or the administration ever located any such keg, and at this time there is no comment by the students about whether or not the keg ever existed.

Like many issues of controversy at Pitzer, this one seems to revert back to the Alcohol Policy: who is or isn't allowed to drink, and where and when they are (or aren't) allowed to do so.

"Basically the way it [the Alcohol Policy] is written, and the way the state law says we need to have it written, [says that] if you're under 21, you really can't drink on campus," explains Assistant Dean of Students and Dean of Residential Life Michael Tessier.

Many students are under the impression that attending a private school excuses them from these laws.

In reality, this law applies to all campuses, public and private. The fact that an institution is private does not excuse it from upholding state alcohol serving and consumption regulations.

"If you are 21 you can drink in the privacy of your own room," continues Tessier. "Basically the policies we have, I feel, are flexible enough so that if somebody steps out of the privacy of their own room they're not immediately adjudicated or set before a court." Tessier adds that he believes the R.A.'s handle the majority of alcohol-related incidents and situations justly and humanely.

Additionally, there are many students

who are not concerned by the existing policy, whether or not it is actively and consistently enforced.

"I think that the alcohol policy is something that the government has set down, and the school has no choice. They have to enforce it," claims Freshmen Jessica Elliot. "I also think that our school is one of the most relaxed schools, in terms of the alcohol policy, and it's not like it's stopping anyone from drinking."

Elliot adds that although it's "kind of a pain" when one can't drink outside, she feels that "basically when you're responsible, they won't bother you."

Responsible drinking, and consideration for others, is an issue that Tessier and the entire administration would like to see addressed. Most students agree that the reason the alcohol policy doesn't bother them is because they aren't the ones infringing on the rights of other dorm residents.

Senior Sydney Haigh agrees. "It is easier to sign the piece of paper (to register a keg) than to go through the hassle of hiding a keg. It is just a formality, a safeguard for the school."

The registration simply helps protect the school itself and allows 21-year-old students to take some responsibility for their parties and the actions of those they serve.

After considering complaints from students that party registration is required too far in advance, Tessier reiterates that the current registration policy is still "flexible."

"I would consider any input from students as to a new proposal for party registration, including the idea of making 'late' registration a possibility."

Stemming from the rebellion against the alcohol policy are some more important issues. Although an actual "reason" has not been revealed, it is supposed that the recent fire alarm pullings were a student prank with the intent to anger the administration.

In response to this allegation, Tessier

says, "It's really too bad, because those students (the alarm-pullers) are only hurting dorm residents and other students."

All of the fire alarms in the world are not going to force the administration to change their alcohol policies. In fact, says Tessier, they will only force the rules to become tighter.

"We [the administration] don't want to have to punish the majority of students who aren't causing problems, however, the fire alarms are dangerous to students, staff, Security and to the Fire Marshals."

Tessier went on to explain that students were "rushing" Campus Security guards as a sort of rebellion to the fire raids of Friday, April 12. Officers were also verbally harassed and physically endangered when students threw bottle rockets at the officers. In addition to possible injury-invoking behavior, the school had to pay up to \$120 per night for Campus Security to patrol the campus Saturday night when the alarm system was turned off for a "fire watch."

"That money, and the money to pay the technicians to disconnect and reconnect the system, comes out of our budget." The money is deducted from the "general revenue budget" (tuition and fees), and Tessier adds that it only hurts students when the money has to be used for these such incidents.

On behalf of the entire Dean of Students office, Tessier adds that they do not want to resort to cancelling on-campus activities. They, in fact, plan a lot of those activities, and feel that cancelling them would only be a last resort and a result of extreme circumstances.

In response to the recent "gathering" at which students launched bottle-rockets at Security guards, Director of Campus Security Lena Robinson had this to say:

"When the safety of our officers is in jeopardy we will take whatever steps are necessary to regain control. You can bet that if one of our officers is injured by a

*"Many students have felt that their rights to social gatherings have been infringed upon... [while] responsible drinking and consideration for others is an issue that the entire administration would like to see addressed."*

bottle rocket, or any other result of unacceptable and unnecessary student behavior, we will call the Claremont Police in to deal with those students directly."

Robinson feels that though these officers may outwardly represent the five-college administration, they are here to protect the needs of students as well.

"Our officers are simply fulfilling their duties when asked to come to campus. They do not enjoy dealing with angry and drunken students any more than the administration does."

Robinson adds that she has no qualms about denying her officers dispatch to Pitzer's campus. She was quick to say that the next time they are unnecessarily or violently harassed by students she would call the Claremont Police herself.

Another issue that students want addressed is the inconsistency in the way discipline procedures are carried out. Dean of Students, Jack Ling, was overheard saying that his office tries to "handle situations individually" to "avoid being a police state," students feel that the variation in punishments among those who committed similar or the same

"crimes" is even more unfair.

The Student Handbook states that the Dean of Students' office "understand[s] how challenging it can be to live your values in the midst of other people with different but valid perspectives," they add that they "hope that [students] will find [them] both available and willing to listen to [students'] concerns," as well as to share their knowledge as fellow human beings. (page 5)

In spite of this claim, many students feel that their right to speak their minds has been taken away.

One student, who wishes to remain nameless, refuses to discuss his "values" and opinions anymore, for fear of receiving fines and/or "punishment" from the Dean of Students' office. Concern is now growing among students, who feel that by expressing their beliefs they will be subject to discipline.

In correlation with this, many students have felt that their rights to social gatherings have been infringed upon, and have reiterated the idea that the Residential Life staff and the Administration "change the rules in the middle

of the game." In addition, students feel that the enforcement of rules is inconsistent, therefore there is no way to follow such guidelines.

"I just want to know exactly what the rules are and then I want them to be enforced consistently," claims one Senior, "I can't accept or respect rules that are not presented fully or enforced adequately. No one can."

With respect to these feelings, Michael Tessier sympathizes with the students who have seen the administration, the rules and the general community change over the past few years. He feels, however, that "the change has got to begin somewhere," and he intends on upholding the current policies to the best of his ability and that of his current staff.

Students are continuing to pursue issues that they view as unjust and unfair. Though these issues need attention, the entire administration believes that in the near future, when students have been subject to a consistent set of regulations and a constant administrative staff, they (the students) will have less trouble adhering to the by-laws of the community.

# The Other Side

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BY SARA SHEPPERD



The parking problem in Mead at Pitzer has recently become a great source of frustration for on-campus students. Although the number of spaces for Mead dorm has been increased, it appears that the amount of cars has increased as well. In addition to this, off-campus students consistently park in the Mead lot when visiting friends or attending classes, reducing the amount of available spaces for those who live in the dorm.

"[Maybe] they should have Freshmen park in the other lot (East Mesa)," says Junior Matt Martin. (That idea was considered briefly by the administration to discourage Freshmen from bringing cars, however, it is no "safer" for Freshmen to park there than it is for anyone else).

"Off-campus students should definitely have to use the other lot," adds Junior Matt Weiss. This is a good plan, according to Dean of Housing Michael Tessier, since generally off-campus students are only on campus for a few hours at a time.

There seems to be a lot of negativity revolving around the new East Mesa lot itself. Most Mead and Holden students use it as a last resort, even after Sanborn.

"If there aren't any spaces in Mead, I refuse to park in the BFE [East Mesa] lot unless I'm absolutely desperate. I'd rather park at Sanborn," claims Freshperson Matt Karatz. Although Sanborn is logistically further from Mead than the East Mesa lot, Karatz says he parks at Sanborn "just because at least you know you're near a dorm."

"I was parking illegally (to avoid the East Mesa lot)," admits Senior Katie Marble, "but I now have a plethora of parking tickets so that's kind of a problem. Now I will park in the 'Rancho Cucamonga' lot if I have to but I can't say I really enjoy having to do so."

Katie and Matt agree that the principle of having to walk through the "wasteland" to get to the dorm is enough to prevent them from utilizing that lot. "They may as well have a tram to transport us to and from Mead (or Holden)," Matt added, half-jokingly.

In addition to the safety of people who are forced to park in the far lot, there is also the problem of vehicle safety. "I had a friend whose car was broken into at the East Mesa lot. When he went to Security to try and view the videotape, (to try and identify the perpetrators) they said that that particular space was not under video surveillance."

Director of Security Lena Robinson responded to this issue. "That was the only incident in that lot so far. It was not under surveillance because the equipment was still in the middle of installation. Since then there have been no other disturbances." In Robinson's opinion, the East Mesa lot is the safest on campus. It is by far the most well-lit.

In response to the issue of safety, Robinson adds that while there are too few Security staff members at this time to allow for personal escorts between the lot and the dorm, there is a phone in the lot that can be utilized for escort purposes.

"A student simply has to call upon her or his arrival. We will either dispatch an officer immediately, or we will arrange for an escort through the Escort Service."

Because of the lack of available spaces, dorm residents often resort to parking illegally. Though Claremont Police occasionally ticket those parked in fire or handicap zones, more often than not it is a safe bet to park there, even overnight.

One student, who wished to remain anonymous, said, "I have at least ten tickets from parking in red zones this semester. I know they'll never get around to towing me so why shouldn't I park there?"

Most students do, however, respect the blue handicap zones.

Of greater frustration is the issue of the Grove House lot. The middle spaces have been painted over with black, allegedly to be considered "illegal," however, no one has abstained from parking there as yet, especially at night. This is convenient to those in need of a late-night space, however, it often obstructs people who are parked in the perimeter spaces.

"I know I have a big car," says Senior Jenny Sampson, "but I don't usually have a problem getting in and out of spaces. The only time I do is when someone is parked in the middle section."

Other students have complained that when their cars are blocked Security won't have the obstructive cars towed or even come out to ticket them.

Robinson explains that the problem with Security and parking issues is the lack of available patrol officers.

"We only have two officers on duty during the day for patrol. Of all the issues Security deals with, parking is one of the lowest priorities."

To Robinson, and the Security force, the safety of individual people comes before that of parking. Contrary to student beliefs, Campus Security officers are busy every hour of their shifts.

"We need a separate parking management pro-

See PARKING, page 33

# BOB DYLAN THE BOOTLEG SERIES Volumes 1 - 3

BY BILL FOREMAN

## BOB DYLAN

Bob. Bob. O Great Bob. Bob. This is the sound of me worshipping at the altar of Dylan. Of course, I don't really do that, but I come awfully close. Here's a short play to illustrate this situation:

**NON-BELIEVER:** What's so special about Bob Dylan? His voice is terrible, he's a rotten harmonica player, and merely an adequate guitar player. It's the words, isn't it?

**BILL:** Die, you ignorant heathen! (Cuts the non-believer in two with a pen knife.)

Dig? Bob's, like, the greatest. I mean, the Dead cover all his tunes, so he must be! (Beware: I'm now throwing up.) Okay, okay. Why all this talk about Bob? Well, they (i.e. the record company) have finally released some of the Dylan bootlegs that I've spent hundreds of dollars on in the past! But hey, I bought them again! Why? Because it's so great I can't even believe it!

What we're dealing with is a three tape or CD (not on vinyl, folks. Pretty lame.) boxed set entitled "BOB DYLAN the bootleg series volumes 1-3 [rare & unreleased] 1961-1991" and jeez it's great. It's four hours long, and 75% of it is First-Rate Bob, 5% it Total Pure Classic Bob, 15% Really Good Bob, and 10% is Oh Well, It's Kinda Interesting Bob. That's

105%, but like I give a shit anyway. I'm about to graduate. Note the absence of Really Boring Bob. So of course you should buy it. It's \$35 for 4 hours of Bob (that's a lot) on CD. Pretty good deal, Jack.

Here are the categories of tunes on the record: (1) Early Acoustic Stuff, which makes up nearly half the set, (2) '65-'66 Electric Stuff, (3) The Later Stuff, and (4) The Really A Whole Lot Later Stuff. Aren't the titles for my categories cute? (Beware: you're now throwing up.) Let us examine the nature of these distinctions.

The Early Acoustic Stuff is terribly good, and, to my surprise, I find myself enjoying Dylan's interpretations of traditional tunes and themes to be more interesting than the complete originals in the set. Case in point: "Moonshiner." Credited as "Traditional song adapted and arranged by Bob Dylan," this is a staggering, masterful performance. The tune's about a drunk — a sad, sad, subject. Dylan's delivery is one of the best I've ever heard. He's barely 22, yet he makes this tune's character, a world weary drunk about to keel over from cirrhosis, come to major life. I can't describe it. It's great. Another great tune is called "Who Killed Davy Moore" a Dylan original about this boxer who got knocked out and didn't wake up. Like, ever. This is one of those "topical songs," political ditties

that were real popular in those days. Problem is, only Bob could write 'em halfway decently. This is because he never allowed a song, no matter how political, to become a mere diatribe. "Who Killed Davy Moore" is a good example. On the surface it rails against the violence of boxing, but it is populated not by slogans, but real emotions and real characters. Dylan uses the Rashomon method to achieve this end (ask a professor if you don't know, as they know everything. Do not — I repeat — do not ask an administrator, as he or she...uh...she or he...hmm...s/he (now how the hell is that pronounced?) will send you to another office to receive the same treatment). A series of characters denies responsibility for Moore's death.

Not me,' says the gambling man,  
With his ticket stub still in his hand.  
"It wasn't me who knocked him down  
My hands didn't touch him none.  
I didn't commit no ugly sin,  
Anyway, I put money on him to win.  
It wasn't me who made him fall.  
You can't blame me at all.

What a great idea for a tune! Wish I had come up with it. Not only does Dylan make his point about boxing, but he also reflects on an important facet of human nature: the inability we humans have to accept responsibility for something nasty. Not only that, but it's great when Bob says, "WHO KILLED DAVY MOORE?" Ask Rob Smith to sing it for you.

One real surprise about this box is that the newest stuff, from the 80's, is surprisingly good. The entire decade is considered to be Dylan's worst period by many, with two peaks being 1983's "Infidels" and 1989's "Oh Mercy," which is my pick for Dylan's best record post-"Blood on the Tracks." Yes, it was a long dry spell for Dylan, and due to the (relatively) lower quality of most of his albums at this time, I thought that the unreleased material included on "The Bootleg Series" would be kinda shaky. I was mistaken. Most of the tunes are at least as good as the stuff he released, with two or three major masterpieces. Why Bob didn't release these tunes I don't know. Maybe he was drunk the whole time. That would explain "Down in the Groove."

Why listen to this? Because it's Bob, and great Bob at that. But why listen to Bob. Well, 'cause he's dealt with all the shit I'm dealin' with an' he's had his heart stepped on too an' he wants to be himself but sometimes he can't no matter how hard he tries I can dig it an' he's behaved like a pig too just like me sometimes an' he doesn't like himself when he does that either an' he likes to laugh an' wants people to live in peace an' harmony an' wants to fill his life with reality an' love no matter how hard that gets to be sometimes just like me an' just like you. By the way, that last sentence was a semi-ripoff of "Last thoughts on Woody Guthrie," a poem included in this set, but I meant it, ya know. Also, two quotes relevant to all seniors: (1) "20 years of schoolin' and they put you on the day shift," and (2) "Any day now, any day now, I shall be released." Both are included.



Photo Henry Escudero

## GARY SNYDER & ALLEN GINSBERG

By Stephen Dignan

*The counter-cultural movement which arose in the late 40's and 50's had, among its principal avatars, two poets who recently visited Pitzer to read their work, talk about ideas, and hang out with students. The following dialogues took place around high noon in Grove House's south garden on the fourth of April. The interview begins with Gary Snyder and concludes with Allen Ginsberg.*

**DIGNAN:** Do you have a personal definition of poetry or one you are fond of particularly?

**SNYDER:** Well, I have the short one, the medium length one and the long one.

**DIGNAN:** Whichever feels right.

**SNYDER:** Well, I guess the short definition of poetry in my mind is song. Poetry is to prose as song is to everyday speech. It's measure, somewhat musical, intensified, sometimes telling a story, sometimes capturing a moment, sometimes instructive, but it's an intensification of language.

**DIGNAN:** What does poetry have to do with the spirit for you?

**SNYDER:** We say sometimes or from ancient times we say that if a poet writes a really good poem, he or she is inspired. Inspired means the spirit has entered them. The word 'spirit' is related to the word breath, it means breath originally, but spirit of itself does not express itself, so it could be said that poetry is a way of giving voice to the spirit. That is not to say that poetry is spiritual. The word spiritual means something different. Spiritual too often means voo doo or superstition or ghosts or religious ideology or theology. Poetry doesn't have anything to do with any of that, if poetry is spiritual it has to do with real spirit, which is to say, formless and uncreated spirit, not ideological or theological spirit.

**DIGNAN:** What are a few of your favorite books?

**SNYDER:** Right now, my favorite book is Michael Barber called *The Terrestrial Vegetation of California*. Are you talking about classics or just things that I'm reading right now?

**DIGNAN:** Anything that has had a particular influence on you.

**SNYDER:** See, I don't think that way. Books are just resources. I don't elevate them into icons. They're like tools. That's like asking me do you have a great flower. Well, yeah, sure, I've got a lot of flowers, they're all over the place.

**DIGNAN:** Then you don't sometimes have one or a few that you have particular affection for?

**SNYDER:** I don't actually. I'm not a person of the book, that is to say I don't elevate a bible or a textbook or a volume of philosophy into some special category and say "oh, that's really wonderful." I don't think that way.

**DIGNAN:** How does that belief compare with say elevating a Giant Sequoia to an awed status and, for instance, standing next to Scalebroom?

**SNYDER:** Well, a person who is new to plants is obviously going to be more impressed by the Giant Sequoia, but a person who has a really refined eye as to what's going on in nature won't make a judgement between the two, will simply see each for what it is. It's like comparing, as they say, apples and oranges, you don't do it. But for uncooked people in the world, whether they're young or old, large and striking objects are impressive. For cooked people, the ordinary is enough, the ordinary is quite enough. However, since big Sequoias are big, and also rare, I would not like to see them cut down or destroyed, 'cause they are impressive. (laughter)

**DIGNAN:** In your talk, you mentioned Jeffers and Rexroth as being important to you. Do you have other poets you'd name?

**SNYDER:** Oh yeah, William Butler Yeats, Ezra Pound, William Carlos Williams, and Wallace Stevens. There are many other poets, not so well known, Phillip Walen, Lew Welch who have been very dear to me. Robert Duncan's work, Jack Spicer's work, Diane DePrima's work, Jerry Martin who you probably never heard of, nobody'd ever heard of him. Just a lot of people whose work has been very dear to me.

**DIGNAN:** What role does meter have in your poetry?

**SNYDER:** As I say, part of my definition of poetry is that it's

## GARY SNYDER ALLEN GINSBERG

measured and meter is what gives measure. All that meter is, in English poetry, is a play between stressed and unstressed syllables, that's a natural feature of our language anyway. All we do in poetry is formalize that a little bit, structure it a little bit and that in turn is what gives rhythm to a poem so I am very sensitive to it, I'm very aware of it, I work with it very carefully. I listen to a poem over and over again when I am in the process of composing it.

**DIGNAN:** Do you think people of the younger generation, in comparison with what you were dealing with when you were my age, are going to have to deal differently?

**SNYDER:** Oh, I think there are a lot of differences. I think it's harder for you guys to get jobs. Used to be, if you were willing to any kind of work you could just step out and find some kind of work right away. And, I think economically it's all-around harder for young people. Rents are relatively higher, jobs are relatively scarcer, competition is higher. It's not as easy going, not as loose. There's not as much space to move around in as you used to get. That's how it seems to me. See, I have a son who's about to graduate from college, he's at UC Berkeley, he'll be twenty three next month, so I'm very acquainted with the situation 'cause I see what he's trying to figure out.

**DIGNAN:** Can you trace a particular evolution your work has taken?

**SNYDER:** Well lately I've been working in longer forms and also in prose. I just recently published a book of essays, my first really extended prose work and probably the last seven or eight years I've done more prose writing than poetry and several of the poems I'm working on are fairly long, fairly complicated, fairly large-sized projects, not just short little lyrical poems so, yeah, there is a difference there.

**DIGNAN:** Is prose a little more permanent statement or is there just more to say?

**SNYDER:** Well that's not necessarily how it works. Sappho, the Greek poetess? Her brief lyric poems are as permanent as any poems in western culture. If you want to make a permanent statement, just one little poem that's unforgettable; do it—forget all the rest. (laughter)

**DIGNAN:** Yeah.

**SNYDER:** Nobody remembers the long stuff, but they remember the little short poems.

**DIGNAN:** Nobody reads the long stuff anymore, either. (Laughter)

**DIGNAN:** One last question, does a dog have Buddah-nature?

**SNYDER:** What do you think?

**DIGNAN:** Mu.

**SNYDER:** That's just a word. See if you can't bring that out of something deeper in yourself.

**DIGNAN:** That's the real question isn't it? Breaking through the blackness? (chuckle)

**SNYDER:** Yeah, all dogs are running around with the Buddah-nature, totally enlightened, having a great time. Ha, heh.

### ALLEN GINSBERG:

**DIGNAN:** When did you first get interested in poetry?

**GINSBERG:** Well, my father was a poet; it's a family business.

**DIGNAN:** Family business? And what sort of influence did he have on you?

**GINSBERG:** Well, he was a lyric poet, so I got trained very early

in all the classical forms — or the nineteenth century classical forms... and read a lot of Poe before I was ten — Poe, and Wordsworth, and Shelley's "Ode to the West Wind" and Keats' "Ode on a Grecian Urn" and "Ode to Melancholy" and got all those very early.

**DIGNAN:** Do you have a particular definition of poetry that's personal to you or one you're particularly fond of?

**GINSBERG:** Well, I've worked out lots of them, you want one?

**DIGNAN:** Yeah. Pull one out of the...

**GINSBERG:** I'll take one out of the memory. Maximum information, minimum number of syllables *comma* rhythmic articulation of feeling *period*. First thought, best thought—quote unquote, quote first thought, best thought unquote.

...

**DIGNAN:** For you, what is the connection between poetry and the soul.

**GINSBERG:** The soul I don't know anything about; spirit I do. Spirit is breath. Spiritus, Latin breathing, breath. Poetry comes out on the breath.

**DIGNAN:** Oxygen of the heart?

**GINSBERG:** Yeah. The, well...the inhalation feeds oxygen to the heart and the exhalation of speech feeds oxygen to the consciousness—to other people's.

...

**DIGNAN:** Do you have a top few favorite books, say top three?

**GINSBERG:** My top three are Dostoyevsky's *The Idiot*, Rimbaud's *Season in Hell* and *Illuminations*, and, let us say, the Heart Sutra literature. (pause) Want more?

**DIGNAN:** Yeah, just one or two more questions....

**GINSBERG:** Want more books?

**DIGNAN:** Sure.

**GINSBERG:** Kerouac's *Mexico City Blues*, Borrough's—what? any Borrough's, but let us say...I forget the title but its a record of all his short essays put out by City Lights. Could say *Naked Lunch*, but I'd rather have later. For photography the book of Bernice Abbott's photography edited by Hank O'Neill.

...

**DIGNAN:** What were some of Kerouac's top few favorites books that you remember him carrying on about?

**GINSBERG:** Dostoyevsky, *Brothers Karamazov*, *A Raw Youth*, Shakespeare sonnets, *Hamlet*, other. Hart Crane's *The Bridge*, Thomas Wolfe's *Look Homeward Angel* and *You Can't Go Home Again*, Jules Verne *Journey to the End of the Time*, Rimbaud, Oswald Spengler *The Decline of the West*, Balzac, Dickens, Sir Thomas Browne, above all Rabelais. Thoreau, Whitman, and then... from 1931 or '2 *The Diamond Sutra* and *The Prajna Paramita Sutra*, specifically, from a collection of Buddhist writings called a *Buddhist Bible*.

...

**DIGNAN:** What do you think about people from my generation, born around the late sixties?

**GINSBERG:** I like to sleep with them. They're young and fresh, fresh mind, fresh skin, fresh sex. (laugh)

**DIGNAN:** Somebody told me you never get embarrassed, is that true? (laughter)

**GINSBERG:** Sure, I get embarrassed. If I get caught in a lie, that's embarrassing. To be caught telling the truth is not so embarrassing, unless somebody rejects the truth, like if you

continued on following page

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had gotten mad when I said that, but as long as you have good humor. The reason I speak about sex is because sexual openness is also openness to nature and openness to ideas and openness to experience, humor.

DIGNAN: Tell me about your poem "Please Master"—you come in with the image of the dog at the end of that poem.

GINSBERG: It's a masochistic jackoff fantasy. But, I think it's pretty much universal.

DIGNAN: Does the relationship of dog and man have some kind of...

GINSBERG: No I never made out with a dog before.

DIGNAN: What sort of allegory is going on?

GINSBERG: The sense of submission and degradation. Like a dog is so dependent on a master, the least glance can make a dog cower or the least friendliness can make a dog jump up and down, even get a hard on. (laughter) So it was just a natural thing, I didn't think anything out on that one. I like that poem, I read it the other night. I don't read it very often, but I was giving a reading at McCabe's and I decided since I had four readings to do, two shows a night, so I began in 1947 and read chronologically—reading poems for each show and the I think "Please Master" was about 67, 68, 69, so the second night I got up to (69) and that came up, that was the next poem, and I said "O.K. here it goes"...I don't read it that often, that's a good one though, unless I can get up and...I read it really with a great deal of feeling, there was somebody in the audience I like so I just sort of mentally directed it to him and got right into it and because I got right into it, it was like totally passionate rather than embarrassing....well, it could be embarrassing it could be passionate depending on the circumstances. It's actually based on the actual emotion of orgasm or what leads to it, anyway, it has a kind of organic quality to it. Where did you see it?

DIGNAN: I've got your book *The Fall of America*.

GINSBERG: What was your first impression when you read that?

DIGNAN: Well, my first impression was, "I can't believe this guy is writing this," ya know? (laughter)

GINSBERG: Yeah, that was my first reaction — I couldn't believe I was writing this.

DIGNAN: I grew to appreciate it on its own terms though.

GINSBERG: That's what I love, the idea I can't believe anyone would dare say such a thing and yet realize, it's universal or near universal or something related to it. It's funny, you know the old line, Dryden or Pope I think, "what oft was thought, but ne'er so well expressed."

DIGNAN: Right, I think that's the definition of wit, actually, funny enough.

GINSBERG: Yes, it's a witty poem in that sense. Also, another good line, "One touch of nature makes the whole world kin."

DIGNAN: Mm, hnn.

GINSBERG: What's your proclivity — women or men or both?

DIGNAN: I'm a girl type.

GINSBERG: There's something about that poem that I like that a lot of straight men and women have responded to in a friendly way, as familiar rather than "Oh, well you're a fucking outrageous faggot and masochist—don't come near me." A lot of people recognize and are either pleased or

amused rather than offended.

DIGNAN: Who are some of your favorite poets?

GINSBERG: Gregory Corso, very good, very good. I learned more from him than any living poet, Gary for ideas as well as poetry, Peter Orlovsky for raw language, ya know, real fresh. John Wieners for *Tragic Tears*, Robert Creeley for wit, thought, and form, Michael McClure for *Biological Vehemence*, Burroughs for prose poetry, Kerouac's *Mexico City Blues* and *Scattered Poems*, which I think is the seminal book of the second half of the century, Anne Waldman—among the younger poets—Ed Sanders (The Fuggs), David Cope from Granville, Michigan, Andy Klauksen from Oakland, he just put out a book, I read with him in Oakland, wrote a preface to his book, and I've known him a long time. An unpublished poet, David Greenberg from Rutgers, nineteen years old, Eliot Katz from Rutgers, Diane DePrima, older, Phillip Namertia, Amire Barraca.

DIGNAN: Any of the older poets you'd name?

GINSBERG: Well, naturally, Pound, Williams, Eliot, Charles Reznikoff. You write?

DIGNAN: Yes, I do.

DIGNAN: There's a folk musician who wrote a tune called "Beatniks Gonna Rise Again," what do you think about that possibility?

GINSBERG: Wha... Save your marijuana joints, the Beatniks will rise again.

DIGNAN: It's a great tune, really

GINSBERG: That's funny, I was thinking the other night "Save your confederate money, boys the South will rise again." Ya know that? Save your marijuana...what'd ya call the...save your broken, save your torn...save your marijuana...what'd ya call the part at the end?

DIGNAN: The cherry?

GINSBERG: No, the little, the very end, what's left over?

DIGNAN: The roach?

GINSBERG: Yeah, yeah "Save your marijuana roaches, boys the beats will rise again" (laughter) That's a funny one.

DIGNAN: I had a question here about the war, what do you think of the war?

GINSBERG: The big bully beat up the little bully, the big Satan beat up the little Satan. The most spectacular example of brainwashing in the history of mass communications. The proof of the brainwashing is that the story of the mass casualties was obliterated during the war and only leaked out slowly and still incompletely to this very day, which is April 4th, 1991. We have no idea of the civilian casualties. As it was pointed out on the editorial page of the *New York Times* just about three weeks ago by the conservative William Saphire that General Schwartzkof and the military have been stonewalling the figures available on casualties of the Iraqis they know, they don't want to announce it, they don't want the Americans to see what they've done. And the second big story that was suppressed and only recently surfacing is the vast devastation of the oilfields and the black rain which is now being described as apocalyptic as well as the destruction of the Iraqi infrastructure is apocalyptic. That was hidden until recently. And the story that is still being

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hidden as of the moment we talk and absolutely amnesia-ized in the public consciousness by the media and the government is the devastating oil slick in the Persian Gulf.

DIGNAN: Oh yeah.

GINSBERG: Nothing has been seen of that in weeks and yet it is probably the largest story on the planet, much bigger than all the ditsy flag waving that was paraded endlessly. Furthermore, what people don't understand—and this is important to publish—Schwartzkopf's karma includes the fact that his father and Colonel Kermit Roosevelt of the CIA helped overthrow Mossadeq in Iran in 1953.

DIGNAN: Oh, really?

GINSBERG: Yeah. Schwartzkopf isn't a country bumpkin, he's an old Middle East expert and his father was one of the people that started the whole problem the problem of the cause and consequences and effects that have led to the situation of our bombing our own karma, so to speak, and bombing the Garden of Eden because when Mossadeq was overthrown in 1953 in Iran for wanting to nationalize the oil fields and have it as a national property. He was accused of being a communist or neurotic or something, then put to death after a public trial where he wept in court. That led to the Shah, whose Westernization and secret police were so obnoxious they led to a fundamentalist Ayatollah that led to our hatred of the Shi'ite that led to our arming Saddam Hussein in Iraq against Iran while secretly we were still arming the Ayatollah with Iranscam that led to the massacre of the Kurds and, now, to this very day, because we are afraid of going along with the vengeful Ayatollah Shi'ites, so at the root of alot of this chain of event implies the actions of, I think his name was Alfred Schwartzkopf. And that's been hidden from the public.

DIGNAN: So mopping up of the blood (or oil) spilled by your fathers.

GINSBERG: Unto the third generation, no less. Isn't that interesting?

DIGNAN: Schwartzkopf claiming in the media to like Bach and read some classical Greek. I can just see him in Riyadh, curlin' up after a tough day with a volume of Xenophon.

GINSBERG: Is that what he says?

DIGNAN: Those are apparently his claimed accolades.

GINSBERG: He hasn't copped to his father's karma. But then there's never been an investigation of why we we're building up Saddam and the consequences of our deal with Turkey to suppress the Kurds and put up with their military police with the Emirates and the Sheiks to go along with; and their sort of poisonous autocracies and corrupt autocracies alienates the rest of the area of the world. We have to support the person whom we were denouncing as an enemy before, Assad in Syria, we have to support the worst excesses of the Israelis against the Palestinians, we have to support China against the student movement and God knows what other compromises. Maybe the central Communist party is against dissidents in Russia in order to make this stupid deal which is not over. As Dylan told me the other day, "this is only the beginning of the battle, the war's not over, this is only one battle."

DIGNAN: What do you see as being the battle of the poets growing up today, do you see their plight as being the environment, more political?

GINSBERG: Politics and the environment and the Iraq War are

all one now. You can't separate it, they're all the same thing now. Politics is the Republicans beating the Democrats over the head by being the war party and the aggressors, politics is the war, politics is the ecological devastation of war. Or ecology is the politics of the war and the cause of the war is an ecological paradox that we've refused to shift our energy base from fossil fuel—which is to begin with the curse of the planet—so that whoever wins the war nothing good can come of it. We expended all this energy trying to protect our source of our drug from the pushers, the users and the pushers battling. We expend all this energy to get our illicit substance and so we've blown the possibility of shifting over to something renewable. I would say the model is A.A., where you have a user, substance abuser and everyone (all the other nations) are enabling this substance abuser, we're shooting up too much, we're burning down our veins and we are destroying our own, sort of system, liver, and we haven't bottomed out, but we're gonna have to bottom out to get off it. We've abused the family with our drunken energy consumption and we don't want to admit that something alternative would be better, another energy. We get mad and abuse everybody who tries to suggest we're addicted and we're getting violent. Just like an addict who gets his fix and has to be full of piss and vinegar for a short while until he has enough craving for another war, another fix. And the biggest thing about an addict's violent behavior is the denial, that's the big denial of the mass media, the denial of the energy problem, the denial of the mass murder in Iraq and the denial of the ecological disaster of the war.

DIGNAN: Has the media created a filtered, standard version in the minds of the public?

GINSBERG: Well, I think it's control of the media by the government, specifically the fact that, is it NBC that's owned by G.E. which has contracts with the CIA and there's not gonna be any criticism of the CIA or the military or the war; CBS used to have William Paley who was a CIA agent and I think William Casey was on the board of directors of CBS and presently, I think it's Harold Brown who was quoted in the Pentagon Papers as advising the civilian bombing of Vietnam to break the will of the Vietnamese, so there's not gonna be any criticizing of the wild bombing in Iraq. Only 20% were smart bombs, and 80% were sloppy bombs intended to bomb them back to the Stone Age. So there will be no criticism on CBS. Then ABC is Tisch Construction so they're not gonna criticize and somebody else involved over at Resorts International. And then PBS is subsidized by multinationals and oil companies, Mobil and so on, so they're not gonna be critical, so the entire industry...

DIGNAN: It's all on some underground radio station in Southern California that only broadcasts from 1 a.m. to 6 a.m. (laughter) so its not heard.

GINSBERG: As for the print media there was a criticism of military censorship and a lawsuit brought against military censorship by *The Nation* and *The Village Voice* who were excluded from the press pools, but neither the *Times* nor the *Washington Post* nor *Time* magazine took part in the suit. So the collusion of the newspaper record of the *New York Times*, *The Washington Post*, *L.A. Times* and the networks, they all colluded to accept the military censorship and it is only the dissidents who didn't, so that's the proof of that fact that the media now represents the establishment and has not been fulfilling its role as the Fourth Estate.

## STUDENT ACTIVISM IN THE 1990's

# The Pendulum Swings

BY KAREN STEEN

Take a walk down any street in Claremont. Notice the cleanliness, the wholesome atmosphere, the quiet and polite manner of the people you meet. You are not in Berkeley, surrounded by homelessness and the posting of political manifestos. You are not in Harvard Square, subject to the random haranguing of soap box revolutionaries. Claremont has none of the earmarks of the expected settings for heated political debate. So why then are the pages of our college newspapers filled with headlines of political antagonism between students and administrators, between faculty members and college organizations? For the past thirty years, activism has had a place on college campuses, but it has recently come to dominate the framework of academic life. The extent of student and professor involvement at our colleges reflects a new wave of political awareness that is founded in the desire to overhaul western culture. Anger and resentment are boiling over into protests and demonstrations, a reaction to authority whose extremity has not been seen since the early 1970's.

Most activism is the work of students and professors who make up a newly named contingent of left-wing politics in the United States, the multiculturalists, derisively called the "politically correct" movement by the right. Complete equality and recognition for minority groups is their goal, be it through equal opportunity employment and admissions, or extending study subjects to include alternative perspectives to white western male-dominated culture. Deconstructionist theories in literature and other disciplines have de-centered the focal point of study, questioning the right of western thought to dominate the classroom. Methods of teaching and learning are under inspection, even ways of speaking and thinking (the valuing of logic over intuition, for example) can be labeled western or patriarchal, and therefore are challenged by multiculturalists. Having reached this point of

questioning, academia naturally sets itself up for battle with accepted notions of what is valuable. Additionally spurred on by the example of rebellion in China, eastern Europe and South Africa, students in the United States are making the 1990's a decade of new heights in political activism.

Obviously, an attack on the bedrock beliefs and *modus operandi* of an entire culture is bound to express itself in every arena. Most complaints voiced by student activists have been of blatant disrespect for basic civil rights, mistreatment of individuals through racism, sexism, ablism and homophobia are evils which reappear in student papers nearly every week. Yet activists have recently become hardcore, extending their political voice to include issues which more subtly infringe upon what they see as their basic rights. At San Francisco State, students recently picketed a political science course, not because it didn't include black politics, but because it did, and was listed in the course catalog under political science rather than black studies. Student demonstrations against the traditional core curriculum at Stanford were powerful enough to convince the university to abolish its western culture requirement and replace it with a program that emphasizes work by Third World authors, women and other minorities. While these gains are widely applauded, some complaints of the multiculturalists appear petty to critics. When dining hall workers at Harvard held a "back to the 50's" theme party, one dean reproached them for being nostalgic about a decade when segregation prevailed.

The great scope of issues which have met recent protest has caused conservatives to call "political correctness" a cause raging out of control. So much controversy has been created at schools around the nation that a backlash group has formed. The National Association of Scholars, calling themselves a proponent of "traditional curriculums," is made up of college faculty and administrators who oppose what

they consider excessive multiculturalism. Conservatives and moderates hold that the quest of multiculturalism is to protect individuals from getting their feelings hurt, not a right protected by the Bill of Rights. Instead they support the right to freedom of speech, which includes protection of racial slurs and other "hate speech" attacked by the multicultural movement.

The main complaint of those opposing multiculturalist activism on campuses however is that emphasis is drawn away from the true purpose of higher education. They see the university as a place to ask questions and spark debate, endeavors they feel are quelled by the belief that there is only one viewpoint that is politically correct and no others can be tolerated. Traditionalists feel that certain topics of study become taboo in an environment that is centered around avoiding offense of anyone. These traditional educators fear that many professors and students see the sole purpose of the university as being to reinvent the racial and sexual structure of society, rather than being to study and observe various elements of that structure. Of course what they fail to discuss is whether multiculturalist domination on campus reflects an entire culture in turmoil, on its way to tearing down the hierarchical structure that defines it.

In naming the multiculturalists "politically correct" their critics have struck a tender nerve with the American public. The possibility that someday only one set of beliefs and ideals will be acceptable in our supposedly free society sends waves of panic through most Americans. Multiculturalists would argue that to a large extent, that is what already exists in our culture. The unwavering acceptance of patriarchy and Western notions of right and wrong represents a narrow, regimented way of thinking that does not exactly leave individuals free to determine their own beliefs. Truth be told, there is no way the human mind could handle complete freedom of choice. People need some sort of structure to their lives, a

## STUDENT ACTIVISM IN THE 1990's

method of determining right and wrong, without which society would fall into chaos. The ideals we strongly defend as Americans are unrealistic in the abstract, complete freedom would be anarchy, complete justice would mean executing eye for an eye punishment for all crimes. The end goal of the multiculturalists is to come as close to realizing absolute freedom as possible, but because absolute freedom could not functionally exist in a society, all they can do is attack the existing structure that negates their own beliefs and selves.

While I agree with the fundamental principles of the multiculturalists, I do fear the silence it places on other viewpoints. I, like all people, have a hard time hearing out views that I feel offend or oppress me, and in many respects would be joyous at the cultural reprimand of, for example, sexist statements. I also go out of my way to avoid offending others, but I realize that this is my own choice based on my personal morals; there is not an enforced law that keeps me in line on this issue. However, my abstract ideals

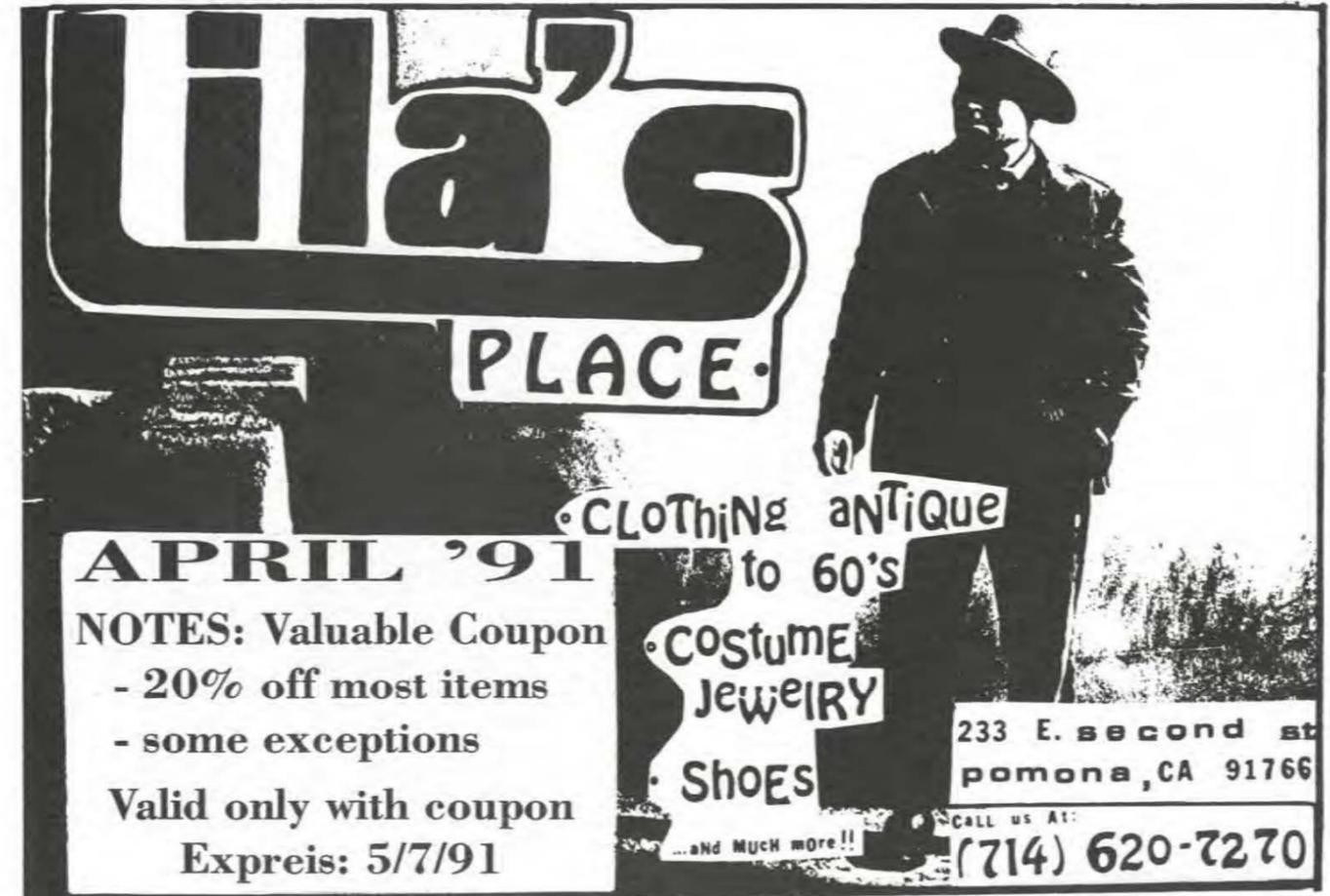
more objectively tell me that the right to expression, to open debate is a healthy element of a free society.

**The Reagan Condition is not a lifetime sentence - we will see a new face in the White House again. Someday.**

Through such discussion I also have the wonderful opportunity to convince a doubter of the merits of my point of view, rather than instill her/his hostility by imposing rules of no argument. The maintaining of free speech rights is crucial for the sake of the multicultural argument as well, without such rights their protests would never be heard. Back on campus however, freedom of speech is in danger for other reasons. The shocking truth is that first amendment rights are not legally protected on private college campuses. Only public universities are subject to strict interpretations of this basic right. While this obstacle has held back some multicultural activism, it has also been

used to suppress hate speech defended by the traditional camp. Energies currently being directed at this tyranny may be the most productive, as complaints will come from both camps.

Meanwhile, I cannot see either side of the multicultural argument as the violently dangerous force which each feels the other to be. Certainly each must continue to voice complaints, and painful as it may be, each must also listen to the other. I see history as a pendulum which swings fairly consistently between the political and cultural left and right. If people could see issues as outlasting their own personal lifetimes, both perspectives would be far more mellow. Conservatives, relax—the more idiosyncratic complaints of multiculturalists will eventually die down as basic civil rights conditions improve. Multiculturalists, things are starting to go in your direction! The Reagan Condition is not a lifetime sentence -- we will see a new face in the White House again. Someday.



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**STUDENT ACTIVISM IN THE 1990's**

*Democratic Education:  
A Chance For All To Be Heard*

BY CATHY FEINGOLD

Emergency meetings at Kimberly, missed exams, and marathon Monday night meetings are all part of the work of the Progressive Student Union (PSU). The majority of our community has encountered the PSU through petitions, newspaper articles and a barrage of flyers. Most recently, the PSU has been involved in a free speech camp located at Scripps to mobilize other students around the violation of free speech that took place at Scripps College. The PSU encompasses the whole community in that it is open to all members of the colleges and the surrounding communities. As part of a student movement, we must all ask ourselves the following questions: How did we get here? Where did we come from? Whose interests do the colleges serve? Is the college accessible to members of the surrounding communities? We all have a stake in our educations and an obligation to use our knowledge responsibly.

It is empowering to watch the student movement on campus grow and strengthen. A real struggle has occurred to reach out to as many different organizations as possible and to form a coalition that supports the needs and goals of each of the various groups. As the groups began to dialogue, it was apparent that we were all on a path working towards attaining democratic education. Democratic education means an education for the people as opposed to an education that reinforces divisions of class, gender, race, and sexual preference that separate our institution and our society. High tuitions and cut backs on financial aid makes the accessibility of the college limited since individuals from lower classes and non-European heritage do not have the same opportunities to prepare them for college both financially and academically. Our colleges sit in an area in which approximately 45% of the population are people of color. The amount of tenured professors of color and students of color on the campuses does not reflect the area which we represent. A curriculum that continues to make Women Studies, Asian Studies, African-American Studies, Chicano Studies, and Gay/Lesbian Studies optional courses is a curriculum that reinforces a power structure in which the "other" is repeatedly marginalized. While new pools are built and new administration offices are constructed, the colleges claim they do not have any money for an Asian Studies Center. We have incredible resources at these colleges, but fail to distribute them to the surrounding communities. The gyms do not allow the surrounding communities to take part in its incredible equipment, while the libraries charge high fees for the use of its materials. Again, it must be asked, whose interests do these colleges serve? I did not enroll in college to help reproduce a system that ex-

cludes my needs as a woman and the needs of people of color, gays/lesbians and the physically challenged. Rather, I seek a democratic education so that I can change these patterns of exclusion, not just gain a profit off of them.

I am tired of people telling me to "stop complaining because this school has been good to you." I am extremely privileged to have access to higher education and view many of my decisions for classes and participation in events as a political statement. The people who have told me to stop complaining obviously do not daily defend their position of power in class or do not have to fight many people's attempts to silence them. It has not been easy even within the PSU to undo the patterns that perpetuate oppressive dynamics. Within the group, we each struggle with taking responsibility for the privilege that we are ascribed. Realizing that the power we have due to our race, gender, sexual preference and class can be used to liberate or oppress other individuals, we struggle with each other to make us all accountable for our positions of power. Thus, the PSU allows us to confront our own privilege within a group that offers us support and challenge as we work towards undoing the patterns of oppression that we have learned to perpetuate.

So, once again, you ask me, "Aren't you going a bit too far with this free speech camp?" Well, I ask you, have you ever been silenced? Do you listen to the people of color, women, physically challenged, gays, and lesbians in your classes when they challenge the dominant paradigms? When you speak, are you aware of your stakes and what you are about to gain or lose by your statements? I don't think that I can go too far when my rights and the rights of others to free speech and education are threatened.

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**LIBRARY WEEK  
CONSUMES  
CLAREMONT**

**Near Violent Protests Shake The 5 - College Campuses**

-- Claremont, California

The Claremont Colleges were rocked by controversy concerning National Library Week last week.

The first visible spark of dissidence occurred on Monday, April eighth, when an unidentified student ran through the stacks of Honnold Library clad in a costume resembling the popular Cliff Notes screaming, "Libraries are wrong! Libraries can be fatal! If a library fell on you, it would hurt a lot!"

Librarian Ethel "boom bunny" Broki said when asked her opinion on the situation, "Oh, I wouldn't worry dear. He was probably only shrooming."

However, this bizarre incident proved to be a sign of more library controversy to come.

The next day, hundreds of students gathered outside Honnold to further protest the library week. Student after student spoke on hardships encountered due to library accidents. Particularly vocal was a faction calling themselves "The Survivors of Billy Budd". The tear-stricken group told graphic stories of stress encountered from being assigned to read Nathaniel Hawthorne's novel *Billy Budd*. The group claimed the existence of libraries will force others to go through the same trauma.

Also featured was Pitzer literature professor Albert Wachtel. When asked to comment on the irony of a literature expert choosing an anti-library stance, Wachtel stated, "Actually I'm illiterate. All these years I've kept up the illusion that I know how to read."

Wachtel further stated, "I just love to see the kids busting their asses to study and analyze the absolute dribble I've just lectured them on. You should see the look of fear they get on their faces sometimes."

Fear of violence caused First Lady Barbara Bush to cancel her long-awaited trip to Honnold library to celebrate National Library Week and also to promote her literacy programs. Librarian Broki expressed her disappointment with the First Lady saying, "I'm afraid that Mrs. Bush dissed us real bad." Mrs. Bush was not available for comment.

Protesters met the news of Mrs. Bush's cancellation with jubilation and announced their forming of a group to counter the pro-library PLUS (Project Literacy US) with their group MINUS (Me Is No Understanding Stuff Like Books) MINUS's leaders said the group's main priority was to bring an end to all library violence.

MINUS got a major boost on Wednesday when North Carolina senator Jesse Helms appeared in a poof of smoke, announcing he was endorsing the anti-library protest. Helms said, "I came in answer to the prayers of a group of Pitzer students. There are a lot of dirty words in these books. Innocent students might read the books and all mayhem would break loose. I would hate to see students reading filthy pornography like *Alice in Wonderland*. It's a well known fact that Lewis Carroll was the anti-Christ." Next, Helms clicked his heels together three times and

stated, "I wish I was an Oscar Meyer Weiner." He then vanished.

On Thursday, a group of students met with Pitzer President Frank Ellsworth to voice their anger. As the door closed on the closed-door meeting, Ellsworth was heard to say, "Let me get this straight, you guys want to destroy Honnold in case it falls on someone? Damn, you guys sure are a goofy bunch."

The meeting went well into the night with counter-demonstrators occasionally interrupting discussion with claims that if they could no longer study in Honnold, they would have no excuse for not having a sex life.

At 8:22 a.m., on Saturday, the presidents announced that the anti-library group had their permission to bomb Honnold. Jubilant protesters immediately went to Price Savers to pick up some TNT, and further impressed college officials when they discovered that the explosives were on sale in celebration of National Library Week. Anchorperson Dan Rather, who had been covering the protest since Wednesday said, "Devoted and budget conscious too!"

The great blackened hole that was once Honnold Library has since become a symbol of the international anti-library movement.

-- Jenny Spitz

*The Other Side* releases itself from any responsibility as to the truthfulness or accuracy of this account (i.e. this is a joke).

## Surveying the Postmodern Landscape

by  
Chris  
Davis

The task of enumerating the characteristics of the (non) movement referred to as 'postmodernism' is immediately undermined by the assumptions such a task must make before beginning its project. It presumes comprehensive totality for that which is limitless; universally understood parameters centered in linguistic description for that which decenters tradition and nullifies constraints. Making use of the thinkers, artists, and philosophies of modernity one may construct a totalizing vision of the the modern project embodied in certain distinctive accomplishment, much like the watchmaker uses his tools, artistry and knowhow, to construct in the material realm that which first exists only in an imaginary sense. But when the tools prove faulty and the internal springs explode from poor construction, shattered fragments of the watch may be hurled across the floor in endless patterns. Neither the rational which led to the notion of an instrument for measuring time, nor the mechanical principles on which the instrument was constructed, may be employed toward predicting or interpreting what the chaotic collapse of this modern symbol of order will look like, strewn in disarray. Such is the futility of the attempt to ground some vision of postmodernism using the very systems, interpretations, or concepts it calls into question. Is the postmodern simply the beneficiary of the conclusion of modern developments in our political/economic/artistic/cultural/etc. history? Does it represent new possibilities for the emancipation of the human spirit, grown restless with the democratic conformity placed upon it by the pacifying, pleasure-rich world embodied in capitalism? Or is it the bleak realization that any philosophical/theoretical order attempting to reduce misery in the world is doomed to be either exclusive, reliant upon ethnocentric principles of freedom for legitimation, or as totalitarian in another form as that which proceeded it? No essay on postmodernism and its implications for contemporary culture can hope to do any more than illuminate the debate surrounding these issues, consistently returning to the inconclusive realization that all conversation presumes that the broken pieces on the floor actually represent some describable order, rather than an image of the inefficacy of sustaining the very idea of order.

The ascent of the modern era has generally been accessible to a discursive definition. Equated most often with the urbanizing, mechanizing, and technological transformations of the industrial revolution, modernity is also conceptualized by its contributions to culture and

history: its writers (Eliot, Pound, Joyce, Yeats), its philosophies (Hegelianism, Marxism, Democratic liberalism) its artists (Monet, Van Gogh, Picasso) its scientists (Darwin, Einstein, Godard). Focusing on the pervasive influence of scientific rationality inherited from the Enlightenment, modernity becomes the narrative of liberation, manifesting itself in any activity which transcends traditional boundaries. For contemporary thinkers like Jurgen Habermas who trace their thought to the influences of Kant and Marx, it entails the historical progression leading humankind from a world constrained by dogma and tradition into one open to reason. Modernity is defined in a positivist sense, valorizing individual accomplishment and intellectual advancement based on rationality.

Allowing for this working definition of the 'modern' establishes ground against which one may examine the cleavages post-modern criticism has introduced to the modern attempts to systematically arrange the world around us in terms of logic and order. Where concepts of 'truth' were once verified or legitimated by religious doctrine, the church has now been forced to cede this privilege to scientific method. Once verified by universal scientific procedures, an idea assumes the status of 'true' by passing certain repeatable tests provided these tests are performed objectively. As an immediate point of departure, post-modern discourse introduces skepticism toward the concept of objectivity on which modern science relies for its legitimation. An objective inquiry into any subject is one "immune to influences of politics or values." It is here perhaps, at this universalizing notion of objectivity which has assumed for itself a supposedly neutral quality, that the theoretical attack of post-modern criticism may first be distinguished.

While modernity can generally be defined positively in terms of certain tangible principles, accomplishments, or advancements, the postmodern defies both comprehensive definition and a citation of its contributions to culture. The modern era glorifies the subject (the artist, the machine, the thinker,) for its radical break from tradition and its romantic testament to the individual's capacity to advance humankind; the post-modern seeks to identify the criteria for glorification and to expose its limitations and biases. The modern phenomenon is viewed as progressive, a step toward a higher level of human organization or accomplishment. In the sense that modernity has freed the individual from certain constraints placed upon him/her by historical tradition (religious dog-

ma, limited definitions of art, accepted ideas for the most efficient forms of government) by applying them to the tests of reason, it proves liberating to the individual. Having acknowledged the emancipatory effects of liberal, democratic forms of government, modern conceptualizations of art, and scientific/medical inquiry, the post-modern landscape emerges as those events once viewed as liberating expose their limitations; as they reveal the degree to which their benefits are limited to certain groups of people based on concepts of race, class, sex, nationality, or sexual preference. To the positive, confident certitude of modern rationality, post-modernity responds negatively, at once critical and deconstructive. The Enlightenment's contribution to modern thought has instilled the desire to organize and understand the world based on logical, scientific inquiry; to generalize in the social and natural sciences based on objectively obtained evidence. In view of the inevitable subjectivity of all inquiry and of the rejection of the inherent tendency to legitimate knowledge by arguing that it can be acquired through a value-free inquiry, the post-modern, in the words of Linda Nicholson, entails the "abandonment of all generalizations."

But it would be reductive to characterize the postmodern critique as limited to accepted truths legitimated by scientific objectivity. Postmodern discourse has taken issue with what Jean-Francois Lyotard has titled the 'grand metanarrative'- conceptualized as any theoretical approach attempting to comprehensively explain the course and tendency of history. So the postmodern assault lays siege to the entire edifice of Western thought, constituted by Kantian notions of transcendental truth, Marxian vision of class conflict- driven historical process, or aesthetic interpretations of canonical text, exposing the progressive as conservative, the liberating as totalizing, and the classical, as unjustifiably privileged. The postmodern critic would argue that all of these prescribe to a universal notion that truth is essential; that while truth may or may not be imminent in a given historical subject, the purpose of philosophy or science remains to provide tools or criteria capable of discerning this essential truth. But under the conditions of postmodernity where artistic creation has ceased to refer to any sense of reality, where the material essence of everything from athletic contests to certain natural life forms can be reproduced by our state of advanced technology, and where scientific progress, always construed as objectively favorable, has provided us with the threat of nuclear extinction or environmental destruction, any appeal to an essential truth, be it philosophical, practical, or ethical is disputable.

Having painted a picture where the ultimate beneficence of any scientific axiom once legitimated by its performative ability can be ques-

tioned, where value systems may be deconstructed to reveal their limited appeal to certain distinct groups in society, and where art not only concedes any sense of referentiality be it material or transcendental, but becomes commodified and reproducible for the mass economy, the individual is confronted by either an abysmal nihilism or a Nietzschean feeling of emancipation. For pragmatists like Richard Rorty who have long since dismissed the belief in any overarching, metaphysical conceptualization of truth applicable to all cultures, ours is an era replete with the opportunity to establish a greater sense of community with those with whom one shares common beliefs, traditions, or tastes. It provides the opportunity to cultivate local relationships, having jettisoned the idea of exporting ones belief system based on assumptions of its ideological superiority. But for individuals like Michel Foucault, postmodernism's attack on the modern, entrenched 'narratives of legitimation' amounts to an attack on those institutions which have privileged certain traditions and sustained power in the hands limited groups. For Foucault, Rorty's resigned ethnocentrism, does not provide any means by which those who have been marginalized, excluded, or denied opportunity by history may now empower themselves. Other thinkers have simply thrown up their arms, lamenting the loss of anything universally applicable to talk about and questioning whether the entire debate may simply be dismissed for its ultimate failure to lead humanity in any direction.

Is post-modern criticism simply the latest in the tradition of philosophical skepticism which finds its most articulate expression in the work of David Hume? Having acknowledged that reality or essentialism becomes increasingly difficult to identify in a world of mechanically reproducible art, television monitored (read: sanitized) wars, and resurgent local value systems reappearing in the decline of colonial imperialism, one might even dismiss the skeptic for having some agenda behind his/her position. In short the pervasive existence of postmodern consequences from art and politics to culture, education, and interpersonal relationships leaves the even the skeptic overwhelmed by his/her critical project. So when you realize that your younger siblings are learning Beethoven from a United Airlines commercial, that the work of Da Vinci is only familiar to certain people because they've seen it in an ad for Macintosh, when the revolutionary image of Nelson Mandela can be reproduced on T-shirts you can buy at Montclair plaza, and the glorious images of the collapse of the Berlin Wall can be preserved and endlessly invoked for the purpose of selling everything from copy machines to insurance companies, it becomes far more difficult to dismiss post-modern criticism as a passing phenomenon.

*"Postmodernism is thus a grisly parody of socialist utopia, having abolished all alienation at a stroke. By raising alienation to the second power, alienating us even from our own alienation, it persuades to recognize that utopia not as some remote telos but, amazingly, as nothing less than the present itself ....."*

*-Terry Eagleton, "Capitalism, Modernism and Postmodernism"*

Is Marxism in our time truly a dead dog, similar to how the young Marx considered Hegelianism in the early part of the nineteenth-century, the very Hegelian system which the young Georg Lukacs resurrected in order to re-animate and re-invigorate Marxism in the early part of the twentieth-century? Does the collapse of 'actually existing socialism' in Eastern Europe in 1989, and in the Soviet Union being merely a matter of time, necessarily and invariably bring in its wake the demise of Marxism? What is the relationship between politics and culture within the context of the fact that scientific socialism as lived experience emerged during the moment of modernism in the early part of our century and is in the process of collapsing during the cultural hegemony of postmodernism in the late twentieth-century? Why are the events of the last two years indicating again and again that Germany, however positively or negatively we may regard this historical fact, is the key country in European history, if not in world history? Why is 1989 a direct consequence of the suppression of the German Revolution of 1918-1919, which resulted in the assassination of Rosa Luxemburg, perhaps the most internationalist of all the great Marxist political philosophers?

Although no direct response will be attempted in the face of the challenge of these questions, since they are beyond the competence and capability of this author, they nevertheless are part of the central problematics of the dialectical relationship between the cultural process of postmodernism and the political practice of Marxism (hence addressed obliquely). These series of questions indicate that the relationship between postmodernism and Marxism in analytical appraisal should be governed by categories, concepts, systems and structures which forge a historical dynamic: periodization, cultural history, cultural formations, social systems, and political practices. These categories and concepts as explanatory systems cut across various scholarly disciplines, and in the process form a totalizing vision. One of the great totalizing visions is Marxism which is a synthesis of English classical political economy, French utopian socialism and German idealistic (objective) philosophy. Marxism is an intellectual system, an outcome of the best that has been thought within Western civilization from the Renaissance through the Enlightenment to the present. It explains objects and processes in their totality. Postmodernism is the one true

cultural totality of our time. Hence the mutual historical attraction between postmodernism and Marxism.

Postmodernism, an American phenomenon par excellence, is a cultural process or cultural logic of creativity, which announced its historical arrival in the field of architecture, and has subsequently inhabited practically all the artistic spheres from literature through dance and painting to film. One of the principal aims of postmodernism, or perhaps one should say one of its quests, is the elimination of the historical space between high culture and popular culture (an impossible endeavour in class societies destined to fail), by rendering inoperative the categories of originality and newness in artistic creativity, the very two self-conscious preoccupations and achievements of modernism.

It is perhaps logical that postmodernism should have emerged in the United States of America as is the case, given that modernism terminated its cultural logic in this country in the 1950s in the great Abstract Expressionism of Mark Rothko, Jackson Pollock, Willem de Kooning and others. After the French May events of 1968 and the Vietnamese Tet Offensive of February 1968, the cultural logic of postmodernism slowly replaces that of modernism. While postmodernism was slowly emerging in America, post-1968, Marxism, which had occupied the highest intellectual plane in France since 1945, was in the process of being defeated in that country. This defeat of Marxism, which can largely be attributed to the horrendous doings of Stalinism, subsequently led to its expulsion from European intellectual forums. In its stead there emerged French postmodernist theories of structuralism, poststructuralism and deconstruction (respectively Roland Barthes, Michel Foucault and Jacques Derrida). To a large extent these postmodernist theories are philosophies of nihilism modelled after Friedrich Nietzsche and Martin Heidegger. In the context of the hegemony of these anti-historicisms and Nietzscheisms ('active forgetting of history'), the great Old Man, Jean-Paul Sartre, who had been constructing Existential Marxism, dies in 1980 in a state of confusion, renouncing Marxism and embracing anarchism.

Upon its expulsion from Europe, intellectual Marxism transmigrated to the United States and re-vitalised itself in the imagination of Fredric Jameson. Unfortunately its pursuers (poststructuralism and deconstructionism) also

# POSTMODERNISM

BY NTONGELA MASILELA  
PROFESSOR OF ENGLISH AND WORLD LITERATURE

For Lucian Marquis, on the occasion of his  
retirement as Professor of Political Studies

# & MARX

crossed the Atlantic Ocean and became fashionable in American academia for approximately twenty-years (from 1966, the date of the famous John Hopkins University conference on French theories, to 1987, the date of the downfall of Paul de Man, the late brilliant Yale University deconstructionist). In the context of the demise of these anti-historicisms and the emergence of New Historicism, Marxism, which is pre-eminently a historicism, has renewed its historical project of theorizing the present (postmodernism) as history. In this task Marxism is a theory of history as well as being a history of theory.

It is in the writings of Fredric Jameson that we encounter the most remarkable and exhilarating Marxist theorizing on postmodernism, our contemporary cultural condition, as history. Jameson belongs to the intellectual tradition of Hegelian Marxism (largely German Marxism) which draws its inspiration from Georg Lukacs's book of 1923, *History and Class Consciousness*. In a series of three books, *Postmodernism, or, The Cultural Logic of Late Capitalism*, *Signatures of the Visible*, and *Late Marxism: Adorno, or, The Persistence of the Dialectic*, all three published between June and November of last year, Fredric Jameson theorizes postmodernism not so much as a particular representation of history, as much as a concept of the dialectical history of representation within the postmodern. The differential character of the latter formulation is in line with Immanuel Kant's salutary warning of the dangers present in conflating an object of knowledge with the actuality of the object itself in reality. Jameson constantly reminds us that his concept of postmodernism is an abstraction and a construction which is not reducible to the actuality of postmodernism in history.

Though all these three books are preoccupied with postmodernism in one way or another, they are pitched on different registers: *Late Marxism* is principally an examination of the Marxist instrumentarium as a state-of-the-art within postmodernity as exemplified by the writings of Theodor Adorno, or, it can be seen as an ideological critique of the epidemic of post-Marxisms so prevalent in our time; *Signatures of the Visible* is an attempted periodization of the cultural structures of realism, modernism and postmodernism as a historical unity in film discourse, or, it can be seen as an explanation of why video is the true art form of postmodernism; and *Postmodernism* maps the cultural geography of postmodernism from a Marxist perspective. With this trilogy Fredric Jameson has defined for himself a premier position within an international Marxist culture, if this was not already apparent with *The Political Unconscious* in 1980, or with the two volumes of essays, *The Ideologies of Theory*, in 1988.

What then are the contours of postmodernism that Fredric Jameson proposes in *Postmodernism*? How does Marxism problematize the

cultural logic of late capitalism in contradistinction to the neo-conservative intellectual efforts of structuralism, poststructuralism and deconstructionism?

Jameson rewrites or proposes a reading of postmodernism which is fundamentally a historical one rather than merely stylistic, in that for him postmodernism is a cultural dominant which expresses the cultural logic of late capitalism (hence, postmodernism is not just a style among others, but rather, it is a dominant which is also a hegemonic cultural condition). In fact, Jameson goes even further to argue that postmodernism in actuality is the expression of American militarism or hegemony in the world today. With such a conceptualization, Jameson situates postmodernism in a stage of historical progression from the Romantic era to the present: if realism was the cultural dominant of industrial capitalism in the middle of the nineteenth-century, if modernism represented the cultural hegemony of monopoly capitalism in the early part of the twentieth-century, then definitely postmodernism is the authentic cultural dominant of multinational capitalism (late capitalism). It is because of this particular formulation of postmodernism that Jameson has been charged with essentialism, a mis-representation or contraction of a complex phenomenon to its supposed one true singular determinant or essence. This contentious issue of essentialism constitutes one of the liveliest debates within postmodernism on postmodernism.

For Jameson then, postmodernism is cultural expression of the commodification (commercialization) of culture and its cultural products within multinational (late) capitalism. Postmodernism, in other words, is the cultural expression of a crisis due to the disjuncture between the phenomenological experience of the individual subject and the economic (social) structures that totalize life. It could be said that postmodernism is the principal symptom of the illness that is overcoming late capitalism. The constitutive features or characteristics of this cultural logic are indicative of this historical crisis: the emergence of depthlessness and the weakening of historicity due to the attempted abolition of the distinction between appearance and essence; the appearance of simulacra (shiny or glossy surfaces) in painting and in film because of the weakening of content in relation to form; the disappearance of historical concepts in postmodernist theories; the cannibalization of artistic styles rather than their synthesis within a particular perspective; the appearance of pastiche (a blank parody or imitation through a dead language) as a mode of artistic representation; the articulation of nostalgia in opposition to historicity as a mode of recollection or retrieval of history; the transformation of oppositional features into decorative ones; the emphasis on fragmentation and differentiation over

See MARXISM, page 27

## Third World Women's Receipts and Ecology: Weekend Ruminations on Post-Modernism in the Academy

Lourdes Arguelles, Professor of Women/Chicano Studies

NOON FRIDAY:

I take a lunch break sandwiched between the weekly Faculty Executive Committee meeting, student appointments, and a lengthy meeting with the candidates for the Dean of Faculty position. I go to Pomona, to a small Mexican restaurant tucked away in a shopping mall. Predictably, the women are there. They live and work close by, and I find myself regretting not seeing them as often as I used to. They are all Latina undocumented workers, mostly from Mexico and El Salvador. Some clean offices in the area, while others do piece work at home or in the Asian-owned sweatshops nearby. I remember when they thought they would get their green cards and be able to go to school or to get a good job. But soon they found out that to be eligible for immigration amnesty you needed rent and utility receipts to prove you had been here for a specified period of time. They were dumbfounded, for at no time in their lives had anyone given them receipts. Their men always got the receipts even when it was they who had paid the rent and the utility bills. And of course they did not have stubs from paychecks. They had always been paid with cash in little brown envelopes. Denied amnesty and the chance of a better life, these women know themselves, and have become known in the community, as "las mujeres sin recibos", the women without receipts.

I sit at a table a bit apart from them so as not to intrude in what seems a rather private conversation. Before long I recognize a very well known organizer heading their way, and when she sits down with them they begin to talk in whispers. I try to intuit what they are discussing and speculate about how all this relates to me. I realize how difficult it has become to have that understanding given the increasing weakening of links between Third World people in the academic left like myself and both the traditional and non-traditional working classes.

I ponder on David Harvey's words in the January 1991 issue of *Socialist Review*: "Leftists in these arenas came to emphasize the pursuit of individual liberty (a notion with suspect found in bourgeois freedoms), challenging authority (of whatever sort), deconstructing discourses, and engaging in all manner of language games. Radicals within the cultural mass became charmed by fields like semiotics, as if the really interesting thing about the homeless were the variety of coded messages of protest that cardboard boxes could convey..."

I hurried back to the college feeling once again and rather acutely the need to strike a more adequate balance between a favorite and often sole task of the postmodern-oriented academic left, that of mocking and deconstructing commodity culture, and the often neglected task of contributing to the theory and practice of social action within a post-fordist economic

system, a very different system from that of industrial mass production, a system more fragmented and more plural.

More easily stated than accomplished, this latter task requires both subjective and objective understanding of the dialectics of capitalism in the present moment as manifested within labor markets, community structures, and individual psyches. This transdisciplinary effort can only succeed if accompanied by the development of organic times with oppositional groups with which one can effectively explore the potentials as well as the contradictions of various models of emancipation and empowerment. Such models are needed, among other things, for work with the increasing number of women without receipts.

FRIDAY PM/SATURDAY AM:

The time is spent with peers and with students. The food is delicious and the ambience great, particularly on Saturday morning at a workshop in West Hollywood where many good thoughts are shared as to how to implement a series of urgently needed anti-homophobia workshops on campus. I feel a sense of warmth and of community, and yet I also feel the need to escape, to be freed of the built environment and of strictly human concerns. I want to walk among trees and hear sounds other than human voices and the screech of traffic. I want to think of and work for things other than me and those like me.

I remember Gary Snyder's readings in Claremont two weeks ago and his powerful yet culturally problematic writings on the Practice of the Wild. I remember in particular the following passage: "We grasp the pain of the human condition in its full complexity, and add the awareness of how desperately endangered certain key species and habitats have become. We get a lot of information, paradoxically, from deep inside civilization, from the biological and social sciences. The critical argument now within environmental circles is between those who operate from a human centered resource management mentality and those whose values reflect an awareness of the whole of nature." Snyder goes on to celebrate the latter position, that of deep ecology, as a politically livelier, more courageous, more convivial, riskier, and scientific posture. I also remember Snyder's reading as being unique in that the critiques and practices of deep ecology, ecofeminism, and even social ecology are for the most part marginalized in academia and in our lives.

The influx of postmodern thinking into the academy has not changed the marginal situation of nature-oriented praxis. Quite on the contrary, postmodern theorists tend to relegate nature to the realm of memory and consider it important only because it throws up the concept and the image of an older mode of agricultural production that people can repress, dimly remember, or nostalgically recover in moments of dan-

## Alternative Radio: Marketing A Postmodern Ideal

BY WHIT PRESTON

A crisis of identity seemingly plagues many, as society becomes more and more disjointed and fragmented, as people move farther from any homogeneous set of norms or values, and as the influence of cultural modernism increasingly declines (or so according to neo-conservative critics), there is evidence of a distinct status quo that differs, perhaps superficially from any past distinctions of a status quo, because it relies on most heavily as a unifying theme the image of rebellion, or that of non-conformity.

This image, which centers mainly around music, can be seen most prominently in various dance clubs and 'alternative' hang-outs. A prime example of these clubs would be a popular one in San Francisco called The Palladium, which has as its main attraction occasional live broadcasts of a radio station called LIVE 105 (KITS 105.3 FM). Unlike small alternative stations however, KITS, like the Los Angeles based KROQ (106.7 FM), is a large mainstream station that has strong support from major national advertisers. This station provides its large audience of listeners with sayings that the music it plays is 'postmodern', or that it is on the 'cutting edge' of music, and generally it bombards the airwaves with the idea that its listeners are a select group of intellectuals who are by far superior to the types of people that listen to other 'normal' radio stations. It goes further to suggest that you, as a listener, are one of those people that just isn't like others, that you are somehow different and not understood by the rest of society.

A basic analysis points out that this stance is just one of good marketing, that the station is just selling itself to the public by exploiting a trend or set of ideas that is already recognizable in its listening area, and is not actually creating this mindset (although it most probably heightens it considerably). If this is the case, as I would be inclined to think since I have noticed this image/mindset in places that are without the influence of a medium such as LIVE 105, then beyond a simple recognition and definition of this phenomenon, which I will call the aspiration for individuality, or more conveniently the 'alternative mindset' (which is most certainly a simplification and a somewhat contrived categorization, but a necessary one), I would think it essential to explore more deeply its relation to social and/or cultural views, and its effects upon the same.

LIVE 105 plays music that in actuality is not on 'the cutting edge,' if that is taken to mean the newest or most innovative in its respective category. In fact the music it does play tends to be that which has already received some form of acceptance or recognition, and has already begun to shed any former cult or alternative status it may have had, in some cases only receiving major airplay years after its initial release. Despite this fact, the station's many ardent listeners seem to

believe that they represent a new type of individual or rebel, that their musical tastes (which are represented also in the way they dress) constitute an alternative mindset. This is made most evident by the discussions held during the morning talk show, as listeners call in to voice opinions regarding that morning's topic, and usually represent themselves as people holding such views as mentioned above.

The views held by LIVE 105 and more importantly by its listeners in regard to their 'postmodernity' can be somewhat explained by relating them to the concept of a bifurcated postmodernism, or of a postmodernism divided into two apparently similar yet inherently different definitions. This division most simply contrasts a postmodernism of resistance, or a 'true' postmodernism with one of reaction, by far the more popular view. In accordance with this division, the movement of resistance regards all the tenets and values of Modernism to be suspect and believes that they should fall under intense scrutiny and critique, in fact even the tools used in the critique should be examined. This view is however the less common of the two, as it is overshadowed by the postmodernism of reaction, the view that is more commonly thought of in conversations concerning the postmodern. The reaction is essentially a reaction against, like the view of resistance, the values and ideas of Modernism, which it repudiates. However, rather than being concerned with the critique and change of the object itself, it instead raises or celebrates the status quo as it blindly casts off Modernism and embraces a culture that is, in essence, kitsch.

The movement of reaction is exemplified in LIVE 105's attitude towards the postmodern and culture, as it espouses an ideology that precludes any genuine criticism of the very culture it is forming as a result of its reaction. Paradoxically, by its insistent claim that it is breaking new ground musically and aesthetically (as a consequence of the music/image relation), it is actually affirming the very ideas it is a reaction against. By its attempt to reach out into what seems like unexplored realms of culture, it simply binds itself more tightly to that which it is repudiating.

Obviously, these analyses can only begin to explore this subject, and much more time would be needed to really start uncovering its many intricacies. It can however be inferred from the ideas mentioned above that the postmodernism of reaction, as epitomized by the LIVE 105 phenomenon, is not something to be taken lightly. The proponents of the reactionary movement which fall under the ambiguous veil that is popular postmodernism are a hindrance to any sort of real pursuit of criticism, as in postmodernism in its true form, that of resistance or the deconstruction of Modernism.

# Brillo Pads and A New World Dis-order

by John D. Sullivan  
Professor of Political Studies

For some months now, I have been puzzling over two concepts I have encountered in various places: postmodernism and "new world order". The latter is of more recent vintage and I think I have a handle on it. Basically when President Bush uses the term "new world order," I believe that he means the following: "Russian is gone from the scene as a major actor; China will be pre-occupied with internal problems for years to come; Hence the United States is king of the roost. The United States won the war in the Gulf because it is better than everybody else. So everybody else best do what the U. S. says or it will introduce you to "smart" bombs and other hi-tech goodies."

Postmodernism, on the other hand, is not so neatly characterized. In fact, much of what I have read in my attempt to become literate on this topic suggests that the term is used to refer to all manner of art, literature, cultural movements, cultural critiques, etc. and that most people who write about this also seem to lament that no one really knows what postmodernism is. Concepts such as "depthlessness," "self-referentiality," and "waning of affect" crop up again and again in the postmodernist literature and in all of this I am struck by three things: 1. Commentators on the postmodern are prone to tacking "ness," "ity," "ityness," and other suffixes on the end of words that do not usually have them. 2. There is a strong pessimistic streak in the writings of such commentators; 3. Postmodernism is clearly something that has followed on modernism but there is much debate as to when modernism began and ended and how far we are actually into the postmodern era.

I began these inquiries with a simple-minded assumption that modernism reached its acme in the early part of this century and that it is best thought of as a radical break with a past, a rather structured and rule-bound past, at least in the arts. I had always assumed that artists such as Joyce, Woolf, Picasso, etc. all pushed their art forms beyond "accepted" boundaries and innovated in matters of technique and content. Their's was a program, I thought, which broke convention and pushed art to new boundaries and, in so doing, afforded us all new ways of looking at ourselves and our cultural and social environment.

What then to make of postmodernism which is devoid of affect, which is shallow, which seems really to have no agenda other than itself?

As I write this I pause to ponder the following question: could it be that postmodern art does not challenge us to think differently about ourselves but rather reflects who we are at present? That is, perhaps postmodernism reflects a culture in which political campaigns are reduced to 30-second sound bites which are infused with not-so-subtle racism? A culture where what is in in fashion—in homes, cars, clothes, etc.—changes as rapidly as the monthly magazines emerge from the presses? Where we can really get off on the videos of smart bombs destroying property (in another country, of course) and the generals' explanations of those videos? A culture where we can tolerate a Reagan administration which presided over an economy where the very rich got richer and the rest of us stagnated or became worse off? But I digress. Let me return to postmodernism.

Fredric Jameson is perhaps one of the best known commentators on postmodernism and should be read by anyone interested in exploring this concept.<sup>1</sup> I find his writing difficult and yet I return to it again and again. Jameson speaks of Warhol as a postmodern artist. I had an opportunity to see Warhol's "Brillo pad" boxes recently and I must confess that they did not do much for me. I must also note that they were not in the least self-referential. No, I felt that they were very well done "Brillo pad" boxes and that they made me think of Brillo pads. Brillo pads led me to think of all of the dirty pots and pans I have cleaned with Brillo pads over the years. All those dirty pots and pans were not really something I wanted to think about so I fled the Brillo pad exhibit and moved on to another part of the museum, repressing any thoughts of Brillo pad boxes, Brillo pads or dirty pots and pans. Not much self-referentiality for me there, I am afraid to say.

I also had an opportunity to see Munch's "The Scream" recently, another work that Jameson discusses, and I must say that that painting had quite a different effect on me. It led me to think of people in despair over their lives, to think of the photograph from the Vietnam war of the young girl, without clothes, running down a road in flight from carnage, her mouth open wide in a scream. It led me to think of our policy in Vietnam and of other kinds of things that people do to each other which leave some in despair.

As I write this and think of Munch's painting,

I wonder how many young people in Iraq ran down similar roads during our bombing of that country. I wonder how many are running down roads now as the Iraqi government continues the carnage against the Kurds and the Shiites. And I must note that the day I saw Munch's painting in the museum, I returned to view it two additional times. Not, I feel confident in asserting, because the painting was, in some sense, self-referential but because it had a powerful effect on me. In short, there is a lot of depth for me in "The Scream". Brillo pads, on the other hand, I flee from Brillo pads.

So what is postmodernism? I am afraid I cannot really say and I cannot tell you that this essay has a point. I do know that I intend to pursue the topic of postmodernism further and I do feel that there is a connection between postmodernism and the new world order (as outlined above). The connection? Both, I think, represent a deep seated nostalgia for times past. Postmodernists bemoan, I believe, the loss of excitement they perceive as having been part of the modernist movement at the turn of the century. I feel that they miss the excitement of "The New," of the "Avant Guard." I sense a longing for art and cultural criticism that would allow us to see our world differently and that would point to new modes of political and social action aimed at changing that world.

I would also suggest that the very shallowness and self-referentiality that commentators see in the postmodern make that "movement" (if such it be) ineffectual in terms of providing guides to social and political action. The poet Charles Bernstein has written a fine essay which raises just this issue.<sup>2</sup> He makes a point of noting that we must look outside of many of our

existing institutions—in fashion, in politics—if we are to develop a "future" project grounded in the problems of today.

Returning briefly to President Bush's New World Order, he longs for, I believe, the world as it existed in 1945 when the United States seemed invincible to many and the source of all that was good in the world. That nostalgia is shared by many Americans, I believe, as can be attested by the absolute joy with which the troops have been welcomed back from the Gulf war.

But we cannot have Joyce and Picasso anew, nor can we return to the days of United States supremacy. There is likely to be much more dis-order than order in the world in the next decade. Dis-order that arises from the attempts of many people to free themselves from the long-lasting effects of colonialism/repression and to begin their process establishing communities and nations that reflect their values and their goals. The United States is powerless to make the world over to its own liking. And in the United States we must cope with our own growing diversity and we will all no doubt be shocked by the emergence of a "new" avant garde from very unexpected quarters as those newly arrived and those currently marginalized in our society find their voices.

<sup>1</sup> Fredric Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism," *New Left Review* 116 (1984), pp 53-92

<sup>2</sup> Charles Bernstein, "Centering the Postmodern: In the Middle of Modernism in the Middle of Capitalism...", *Socialist Review*, Number 96 (Vol 17, No 6), November/December 1987, pp 45-58.

## MARXISM from page 23

unification; the syntax and grammar of representation appearing in populist forms (artificial and superficial) rather than in truly democratic and authentically popular ones; the dissolution of 'semi-autonomy' in cultural formations; the abolition of critical distance in observation; and the questioning of the very possibility of gaining knowledge through art. Perhaps the over-riding feature of postmodernism is the emergence of spatial logic (space) over temporal logic (time), which was so characteristic of modernism. Fredric Jameson postulates that the dominance of spatial logic within postmodernism is partly due to the invention of the new technologies of reproduction so central to late capitalism rather than those of production. This rich conceptual structure of postmodernism, assembled from *Postmodernism, or, The Cultural Logic of Late Capitalism*, ought to be impressive enough to

make clear that this book is one of the fundamental texts of our time. What the book achieves is to establish the inseparability or indissolubility between the Marxist political practice and the cultural splay of postmodernism.

Finally, what should be the position of Marxist cultural politics towards postmodernism?

What has enabled Marxism to give us a deeper cultural understanding of postmodernism, beyond the weak attempts of poststructuralism (witness the writings of Jean-Francois Lyotard, a former Marxist), is that historical materialism (Marxism) is a science of history. As such, it has decoded the total historical structure of postmodernism, and thereby made knowable the true essence of its cognitive form. It is this totalizing approach which makes Marxism one of the last great cognitive meta-narratives. While Lyotard incorrectly believes that the cultural experience of postmodernism has rendered all meta-narratives powerless (since they are 'totalitarian'), the actual encounter between Marxism and postmodernism is proving the historical necessity of totalizing visions (meta-narratives).

See Marxism, page 33

*"Really what I want to do is impossible, for any listing of an endless series is doomed to be infinitesimal. In that gigantic instant I saw millions of acts both delightful and awful; not one of them amazed me more than the fact that all of them occupied the same point in space, without overlapping or transparency.*

*What my eyes beheld was simultaneous but what I will now write down will be successive, because language is successive."*

*-Jorge Luis Borges, 'The Aleph'*

by  
Jason Singer

Like Borge's *Aleph*, Los Angeles defies any totalizing description. Mired in spatial contradictions, an analysis from any vantage point seems incomplete and fragmentary. The practice of sketching a social geography of the real Los Angeles defies Euclidean geometric shapes, relinquishing instead a series of Mandelbrotian fractals colliding, coexisting and counterpoising upon lines of ethnic and racial segregation, control over specialized labor and industrial prosperity.

The result is a city groomed to be the next techno-megalopolis. As the tentacles of suburban development devour the natural habitat extending eastward, lacquered over with the pastiche of brand names like Cherry Cove and Cypress Garden Estates, social polarization subtends the perimeter of the urban jungle. As shown by Mike Davis in his recent *City of Quartz*, a recent survey of Los Angeles household income trends in the 1980's suggests that affluence (incomes of \$50,000 plus) has almost tripled (from 9% to 26%) while poverty has increased by a third (from 30% to 40%); the middle range, as widely predicted, has collapsed by half (from 61% to 32%).

The process involved in unveiling what Edward Soja, in *Postmodern Geographies* calls "a mesocosm of postmodernity" depends upon fleeting delineations and ambiguous patchworks of historicity. Contradictions begin within the charting of human geography amidst the interplay of politics and history, the glitzy pop-culture of Hollywood and the cultural lexicon of inner-city heroes like Easy-E.

Through the course of the twentieth century Los Angeles has emerged as the great American technopolis. It has developed from its one-dimensional mythos of sun-splashed utopia to the epitome of postmodern urbanity. By deconstructing L.A. through several generalized images this essay hopes to elevate the reader above the esoteric nature of postmodernism in hopes of finding that abstract Rosetta which is the condition of postmodernity itself.

#### BONAVENTURE HOTEL

One can hardly begin to contextualize Los Angeles as the postmodern city without

employing the imagery encapsulated in the aesthetics and structural composition of the Bonaventure Hotel, nestled in the heart of Bunker Hill.

The center atrium of the Bonaventure, designed by John Portman, extends itself to three floors of retail establishments interfaced with four individual towers of hotel guestrooms. Interpretations abound within this architectural commentary on urban spatialization, and what Soja describes as a "constellation of Foucauldian heterotopias 'capable of juxtaposing in a single real space several spaces, several sites that are in themselves incompatible' but 'function in relation to all the space that remains.'"

With regard to urban spatialization, we find from an outside perspective several entrances both from land and pedestrian skyways seemingly inaccessible. Once inside, ambiguous signs direct you through an incomprehensible labyrinth of retail shops and restaurants which camouflage an inconspicuous Westin Hotel. It is analogous to the urban spatialization of Los Angeles inasmuch as it represents the entanglement of vexatious freeways joining the dynasties of the decentralized power of Los Angeles, effectively concealing the increasing prominence of multi-national capital enveloping downtown.

The most powerful image evoked by the Bonaventure, however, is imbued in its structural composition, representative of the "Foucauldian heterotopias" poignantly described by Soja. No other city in the world can match the socially administered spatial division of labor and ethnicity that has been achieved by Los Angeles. The correlations which can be drawn from charts delineating residential concentrations of blue-collar and executive managerial occupations are stunningly similar to equivalent charts mapping the distribution of major ethnic groups.

What is accomplished by these heterogeneous municipalities (i.e. Watts, Compton, Chinatown, ect.) is a congeries of exploited Third World labor and alienated Black, Hispanic and Asian constituents whose political presence is suppressed by the alliance of Homeowners Associations, Westside Jews, real-estate developers

Asian constituents whose political presence is suppressed by the alliance of Homeowners Associations, Westside Jews, real-estate developers and the current barons of Bunker Hill. Juxtaposed and incarcerating these islands of lower-class neighborhoods are the ostentatious enclaves which constitute the Wilshire Corridor: Beverly Hills, Brentwood, Santa Monica, etc. and the growing technopolis of Orange County, saturated with high-income housing developments suited for the horde of engineers, mathematicians, scientists and technical assistants fulfilling the largest concentration of government defense contracts granted to any American urban setting.

#### "L.A. STORY" & "COLORS"

If there is a fountainhead enmeshed within this "mesocosm of postmodernity," it undoubtedly finds its home in Hollywood. Beyond the actual content of the movies *L.A. Story* by Steve Martin and *Colors* by Michael Schiller, the fact that

each of these films semi-accurately depicts their respective communities is a testimony to the blatant segregation influencing Los Angeles spatialization. It is an astonishing reality that Martin's hyper-yuppie, fairy-tale Los Angeles is the same city portrayed in Schiller's riotous *Colors*. The mere phenomenon that these two antagonistic worlds are separated, in some instances by no more than several blocks re-edifies the nature of this postmodern dystopia.

On the level of content each of these movies proposes a different discourse on postmodernity.

What Howard Hawk's *The Big Sleep* is to Modernist film noir (the anti-mythical film movement beginning in the 1920's, maligning utopian L.A., eloquently described by Mike Davis in *City of Quartz*) *L.A. Story* is to today's Postmodern "noir." The ever comical Steve Martin, kicked out of studying philosophy in college, has written and produced in *L.A. Story* a sort of candy-apple criticism of Los Angeles swathed in the essential elements of Postmodernism: pastiche, commodification of culture, the presence of internationalism, etc. In the same manner that Hawk shifted the critical intent of *The Big Sleep* to the amorous saga of Bogart and Bacall, Martin reduces his already myopic criticism to a romantic delusion about his love-affair with Victoria Tennant consecrated by a freeway information sign.

Its antithesis, Michael Schiller's *Colors* becomes postmodern on two distinct levels. In the

sense that it represents the urban product of the unproportional power which is endemic of late capitalism it is a criticism of the state of postmodernity. However, once again we see the director, Dennis Hopper, shift the emphasis from a commentary on the inner-city of Los Angeles to the romantic conciliation between the older street-wise Robert Duvall and the young hot-shot Sean Penn.

For those viewers living outside L.A., such commercialization of both films when forced onto the same cognitive map only reinforces Eco and Baudrillard's idea of the city as "simulacrum," the assertion that something is a copy for which there is no original.

In the realm of music the same paradigm can be constructed through an analysis of Randy Newman's "I Love L.A." and Eazy-E's "Boyz In the Hood." What is of interest as well is the strong dichotomy which can be drawn between the striking inner-city lexicon of Eazy-E and the traditional voice of Randy Newman.

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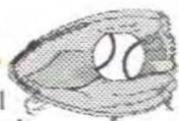
*No other city in the world can match the socially administered spatial division of labor and ethnicity that has been achieved by Los Angeles.*

How then, you may ask, do all these generalized images qualify Los Angeles as the postmodern city? At which point I am forced to flee to the expressive shelter of Borges' *Aleph*. Restricted by the successive nature of language, it is logistically impossible to explain the phenomena of simultaneity in the interplay of politics and history, projected images and harsh realities. The preceding discourse only begins to scratch the sur-

face, roughly sketching L.A.'s cultural hegemony.

Limited by space, this essay tends to vindicate Lyotard's criticism of meta-narrative which is not however its intention. To resurrect the compelling historicity of Los Angeles please see Mike Davis' *City of Quartz*. Without these historical referents, the plotting of so many projected images (i.e. the Bonaventure Hotel, *L.A. Story*, *Colors*, ect.) reproduces on one's cognitive canvas a crude fusion of Rauschenberg and Lichtenstien(-ian) expression. Such historical tools help us to step outside of this mesmerizing "cultural logic of late capitalism" (see Frederic Jameson's, *Postmodernism or, The Cultural Logic of Late Capitalism*), leading us through the intellectual hedonism we call Postmodernism to find that elusive Rosetta which is the linear historicity guiding us to the condition of postmodernity itself.

*The use of Borges' 'The Aleph' as a pretext was originally employed by Edward Soja in Postmodern Geographies.*



In this preview of the 1991 baseball season I will concentrate on the contenders, not the pretenders. I apologize to those fans who feel dispirited because their teams are not represented in this preview. I leave you with this piece of advice: this apparent travesty may serve as a gentle reminder that maybe you should start looking for a new team to live and die by, because your team is probably destined for a long and heartbreaking year.

#### N.L. EAST

##### CUBS

It has been a long and winding road full of disappointments for the Chicago Cubs over the years. With that in mind I reluctantly pronounce the seemingly eternal wait to be over. The Cubs appear primed to win it all this year. The Cubbies improved their offense and pitching considerably as a result of a busy off-season. George Bell, acquired from Toronto, is a certified home-run hitter, who is about to experience a home run hitters' wet dream - Wrigley Field. Steady stopper Dave Smith, who has averaged nearly 27 saves since 1985, will bring much needed leadership and consistency to Chicago. With a lineup that is chuck full of productivity (Ryne Sandberg, Mark Grace, Andre Dawson, George Bell and Shawn Dunston), the Cubs' only question mark lies in their shaky starting pitching staff. Greg Maddux (my early Cy Young favorite) is the ace of a staff which is in dire need of more consistency and better health. Maddux (24 yrs old) will be joined by often injured Danny Jackson, Mike Harkey, Shawn Boskie and Rick Sutcliffe. Harkey appears destined for greatness, while Jackson and Sutcliffe may see more time on the injured reserve list than on the pitching mound. The key to the Cubs pitching staff could be 24 year old Boskie, whose sinking fastball was very impressive in his 15 starts in 1990. The Cubs will score in bunches this year, and, if their young pitchers live up to expectations and stay away from the injury bug, Chicago should run away from the pack in the surprisingly weak NL East.

##### METS

At least the Mets still have Dwight Gooden. Once upon a time this was Mr. Strawberry's team -- the streaks, the offense, the turmoil, all revolved around him. For better or for worse the Mets will never be the same. The 37 home-runs, 108 RBIs and the .277 batting average are all gone along with the excitement and energy he brought to Shea Stadium. The Mets filled the Strawberry void by signing speedster Vince Coleman and clutch hitting infielder Hubie Brooks. These acquisitions are not bad but they will not make up for the loss of Strawberry. For the first time in five years, the Mets pitching staff is not expected to dominate the league. Gooden is awesome and should win a minimum of 20 games, but after him the Mets have problems. Frank Viola played beautiful music last year but he is currently suffering from arm trouble. Always disappointing Sid Fernandez did not wait for the season to disappoint. He broke his arm during a spring training game and is out for three months. Bob Ojeda is in Dodger town and Ron Darlings' best days are behind him. Besides Gooden, the only sure thing for the Mets is stopper John Franco. This N.Y. native may just be the best lefty closer in baseball. Vince Coleman will swipe a bundle of bases and Howard Johnson should see better offensive numbers this year. The Mets' hopes of a pennant revolve around the Golden Arm of Gooden. Gooden is the heart and soul of the Mets

and brings confidence and leadership to his team every time he steps out on the mound. If Viola can pitch effectively in pain, if "El Sid" has surprisingly quick recuperative powers and if Vince Coleman bats .300 and has over 100 stolen bases then the Mets will be contenders. Unfortunately for Met fans, that is a lot of "ifs".

##### PITTSBURGH

The Pirates definitely overachieved last year and they will not be so lucky this year. Doug Drabek was unhittable in 1990 but should come back down to earth this year and the Bucs, who won their division last year without a closer, are still stopperless. Even though problems exist with the Pirates, they still possess the most productively potent outfield in the league (Barry Bonds, Bobby Bonilla and Andy Van Slyke). These guys could each have 25 home-runs, 100 RBIs and bat .300. Unfortunately for the Bucs, pitching, not hitting, wins ball games. Bill Landrum, the closest thing the Bucs have to a closer, racked up 13 unimpressive saves while opponents batted a generous .262 against him and highly regarded youngster John Smiley vanished last year after a mysterious hand injury. Lefty Zane Smith was a pleasant surprise for the Pirates last year compiling a 12-9 record with a sparkling 2.55 earned run average. Manager Jim Leyland will have to coach his butt off this year if the Bucs are to recapture last years magic. If the talent rich outfield plays to its potential and avoids off the field contract negotiation problems and Drabek mirrors last year's remarkable season than the Pirates will be competitive. The loss of first basemen Sid Bream to free agency and question marks for the pitching staff make the Pirates definite underdogs.

##### N.L. WEST

##### REDS

The Reds, whose nucleus was basically untouched in the off season, appear better off than their busier competitors. Their pitching may be the best and deepest in baseball. Tom Browning, who never throws two pitches in the same spot or at the same speed, joins maturing fire-baller Jose Rijo to form a formidable 1-2 punch. Norm Charlton was manager Lou Piniella's savior last year when the staff threatened to unravel last may. Charlton, who compiled a 2.60 ERA in 16 starts, will be accompanied by Jack Armstrong, who dominated early last year but got lost toward the end of the season. Randy Myers and Rob Dibble give the Reds the most feared righty-lefty combination out of the bullpen in baseball. Eric Davis, Chris Sabo, Barry Larkin and Paul O'Neal supply the Reds with all the offensive punch needed. Unfortunately for the Reds, their success and failure lies with Mr. Davis. Davis put up impressive numbers (24 HRs, 86 RBIs, 21 SB) last year despite missing 35 games. Davis, who has been injury plagued his entire career, was bruised and beaten up by the end of last season. As long as Davis stays healthy and the rest of the Reds play as they did last year (unflashy but productive), Cincinnati will repeat as Champs. But if Davis is not recovered from last years bumps and bruises the Reds may drop a notch.

##### DODGERS

The Dodgers wheeled and dealt in the off-season but still have some questions that they refused to address last winter. The acquisition of Brett Butler gives the Dodgers a premier lead-off hitter which they were without since Mr. Sax's departure to the Bronx 3 years ago. The Dodgers' bread and butter



was always their pitching staff but this year it could prove to be their downfall. Mr. Hershiser, who is attempting to make a comeback to end all comebacks, is the heart and soul of the Dodgers and must find a way to be a productive pitcher again if LA wants to win the NL West. Everyone has been waiting for Tim Lincecum to have that big break through the years, but time may be running out on this 29 year old underachiever. Belcher, who joined Hershiser on the injured reserved list last year, needs to put up or shut up in 1991. Ramon Martinez may win 25 games this year, if the offense produces the way it should, but the rest of the staff appears shaky. Problems for LA continue at short-stop, where highly regarded Jose Offerman will be expected to be the everyday starter although he had a measly 58 at bats and a pathetic .155 batting average. The Dodgers are also without a legitimate left-handed reliever and are stuck with a crop of unproven and unreliable third basemen (Lenny Harris, Mike Sharperson and Jeff Hamilton). Darryl Strawberry is happy to be back in LA and that spells success and money well spent for the Dodgers. Darryl should reward the Dodgers with a monstrous season to go along with his mammoth contract. Mr. Strawberry will carry the Dodgers through some slumps, but unless he can pitch, the Dodgers are destined for underachievement. Don't get me wrong, I am not condemning the Dodgers to the seller of the NL West, I am merely exposing their many weaknesses, which prevent them from being considered favorites in this highly competitive division.

##### SAN FRANCISCO

The Giants possess some of the most feared hitters in the game, but unless their pitchers stay away from arm troubles, the Giants will have another disappointing season. Will "The Thrill" Clark should shake off a sub par 1990 campaign while Kevin Mitchell appears free from chronic wrist pains and should return to his awesome 1989 numbers. Although Clark and Mitchell get top billing on the talent-rich Giants, the best player on this team maybe third baseman Matt Williams (25 years old). Williams, who led the National League with 122 RBIs, may have only scratched the surface of his unlimited potential. The loss of lead-off hitter Brett Butler would be devastating to most teams but not the Giants. San Francisco signed free agent Willie McGee, who may not be a prototype lead-off hitter (as Butler was), but he did manage to steal 28 bases and had an astounding .335 batting average. Pitching, as usual, is the key to the Giants' prosperity. The staff is long on talent but short on health. Scott Garrelts is the ace of the staff and perhaps the only healthy arm among the walking wounded in San Francisco. He will be joined by savvy but injury riddled Rick Reuschel and Don Robinson, who is over weight and pumped full of cortisone shots. The acquisition of Bud Black should add some stability to the Giants staff, but their big boys (Reuschel and Robinson weigh over 230) need to stay healthy. Free agent Dave Righetti is happy to be out of the N.Y. Circus and is a lock to rack up over 30 saves again this year (every save will be heartwrenching for all faithful Yankee fans). Manager Roger Craig, along with Tommy "Slim Fast"

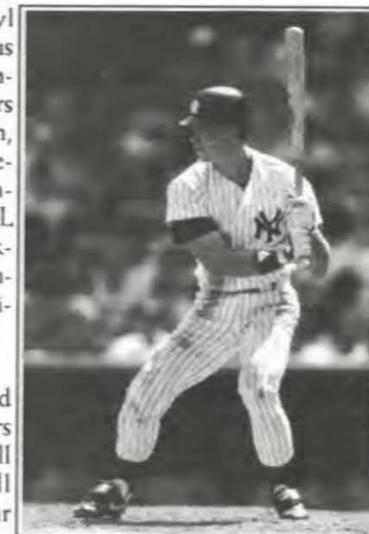
Lasorda, is the best motivator in the game. If Craig gets some luck on his side, and injuries are kept to a minimum, the Giants will be legitimate contenders.

#### A.L. WEST

##### OAKLAND

The A's days of domination are over. Age appears to be rapidly catching up to the one invincible A's pitching staff. Closer deluxe Dennis Eckersley had an incredible season last year (.61 ERA), but was surprisingly hittable in the World Series. The fountain of youth may finally be drying up for this 36 year old wonder. Bob Welch and Dave Stewart were almost untouchable last year but at 34 years old these guys may not have another 20 game season left in them. Although the A's have a dangerous line up, no one hit over .290 for them except Ricky Henderson, who hit .325. Slugger Mark McGwire showed a lot of power last year but had a disgraceful .235 BA. Jose Canseco has unbelievable bat speed which makes

him one of the most exciting and feared hitters in the game. Unfortunately for the A's, this infantile athlete must refrain from playing with guns while going at an ungodly speed in his sports car and he must remain healthy (not likely). Hands down, Ricky Henderson, when happy, is the best all around player in the game. Sadly, the A's have made Henderson (the ultimate hot dog) unhappy, as a result of an off-season contract dispute. Under-rated manager Tony La Russa must get these underachieving kids happy and healthy. If La Russa finds a remedy for the A's choking problem (they were swept in two out of the last 3 years), they will be Series bound again.



Kevin Mass and his powerful swing are tailor-made for Yankee Stadium.

##### KANSAS CITY

Last year's disappointing season (that's an understatement) is ancient history and good times are ahead for the Royals in the post Bo years. Some one wake up Brett Saberhagen and his Jekyll and Hyde personality and tell him it is an odd year (odd yrs. he is 61-22, even yrs. he is 36-48). Saberhagen, when healthy, is one of the best hurlers in the

league. The Royals also landed the pitching prize of last years free-agent market, right-hander Mike Boddicker. If extremely competitive but injury plagued Mark Gubicza can return and pitch without pain, the Royals may have the best staff in the division. Stopper Mark Davis had a horrendous season last year but help is on the way. The Royals brought Pat Dobson over from San Diego, who was Davis' private pitching tutor in Davis' miracle 1989 season (he recorded 44 saves). Look for Davis to return to his Cy Young form of '89. Much maligned outfielder Danny Tartabul has always had the talent but some question hes heart. He was slowed with injuries last year but should bounce back and have a banner year. Mr. George Brett, after 17 years, proved last year that he has a myriad of hits left in him. Brett is a throwback to the old days of baseball, when players would give 100% regardless of their off the field contract problems. Talented young Terry Shumpert has some big shoes to fill at second base (Frank White gave the Royals 17 yrs. of blood and sweat at that position), but his .275 batting average made believers out of Royal management last year. If the staff stays fit and simply plays to its potential,

the Royals will edge out the A's as division champs. Look for hobbled designated hitter Kirk Gibson to produce, and to supply the Royals with an emotional lift, which only he can do.

#### WHITE SOX

The young and talented Sox, who are sporting new snappy uniforms, are a year or two away from being considered serious contenders. The Sox, who surprised everyone last year by giving the A's all they could handle until the last month of the season when they faded into oblivion, will come crashing down to earth in 1991. The starting staff is young, and immature, but showed flashes of brilliance last year. Youngsters Jack McDowell and Melido Perez showed great promise but lacked consistency. The bullpen is anchored by Bobby Thigpen, who recorded a record 57 saves last year. Thigpen was brilliant in 1990 and limited batters to a .195 BA. Catcher Carlton Fisk continued to build credentials for Copperstown, while Charlie Hough was acquired in the off-season in order to give the Sox some more veteran leadership. The addition of Cory Snyder should give Chicago some much needed punch (no one on the Sox had more than 18 HRs). If the youth movement (Sammy Sosa, Ozzie Guillen, Robin Ventura and Frank Thomas) matures at a rapid pace, than the White Sox will win a bundle of games. Unfortunately, this is unlikely. Look for Tim Lincecum to run and hit like the old Time Raines and for him to put up M.V.P type numbers.

#### A.L. EAST

##### TORONTO

The Blue Jays appear to be the best of the worst in the weak A.L. East. The Jay's staff is still anchored by veteran Dave Steib, who was never better than in 1990. Steib held batters to a minute .230 batting average and was just basically impossible to hit last year at times. Jimmy Key hopes to have a healthy 91' campaign, while number three starter Todd Stottlemyre appears ready to finally live up to his potential and have that elusive sensational season. Tom Henke remains the "go to" man in the pen after racking up 32 saves and holding opponents to an incredible .213 BA. The loss of productive George Bell (whose abrasive attitude finally pushed Blue Jay management to dump him) will hurt, but his replacements (Devon White and Joe Carter) should more than pick up the slack. White is a silky smooth defensive outfielder (unlike Bill), while Carter is a consistent run producer (he has averaged 29 HRs and 109 RBIs over the last 5 years). Third basemen Kelly Gruber had an MVP type of year at the plate last year (.275 BA, 31 HRs, 118 RBIs and 14 SBs) and his Gold Glove was icing on the cake. The Jays, always a talent rich team, have consistently underachieved. Their change in chemistry (they lost Bell and Tony Fernandez and gained White, Carter and Roberto Alomar) was much needed. Young and talented players such as Alomar and Olerud will give the Jays a new direction and maybe a World Series invitation.

##### YANKEES

The rest of the A.L. "Least" is up for grabs. So much so that even the Bronx Bombers could finish second. The Yanks hit bottom last year (their worst year since 1912), but thankfully their is light at the end of the tunnel. The Bombers are already better than they were last year with a healthy Don Mattingly. Mattingly has a lot to prove and is dying to quite his critics, who say his career is being prematurely cut short by



chronic back problems. Donny is the heart and soul of the Yanks and as he goes, so do the Bombers. Roberto Kelly, who maybe the best defensive centerfielder in the league, had a power surge last year (15 HRs) and has already far surpassed previous expectations (.285 BA, 61 RBIs and 42 SBs). Lefty slugger Kevin Mass (21 HRs in 254 AB) gave Yankee fans something to cheer about last year and should continue to find success in Yankee Stadium with its short right field porch. The brightest star in pinstrips is 23 year old Hensley "Bam Bam" Meulens. "Bam Bam", who was lost earlier in his minor league career at third base, may have found a home in right-field. He and left-fielder Jesse Barfield will strike out a lot, but should give the Yankees a bundle of dingers. The Yankees still are without a legitimate number one starter and closer (they lost Dave Righetti through free agency). Starters Mike Witt, Scott Sanderson and Tim Leary should keep the Yankees in the game long enough for their young and powerful offense to produce runs and more frequent wins. The Bombers will win more games this year, which should not be too difficult. But how many depends on their young pitchers such as 24 year old Dave Eiland (16-5 in AAA last year) and the "Bam Bam Man" (International Player of the Year in the minors last year).

##### BOSTON

Rocket Rodger Clemens did it all for the Sox last year (21-6 and a 1.98 ERA), but he is going to have to do even more as a result of the loss of 17 game winner Mike Boddicker. The "Rocket Man" may be the best pitcher in the game, but his supporting cast is thin. Matt Young, who is 32, is the projected number three starter despite his 18 losses for Seattle last year. Veteran Danny Darwin, who came over from Houston, went 11-4 last year with a sparkling 2.21 ERA. Unfortunately, the Sox may have grabbed Darwin, who had a career year last year at 35, too late. Veteran stopper Jeff Reardon (35) was hindered by injuries last year and has lost some speed on his once blazing fastball. While the pitching is suspect (except for Clemens) the Sox's hitting is incredibly strong. Rookie Mo Vaughn, who is six foot two and two hundred and twenty pounds, should see a lot of action this year after tearing up AAA (.295 BA, 22 HRs and 72 RBIs). The outfield is one of the most potent in baseball. Tom Brunansky, Ellis Burks and Mike Greenwell give the Sox the pop they need and should see their numbers increase after a sub-par 91' campaign. Wade Boggs, who is coming off the worst season of his career, is the key to the Sox's hopes and dreams. He failed to get 200 hits for the first time in eight years and needs to pull the ball more often to be successful. Boggs may be slowing down at 32, but he still is the best pure hitter in the game. If their pitching comes through, the Sox will be right in the thick of the A.L. East race.

#### PREDICTIONS

NL East: Chicago Cubs  
NL West: Cincinnati Reds  
AL East: Toronto Blue Jays  
AL West: Kansas City Royals  
World Series: Cubs vs Royals  
The Champs: Cubs

# CONTINUATIONS ...

## PARKING

### from page 10

gram, under the auspices of Security. People need to be hired specifically for patrolling the parking lots before there will be any drastic changes." At this time it is up to each school to hire "reserve" officers, as it is not currently in Security's budget.

Robinson adds that CMC and Scripps have helped deter the problem of illegal parking by implementing the Denver Boot, a device that is attached to the vehicle upon receipt of three violations, that completely immobilizes the car.

"It costs students \$60 to have the boot removed, which will not be done until they come to the Campus Security office and pay their past fines." Again, it is up to the particular campuses to implement this device.

With regard for those mistreated by Security Officers on the telephone, Robinson apologizes, claiming, "That's not the treatment students deserve." She suggests that no matter how insignificant one might think it is, it's very important to call and have a record made of all incidences of illegal parking espe-

cially those that obstruct traffic.

"A student can certainly get the phone number of that vehicle's owner and contact them; they can let them know that if they don't remove their car they will be towed."

Vicke Selk, Officer of the College in charge of Business and Financial Affairs, is also one of the staff representatives of the Environmental Concerns Committee, whose sub-group, the Auto Task Force, is in the process of designing an "alternative parking program" that will hopefully be implemented next semester.

Aimed at promoting the environmental improvement in air quality, the Auto Task Force was initially established with the intent to lessen the number of vehicles used for getting to campus, as well as the number of vehicles used for transportation between campuses.

"The Auto Task Force is currently at work on a proposal for managing parking and vehicles," explains Selk.

Phase One of the new plan will involve increasing the fee for on-campus parking. It will include, additionally, a fee for faculty and staff, something that has never been imposed in the past.

"This would accomplish a number of things," explains Selk. "It would allow for the needed funds to increase staffing

in Campus Security. This would help eliminate the inconsistency and inequity of enforcement."

In the future, Phase Two of the alternative parking program hopes to provide designated spaces for dorm residents.

"At first the registration stickers will apply to particular lots, according to where the student resides," says Selk. "Part of the plan for next year will include two registration rates. People who want to pay less and park further away, at the East Mesa lot, for instance, will have that economical option, while those interested in parking nearer will pay a slightly higher fee for the convenience."

Eventually, says Selk, the Auto Task Force would like to provide designated spaces for each individual student or faculty member. The majority of students asked agreed that they would pay a higher fee if it would mean they'd receive a designated space.

In the meantime, Selk and Robinson both reiterate the fact that student response to any proposals is important. That these committees are here to serve the student body first and foremost, and that input from students will help speed the process of building a new and improved parking system.

## MARXISM

### from page 27

Although Marxism denounces postmodernism as being in complicity with late capitalism (not in active opposition to it as was the case with modernism vis-a-vis monopoly capitalism: see the writings of the German Marxist literary scholar, Peter Burger), it does not completely condemn, for not only is this cultural logic a necessity of contemporary capitalism, but also because postmodernism embodies certain positive qualities (the return of narrative linearity after the complex convolutions of modernism, and the attempted abolishing of the historical space between high culture and popular culture). In other words, postmodernism is the dialectical unity of negative and

positive features. In the same way that Marx in the *Communist Manifesto* condemned capitalism as being simultaneously progressive and regressive (possessing within itself barbaric qualities and civilizing features), likewise, Jameson in *Postmodernism* cartographs the progressive and regressive constitutive forms of the cultural dominant of late capitalism. Marxism theorizes this dialectical unity in an extraordinarily brilliant pattern. But the true challenge to Marxism in our time is not the question of postmodernism, but rather, the historical events of 1989 which have been historic in a very profound way. Either historical materialism must meet this challenge by developing a Marxist theory of the present historical crisis, or it is finished as the only authentic theory of history. What is needed is a Marxism of Marxism rather than a Marxist theory of the postmodern.

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# THE FALL

## OF THE GREAT POWERS:

*More Constructive Suggestions  
For The American Sports Scene*

by  
Andrew Starbin  
and  
John Stewart

Sports are in a state of decline in America. We have inept leadership in the various league front offices, and consequently our pre-eminent athletes are signing contracts in Canada, Japan, and Italy. Raghieb Ismail will probably sign to Toronto's Argonauts, and other would-be notables will follow suit. Do we care about this calamity? No, but *The Other Side* must be filled! Just kidding. We have drawn up another list of "helpful hints" (seeing how well our last list was received), this time focusing on the world of professional sports. Here you go:

- 1) The New Jersey Nets cheerleaders, sponsored by the Campbell's Soup Company, should shock the sporting world (and draw fans) by emerging from a giant bowl of Clam Chowder, following which they will challenge the Nets to some 5 on 5.
- 2) If fighting is going to continue in the National Hockey League, all bouts must be sanctioned by the WBC. Don King must be involved in all forms of professional boxing.
- 3) There should be a new, sweeping drug policy in all sports: The Darryl Gates "Casual Users Must be Shot" system would make significant headway.
- 4) Stadiums should not be allowed to serve sushi or imported beer.
- 5) Players should be allowed to bring their favorite pets into the locker-room. According to Mel Hall of the New York Yankees, the smell of ammonia really fires the team up before a big game.
- 6) Anytime the Los Angeles Rams of the NFL fall more than 3 games below .500, they should be officially referred to as "Lambs."
- 7) There should be a lot more 2-sport players. The next logical candidate is basketball star Charles Barkley. Lord Charles would love playing baseball, where he could spit on anything and anybody he liked.
- 8) The World League of American Football should have more than four Europeans on their respective rosters. This is, after all, the world league and not the "league of American scrubs."
- 9) Professional football coaches, in light of the Mike Ditka and Dan Reeves tragedies, should be forced to obey a 3 heart-attack rule. Good men deserve a better fate than to die under a flood of gator-aid.
- 10) A George Allen rule must be instated, due to the fact that Allen's untimely death was precipitated by celebrating players. Players who pour ice-cold liquid on their coaches, which results in fatal pneumonia, will be subject to involuntary manslaughter charges.
- 11) A referee should not have the power to toss a mascot out of a game.
- 12) Some sort of limit should be placed on the number of product endorsements players and announcers can engage in. I have heard John Madden scream at me once too often, and Andre Agassi should try to win at least one major tournament before his retirement.
- 13) The NFL should a) allow players to celebrate in the endzone, let alone the sideline, b) get rid of the instant replay, and c) do away with the "in the grasp" rule. Football should be allowed to become a game once again.

Will any of our changes be installed? We can't even tell if our articles are going to be printed. One thing that we are both sure of is this: our commitment to bring you the finest sports articles typed at the last minute is undying. Until next issue (?), hasta!

# THE RIGHT SIDE

## Peace: In Whose Time and At What Price?

If justice is as Aristotle once put it, "not necessary among friends," then peace must be understood as an impossibility amongst enemies. Nowhere is the realization of a just peace more necessary than in the Middle East. However, nowhere does an unjust peace presage more danger to an area as volatile as the Middle East, either. In searching for a peace plan, Secretary of State James Baker must keep these and a few other lessons in mind.

As Baker travels through that region he and his State Department need to extend their memories back further than just the days that immediately preceded the Iraqi invasion of Kuwait and, moreover, further than the days that witnessed the beginnings of the Palestinian uprisings in Israel and its territories. While much of the State Department's efforts to seek a Middle Eastern peace plan involve a sincere desire for such a peace, its view that the Israeli-Palestinian dispute (where Palestinians and their Arab neighbors seek their "self-determination") is central to the larger Israeli-Arab dispute is errantly founded. In fact the reverse is true: The conflict between Israel and the Palestinians is an offshoot of the larger state of belligerency between Israel and its Arab neighbors.

Since Israel's creation as a state in 1948, four major wars have been waged against it by its Arab neighbors. None of these wars were waged on behalf of the Palestinians. Rather, they were started by the Arab nations out of a hatred for a Jewish presence in that area. If that were not so, there would be little explanation for the wars of 1948, 1956 and 1967. The 1947 U.N. Partition plan called for a Palestinian state not only on the West Bank and Gaza but in other parts of present day Israel as well. The Israelis accepted that plan, but the Arabs rejected it and five Arab armies invaded Israel in 1948 with the statement by the then Secretary General of the Arab League Azzam Pasha that, "This will be a war of extermination and a momen-

tous massacre which will be spoken of like the Mongolian massacres and the Crusades." Though six thousand Israelis died in that war, and Jordan seized the West Bank, the Arab nations were defeated.

Though the Arabs waged war again in 1956, to their defeat once again, the issue of a Palestinian state was never raised. Again, a war waged by the Arab nations took place against Israel in 1967 where four days before the President of Iraq, in sentiments that echoed those of Egypt and the other active Arab participants said, "The existence of Israel is an error which must be rectified. This is our opportunity to wipe out the ignominy which has been with us since 1948. Our goal is clear—to wipe Israel off the map." As a result of Israel's victory in that war, the West Bank was taken from Jordan and has since been administered by Israel.

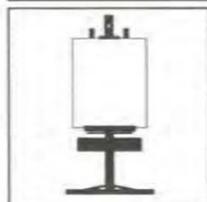
It is important to remember that Jordan is and was over seventy percent Palestinian and that the Palestinian Liberation Organization, today headed by Yassir Arafat, was founded in 1964. Since the West Bank was to be a Palestinian homeland in 1948 and the Arabs went to war against Israel in 1948; since the Arabs had the West Bank in 1956 and they went to war against Israel in 1956; since the Arabs had the West Bank in 1964 and the PLO was formed in 1964 with the commitment to destroy "the Zionist entity"; and since the Arabs had the West Bank in 1967 and they attempted to destroy Israel in 1967, it becomes obvious that the obstacle to peace in the Middle East is not that Israel today possesses the West Bank. Rather, the obstacle to the Arab nations is that there is an Israel. Even today, only one out of the 22 Arab countries recognizes Israel's right to exist and has renounced its state of war: Egypt.

For those that believe in land for peace, Egypt must be an example. By recognizing Israel and renouncing its state of war, Egypt gained back

the Sinai Peninsula—territory Israel acquired in the 1967 war. The Sinai, however, is not the West Bank. Yielding the West Bank would expose Israel's vulnerability to the threat of increased terror and military attacks and its border would shrink to a mere nine to fourteen miles in width. Furthermore, there is every reason to believe that a Palestinian state there, given the present leadership, would be akin to the creation of another Iran, Libya or Iraq. At a recent Palestinian demonstration in the West Bank, the Arabs marched to the slogan, "We are with you Saddam. Arafat, give us guns and machine guns and we will redeem you Saddam in spirit and blood." With this as background, it too must be remembered that Egypt's Anwar Sadat, for making his compromise—recognizing Israel—suffered from the very fate outlined by Yassir Arafat when, in 1979, he said, "Sadat should understand that he will be struck down. It is his destiny. Anyone who betrays the Palestinian people will be struck down."

These are the things that Secretary Baker need remember. Peace between the Arab world and Israel should first begin with the Arab world's recognition of Israel. Anything less would be both a non-sequitur and a turn back to the previous war threatening status quo ante. With the Anwar Sadats of the Middle East being in the minority and the Yassir Arafats the majority, the path to peace in the Middle East may have to yield to the laws of survival. That is, until clear and committed Arab nations recognize Israel—the United States' only reliable strategic ally in the region and that region's only democracy—territorial concessions foisted upon Israel by the State Department would only condemn Israel to the fate of 1938 Czechoslovakia. And James Baker needs to remember that Czechoslovakia's demise was paid for by her allies in the name of "self-determination".

by Seth Leibsohn



# THE FLEXIBLE VOICE

## Making Cents of the Art

by Brett Speer

As the American people continue to be confronted with issues of censorship they lack the information necessary to understand the broader implications involved. With each passing controversy the government has increased its control over the future content of art, thus restricting the artist's right to freedom of expression. In order to eliminate public disagreement over artistic subject matter, the government has taken on the job of defining for the American people what content qualifies as "acceptable" art. The problem here is that government's definition of art does not hold true for all people within society. There is absolutely no way in which our government can incorporate all individual tastes when assessing art. Thus, no form of censorship should exist within the arts when referring to both rights to exhibition and access to government funding.

With the creation of the National Endowment for The Arts in 1965, our government established its leadership role as art became redefined as a public good using tax payers' money to fund artistic expression. It became the NEA's responsibility to consider the interests of the American people while granting artists funding. Somehow the commission saw it possible to define for all individuals what constituted acceptable and tasteful art. Controversial art which went against the mainstream was considered "unsafe" for funding assuming it did not adequately represent the common interests of the American people. It is time that government officials acknowledge they cannot speak for the common interests of the American people in regards to art. A country that shares such a multiplicity of cultural and ideological beliefs cannot place all artistic taste under one common umbrella.

In previous years the government's attempts to disallow public exhibition of "unacceptable" art created an uproar both within and outside the artistic community. This left the government officials searching for an alternative method in regulating the content of art

without allowing room for public response to such censorship. Regrettably, the Bush administration has secured a way to do just this -the restructuring of the National Endowment for the Arts. If installed, this new approach towards art funding will allow the government to comfortably mold the future content of American artistic expression. Presently, all art is funded regardless of content. However, if these measures pass the NEA will be able to disallow funding of works that exhibit "obscene" or "unacceptable" subject matter. The government will provide itself room within these unspecific definitions of "obscene" and "unacceptable" so that it can stretch their meaning to include all variations in content. The government will ultimately decide for the American people what content is appropriate for funding.

The government hopes to step in and enact an entirely new form of censorship. Disappointed with previous attempts at censorship, the Bush Administration has introduced an entirely new approach to controlling artistic content. By restructuring the NEA commission, the government will be able to work from within the artist framework, rather than reaching the artist after the works are complete. Rather than censoring the artist following the creative process, the government's new scheme will allow officials to threaten the creator before he/she sits down to produce a work. This new approach introduced by our present government is often referred to as "self-censorship" where the artist will be forced to restrict his/her own expressive means in fear of denied funding. If the Congress succeeds in its re-structuring of the NEA as planned, one more step will be taken towards the stifling of individual expression within our society.

This new direction in NEA procedure will not better represent the interests of the American people. Rather, it will eliminate all marginal interests focusing entirely on the more conservative approach to artistic expression. We are not a homogeneous society in which one

all-encompassing opinion of artistic quality exists. Instead, what appears appealing to one individual might be considered obscene to another. For this reason we can not attach limits to artistic content. By doing so we are disqualifying individual interests. An example of this argument exists in the artistic content of the photography of Robert Maplethorpe exhibited at the Contemporary Art Center in Cincinnati. Although the exhibit included a large variation in subject matter, the area that received the most attention was the homo-erotic images. One photograph displayed a man urinating into another man's mouth. Without any delay these images were immediately brought to the government's attention allowing officials to label such art as "obscene", and inconsistent with public interest. Yet, by labeling this art as such entirely disqualified the opinion of many in society who found such art as descent and of high quality. The images portrayed in Maplethorpe's photography exemplified the sexual practice of a portion of society, and therefore represented an enjoyable reality for some. Is it fair to disqualify marginal interests when placing assumptions on societal taste in art? People with these preferences pay their share in taxes, and should therefore be considered when the government defines what is "acceptable" in art. Placing such limits on art will inevitably discount someone's opinion.

This new approach to censorship is far more threatening than any previous attempts because the process is invisible, hidden from the public behind governmental legislature. The public is no longer involved in the determination of content. Rather than the artist experimenting with the popularity of content during an exhibit, the government eliminates this step breaking in before the artist is able to test its content to popular response. All of this pre-thought placed into artistic expression creates a more conservative approach where the artist will inevitably choose "safe" subject matter to guarantee funding. What

Continued on Next Page

*"It is time that government officials acknowledge that they cannot speak for the common interests of the American people in regards to art."*

this new process of censorship inevitably ensures is a trend toward a less diverse selection of art where the multiple interests of society will no longer be adequately represented. The creative process will slow down as government regulation of the arts stifles freedom of expression.

Because we are not a homogeneous society with a common ideology and belief system, any form of censorship within the arts will remain unacceptable. The controversy here remains- people do not want to fund art which goes against their own moral beliefs. However, consider the other side of the issue- banning art displaying homosexual

tendencies goes against the freedom of expression for that portion of society. We should either allow all art to be funded according to the quality rather than content of the art, or should entirely do away with public funding of the arts. There is absolutely no middle ground to this issue. Placing exceptions on expression will inevitably disqualify some portion of society.

Diversity within the arts is the essence to American culture. There is a great deal to gain from exposure to a diversity in interests. Viewing a piece of art does not suggest that you need to identify with its content. Rather, by observing a different approach to expres-

sion than one's own allows the individual to gain a better understanding of his own beliefs within society. As the individual becomes exposed to a larger variation in artistic expression there generates a greater acceptance to diverging interests away from his/her own. Therefore, allowing more diverse art to flourish within the art community gives way for greater acceptance to differences in ideology and morality throughout society. Rather than focusing so much on the negative effects in the diversity of expression within art, it is important that the American people reverse this cycle and celebrate the freedom to express one's own right.

tion that have followed therefrom.

### SATURDAY PM:

I leave West Hollywood and head East, thinking myself lucky that there are only two or three bottlenecks on the freeway. As I drive home, I keep rehearsing strategies on how to live in a more ecologically responsible and responsive way. I dream of the wild. I ask my partner why in all the talk about postmodern identities and multiculturalism in the academy few, including myself, have alluded to the challenges Third World women have posed to the concepts of waste, rubbish, and dispensability as the modern West has defined

them. We ponder how even fewer have pointed out that the elements of nature that the dominant view has treated as "waste" are the basis of sustainability and the wealth of many of these women (V. Shiva, *Staying Alive*, 1989). No answers.

### SUNDAY PM:

I have promised *The Other Side* a short article for the Postmodernism issue. Well this is it... my fragmented postmodern thoughts these last few days on some of my difficulties with postmodern discourses as they relate two issues, ecology and social action. I hope this will do.

## MARGINS from page 24

ger and vulnerability (F. Jameson, Postmodernism). The passive acceptance of destruction and fragmentation, the equation of nature with agriculture, peasantness, and primitiveness, and an emphasis on human concerns are indeed the hallmarks of much postmodern rhetoric, a rhetoric which reinforces rather than challenges traditional Western notions of the identity of femaleness with nature and the patterns of exploita-



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# THE FLEXIBLE VOICE

## Pitzer at Play, Pitzer at Unrest

by Jennifer Hoffman

If you were in the vicinity of Mead dorm the weekend of 4/12 or even the weekend prior 4/5 you will most likely relate to the unrest that oozed out of the concrete corridors. An unsettling air of animosity descended upon students who felt they were unjustly bothered by RA's, campus security and even Dean of Students, Jack Ling.

The incident, which initiated Pitzer students to lash out against the administration, occurred on Saturday, April 6th. What was originally intended to be a small get-together escalated into a small party and ultimately into a fairly "good-size" one. Nothing was planned. The whole evening was spontaneous. It became a good time. Friends sitting around the Mead quad, listening to music, talking and yes, drinking.

Since the new alcohol policy was implemented this year, beer has become a four-letter word. Parties can no longer be spontaneous because all kegs must be registered a week in advance.

The incidents though of the past weeks are just that, the past. Therefore I see no need to dissect them, instead I'd rather discuss why they happened and look at possible remedies to prevent them in the future.

The alcohol policy and discussions thereof have been exhausted to death, yet in this situation I feel it must once again be addressed. I think that if I asked the typical Pitzer student to describe the alcohol policy, the student couldn't do it, at least not completely. Perhaps it's simply the notion of ignorance on the students' part or maybe just a lack of clear communication by the administration. Unfortunately though that's a moot argument altogether.

However, a very valid argument that I'm certain most Juniors and Seniors would concur would be that our first and second years, 1988-1989, there essentially was no alcohol policy. Supposedly one did exist but it was never strictly enforced. As a Senior reflecting back to freshman year, the only guideline that was ever maintained was that all alcohol beverages must be in a cup in public places on campus. This lack of commitment to the policy could be blamed on the administration, the RA's or non-compliant students. Regardless,

it made it very difficult to leave school in May with no policy and to return in September to a strict policy. Therefore from the start the situation was hazy and students were uninformed.

I am not saying ignorance should be used as an excuse. There are numerous ways of becoming aware of new policies, changes, etc. I am saying that Pitzer went from extreme liberalism (with regard to alcohol) to a sudden restrictiveness, therefore it made the transition difficult for most returning students.

Once the majority of students did become enlightened, the new policy was never consistently enforced, primarily by RA's. Naturally then students fell back into the old "non-policy" and reacted aversely when they were arbitrarily approached by RA's condemning them for their "respective disregard for the policy."

All would attest that the job of the RA is by far not an easy one. One has to be a part-time student and a part-time police person. The RA's are expected to be both friend and enforcer. Most students have a hard time taking orders from peers, especially when the RA is a sophomore who's 18 or 19 placing demands on a 21 year-old.

Granted a sophomore might be just as capable as a senior with regard to the responsibilities of a RA but what I don't think the administration keeps in mind in choosing RA's is experience. Especially since Pitzer has incurred some major policy changes in the last four years. The benefit of having upperclasspeople as RA's is that they would be aware of political, social, economic, etc. changes that have affected students.

I envision the problems at Pitzer as a triangle. There are two or three main concerns at the top and all others are a direct result or effect thereof. However, if forced to choose a primary problem indicative of Pitzer, it would be lack of communication, in every sense of the word. Pitzer claims, according to Dean Ling to be "a fulfilling place to live-and-learn, and to exercise your freedom in it with care and thoughtfulness for everyone" (from the 1990-91 Student Handbook). Students have and will express their opinions, beliefs, etc. but little is

ever done. Pitzer prides itself on being such "a close-knit community" where "everyone is encouraged to speak" and act, BUT only when it's in accordance with the administration.

It seems when students do come to the administration with concerns the administration claims "to understand" and maybe agree but the concern is usually just pushed aside. Communication appears to be simply a word they toss around at their convenience. It's lots of talk and little action.

Pitzer, as an entity, is going through probably one of the toughest times it may ever have endured. Our president of twelve years is leaving, as is the Dean of Faculty. The Dean of Students, Dean of Freshman and Dean of Housing are all relatively new and are therefore not completely in touch with what is required to make Pitzer run effectively. I'm not blaming them per se, for the latest uprisings, I'm just saying that all these changes don't give Pitzer a solid base on which to operate.

Just as it might be difficult for Seniors to take orders from RA's who are underclasspeople, it is difficult as well to listen to Dorm Heads or administrators place demands on us, especially when we've been here longer than they have. It would make sense for them to listen to those of us who have been here four years, because we have a clear vision of where Pitzer came from and where it's heading, rather than to discard our ideas simply because the administration deems itself as being "more qualified."

As a prediction, the next several years are going to be equally rough due to upcoming changes. I continue to advocate communication on the part of students and the administration however, the core of communication is response, and at this point neither side is responding positively to one another's concerns, feelings or ideas.

Perhaps the time for a new president is due someone to come in, take hold and make Pitzer strive to reach its full potential. The premise behind Pitzer as a unique community should still be relished. We just need someone to act on these premises rather than just to talk about them.

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