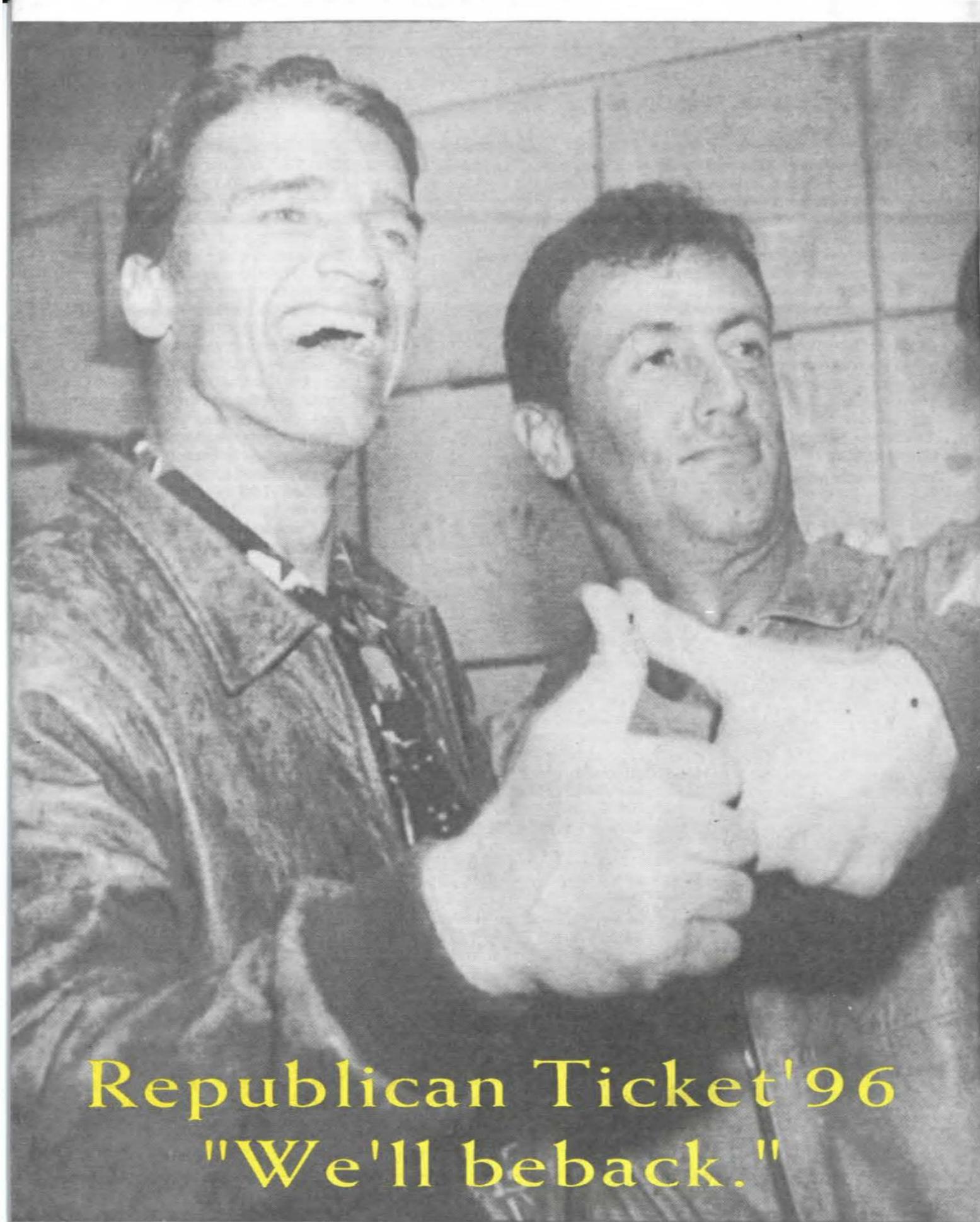


# The Other Side



Republican Ticket '96  
"We'll be back."



Multiculturalism in the Curriculum, Michael Tessier  
Speaks Out, Henry Miller's Paris, and more!



## Editor's Desk

I want to talk about two related issues. The first issue was a proposal by Alfie Alschuler to the Student Senate. The idea was to create a graduate requirement to participate in the development or sustenance of the Pitzer community. "It sounds general and is supposed to be," said Alfie. Anyone could do whatever they wanted, say for eight hours a month. Committee work, Student Senate, coming up with any project, even taking some project outside of Pitzer and bringing it into the school would count.

The proposal would have a number of affects. "It would help meet our educational objectives and re-establish Pitzer as a school on the cutting edge of education." Also, it would increase the sense of community and responsibility. "People would have a stake in it." It would increase the participation and desirability of committee positions, as well as the number and variety of student activities and services, because everyone would be doing it. Some people, for example, might help out maintenance and earn more respect for the environment here.

A criticism, he admits, is that people shouldn't be "required to volunteer." but the requirement is so general that people could do just about anything they wanted. "Everyone has an interest to do something and this would just require them to do it."

I personally have heard so many complaints this year that there is nothing going on tonight, there is nothing to do here. What about a party planning committee? It would ensure that there would be a Pitzer party every weekend. The committee could also plan an alternative activity.

While Alfie talked to a number of students, all of whom were in support of the idea, the student senate assumed that no one would like it or be interested. He felt that they did not view the proposal open-mindedly and that they attacked the specifics of the proposal. "I was asking them to accept the idea," said Alfie, "A lot of their problems with the proposal could be easily fixed." "Unfortunately," said Tunde Whitten, "Alfie's proposal came at a time when Student Senate was moving in a different direction."

The second issue is that today, Nov. 3, is election day. I find it ironic that on this day we come to the conclusion of the political battle of who we want to run our country by voluntarily voting. There are so many people in our history who have fought and died to preserve our right to have a say and participation in the governance of our country. There are many even today who still fight for equal representation in their government. Many who, today as well as in the past, valued that right over their lives. I wonder where we would be today under different circumstances and I wonder who's voting today (or yesterday, depending on when this comes out). I didn't have to get any form of credit to send in my absentee ballot two weeks ago, I just had to think "Read my lips..."

The point is that neither this election nor the proposal are really about requirements. They are about the opportunity to participate. They are about having a say in what goes on at this college and in this country. They're about representation. On both a national and college level representation is a right, a privilege, and a responsibility. I believe this country and this college will benefit from more representation as soon as we realize that it should be a requirement in our lives.

# The Other Side

**Managing Editors:** David Stolber and Seth Winnick  
**Executive Editors:** John Bracken and Jenny Spitz  
**Production Editor:** Heidi Schuman  
**Creative Arts Editor:** Tim Sharp  
**Sports Editor:** Andrew Starbin  
**Entertainment Ed:** Christina Cuppins  
**Senior Photographer:** Whit Preston  
**Artists:** Jay Martin, Jonathan Duran  
**Writers:** Alfie Alschuler, Seth Bricklin, Juan Delara, Joanna Garfein, Kim Gilmore, Bill Kramer, Kate King, Jenny Murphy, Shawn Thuris, Jessica White, Travis Wright, West Wouza  
**Contributors:** E. Faraci, Prof. Pieter Judson, Prof. Werner Warmbrunn, Doug Weissman  
**Faculty Advisor:** Jackie Levering-Sullivan

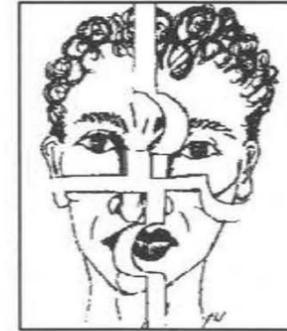
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The opinions expressed in this magazine do not necessarily reflect the opinions of the editorial staff, or even in some cases, the writers.

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After reading *The Other Side*, please recycle.

## RUGBY 101

by  
**ANDREW  
STARBIN**



Despite our smaller numbers and division III status, the Claremont Colleges have a pretty serious commitment to sports programs. Traditional games such as football, basketball and baseball continue to be the main focus of the sports enthusiast, and the primary recipients of ever-dwindling, college dollars. Outside of the "spotlight," though, there is a sports organization here in Claremont that merits further attention from fans and treasurers alike.

The Inter-collegiate Rugby team is coming off of an undefeated season (5-0-0) that ended with the college division championship of the Southern California Rugby Football Union. You may have seen Australian Rules Football or "Rugby" highlights late one night on ESPN, right after women's professional bowling or power-boat racing. This sport of men smashing into each other without the benefits of any sort of protective equipment has yet to become a mainstream fad. However, you may be surprised to know that the first Rugby game here in Claremont took place way back in 1911, when Pomona played U.C. Berkeley at the Rose Bowl. For over thirty years, Rugby has been a popular club sport and last year's success virtually guarantees a bright future.

If you come out behind the Grove House on a Tuesday or Thursday afternoon and watch a Rugby practice, you will find that there is definitely "a method to their madness." The game begins with a standard kick-off, and the teams consist of fifteen players: eight forwards, who try to gain possession of the ball, and seven backs, who are faster and try to advance down field. No one is classified in either an offensive or defensive position; in Rugby, the two are combined. To score, you must move the ball down field (without forward passes), run through the end zone, and touch the ball on the ground. That gives you five points, and converting on a kick through the uprights afterward, earns two more points. You can also "drop-kick" the ball, and score three points, by letting go and kicking it after it bounces on the ground (and those of you who have chased a football around know what a

pain in the ass those "bounces" can be).

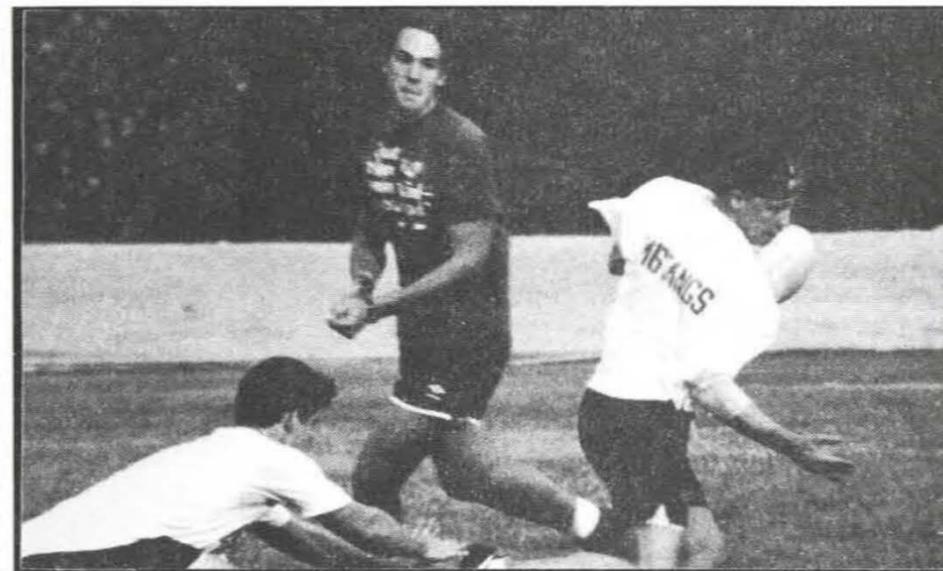
So we are talking about an organized, but less confining game. The team's vice-president, Jake Kim, told me that players are particularly attracted to "the free-spirited nature of Rugby." Coach Wayne Cox agreed and added, "We have set plays, but I think the beauty of it is it's an on-going game, so you have to adjust." This lack of constraints is visible off the field as well. The Rugby club is "a team organization run by students," and they must pay for uniforms, travel expenses, pre and post-game parties, and anything else that exceeds their \$1600 budget. Though it makes things more difficult, the students wouldn't have it any other way. "This

means that the players have more control," says club president Steve Loudon. "It is the best way to combine competition with social ties."

The players and Coach Cox, who has volunteered his time and efforts for more than six years now, have set up a two-practice a week schedule. Everyone involved knows that schoolwork is the first priority, but of equal importance is the social aspect of the club. Keith Benziger, also vice president of the club, points out that "Rugby is a new sport for most people, and almost everyone is starting out at the same level." You don't have to be intimidated by star athletes or by people who are more experienced with organized programs. Coach Cox had thirty-eight people on the team last year and everyone played in the first two games. Choosing a club sport over a varsity sport "makes meeting people from the other schools a lot easier." The Rugby

club also has the added advantage of a year-long season, so you can really get to know and interact with a group of people over time.

And, this stress on society and sportsmanship does not exclude the opponent. Cox says that, "When we play a team, I don't want to see some group of anonymous faces across from



me and not know a damn thing about them. Afterwards we talk to them and ask them what they are studying, how are things going at their school, and so on. It's an important part of the game." Further evidence is the traditional post-game exchange of tee-shirts, and frequent barbecues hosted by one team to harbor support and attention to the sport. "You play the game, play hard, and afterward you find out what your opponent is about. The respect of the opponent is the key thing."

Clearly, Rugby is benefiting greatly from its status as a club sport. Relationships among the players and the coach are more solid, and from what I saw, people simply go out and have a good time. Players can come and join more freely, and are composed of undergraduates, graduates, and some even come up from high school. They don't have to deal with many of the hassles that persistently appear in organized

programs. Still, there is one area where varsity teams enjoy a distinct advantage—respect. Although the coach and players are extremely happy with their surroundings, Cox will never fail to mention how the team "won the championship with two balls and no lights." The morning of their first play-off game last year was marked by a battle over what field they could have (it would seem that the Rugby team was bumped for a local high school's soccer tournament).

Things seem to be changing, though, and an audience is growing. Perhaps the most important member of that audience is Peter W. Stanley, president of Pomona College. When I went to the championship trophy ceremony at Pomona, sponsor

of the team, President Stanley told me that he was "enormously pleased to learn of the long history of Rugby at the college, and to see how it had been carried on so effectively and so brilliantly today. I hope people go out to support the team, I hope people play, and I hope Rugby flourishes at the colleges." The efforts of Coach Cox and his players make success, on the field anyway, a certainty. I strongly urge anyone who is interested to go out for the team, or to spectate during a "Stag-Cock" home game at CMC or Pomona. There will be 6 league games, 8 regular season games, and 5 pre-season games featuring teams from: USD, Cal Irvine, Cal Poly Pomona, Loyola, USC, UCLA, and the national championship team from UC Berkeley. The club sports don't deserve to be excluded from the attention of the "serious" athlete or, for that matter, sports fans in general.

## SPORTS

By David Stolber

A sign of things to come?: As of 10/26 the Los Angeles Lakers were 3-0 with the Magic Man and 0-2 without him.

I am going out on a limb and predicting that Shaquille O'Neal is the real deal.

There must be a better role model in Phoenix than Charles Barkley, but I could be wrong. Apparently Barkley is the best of the bunch in the "Valley of the Sun" and Kevin Johnson's new bald cranium can attest to that. Sadly, the Serpent has entered Eden through Phoenix.

The Philadelphia 76ers maybe destined for disappointment this year but keep your eye on rookie Clarence Weatherspoon, who should flourish in new head coach Doug Moe's "passing game" offense.

Woops! It appears to me that the hapless Los Angeles Clippers hurt themselves more than helped themselves during an off-season filled with unneeded and unwarranted roster moves. Chemistry is an important and often overlooked commodity.

I don't know about you, but if I were Jim Leyland in the 7th game of the National League Championship Series, I would not want my dreams of a World Series to lie in the arm of journeyman Stan Belinda.



Shaquille O'Neal

Say what you will about Deon Sanders but there is no denying his pure athleticism. Coming off the pine to start Game 3 of the World Series and gathering three hits on what may be a broken bone in his foot was truly legendary.

News Flash: Rumors concerning the demise of Jeff Reardon may in fact be genuine.

From the Rumor Mill: If I were the Yankees, I would not trade 3 young potential studs for Angel pitcher Jim Abbott. Instead of destroying a nice young crop of talent in New York, I would implore the Bombers and their

Ringleader (Mr. Steinbrenner) to spend the green and sign David Cone for whatever it takes. With Cone in pinstripes, the Yankees would become immediate contenders in the American League East.

Chicago Cub pitcher Greg Maddux truly had an amazing season this year. His statistics (20-11 and a 2.18 ERA) were almost illegal last year considering he played more than half of his games at the "launching

pad" in Chicago.

It is not so ridiculous for the Boston Red Sox to be considering trade offers for their "Rocket" (Roger Clemens). The Sox came in last place with the "Rocket Man." Evidently, the Sox could have come in last place without "The Rocket" also.

The Jets apparently overestimated the maturity of their talented but green signal caller Browning Nagle. The loss of their two top defensive linemen (Jeff Lageman and Dennis Byrd) the first 2 weeks of the season hasn't helped much either.

This year's Superbowl winner was decided the day the Miami Dolphins signed tightend Keith Jackson. Giving Dan Marino another weapon is almost as unfair as setting up another basket for Michael Jordan to shot at during a game.

I must refer to my idol Wayne Campbell when I contemplate some soothing words for that ticking time bomb on the Chicago Bears sidelines Mike Ditka, after he exploded all over his "audiblizing" quarterback Jim Harbaugh. Hey Mike... your pills?

It must be agony for Ram fans to watch Jim Everett drop back for a pass. His vision and decisions on the field are about as consistent as the stock market.



Wayne Campbell of Wayne's World



## Henry Miller's Paris

by Travis Wright

Across the Seine from Notre Dame de Paris stands a little bookstore called Shakespeare's, owned by a crazy, white-haired old American named George, who is obsessed with Walt Whitman's *Leaves of Grass*. George only hires young French nymphets to run his bookstore, and if asked the simplest question, he will launch into a long monologue, swinging his hands wildly, shadow-boxing himself into a frenzy. George generously provides a library located above his shop for wandering, aspiring writers to work and read in; an inviting offer for travelers lacking the resources to stay the day in a hotel. For me, this wild-eyed old man epitomizes the dangers of an American spending too much time in Paris.

To begin with, most Americans already treat Paris with the same wondering awe that many Europeans (and middle-Americans) mistakenly reserve for Hollywood. Both places conjure up glittering images of a mythical land cluttered with movie stars, fashion models, and intellectuals; except Paris goes a step further by purportedly being the cultural center of the modern world. In the last century, countless Americans, enamored by this "mythical Paris," have flocked there in hopes of discovering the "meaning of life" and, subsequently, writing about their search in order to gain a place among the famous writers who uncovered life's mysteries in gay "Pear-E." Unfortunately, for these aspiring lost souls, Paris is nothing like its depiction in "Casablanca," and if anyone is foolish enough to visit Paris without understanding this fact, they will be doomed to become, like George, a delusional lunatic obsessed with the white supple legs of young French women.

The paradoxical nature of the standard American view of Paris is captured brilliantly by Henry Miller in *The Tropic of Cancer*. As Miller observes, "Paris. Paris. Everything happens here. Old crumbling walls and the pleasant sound of water running in the urinals." From the beginning, Miller couples the Paris where "everything happens" with the Paris of decay, stagnation, and bodily functions. Clearly, beneath his

## SHORTS



intellectually at places like Shakespeare's, but as clever as their conversation may become, they ultimately fail to grasp that Miller, their Saint, despised these mythical Europeans. As Miller warned, "Everywhere the same fundamental urge to slay, to ravage, to plunder. Outwardly they seem like fine, upstanding people— healthy, optimistic, courageous. Inwardly they are filled with worms. A tiny spark and they'll blow up."

Ironically, Miller is popular in Europe for his scathing attack on America's failure to live up to its democratic ideals, and his occasional romanticism over Paris is nothing more than a triviality that most Parisians laugh at. Ultimately, Miller had little use for France or the United States. He was a free spirit, and the only thing that ever held him down was death. If he was

romantic presentation of Paris lurks a darker side of contradiction, which is the side Miller reacts to best. He preaches an ethic for people for whom "the world is not what it seems to us. They see with other eyes. We say of them that they have died to the world. They live in the moment, fully, the radiance which emanates from them is a perpetual song of joy."

The free-spirited nature of Miller's writings have made him the Patron Saint of Paris for many poverty-stricken Americans who dream of translating their time in Paris into a novel, and gaining notoriety and fame. These misguided disciples sit around chatting

still alive, he would not take the time to piss on the trash many Americans are trying to pass off as literature and art in Paris these days (although, true to his reputation as a vagabond, he might borrow a few francs). Frankly speaking, not much has changed since Miller characterized Americans who visit Paris as having "little talent and a big purse." He referred to them as "...[r]ich American cunts with paint boxes slung over their shoulders," and, though his sexist language now appears offensive and archaic, the same type of Americans still inhabit Paris, believing that living there somehow makes them extraordinary. It's no wonder the French

are pretentious— Americans work so hard to inflate their egos!

Admittedly, the winding narrow streets of Paris, littered by cafes, small parks and cathedrals, combined with the city's rich history, does produce an illusion of intimacy with its inhabitants; assimilating them into its historic pretension, breeding a pompous scorn for all other places. Even Miller falls victim to its charms: "A man does not need to be rich, nor even a citizen, to feel this way in Paris. Paris is filled with poor people— the proudest and filthiest lot of beggars that ever walked the earth, it seems to me. And yet they give the illusion of being at home. It is that which distinguishes the Parisian from all other metropolitan souls."

But for people who look down with such scorn on all others, Parisians mistreat their city to an extent that would even appall most New Yorkers. Parisians litter instinctively, throwing everything on the sidewalk—from candy wrappers to king sized beds— without so much as a blinking. At least when Americans litter, they glance around to make sure no one is watching, acknowledging that they know what they are doing is wrong. Not even the continued popularity of Existentialism can explain the wild disregard Parisians show for their city, a city which pays roughly \$6 million annually to clean dog shit off of its beautiful cobblestone streets. Of course, feeling pride in a city while mistreating it horrendously is an injustice worthy of the French. Who else would have the pretension necessary to have unfaltering pride in a place they treat like shit? Who but the French could be rescued in two World Wars and still refuse to join NATO, an organization designed to prevent another world war? It is this fundamental contradiction in their thinking that horrified Miller, and which many hypnotized Americans so readily brush aside.

Perhaps Miller's hedonistic adventures were only possible before World War II, before Miller's hypothetical "spark" ignited Europe and Kafka's horrifying prophecy in *In the Penal Colony* came to life. A young English-

man I met in Nimes put it best, "The French keep themselves busy holding us at arms length because they bloody well know that if they don't we'll remember that they had gas ovens in their backyard." Many non-Jews in the world have forgotten (or try to forget) that many French citizens willingly turned over Jews to be exterminated in Hitler's death camps; and many Paris cellars must still be filled with this hidden guilt and shame. Perhaps, in an age when the world has lost so much of its innocence, it's impossible to be a free spirit— in Paris or elsewhere— without this sort of repression, which makes the petty attempt at unbridled freedom by these "Millerites" in Paris appear so pathetic.

More important than as an historical setting, many Americans consider Paris a stage where they can act out their dreams, bringing childhood fantasies to life. They want to be like Miller, who often described his escapades in Paris as another "act" about to begin, with Paris as its setting and posterity as the audience. Even George, the ruffled old pervert, must pace frantically through the streets of Paris trying to convince himself that his delusions can be made flesh. At odd hours of the night, one can almost hear George's cracked voice desperately shouting Whitman's "Song of Myself" through Paris's polluted air:

*Smile O voluptuous cool-breath'd Earth  
Earth of the slumbering and liquid trees!  
Earth of the vitreous power of the full moon  
Just tinged with blue—  
Smile, for your lover comes.*

It is no accident that people like George are drawn to Paris. Paris is an artificial stage, a revolving theater that permits the spectator to glimpse all the phases in the conflict of life. Of itself Paris is nothing. To borrow Miller's language, Paris is "the cradle of artificial births" where people bring "embryos from elsewhere" and give birth to them. "People come to Paris and dream back to Berlin, New York, Chicago, Vienna, Minsk," comments Miller. "Vienna is never more Vienna

than it is in Paris." In my opinion, this is why so many myths proliferate about Paris— it is a city where neurotics come to work out their problems, translating them into fiction and film, perpetuating the myth of Paris as a city of dreams, a city existing outside the corrupting influences of time and space.

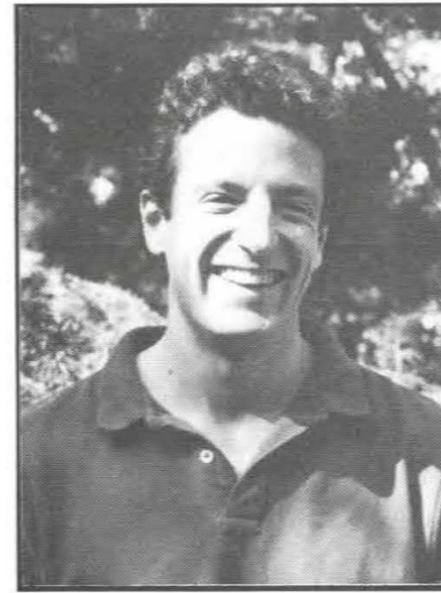
Paris is particularly seductive when in a single afternoon you walk through its streets and read on the walls where Balzac, Dante, Picasso, Stindberg, Elliot and everyone who was anyone once lived. Interestingly enough, it seems that none of them lived in Paris long enough to die there; for Paris has always been a way-side station where

the soul"; for Paris as an end unto itself has nothing to offer— its magic is only felt by people who were magical to begin with.

*Author's Note: This paper may come under attack from its own argument, particularly since I wrote it in the library above Shakespeare's while in Paris last May. This hypocrisy is intentional and, may I dare say, is meant to be comical. As Herman Hesse suggested in *Steppenwolf*, all learning should be concerned with "...an attempt to laugh. To teach oneself that 'I am not in love with my highly questionable personality any longer.'"*



# MULTICULTURALISM IN THE CURRICULUM



by  
**Pieter Judson**

Do you share that sinking feeling that Pitzer has not implemented its special objectives as well as it might? Do you worry that terms like "inter cultural understanding" or "Multiculturalism" have become unreflective slogans employed mostly by the brain-dead politically correct and their far-right opponents? I do. And yet, I also see an increasing number of exciting new classes in the Pitzer curriculum which attempt to expose students to modes of inter cultural understanding and interdisciplinary work. So why the paradox? Why is it that I see new multicultural courses everywhere, but no multicultural curriculum?

We have gone about reforming our curriculum backwards. We have overloaded the intermediate and upper levels of our curriculum with cultural diversity, while leaving our introductory courses untouched. We are still teaching our students in introductory level courses to use uninterrogated traditional concepts as tools, and then encouraging them somehow to "broaden their horizons" and learn something about "other cultures" in

## REFORMING PITZER'S CURRICULUM

more advanced courses. This approach prevents students from actually incorporating a multicultural or interdisciplinary perspective into their education from day one. It also signals to students that we do not value a multicultural approach to the world. Rather, we offer a smorgasboard of apparently unrelated cultural information and experiences. This smorgasboard approach replaces what could be an empowering understanding of complex and historically contingent interrelationships, with a series of apparently unrelated phenomena and experiences.

Let me make this more concrete. Pitzer is a community which values the a-historical, non-contextualized individual and that individual's right and responsibility to craft an education for her/himself. This emphasis on the individual often obscures the importance of understanding people in their many social, historical, and community snootiest, as a way of gaining knowledge of the world. If, for example, we ask our students to analyze racism or homophobia, they often start by analyzing the individual, rather than the context in which the racism or homophobia occur. For example, a colleague of mine recently asked a class to list reasons why someone might commit suicide. Answers ranged from words like "depression" to "isolation," but no student suggested that a suicide might result from something like "oppression."

We have tried to introduce issues of diversity into the curriculum with-

out fully understanding how they have interconnected histories. Our language of Multiculturalism, for example, assumes both the existence of discrete groups and cultures, and the idea that it is somehow a good idea to learn something about as many of them as possible. We assume that categories like "race, gender, ethnicity, sexuality" are both transhistorical (something real that has always existed everywhere) and that they actually describe "real" and discrete phenomena. Each of these categories, however, is a historical, "non-discrete" invention which has served a variety of social purposes (such as the reinforcement of certain forms of state or economic organization). To understand how these processes have worked (and changed) over time, one has to study the historical social contexts in which those categories were formed and then applied to real people. In short, we should start by giving students the tools to set cultures and communities into meaningful relationships with one another, rather than seeing them and their issues as separate.

I am arguing here for two related reforms of the Pitzer curriculum. The first involves a careful rethinking of our introductory level courses. In these courses students develop an awareness of just what the discipline values and what it doesn't value; of what kinds of analysis are important; and what kinds of subjects are important. Because our students do not arrive at Pitzer as blank slates, but have already internalized values and assumptions

(continued on page 38)

## A SUMMONS TO A LIBERAL ARTS EDUCATION:



## INTEGRATION IN PLACE OF FRAGMENTATION

### IN MY OPINION:

A review of courses taken by Pitzer students during the 1992 Spring semester showed that too few students took introductory courses which provide the context for more specialized learning while too many students enrolled in "hot topics" courses which they may expect (correctly or incorrectly) would provide more excitement and possibly make fewer demands on intellect and time. This fragmen-

by

Werner Warmbrunn

tation is the result of a misperception of Pitzer's educational philosophy: students sometimes believe that all courses offered by the college are of equal value and that they should feel free to pick from our curricular menu, whatever offerings they believe or think will be "exciting" and not too demanding, with a minimal nod to the "Educational Objectives." Instead, the "Pitzer idea" is that students will be serious and responsible in crafting for themselves (with the aid of their advisers) an integrated and sequential program of studies which will give them the knowledge and skills needed to lead a satisfying and constructive life, and to make a contribution to society.

In the pursuit of such skills and such knowledge, all courses are not of equal value, and some classes have to be taken early on because they provide the foundation on which to build. Unfortunately, most of these foundation courses are not as sexy or sensational as some others. Rather, these courses provide the context for more specialized subjects to be taken up subsequently. These introductory courses lie at the core of a liberal education.

It may be useful to illustrate this issue by discussing History, my own field. For a serious study of the world around us, a historical framework is indispensable (a point to which the Educational Objectives make only passing reference): As individuals and as a society we are what we have become. Only an understanding of our origins will enable us to chart our future sensibly. Since this is a society primarily founded on a European (Anglo-Continental) tradition, admittedly modified by its encounter with other cultures, and since the majority of Pitzer students (even of students of color who have attended American schools) have grown up with that tradition, a study of European History and Western Civilization is the first and foremost requirement for them. It can be argued that African-American, Latin-American and Asian-American students may or may not prefer to study their own origins instead, but that choice should be up to each individual student. Once such a

year-long foundation has been acquired, the scope should be extended to other civilizations more or less external to our own, and to the interaction of the world's great and small civilizations. But regardless with which cultural background a student identifies, we must first understand *our own* history and culture before going on to more external worlds, just as social studies in elementary school begins with home and school before broadening out to community, country and world. This is so because all learning consists

*"Students sometimes believe that all courses offered by the college are of equal value and that they should feel free to pick from our curricular menu."*

of associating new with the existing information and experience.

Since Pitzer Educational Objectives (in my view) do not provide sufficient integration, it is up to students to construct for themselves in their first two years the foundation which will give them the context and the tools to understand the world and to live in it constructively. This means above all acquiring writing *competence* in the first two years (one course is insufficient for many, if not most Pitzer students). It means completing by the end of the sophomore year the basic four semester sequence in a foreign language needed for reading competence and as a jumping off point for acquiring the ability to speak the language, especially if students plan to take a semester

abroad in a non-English speaking country. It also means taking a year-long introductory history course such as History 10-11 for the study of European History, or History 55-56, 60-61, 65-66, 70-71, sequences for the study of American, Asian and African, and African-American and Latin-American History, respectively. A course such as History/Anthropology 21, "The World Since 1492" which concentrates on broad themes and on the interaction of European and Amerindian cultures can provide a broad conceptual framework. In my opinion, it has taken most effectively subsequent to History 10-11, or after History 10, as a possible alternative to a more traditional Modern European History course, but other may disagree. Broad introductory courses in Literature and the History of Science also contribute to a basic liberal education because they can widen our horizons. We can find our place in the world only in the discourse between our civilization and that of other times and people.

But, quite aside from the issue of properly selecting and sequencing introductory liberal education courses, I want to end by pleading with Pitzer to plan their studies responsibly. We all have a grave responsibility to that one and only life that is ours. Students have a responsibility for these unique four years that provide them with a potentially irreplaceable opportunity for self-discovery and for the identification of a focus and purpose in life. At last, be not least, a responsibility for the constructive use of the \$100,000 a four-year education costs.

My great hope is that in the future more students will commit themselves to a well-crafted sequential education that combines the necessary foundation for a liberal education with a subsequent branching out into more specialized areas of interest. It is my conviction that (despite occasional exceptions that prove the rule) only a well-crafted education will provide the competence and purpose needed for a fulfilling life and for an effective contribution to the world around us.

# WHITHER PITZER?

## MULTICULTURALISM: BEYOND THE FAD

BY  
JOHN BRACKEN

Pitzer College has entered a new path in its history. A presidency is emerging from its infancy; committees of students, staff, and faculty have formed to search for respective Deans of Faculty and Students; and the seemingly endless process of planning for architectural expansion appears ready to finally move beyond mere planning. If the goal of this new direction remains unclear, perhaps it is because it is not evident whom is at the helm.

'Multiculturalism' has become the buzz-word for academia. Indeed, for many of us, our tenure in higher education would not be complete without reference to the term. And yet its meaning seems tenuous, immanently contextual: while at some traditionally conservative private four-year colleges, the coming of multiculturalism might mean the addition of Alex Haley or Kate Chopin in first-year students' writing seminars; at Pitzer, a liberal-arts child of the 60s, traditionally untraditional, a school that encourages questioning, and— according to the 1992-93 catalogue— is 'about opportunities,' multiculturalism should mean a lot more. Pitzer is an institution where the practice of interdisciplinary teaching was, if not invented, certainly revised and perfected. People such as Lucian Marquis, Allen Greenberger, Carl Hertel, Werner Warmbrunn, Sharon Snowiss, and Stephen Glass have, over the years, consistently included non-traditional methods, such as 'team-teaching,' in their courses. Indeed, within a historical perspective, the process of multiculturalism and

academic change at the college takes on a different light— different from the multicultural practices at schools that do not share Pitzer's tradition of innovation. The multicultural movement— a fad at some institutions— can thus be seen as a next step in Pitzer's growth process, and not as a break with, or a rejection of the past; although, as with any child going through her teenage years, a certain amount of pain, anger, and acrimony is inevitable. The people who paved the way during the school's inception in the 1960s are a part of today's process. Even if some of them do not agree with all of the prevailing ideological currents, their input is not only beneficial, but necessary; their influence on the institution and all those associated with it cannot be extracted.

During the years immediately preceding the arrival of most of the current students, Pitzer articulated a desire to continue to change. Multiculturalism was an aspect of that change. Former Dean of Faculty Al Bloom oversaw the writing of educational objectives that were designed to form the base of the academic goals of the institution. The 'summary of the goals of a Pitzer Education' includes:

- Breadth of Knowledge
- Understanding in Depth
- Critical Thinking, Formal Analysis, and Effective Expression
- Interdisciplinary Understanding
- Concern with the Social Consequences and Ethical Implications of Knowledge and Action.

At the same time, a crop of what at the time must have been young and bright-eyed faces, arrived— attracted no doubt in part by the school's goals as articulated in the objectives. Among those who arrived in a two-year period were Pieter Judson (as professor of History), Lako Tongun (Third World and Political Studies), Dawn Wiedemann (Film and Video), and Linus Yamane (Economics) in 1988, and Lourdes Arguelles (Women's Studies and Chicano Studies— the first and so far only of the new batch to receive tenure), Karen Goldman (Spanish and Literature), Ntongela Masilela (English and World Literature), and Joe Parker (East Asian Thought) in 1989. Virtually all of the new crowd arrived with interdisciplinary experiences that have been expanded while in Claremont. In addition, most, if not all, have taught courses in which 'multiculturalism' has played a significant role: that is, in their courses, histories and voices of historically marginalized groups (within society, and more specifically, within higher education) have been articulated, and, in many cases, this has meant critiques and criticisms of the dominant paradigm(s) and ideologies of not only society as a whole, but within their fields of study specifically.

While this 'Next Generation' has no doubt enjoyed its stay in many ways, it is safe to say that frustration exists with what is perceived as the failure of the institution to live up to expectations, specifically with regards to multiculturalism (this perception is, of course, not exclusive to faculty; staff

and students no doubt share their feelings— the latter's feeling made evident by the large number of transfers after the first-year, especially among people of colour). It is also relatively safe to say that there have been tensions (usually theoretical and philosophical, but apparently, also personal) within the faculty— often between the junior and senior faculty. The tension within the faculty manifested itself in May at the semester's last College Council meeting (the final meeting before the arrival of Marilyn Chapin Massey as President). In the course of one meeting, job descriptions for two faculty positions were re-written. In both cases, 'multiculturalism,' although not necessarily articulated, was at the root of the animated debate (although there were two separate discussions, with a couple of exceptions, the players on the teams remained relatively stable, thus, one could characterize the process as a singular 'debate'). The result was a surprising decision to tilt the college towards multiculturalism (at the expense of Field Group sovereignty, it was argued by some). The actual product was a job advertisement for the History position altered to 'encourage' individuals who have 'interest in teaching about Europe in the context of Europe's relations to formerly colonized peoples.' The second job ad, for a joint appointment in Black Studies and Psychology, was adjusted to emphasize that candidates would be preferred who brought a non-traditional perspective to psychological studies.

Seemingly minor events in the course of the college, and yet the alteration of the job ads may prove to be a significant event in terms of Pitzer's commitment to multiculturalism. As one faculty member commented, the decision to change the ads was an opportunity to create 'an institutional memory,' to go beyond the rhetoric of multiculturalism and the abstract educational objectives to affirm a commitment to curricular change.

The true impact of the event has yet to unfold, and will not be determined until after the new positions are filled. Even then, the process will not be over

until we see how the individuals thrive (or don't thrive) within the Pitzer community. At the moment, however, the writing of a job ad may not be enough to please many people; students, faculty, and staff, who are (in varying degrees) not pleased with the school's pace of change, or the lack of it. The degree of the commitment of President Massey to multiculturalism, and to the more specific aspects of educational

*"...for many, Pitzer, however imperfect and flawed, represents a degree of hope."*

reform and diversity of faculty and students, remains unclear as of this writing. The upcoming decisions on the two Dean positions will be an important testing ground: the failure of the institution to clearly commit itself to change and curricular reform— that is, a refusal to take the next step after the writing of educational objectives in 1987 and the addition of an impressive group of young faculty members 1988 and 1989— could very well mark the beginning (or, for many, a confirmation) of a retrenchment at Pitzer College; a turning away from the values of multiculturalism in significant form and an acceptance of a more shallow (and less dangerous) form of the term. As Rubén Martínez comments (in his book, *The Other Side: Fault Lines, Guerilla Saints, and the True Heart of Rock 'n' Roll*) on the 1990 LA Festival: 'all the talk of... "multiculturalism" struck me as part and parcel of the current fad through which liberal elements of the dominant

culture garner government funding, present a few non-white acts, but still ultimately call the shots.' Martínez goes on to comment that, in a way, the Festival worked for him— that some aspects of it should and could be maintained. Likewise, for many, Pitzer, however imperfect and flawed, represents a degree of hope. As Pitzer considers its next step, it is important to reflect on where that hope stems from and where it can be taken. Perhaps it is time for the school to collectively remember its *raison d'être* and perhaps to even articulate one. As an institution of higher education in 1992 Southern California, it is imperative that Pitzer— should it be truly committed to a course of multiculturalism— take concrete steps: in a region increasingly populated by persons of colour, Pitzer's student diversity remains embarrassingly low, as does diversity in terms of economic class. It is not unreasonable to suggest that the new administration should set a definite timetable and put into motion a plan that would result in Pitzer's first majority non-Anglo class. (The University of California, Berkeley has already reached such a goal, and Pomona College appears to be close, if it isn't already there.) Pitzer's considerable isolation from surrounding communities should also be addressed. This isolation was evident during the King uprisings of last spring, when many students expressed their desire to 'do something' in the course of events, but very few had any actual links to the areas most directly affected. Connections with the communities can be facilitated through increased (some professors have established links within the area) academic activity outside the classrooms. The institutionalization of the Early Outreach Program would improve relations with the 'outside.' The program is now marginalized, financially, as well as spatially in Mead Hall, separated from the rest of the College's academic activities. These are only a few ideas, many others exist and are waiting to be heard and acted upon. Pitzer, as a community, will change; the question remains to what end, and to whose benefit?

# UNICULTURALISM

An Illiberal Education

By  
West Wouza

This school year to date has seen a rapid growth in the demand for an Asian American Studies program at the Claremont Colleges. The Asian American Student Alliance (AASA) at Pomona College has been instrumental in pushing for this curriculum as has the Asian American Resource Center (AARC) Steering Committee who have been meeting with Pomona College President Stanley on a frequent basis. On February 3 and 4, the Scripps College Humanities Department and the History Department brought Dr. Sucheng Chan, a renowned Asian American historian and Director of Asian American Studies at U.C. Santa Barbara, to speak with students concerning Asian American culture, history and other issues. Among these student meetings was a lunch discussion concerning the formation of an Asian American Studies concentration and program at the Claremont Colleges. Combined with these two drives, I also feel an undercurrent student activism pushing towards the goal of the formation of the concentration.

Currently at the Claremont Colleges there are four courses dealing specifically with Asian Americans — two of these additions of the current year. (Miyake, Japanese American Literature; Ling/Yamane, Asian American Experiences; Kondo, Asian American Theatre; Gim, Asian American Psychology). These courses all show a sizable demand in student en-

rollment. The Ford Foundation is funding a faculty seminar at Pitzer this semester to expand Asian American Studies. This clearly shows response to pressure and movement in a positive direction. However, I would like to point out that Chicano studies, Black Studies, and Women's Studies are all well established and have existed in the Claremont Colleges for around twenty years. This reveals a resistance on the part of administration to recognize contributions that Asian and Pacific Islander Americans have made to American culture and the need of all students to participate in a truly diverse education. Until recently, there was no mechanism in the curriculum for Asian Americans to learn about their own history or culture. In addition, there have been few attempts to maintain these courses and offer them on a regular basis.

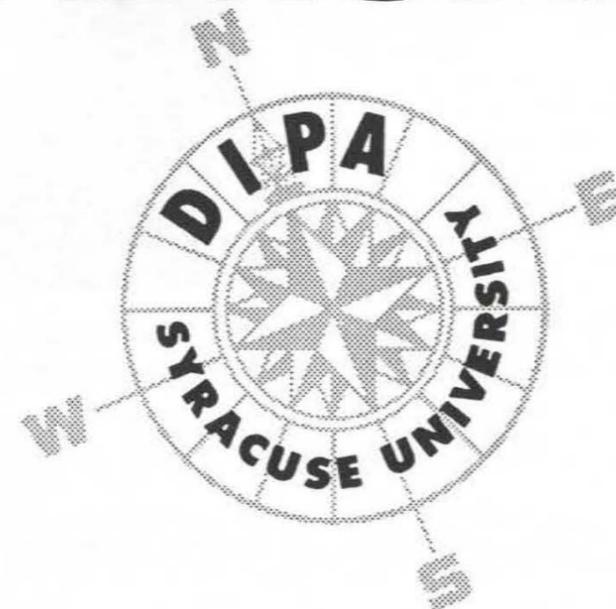
My own experiences at Pitzer College serve as a motivation to write this article. Late into the fall semester, I submitted a proposal for a Special Concentration on Asian American Studies. My rationale (other than a sincere desire to be an Asian American Studies Major) was a hope that once one major "got off the ground," more special concentrations would be able to follow with a fair amount of ease assuming a desire for the concentration (which I have no doubt that there is). My hope was/is that even though there is no formal curriculum, other students could major in the program. However, on January 2, the concentration was rejected "since the number of courses required for a major in Asian American

Studies is not currently being offered at the Claremont Colleges."

However, my rationale for writing this article is not to complain at the lack of administrative support or the slow pace at which Asian American Studies is developing. Instead, I would like to present Asian American Studies as I envision it and explain why I believe it to be an essential addition to the formal curriculum. However, I feel I should dispel some common misunderstandings by differentiating between Asian Studies, a curriculum which is already offered, and Asian American Studies. Asian Studies is the study of culture, history, individuals (etc...) in Asia. Asian American Studies examines those same disciplines but changes the emphasis to Asians in America. Many students, faculty and administration express a confusion concerning the need for an Asian American Studies curriculum, stating that the curriculum is already offered in Asian Studies. This is, however, an incorrect assumption. Asian Studies deals exclusively with Asia. The lack of a curriculum concerning "Asian Americanism" is, in effect, a denial and rejection of a major segment of the general population. Looking at it from another perspective, the lack of Asian American Studies is a disallowance of students to truly participate in a liberal education. A liberal education must consist of factors from all segments of society — not a curriculum in which major cultures are not studied (eg. also "Gay, Lesbian and Bisexual Studies" and "Native American Studies").

Another misconception is the  
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## The Fallacy of the "Wasted" Vote

by Shawn Thuris



**Libertarian Presidential and Vice Presidential Candidates Andre Marrou and Dr. Nancy Lord**

Why do so most voters insist on voting either Democrat or Republican in every election? Do they find in one of these candidates, a perfect consonance with their own beliefs? If not, why (excluding ignorance) do they shy away from voting for independents and third-party candidates? It is usually because they do not want to "waste" their votes on someone who is not likely to win. My own gut response to this is, "Of course they can't win if everyone thinks as you do!" But there is a solid, clear argument for never voting pragmatically, one which anyone can understand.

In an election involving, let us say, more than a thousand votes, there is rarely such a thing as an important single vote. Any votes beyond the one needed to gain a plurality are extraneous. And all votes cast for all others besides the winner are likewise extraneous, at least as far as the result of the election.

Looking at this another way, if your second choice, your compromise, wins by more than one vote, you need not have bothered voting. If, on the other hand, your second choice loses by more than one vote, then not only have you backed a loser in whom you had no faith, but you have nothing to show for betraying your conscience. A candidate you opposed will govern you, without the knowledge that would have been gained from a more decisive vote on your part.

In recognizing the powerlessness one vote has of, say, swinging the electoral votes of California, some may find justification for laziness. More serious voters, however, will find new strength in being disillusioned. They see that they are now free. They no longer carry the psychic burden of

voting pragmatically for the least offensive candidate who has, as some say, with a butchered tongue, "High Electability." Don't vote your conscience, vote your ideals.

An example: You are a Libertarian. You see Clinton as Big Brother with capped teeth. Mr. Perot reminds you of another angry round-head from the past. Is this reason enough to vote for Bush, whom you find not as bad? No! You are ideologically quite distant from Messrs Buchanan, Robertson and Quayle, and your vote alone won't suffice to keep Orwell and Cromwell at bay. Rather than "waste" your vote on a compromise, "waste" it where your beliefs rightly place it. Even if (or when) your favorite third party loses, you will have stood up for your ideals and your vote will make more of a splash than otherwise— and you will sleep better.

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## ETHNICALLY IN-BETWEEN

BY JESSICA WHITE

My skin is white, my eyes are hazel, I've got a big nose, and my hair is dark and curly. People think I am white and they treat me with the privileges that come with the color in this racist society. They do not know, unless I tell them, that I am half Arabic. Iraqi, Lebanese, Irish, German, British, Welsh—ethnicities swirl inside me, placing me everywhere and nowhere.

Sand Nigger, terrorist, towelhead, fanatic, lunatic, fundamentalist, backstabbing, power-hungry, devious, dirty, stinking Arab. Words spit out on sitcoms, images on the news, in cartoons, in comics, in the street, the advertisements with the exotic belly-dancer beckoning, or veiled and segregated, submissive woman. I know they are talking about me, about part of me. But no one says dirty Arab to me. No one switches to the other side of the street when they see me coming. No one follows me in the store to make sure I don't steal. Nude stockings and "flesh" colored band-aids match my skin just fine. Racists have confided in me with their jokes that make me shake and cry inside and, shamefully, I have remained silent beneath my white skin—shameful and fearful.

This past summer I entered data for a cab company for a few weeks. I withstood my boss' consistent sexism and heterosexism (I encounter it everywhere, I deal with it on an hour by hour basis in almost every situation, every day). I dealt with his prejudices, until one day when a strange, distorted accent came over the intercom. He was making jokes in a voice that sounded nothing like the melodic ups and downs mixed with the sandy throat that come from my grandparents' mouths. He was saying something about "come visit Abdul's store. Desert Storm special—get it now, cheap—fie' cent, fie'' cent. Desert Storm special..." It went on forever and was too ridiculous to fully describe. Let me just say that it culminated in him standing on a chair in the middle of the office, with a tee-shirt wrapped around his head while everyone who worked

there gathered around and joined in the fun. He was not aiming his joke at me, they did not know they were laughing at me. Everyone was having a good time, but my eyes were blurring and my hands were shaking.

About ten minutes after the joke had died down, I approached his office. I told him that I was Arabic, that I was offended, that what he had done was hurtful. He told me

that it was just "the standard ethnic joke" (Who sets the standards?), that he was half Japanese and half Italian (Did he forget what it feels like?), that he understood. I told him that he should understand that racist jokes aren't funny. This was not the first time I had encountered and confronted racism, (though my first encounters were realized through my mother's experience) but it was the first time I had voiced outrage to a person who was in the position to not only humiliate me, but damage my economic situation. Fortunately, he was more intimidated than anything else; I don't think he was used to having women disregard his status as an economically advantaged male.

He did not fire me. I quit the next week and got a job working for the Private Industry Council. I worked doing organizational support for a summer program called Community Pride. The program's main objective is to get low-income teenage kids (of all communities and

skin colors) that have been involved with gangs (or are otherwise "at-risk") job training and some money for working in their own communities. Most of the people I worked under and a lot of the people I worked with were Black; I was much more comfortable being a white face surrounded by brown ones than white surrounded by racist white faces.

I was raised by a Woman of Color. Most of the economic and time-for-attention disadvantages of a dark-skinned single mother effected me. I also received the knowledge of how to survive when the world doesn't want you to, of how to fight when you're too tired to fight, and how to love and

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# QUEER IS COOL... AND OTHER OFFENSIVE REMARKS

by  
Bill Kramer and  
Jessica White

Over the past century, Gay men, Lesbians, and Bisexuals have begun to emerge as subcultures. We have fought with our lives for the right to live, have endured many setbacks, and have accomplished many victories. We have developed ways of surviving, ways to be proud, and ways of showing this pride. Yet, our society's institutions (family, religious, legal, political, educational, and social systems) teach and (re)enforce heterosexuality. Our culture is denied, suppressed and silenced in various ways, all of which harm our ability to make change. The the co-optation of our spaces and culture and the denial of our sociopolitical oppression are two ways in which we are made impotent and ineffective. The Claremont Colleges exist within this society and are thus effected by its belief systems. Many heterosexuals within the Claremont Colleges have learned to "tolerate" our existence, and some have even learned to "accept" us. What we are proposing to you is that we have come to the point where we should be able to move past "tolerance" and "acceptance" and toward an advocacy of our rights within the Claremont Colleges and the United States in general.

Previous to the Nineteenth century, people who practiced same-sex eroticism were just that, people who practiced certain behaviors. It was not until the end of the Nineteenth century that people began to be identified as a separate group, with separate sexual identities because of their sexual lives. Out of this new paradigm— these new categories— we have developed cultures

that enable us to support each other in a society that would rather we didn't exist. Over half the states within this country have laws that outlaw sexuality between two people of the same sex, with fines and prison sentences imposed on those who do. Within those states that do allow same-sex eroticism, Gays, Lesbians, and Bisexuals are still discriminated against when looking for housing and in the job market, with no legal recourse. We cannot marry people of the same sex and are therefore unable to gain the financial benefits that are awarded heterosexual couples (the state's institutions encourage/enforce heterosexuality though these means); there are ballot measures in Oregon and Colorado that threaten to constitutionally deny our rights further. Thirty to forty percent of teenage suicides are committed by youth who are Gay, Lesbian or Bisexual. Within the media, we are invisible, murderers, diseased, caricatured, insane, and at best a topic for debate. Gay bashing is rampant and many are being physically harmed in the fight to be heard and respected; many have died simply because they dared to exist. Let it be understood that Gays, Lesbians, and Bisexuals are oppressed people within this society.

Every Gay, Lesbian, and Bisexual person born in the United States was reared in a heterosexual culture. Most of us were reared in heterosexual families and it was assumed (we were trained) to be heterosexual. As we came out, many of us learned there were others who are attracted to people of the same sex and reached out to those who would affirm us, sometimes migrating to large cities, and sometimes making connections with those around us. Almost anywhere you go, there is a group of people who have

been ostracized because of their sexuality that have come together in support of each other. We have developed spaces in which we can be safe and secure, where we can escape from heterosexism (the assumption that everyone is heterosexual and the denial that same-sex eroticism exists) and queerphobia (the fear/hatred of people who are not heterosexually defined).

At the Claremont Colleges we have a support group (the Lesbian, Gay, and Bisexual Student Union) that is closed to those that do not identify with us for purposes of safety and anonymity. The LGBSU also sponsors dances which are open to all, no matter what their sexual identities. The dances are well attended by people of all sexual orientations and this is not something that we feel needs to change. What we do want to bring attention to is the fact that these dances are the only social occasions/party situations on the campuses in which we can feel free to be openly Queer and openly affectionate without any fear of retaliation. It is the only space (outside of our closed meetings and our own living spaces) that we can claim as Queer, where we do not have to constantly battle the images of heterosexuality which deny our existence and make us feel like outsiders. A heterosexual couple can hold hands, hug each other, dance, put their arms around each other, and talk about their relationship in any situation, anywhere, without fear that they will be publicly humiliated or physically harmed. When heterosexual couples engage in overtly heterosexual behaviors (making out for instance) at LGBSU dances they are transforming/appropriating the meaning of the space; many of us are left with the feeling that there is no place (unless we separate ourselves) in

which our Queerness can be respected. Why is it that some non-Queer people who go to the LGBSU dances feel the need to assert their heterosexuality? Are they unfamiliar with Queer culture and feel uncomfortable? Are they unsure about their own sexuality?

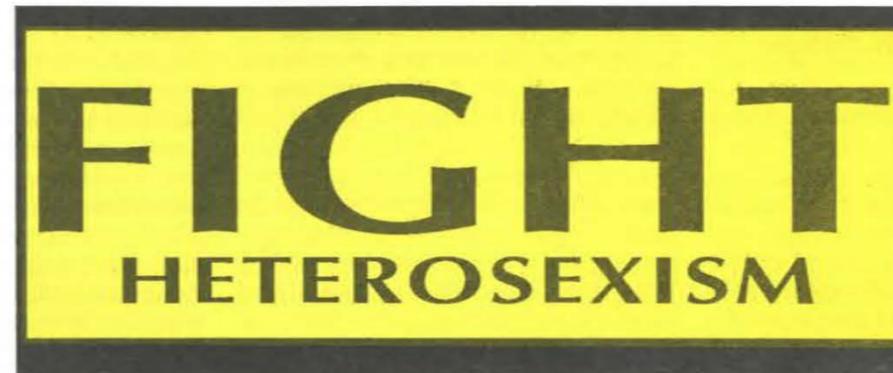
As invisible groups, that have often had to remain so for survival purposes, we have developed covert signs by which we can recognize each other without fear of being recognized by people who may do us harm. These signs have become parts of our cultures and are crucial to our pride and understanding of our lives.

One clear example, rooted in Gay male culture<sup>2</sup>, is fashion. Styles of dress and grooming, which originated in such cultural centers as West Hollywood and San Francisco, have been adopted/ usurped by general society without recognition of their origins. A heterosexual

man wearing sideburns (a Gay thing in contemporary times which has been popularized by television celebrities and fashion magazines) can proceed to physically harm and verbally abuse Gay men while at the same time, not knowing where the style came from. A pertinent analogy is the adoption of African-American styles of dress and grooming by white people within the United States. Though we were young at the the time, all of us remember Bo Derrick as the sex symbol of the late 70's. Her trademark style was her cornrows, an obvious usurpation of African-American cultural fashion. As this style became more and more popular among young, white women, its cultural significance became diluted. A white woman could easily wear her hair in cornrows and give no thought to institutionalized racism. Gay men are part of an invisible minority, to dilute their symbols is to break down their ways of connecting and their pride.

Another way in which the oppres-

sion of Gay men and bisexuals are made invisible and trivialized is exemplified by the current idea that they are trendy. A recent issue of the student newspaper, *The Student Life*, ran a story about 'ins' and 'outs' in L.A.. "Cheating with the same-sex" was 'in,' cheating with opposite sex was 'out,' and public displays of affection for "homosexuals" was also 'in.' This implies that Gay men and bisexuals and their sexual activity is little more than a passing fad. Thereby ignoring the struggles of Queer people to be legitimate and respected as well as current sociopolitical oppres-



sion. Not only does it undermine the sexual-identities of these groups but it hides the fact that Queers are in danger. All one has to do is look at the Queer bashing statistics; it may be cool but it's not safe. It also reinforces the stereotype of Queers meeting in dark, dirty alleys for hurried, frantic sex. Yet, it is not trendy to be a Lesbian; many factors contribute to the continued stigmatization of Lesbians. One of these elements is the unwillingness of our society to allow women control of their bodies and sexualities. Women are viewed as appendages to men, without agency; the fear of women gaining this agency contributes to the invisibility of Lesbians.

Not only is it trendy to be Gay, it is trendy to know Gay men and to have them as friends. Over the past couple of years various articles and letters by well-meaning heterosexual students have been printed in Claremont College papers which ask queerphobic people to see Queers as the same as

everyone else, to like them because "they are people too." While written with good intentions, these articles fall short of their goals. It is not enough to say we're "okay"; tolerance is not a significant move. We do not want to be tolerated, this implies that there is something abnormal that needs to be endured or permitted. Neither is acceptance enough, to accept us is to push the real issues away; it is a denial that there are fundamental inadequacies within our political and social institutions. Instead, our heterosexual allies must move toward the advocacy

of our identities and rights. Advocacy is beyond acceptance; it means that you will join us in the struggle to transform the institutions that oppress us. Say something when someone makes a derogatory comment about Queers or tells a queerphobic joke.

Recognize the heterosexism around you; challenge your professors, the administration, classmates and friends. Move beyond what is easy and comfortable; defy the socially and politically defined boundaries that promote queerphobia and heterosexism and prevent Queers from making significant change.

<sup>1</sup> Queer, often considered derogatory, has recently been reclaimed by many sexual outcasts (this can include gay men, lesbians, bisexual men and women, transvestites, transsexuals, and gender non-conformists) in order to remove the negative connotations associated with the word. By using Queer in this way we empower ourselves by embracing what dominant culture has defined as repulsive/sinful/deviant.

<sup>2</sup> There are many different Gay male cultures within the United States. Because this society is racist and classist, white Gay male culture is most recognized by dominant society.

# RAPE : CRIMINAL JUSTICE SYSTEM Vs. JUDICIAL BOARD

After the first conviction in a rape case at CMC, the Judicial Board's decision to put the rapist on two semester's probation was overturned this summer by President Jack Stark. A board whose power is completely undermined by the stroke of one president's hand—a conversation, pressure from a parent, a snap of someone's fingers—, becomes a board that is ineffective and perhaps illegitimate.

by Kathleen King

The president's attitude of "boys will be boys, so girls will take care" prevails, even when the J-Board *does* take care to bring justice. Such a decision affects us all because cases are brought to the judicial board of the alleged rapist's school. For example, if a Pitzer student brings a case against a Pomona student, the case is tried under Pomona's jurisdiction. Yet a question remains, "whose turf provides the most impartial judicial hearing for both parties involved?" Also, the schools' divergent rape policies present more obstacles to a victim who already may not have the support she needs, even if she and the defendant are from the same school (as in the rape case at CMC). A Five-College Rape Policy and Five-College Judicial Council should be proposed, a better alternative than the different policies and separate judicial councils already in place. The option of the criminal justice system should first be mentioned.

Rape is the single most underreported crime in the U.S. It is a crime that involves people's emotions, raises questions of power between men and women, and is perhaps the most devastating crime imaginable for the victim. Most often, women are raped by someone they know and the last thing she may be thinking is, "Gee, I wonder how I can prosecute him." She fears that people will not believe her, and describing the details of a rape to

people she knows as well as strangers in a court only adds to the degradation. Underreporting also stems from fear of publicity, the harsh environments of courts, fear of (or actual threats from) the defendant and/or others, and a need to forget such a heinous experience. Nevertheless, some women do come forward, some more hesitantly than others, to gain some control over their lives, or punish the attacker, and most often to protect others from the assailant. If one does decide to prosecute, it is imperative that victims realize the realities and limits of the criminal justice system; but they must not be dissuaded from choosing such an option. All too often, as was probably the case at CMC, women are told that it is too painful and too difficult a crime to prove.

And no wonder! Like no other crime, the crime of rape under the law and in the minds of men and women, creates an environment in which the victim becomes the accused. The pressures she must endure prior to the trial by police, the district attorneys, courtroom personnel, the prosecution, the defense, family, and friends is often enormous. In the actual courtroom, she is literally put on trial. Defense lawyers use weapons to push her into a corner, and debilitate any sense of control she might have gained by coming forward. The rules of fair criminal trials make the presumption that the defendant is innocent and require proof beyond a reasonable doubt. This is true of all crimes, but it is particularly difficult for a victim of the crime of rape.

She is the one who must prove her "innocence." In Holmstrom's book, *The Victim of Rape*, the author claims that in the construction of a case, certain realities become evident, "As victims go through the system, it becomes clear that the key issue is not whether a rape occurred, but whether people believe a rape occurred." It is the defendant who defines rape—whether or not it occurred. Her definition of rape, what she believes to have occurred in her mind, is deemed irrelevant before the jury even enters the courtroom. She's probably just another hysterical female, someone who wills it to happen because she had a dream about it, a woman with delusions of grandeur. Thus, her testimony becomes merely a token piece of evidence. The many biases against her are readily accepted by people who feel that somehow the judge will be objective.

Furthermore, in a court of law that is understood, but not written down, people perceive there to be legitimate victims and non-legitimate victims. If a woman is stalked, attacked and raped with a knife at her throat, well then, she is a very "legitimate" victim. In the N.Y. City Police files, one will find that rape victims are categorized as either virgins or non-virgins. Other than medical purposes, one wonders why there is a need for two different categories. The slightly "less legitimate" rape is somehow less painful because it involves two people who are not complete strangers, partaking in "felonious gallantry." The "least legitimate" victims are those whom society views as

victims with a vengeance. These women are probably lying about rape to get even with a man who has jilted or wronged them somehow. Such gross inaccuracies of victims are seen to have evidential value to the case, and thus work against victims. The alleged rapist is defended in terms of the reputation and "ill morality" of the victim, rather than being defended in terms of his character. And we all know who the "non-legitimate" victims are. They are the women who really deserved it. Such notions perpetuate the misconception that women want to be raped.

Using the criminal justice system can be incredibly difficult, yet if the alleged rapist is found guilty, one can expect that he will not be protected as much as he would be protected if convicted in the safe confines of a private liberal arts school. One can also expect that usually no one person of the courts has the power to overturn a decision as rapidly as, for example, Stark did. People in the system must be accountable to others. The most that J-Boards do to punish a rapist is to put him on probation. There is simply no education or rehabilitation for the rapist. Not all are expelled from school and the assailant's name cannot be published, putting other women's lives in danger. The best such boards can do is lightly slap the wrist of the rapist and tell him never to do it again. They won't ever be able to do much more because they're simply not the LAW and this is understandable.

So, I am not denying that the criminal justice system may be a much more difficult path for a victim to take than a judicial board. Nevertheless, because of the seriousness of a crime such as rape, judicial boards are not always well equipped to handle such an issue. Furthermore, women should never be berated for *not* prosecuting a crime in court, just as women should never be discouraged from *prosecuting* a crime in court either. There are harsh realities within court, but to simply throw up our hands and become consumed with pessimism is fatal. Viewing a crime solely as a plague, rather than directly acknowledging the complex difficul-

ties/biases in the system is a disservice to everyone. It may disempower victims, and unconsciously reinforce the notion in some people that rape is not a legitimate or serious crime. It also sends out the message to those who rape that says, "Go ahead and do it. You can get away with it."

Yet judicial boards serve an excellent purpose and are essential to the college community at a time when proving the crime of rape is still difficult and most women are unwilling to endure what some refer to as "the second rape." At Pitzer, the Judicial Council, made up of students and faculty, is required to recommend a sanction of expulsion to the president if a person is found guilty of rape. In many ways, the Judicial Board is a place for students to turn to; students who want justice, but are not able or willing to go outside to the criminal courts. A victim does not need the forms of evidence that the courts expect her to have, including physical evidence. This is not the case at all the Claremont Colleges, however. Some schools have just recently begun enacting policy, never mind revamping it.

A Five-College policy and Judicial Board would be beneficial to everyone. If the policy and procedures were the same at all the schools, a more impartial environment for the alleged rapist and the victim may be a result. Bringing the crime to the defendant's campus handicaps the victim. A Five-College rape policy would clearly define what is rape, including a precise definition of consent, in order to clear up misconceptions as to what has/has not occurred. Board members would be educated about the nature of all crimes, including rape, gender-related physical assault, and verbal sexual harassment. Students convicted of rape would have mandatory rehabilitation through the schools or an outside counseling center. The Five-College board, which would implement such policy would have student and faculty representatives from all five colleges. Victims would less likely be forced to describe in detail a hideous crime to a student on the J-Board who also sits

next to her in literature class the next day. One may argue that students from the same school as the victim would be more sympathetic. If that is the case, a victim better hope that she has been raped by a student on her campus. As long as the five colleges will be interacting with one another, there will be crimes against one another. If one president is to be accountable to four other presidents, the likelihood of another horrendous incident (like the overturning of a conviction by President Stark) is greatly reduced.

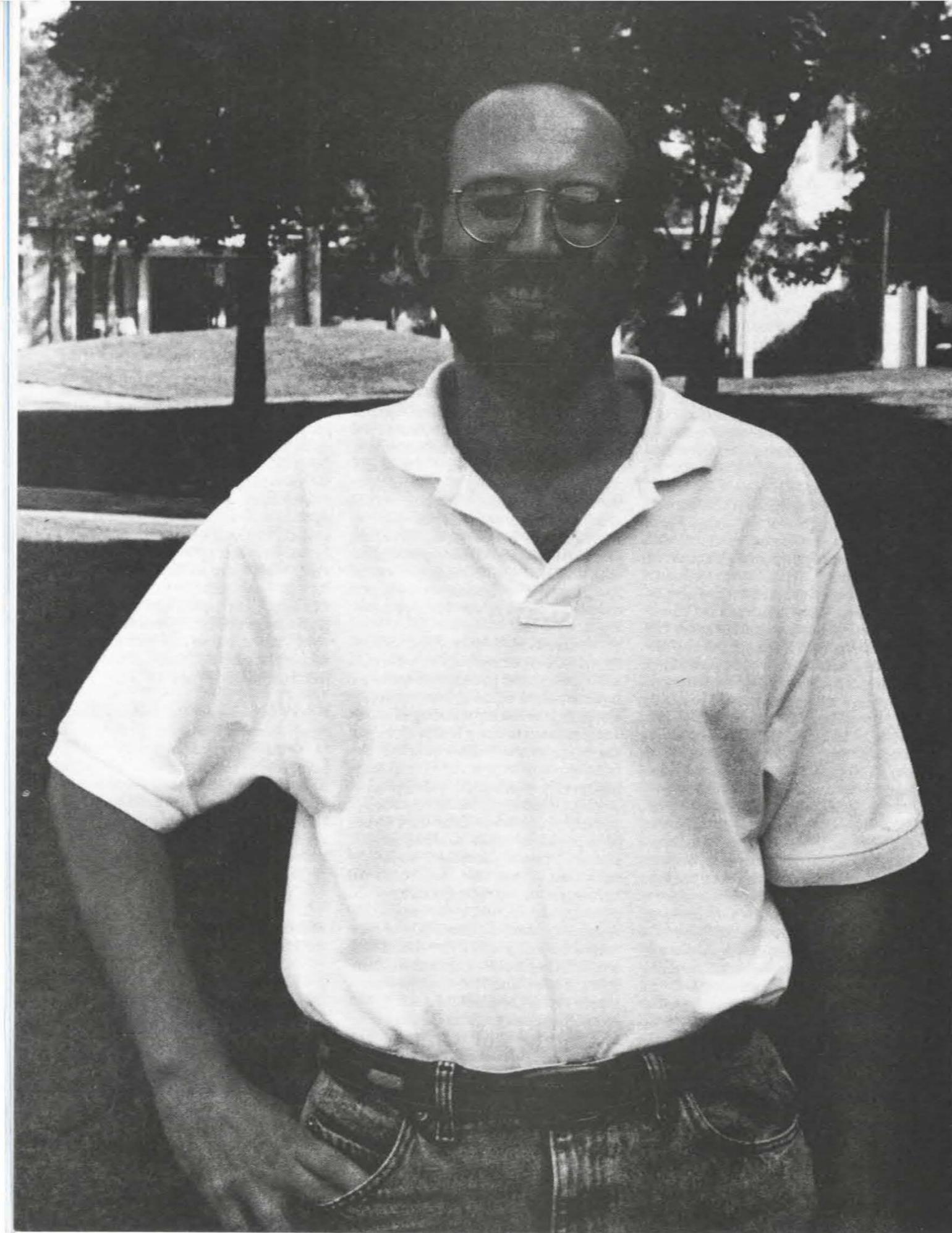
The crime of rape can never truly be taken back. There is no just punishment for such an act of violence against another human being. Education and progressive policy will enable victims to fight back in efforts to warn other potential victims and empower themselves as people. For victims who prosecute, they should have effective options that are encouraged and promoted. As Susan Brownmiller stated in her best selling book, *Against Our Will*, "My purpose has been to give rape its history. Now we must deny it a future." Perhaps this is a start. It is high time to rid our community and the world's communities of stark injustice and replace it with safety, freedom of movement, and justice for all.

• I apologize for the omission of male rape victims in this study. I decided to concentrate my efforts on female rape victims because I am better informed on this issue and the majority of cases show that victims are almost always girls and women. However, male victimization is on the rise and its effects are just as devastating. It has been estimated that one out of twelve rape victims is a male (U.S. House 1990).

At the request of the writer, the editors have included the following information:

On the Tuesday before Fall Break, October 14, Pitzer President Marilyn Chapin Massey chaired a Campus Rape Forum, sponsored by the Pitzer Women's Center, to discuss student feelings on the issue, and update us on the developments in the attempt to ini-

(continued on page 39)



# TESSIER SPEAKS

## THE DEAN OF RESIDENTIAL LIFE ADDRESSES ALCOHOL, SECURITY, AND FURNITURE

by Kim Gilmore

*As I was walking to Scott Hall to talk to Michael Tessier, Dean of Residential Life, there was a sign in front of Sanborn in huge letters proclaiming, "Drugs Against Kids," adjacent from flyers talking about Alcohol Awareness Week. Sometimes it's hard to figure out what exactly is going on at Pitzer. One way to approach an answer to that question is to try to understand what is happening in the dorms. Hence, I hoped that our conversation would facilitate that understanding.*

### Part One: The Dorms

**Kim:** If you live in the dorms, you end up hearing a lot of rumors about Residential Life, and we just wanted to give you a chance to answer some of them, or just talk about them. I noticed that there were some improvements this year, like everybody getting new beds.

**Michael Tessier:** Over the summer, we had some time to take a look at the bedding before Summer Programs came in, and we found that they were in a condition that just wasn't suitable for people to sleep on. And, so working with Fred Arambula, Director of Maintenance, who was very supportive, we were able to purchase one hundred new beds for Sanborn and a number of new mattresses. This year, we were able to get one hundred new frames in Sanborn. Next year, I'd like to get more frames on the campus, hopefully the same amount, and work with Inter-Hall Council to find a location.

*We talked about the process that he had to go through in order to get funding for this, and it seemed like a pretty complicated project. This might not seem like the most paramount issue of dorm life, but I think*

*it's sort of symbolic of a lot of the problems that Pitzer faces. It's a residential campus, but there isn't always the money to make the dorms the best places in the world. There have also been some complications with Maintenance this year. It could just be miscommunication between the students and maintenance, with regard to the filling of work orders. One guy that I talked to in Mead told me that their sink was dripping for a week and they put in work order after work order until they finally put in an emergency one to get it turned off.*

**Kim:** Was Maintenance cut at all?

**Tessier:** No, we had some difficulties with Maintenance a couple of years ago. Our prior director, David Mauer, had a physical illness, so they were very understaffed for a period of time, and then last year was the first year that Fred Arambula was the Director of Maintenance. It takes a while for things to get organized, so that things run smoothly within the office. I see that office still, however, needing more financial support for staff in order for them to provide quality services, and quality scheduling.

**Kim:** That kind of leads to another thing about furniture in Mead because there are a lot of people that are really angry. I talked to a guy that...

**Tessier:** The furniture in the suites.

**Kim:** Yes, they had a couch and somebody took it to have it reupholstered and then they brought back another couch which was not their couch, was not reupholstered, but was stained. How come that kind of stuff doesn't get taken care of during the summer? Is it because of summer programs?

**Tessier:** I wouldn't say that it's entirely because of summer programs. We had a window of time in which to do the replacement, and there was quite

a mix-up on the schedule of that. We received information from the vendor that there was a five or six day turn-around time and the first set that went out came back within that time frame. The second set of furniture that went out took longer. There was also some confusion about exactly how many pieces of furniture were supposed to be upholstered. My initial arrangements with Fred were to have W, X, and little X completely redone. Then there were some difficulties about finding enough funds for the project... There were really a number of issues that were involved with the suite, living room furniture being out for a long period of time.

**Kim:** So, within a few weeks it will probably all be back?

**Tessier:** Well, right now everything is back. There isn't anything that's out being upholstered. So, right now, most of the project is completed and there are still some club chairs that could use reupholstering.

**Kim:** Does a lot of the damage happen over the summer? Because that's another thing that we hear a lot about; that during the summer programs the dorms get ransacked.

**Tessier:** You know, I think there's damage that's done over the summer, and there's damage that's done over the school year, and the question is, how much funding do we have and how much time do we have to repair those damages and be on top of all of the things we need to do. I would not say that the majority of the damages that happen at Pitzer College are done in the summer time. I think that it's unfair to say that and put that on the shoulders of summer programs. Yes, there are damages. I think Rob Fossum does a pretty good job of trying to assess those damages and work with Maintenance in identifying damages and identifying who or what programs should be charged for those damages.

**Kim:** I guess the tendency is to assume that it's not your fault whenever there are damages. Are there professors living in the dorms now?

**Tessier:** No, but I do want to start a faculty-in-residence program where

we invite faculty for about a week to come into the Residence Halls, stay in one of the vacant spaces that we have, attend a Hall Council meeting, staff meeting, have a social gathering for people so they can meet this faculty person, and maybe go on rounds with an RA one night, so that they have more of a feel of what's actually going on in the Residence Halls. I'm excited about that.

**Kim:** Has there been any faculty interest in that?

**Tessier:** Yes, there have been at least three people that have stated that they're very interested in it. I haven't really established the program yet. I've been talking about it and seeing what kind of interest there is among faculty. I figure by the week after Fall Break I'll be able to put together an entire program about how long the stay would be and what kind of things they would attend. I wouldn't want to just put them in there and say, "Go for it."

*I think this sounds like a good idea, partly because it would help to close the gap that many students think exists between a faculty and a student body, two groups that are actually pretty close. I think that, perhaps more importantly, this kind of discussion between faculty and students would help eradicate the myth that the dorm—that the academy in general—is not a part of the "real" world; that somehow we aren't affected by what happens outside of this campus, that the choices we make aren't "real" choices, and that we don't have to have a sense of responsibility for our choices. One of our objectives is about the Ethical Implications of Knowledge and Action. I think these concepts of schools being insular entities is dangerous, because to assume that our decisions today, wherever we are, will not affect everyone tomorrow, is to become engulfed in the what Pitzer's social conscience must detest.*

**Kim:** Another thing is about this Campus Security report that is from Campus Security in conjunction with Pitzer, about what happens on campus as far as security goes. It says here that last year there were no assaults...

**Tessier:** That there were no aggra-

vated assaults...

**Kim:** So is that just a language difference, for aggravated you have a gun...

**Tessier:** Yes, from what I understand. You may want to speak more with Jim Lehman about this terminology. Aggravated assaults, are assaults with the intent to kill or really cause severe damage. This is set aside from assault and battery, which they don't require colleges, for some reason, to

*"To be able to find a middle ground where people can learn and have wonderful experiences in college, that they can do that safely and legally; I think those are important things."*

report.

**Kim:** They have burglary on the report. I think that not to have assault on there, well... if I was a student and I was assaulted and it wasn't reported I would probably feel like, why isn't there that importance? I think somebody should suggest that to Security.

**Tessier:** Yes, I think that as far as the format of this pamphlet, our Campus Security office has set guidelines for how to report crimes that occur. I think it might be possible to do an addendum to that for Pitzer College students, that's just my personal opinion... You may want to check with Jim Lehman and find out if he has any further details.

**Part Two: The Alcohol Policy,**

**Liability, and the Future of the Pitzer Student**

**Kim:** I haven't talked about the alcohol policy at all, and I think that's just a whole other ball of wax, but this is kind of related. Do you think that the Residential Life policies shape the students, or is it the students that shape the Residential Life policies, or both?

**Tessier:** Okay, I guess when we look at all policies, one thing to remember is that there are standards in order to have an environment where people can study, and live comfortably without a lot of disturbance or being constantly annoyed by noise problems. We need to think about what kind of standard to set so that you have a reasonable living standard for students. One of the goals of Residential life or student life is to support the academic mission of the college... In some ways students shape policies because input, feedback, and recommendations are forwarded through Inter-Hall Council and Hall Council. A number of the policies that we have come through that forum... For instance, the pet policy. There were some changes to that based on recommendations made by last year's Inter-Hall Council... In regards to the Alcohol Policy, I'm very pleased that this year we are having the Alcohol Policy Review Committee meet, and on that committee there are students, staff, and faculty. They're going to examine our present policy. Some of the reasons for those policies are some mandatory restrictions or requirements by the federal government about what we need to have in an alcohol and drug policy. When we speak with our college legal council there are some things that we need to think about as far as how much should we expose the college and its students, staff, and faculty to something that would cause a high degree of liability in lawsuits or in court cases....

And then there's the quality of student life and how that impacts student life. That's also something that's very important, that administrators, faculty, and students need to think about. Everybody has their own idea of what is

quality education and quality experience in college. I want to be able to find a middle ground where people can learn and have wonderful experiences in college, that they can do that safely and legally. I think those are important things.

**Kim:** Well, I think that from what you were saying about students having the right to study and the right to be in an academic environment, do you think that that is the philosophy that has made Pitzer obviously take a different direction from the other colleges? Because they have the same federal requirements but you don't see the same kind of huge, five-college parties at Pitzer that you do at the other schools.

**Tessier:** I really can't speak for the other schools. I know that when we take a look at our policies and our procedures, we try to do our best to offer a quality education to students, and a quality living environment on campus. I hope we're not the only institution that is looking at those issues, and I know that we're not... But I know even within our own institution there are choices to be made. When it regards the alcohol policy there are choices that the Alcohol Review Committee needs to make. They need to take a look at all of these issues and make a conscious decision of what it is that is reasonable, what is it that provides for safety, what is it that provides for a high quality educational environment and what follows the federal guidelines.

**Kim:** Do you think part of it might be financial too. I can imagine that if Pomona got sued, it wouldn't be as big of a deal as if Pitzer did, because of our small endowment?

**Tessier:** I think a sizeable lawsuit could really damage Pitzer College. There's always the possibility of a lawsuit, no matter how careful you are or how much you try to look out for every detail. But I think it's important, and I think the administration, the president, the college itself, would agree that it's important that we exercise as much care as possible to make sure that we're doing things in a way that's not endangering our student population and that's not endangering our ability to

have federal funds. That's really important.

**Kim:** So, it's partly financial but not entirely. However, there are also other important things.

**Tessier:** Sure, I think that it would be a cop-out to say that the only reason that there is an alcohol or drug policy on a college campus is because the federal government is making you have one. Pitzer College did have one prior to the federal regulations, and the changes to that policy were made to follow some of those guidelines. Many

*"There are a lot of issues that really make it necessary to take a look at our alcohol policy, not just as a policy but how are we dealing with education?"*

of the policy implementations were not necessarily a direct result of federal pressure. I think it's important to take a look at the whole institution and what it is that we're trying to do; and that is, to provide an education. There are a lot of issues that really make it necessary to take a look at our alcohol policy, not just as policy, but how are we dealing with education? Are we doing enough for students who have chemical dependency problems, who are having difficulties adjusting to a new environment where they have to make a number of choices. Are we doing all of that?

**Kim:** Do you think that the average grade point of Pitzer students will go up, or has it gone up since they've made those federal regulations?

**Tessier:** I don't have any information about that. So anything I would say would just be conjecture. I would say that if you have an environment where you can study and that some of the more serious students are not continually annoyed by a lot of parties all of the time, it would be common sense

that if you have an environment where you'd be able to study better, you would do better in school.

**Kim:** Well, I guess grade point isn't the only indicator of that anyway.

**Tessier:** Right. It's the quality of education, and how much you learn and what kind of things you're involved in.

**Kim:** Well, do you think that the policy transforms the Pitzer identity? Because I don't know if Pitzer is perceived as a party school, but I don't think it's perceived as a completely rigorous academic institution. I mean, it is a rigorous academic institution but there's more of a laid back feel than at some of the other colleges or universities in general.

**Tessier:** I think that if there is less of a party atmosphere in the residence halls that would change the mood of the halls and as new students come in that would change their impression of what the school is all about. I think you go from Point A, where alcohol and parties are a major part of the social life at Pitzer, to a place where that's part of the social life but there are also other things to get involved with... I think that to be able to provide for people who do want to party to be able to party in safe, legal ways that aren't intruding on their neighbors, and then also provide for other types of activities for people that do not involve alcohol, then you have more of a well rounded program.

**Kim:** Do you think that's really a kind of diversity... maybe that's more of an extracurricular diversity?

**Tessier:** Yeah, that's a neat concept, there are diverse ways of socializing and being part of groups and getting to know people. There's not one way. Obviously, any of the kind of programs that I would put on or my staff would put on, are not necessarily for everybody. But neither are the parties or the bands and there needs to be diverse options for people to plug into, and that's what I would like to concentrate on. To be able to provide a bunch of diverse kinds of things for people to get involved in.

**Kim:** What people are afraid of,

though, is that if you do want to be a party person, that you leave campus to do it, and then you get into situations where people are driving drunk. And when you leave campus, what does that do to the Pitzer identity, or how does that change the way people think of being on a residential campus and then having to leave it?

**Tessier:** People do need to make choices. You mentioned driving drunk. One of the things that I'm working on right now is a designated driver program on our campus which asks people if they chose to leave campus and drink, please have a designated driver, don't drive drunk. And a lot of the things we're doing this week, which is Alcohol Awareness Week, is to emphasize some of these things, these choices and issues regarding drinking and driving and what kinds of resources there are out there at the bars. There are a lot of bars that will give designated drivers free non-alcoholic drinks. As adults we have choices about going to parties and how much alcohol we consume. We also have choices about how to keep ourselves safe and so I think it's important that we educate ourselves... Drinking on campus won't stop anyone from going out for a drive.

**Kim:** I guess we kind of did get into the alcohol policy. But those are pretty much all of the questions I have unless you want to say anything else about Residential Life this year?

**Tessier:** I'm proud of my staff. I think we have a very good, special staff this year. I think we can do some great things this year through hall programs and groups like Inter-Hall Council. Inter-Hall Council has already brought forward several issues that we should grapple with this year. It's been a good year so far. I have a lot of positive feelings about Pitzer.

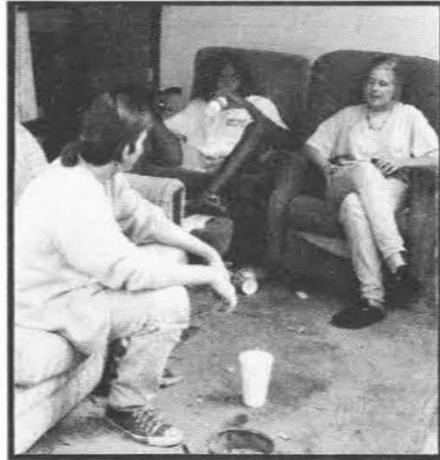
**Kim:** Good luck!

**Tessier:** Thanks.

I talked to a lot of people within the course of doing this article about Pitzer, where it's been, where it's going, and how the implementation of the alcohol policy will affect it. One noticeable

difference over the past few years has been the lack of Pitzer interaction with the other colleges. I don't mean to imply that alcohol is the magnet for five-college discussion, but I do think that a social atmosphere perpetuates that, an atmosphere that seems absent at Pitzer.

There is a lot of nostalgia among older students about, "the way that Pitzer used to be." The days of five-college get togethers in Mead Quad are definitely over, perhaps out of neces-



sity, perhaps because Pitzer is attempting to build up its prestige as a national college. That might not be good or bad, but if this trend in the dorms stays the same, the student body will change, and some think it will become more conservative. It's not easy to have a five-college party anymore. As RA Seth Winnick told me, "When I was a freshman, it was a much more social place... I knew people from all over, all the different campuses, and it was really cool to walk across the campuses and say hi to people. I think Pitzer is really missing out on the diversity that a five-college system can bring. I'd definitely like to see an effort to bring more activities to Pitzer."

I think the misplacement of discussion among students of all of the colleges is another educational loss. I don't think that people should have to rely on alcohol parties for this interaction. I do think that students will have

to take their own initiative because although the Residential Life Office is trying to bring new programs to Pitzer, that takes a lot of time, and it is ultimately up to the individual student to pursue his or her education. In a time when people are not really crowding onto the liberal arts bandwagon, when a lot of creative programs at Pitzer seem to be dwindling, when college is seen only as an employment advancement by most, our situation in the five-college structure is rare.

There seem to be some communication problems at work in a lot of this too. Personally, I would be more than happy to trade the plush dorms of some of the more wealthier schools in this country for the academic freedom Pitzer espouses. And what Michael Tessier and a lot of other people still believe is that if you want something done at Pitzer, you have to make it happen. Although there are a lot of unhappy people, people that are dissatisfied with the new policies, there is a lot of room for discussion, on the Alcohol Policy Review Committee, on Hall Council, etc. If anything has visibly changed, it is that this has been a year relatively void of student discussion. Many people think that if Pitzer has an identity, it's of student involvement, faculty and student interaction, and of the creative spirit.

Pitzer's social identity seems somewhat fuzzy right now. I think the reason that that is so alarming is because, for many people, the social identity and the academic identity are linked. I think it's good that Pitzer is constantly reforming itself, but I think that, more and more, it's up to each student to seek out the gifts that all five colleges can offer, to find the classes that might not be available at this school, and to continue to talk to one another. If this generation or this college hopes to produce anything, it will have to be with a lot of discussion—some important and some frivolous too. People cannot abandon this to become dorm hermits. Without discussion, the power that can come from Pitzer's diversity will be lost to exclusivism, which we cannot afford to waste ourselves on.



## DRAWING CONNECTIONS

article and photos by  
Alfie Alschuler

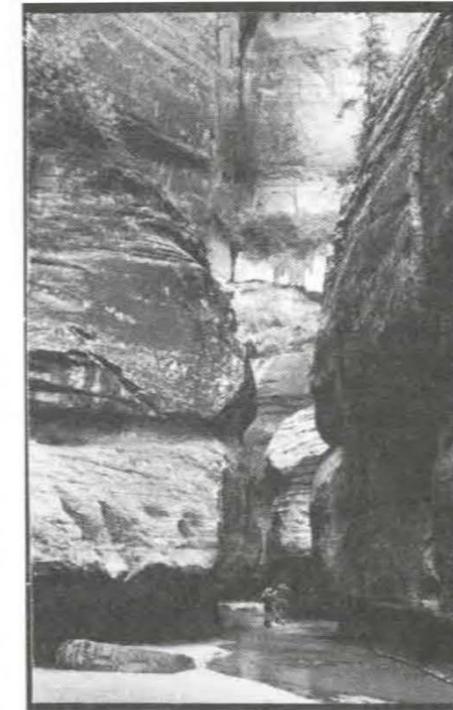
I had expectations, that's the first bad sign. They always lead to disappointment. I was expecting a revelation or something of that magnitude. In addition to my high expectations, my mind was wandering to the backpacking trip I was getting ready to take in Zion that weekend. I was on a science field trip at the Bernard Field Station.

I first noticed the power lines, fences, roof tops, construction sites, airplanes, smog and fellow classmates. I thought I was in a feeble plot of nature surrounded by a sea of concrete. Human presence was making its impact incessantly, through the air, water, sound waves and more directly. I saw a system struggling to survive. I thought of my trip to Zion. Is Zion also a small segment of land confined by human distinctions called park boundaries? Is Zion and the outstanding beauty it contains on the verge of collapse? These were my first impressions.

I found a place to sit down and read. Much of the readings served to fuel my overactive remorse. The human race has lost touch with their own existence. They are unaware of the necessity of nature and that they are a part of the earth and its systems, not a separate entity. My own interaction with the environment is clumsy and often destructive, evidence of my removal from the natural world.

I finished the readings and decided to look around. What I saw was nature oblivious to its slow demise. I saw animals carrying out their business,

regardless of the buildings several hundred yards away. The animals were not suffering the angst that I was. My remorse was simply a reminder of my own domestication. I, along with my fellow students and professors, am trapped within my mind, not capable of existing without contemplating my surroundings.



This outpost became poetic in my mind; it was an example of purity. I began to see a bustling system, alive everywhere. I saw a nest of small twigs amid a cactus pear, a likely home of a small rodent. I saw ants insanely busy in constructing a new home, emptying out the network of tunnels beneath the ground one grain at a time. I saw a cactus resprouting from a burnt rem-

nant of itself. I saw a crayfish pushing its way through the underwater weeds, oblivious to all else. I saw jays, hawks, fish and flies all carrying on their business. These plants and animals were not suffering. Their lives may be in a tenacious position dependent on human mercy, but they were not suffering. The humans are suffering; mourning their insensitivity and lack of foresight. We see our own demise reflected by the end of nature.

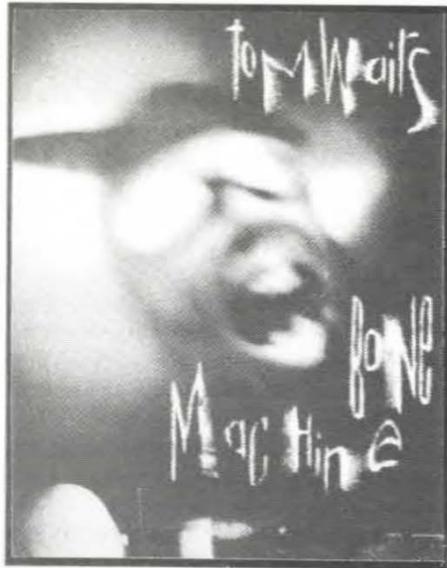
This experience helped me to realize that "saving the environment" is an effort to end our own suffering, not an altruistic crusade. Nature could care less what we do. It is not conscious of its own existence, and therefore, its perilous state. The price that humans pay for their destruction is awareness of it and the suffering that this awareness brings. This suffering is also a realization, conscious or unconscious, that humans are a part of this dying system. Its death is our death.

Humans have used the earth to alter their surroundings. This ability to change the environment has led the human conscience to separate itself from the earth, becoming unaware of the role we occupy as a part of the system. Now that we see the system collapsing and our lifestyle collapsing, we are forced to draw the connection once again.

However, some people are still in denial. They refuse to see that if they take the bricks from the foundation to build a penthouse at the top, eventually the whole building will fall. They are unaware that the first and tenth floors are connected. They do not realize that their car, clothes, food, and entertainment is from the natural world.

Environmentalism is not an altruistic effort to save the pretty butterflies

# Album Reviews



**TOM WAITS**  
**BONE MACHINE**

The recent release by Tom Waits depicts the usual morbid state of mind that characterized his earlier work. True to its title, Bone Machine makes frequent references to bones in its songs and its musicians are seemingly using hollowed out bones for instruments due to the rattling sound of the percussion in certain songs such as "In The Colosseum" and "Murder In The Red Barn." "In The Colosseum" is, however, an interesting song that depicts the tortures and murders of Christians in the Colosseum. Waits relates this scene to today's society and the hypocrisy involved in politics. "Dirt In The Ground" is a mournful tune told by a mindful Waits about how we're all destined for the same place when we die. "The Ocean Doesn't Want Me" is a suicidal strain in which Waits bellows things like "I'd love to go drowning and to stay and stay but the ocean doesn't want me today." "Whistle Down The Wind" is a ballad that should not go unmentioned. It has a good sound to it—probably due to the accompaniment of the violin and accordion

on the track. There are also two songs, "I Don't Wanna Grow Up" and "That Feel", which are not unlike your traditional beer-drinking songs—the latter co-written by Keith Richards. In any case, *Bone Machine* is an interesting work due to the originality of its music and the eeriness of its lyrics. Waits' efforts on this one are quite impressive. If you are already a Waits fan, you will not be disappointed.



**THIRD WORLD**  
**COMMITTED**

The sounds of the recent release by Third World carries the messages of responsibility, social consciousness, and love. They incorporate a vibrant beat with inspired lyrics resulting in a sound that seems to transcend and celebrate the human spirit. Third World's music has received international acclaim from a variety of sources. They were awarded a medal for peace by the United Nations for their contributions to African causes. They were invited to play at a special tribute concert held in Atlanta, Georgia in 1990 to welcome Nelson Mandela, and they performed during the landmark "Amnesty International" show in New Jersey's Giant Stadium. Also, the music of Sebastian, the character from the Disney movie

"The Little Mermaid," was written and played by Third World.

*Committed*, their 13th album, is not disappointing; like the others, it contains a fresh variety of sound. Thus, they are not just a reggae band, but a band with a global sound. Yet, whether the music is roots Reggae, as in the songs "Give The People What They Need" and "Mi Legal," or a pop remake of Jackson Browne's "Lives In The Balance"—which they do a much better job of, I must say—they still seem to deliver to their listeners a universal message. The title track to this album has an R&B feel to it and grooves quite pleasingly. The album seems to incorporate influences from the band's Caribbean and Afro-American rhythm and blues roots as only they can. Third World is committed band; each and every song on the album is not only great to listen and dance to but a social statement in and of itself.



**SINEAD O'CONNOR**  
**AM I NOT YOUR GIRL?**

This album of all cover tunes was a severe disappointment to me. I am sure Sinéad could really care less what anybody thinks of it anyway, but she couldn't have possibly thought that this

was going to be a big hit! Linda Ronstadt, no wait! Pat Benatar did a better job with her collection of pop and jazz standards. On this album, do not expect her usual angry woman-wail. What you will get is a cheesy imitation of Marilyn Monroe. These songs are not suited to her talents one bit. What was she thinking? She does whispery renditions of "Bewitched," "Gloomy Sunday," and "Black Coffee," that result only in annoying you because you just wasted money on them. However, the music has been luxuriously arranged with a big band style, and on "Scarlet Ribbons" she uses the tin whistle and uilleann pipes. This song at times hints at Sinéad's true sound. Also, "Why Don't You Do Right" shows Sinéad exuding some emotion over her material. Her versions of "Secret Love" and "I Want To Be Loved By You" are simply atrocious. Trust me, if you're looking for the energy of "Mandinka" or the emotion of "Black Boys On Mopeds" you won't find them on this album.

**JOAN ARMATRADING**  
**SQUARE THE CIRCLE**

This is Joan's 15th album and, to be quite honest with you, it's the only one I have ever heard. The lyrics are deep and moving and not unlike Tracy Chapman's who is a much newer artist. The album in general is pretty easy listening. Yet, there are times when it pulsates with a Donna Summer disco beat. Her songs are about various subjects but are mostly about being let down broken-hearted by the one you love. "Wrapped Around Her" is about a man who is being unfaithful. "Sometimes I Don't Wanna Go Home" focuses on an obsessive relationship between a man and a woman, and it's a little unclear as to how obsessive the relationship is—you get the feeling that the man is abusing the woman. The title track on the album is about getting



**SUZANNE VEGA**  
**99.9 F°**

someone to confess their feelings and talk about what's bothering them no matter what the consequences might be. It is probably the best song on the album because the singer's emotions really seem to make themselves evident there. "Weak Woman" has a nice groove to it and definitely has a dance appeal. Like all the songs on this album, it has a late 70s/early 80s sound. Finally, "If Women Ruled The World" is a song about how if women ruled the world there would be no more war because women would rather "talk things out even if it's behind your back." In any event, if you enjoy that type of sound which is probably your parents' music then you'll enjoy this one. You may even want to sample her other 14 albums. But if you hated growing up listening to your parents' tunes and could hardly wait to get out of the house so you could blast Soundgarden or Skinny Puppy, this album isn't for you.

This album deals with very serious issues yet it has a sense of fun at the same time. Songs like "As Girls Go" and "When Heroes Go Down," as well as the title track, are playful and kind of popish; while "Blood Makes Noise" and "Fat Man Dancing Girl" share a driving beat. Don't be fooled by the beat of "Blood Makes Noise" though, because it's a serious narrative told from the perspective of a recently diagnosed person with AIDS. "Fat Man And Dancing Girl" examines Vega's own experience as a performer, and was also inspired by her grandmother—a vaudevillian entertainer. "Bad Wisdom" is a first-person account of a young girl in trouble, although the source of the trouble is unclear. I think it is for the listener to decide because it can be any number of things. In any case, the song demonstrates a loss of innocence. The album in its entirety is soothing and painful and exhibits Vega's poetic depth and talent: it's worth the \$15.

All promotional material was provided for by Polygram Records.

# Horace Pinker

A music review by Juan DeLara

It seems to me that dead monkeys shouldn't be left clinging to trees. Pull them down you ruthless beasts! This thing just has absolutely no point to it. One day I was standing in McConnell and this girl (yes, I said girl and there's nothing you can do about it) asked if I wanted to help her out on a concert she was putting together. It seems she thought I would be interested on account of the shirt I was wearing. And you know, by golly she was right! I later found out that not only could I help with the gig, but that I was also going to interview the bands. The rest is intestinal gas history. Get ready, get set, go!

Actually, I had originally planned on speaking with SAMIAM, but my plans never work out. Except for the time when I told my mom that I was running away and marrying my dog. That's beside the point. When I was walking in to get my mail, there were some guys just sitting around in the Pit, you know, just bumming around. Well these guys asked if we were coming to the show later. It turned out that these guys were the infamous Horace Pinker. I went to my room, harnessed my roving reporter gear, and headed on down to the range.

And now ladies and gentlemen... I introduce to you Horace Pinker! Bill plays drums. Scott plays guitar and also seduces our ears with vibrating vocals. Brian yanks away on the bass. Evidently, this guy is really a drummer. Bill used to go to Pitzer and Scott attended Pomona. They have a seven incher that you can buy at Rhino or from the band if you ever happen to find yourself wandering about in the hellish depths of Arizona.

So what do you think of the band's musical agenda? Bill: "I think it's definitely changing. Right now we're a three piece." Scott quite rudely interrupts, "Yeah we're slimming down and trimming down for the 90's. Our guitarist

quit and we just stayed a three piece. There's a lot of changes going on. Right now, we have four new songs that are really different from the rest of our set."

Well, I'm sure the old men of the cigar smoking, chair lounging establishment would like to know just were the roots of this band are drawing their water from. Hey kids let's ask Mr. Bill, he should know! "When we started out, we were very pop-punk band-like. Kind of descendants sounding. And now we're slowing down a little bit.



THE BAND IN FRONT OF THE MORK AND MINDY HOUSE.

It's more of a heavier sound. We're melodic, but still heavier, like silly pop or bad pop." I'm sure that they are being honorable subjects and giving their dues to the Great King of Pop, Mr. Jackson. Of course not. You wanna know why? Because he sucks!

I was informed that these fine young lads recently toured the U.S. "The tour came to an untimely end. It lasted for six weeks and it was supposed to last for nine." Well doesn't it always come to an untimely end? I mean don't you wish you guys could last forever?

Who is the mastermind behind this great brilliance? Let's see what are bass playing friend Brian has to say: "We usually collaborate, but basically like these new songs that we're going to be playing tonight, Scott just wrote and

then Bill also wrote one of them. They just brought it to us and then we all formed the songs basically as a band. That's what we've been doing lately."

Exactly what kind of audience response do you get Scott? "Heavy head nodding." Yeah, don't we wish that's all those big, burly dudes did! "Lots of skater women come to our shows as well. We are a very egalitarian band. In a lot of punk shows, you'll see a lot of guys come, but we draw the women in as well." Brian interjects, "They all wanna see Bill naked." Well they sure got their wish didn't they! "Bill plays naked sometimes." The band's minister of defense (Bob) tries to casually weave a web by hitting us with the subliminal yet profound Richmeister styled, "The naked man with the waffle bun." Guys, I think Bob was the one who was drinking your beer!

By the way, Bob kept the band alive on their tour by scamming food. He would call up restaurants and complain. Good job Mr. Gobbles.

Is there a political message behind your music? Scott: "Brian is usually on the more conservative side of the political spectrum. I'm on more of the liberal side of the spectrum. But those are just names anyway." Brian: "Regardless of our political affiliation, we just like to make people think." Bill: "We like for people to have a good time when they come, but we like them to find a middle ground." Scott: "It sounds cheesy when you talk about what you write about. So I like to write about just being stupid. People, they come here and all of a sudden your average high school girl who was into dating football players, and getting good grades, and being on the cheerleading team, is all of a sudden concerned with all these global issues and the environment; whereas she never was before. And after she graduates, she goes out into the real world. Whether it's a guy or girl it doesn't matter. Then, when they come into the real world they have to kiss ass and get a normal job. Then they don't care anymore. It's pathetic, it's fake. A lot of people are really concerned with some issues, but a lot of people aren't. You're not allowed to say "freshman"

(continued on page 39)

# From Stage to Screen

A movie review of "Glengarry Glen Ross"

by Joanna Garfein

I opened up the entertainment section of the newspaper to look for an interesting movie to review, saw my options, and came to the decision that I would see one that the other college papers hadn't reviewed yet. So I chose "Glengarry Glen Ross." I didn't think many people would know or hear much about it, or even know that it was released as a movie.

My recommendation is to read the play, don't see the movie. That is, unless you are one of those people who can easily imagine dialogue and interaction created for the stage, and breathe reality onto the big screen. Maybe it was to my disadvantage to have had some theatrical experience and to be familiar with the stage version of David Mamet's Pulitzer prize winning play "Glengarry Glen Ross," because I had envisioned how the script and the text would work better, visually, on stage. However, it was an impressive film overall. I think that the transformation from stage to screen was successful because Mamet himself wrote the screenplay. The performances in the film were outstanding, and I find it hard to believe that a theatrical production could ever generate such a talented cast.

The story is about limitations, competition, and how far four real estate agents will push themselves in order to save their jobs and win a grand prize: a Cadillac. Underneath it all, this compelling film says a lot about the working class today and the conflicts which intertwine both professional and personal relationships, choices, and aspirations.

One enjoyable aspect of the movie is the terrific exchange of dialogue and the play on words (which is typical Mamet, as illustrated in his play, "Duck Variations"). In several different conversations between Alan Arkin and Ed Harris, I am reminded of the humorous back-and-forth, fast-paced responses similar to those in Tom Stoppard's play,

pares his BMW to Ed Harris' Hyundai, in a nasty exchange with the usual underlying themes.

Although this is, for the most part, a serious movie, I couldn't help but laugh at Al Pacino. He delivers his lines with impressive comic timing and consistency, which makes his character all the more engaging to follow. I've seen Pacino act in such diverse, complex roles from "Scarface" to "Dick Tracy," and he never seems to lose the focus of the characters he plays. Ed Harris, who I always remember from "The Right Stuff," makes his character convincing through an effective use of emotion. Every time he appears in a scene, his feelings are visible



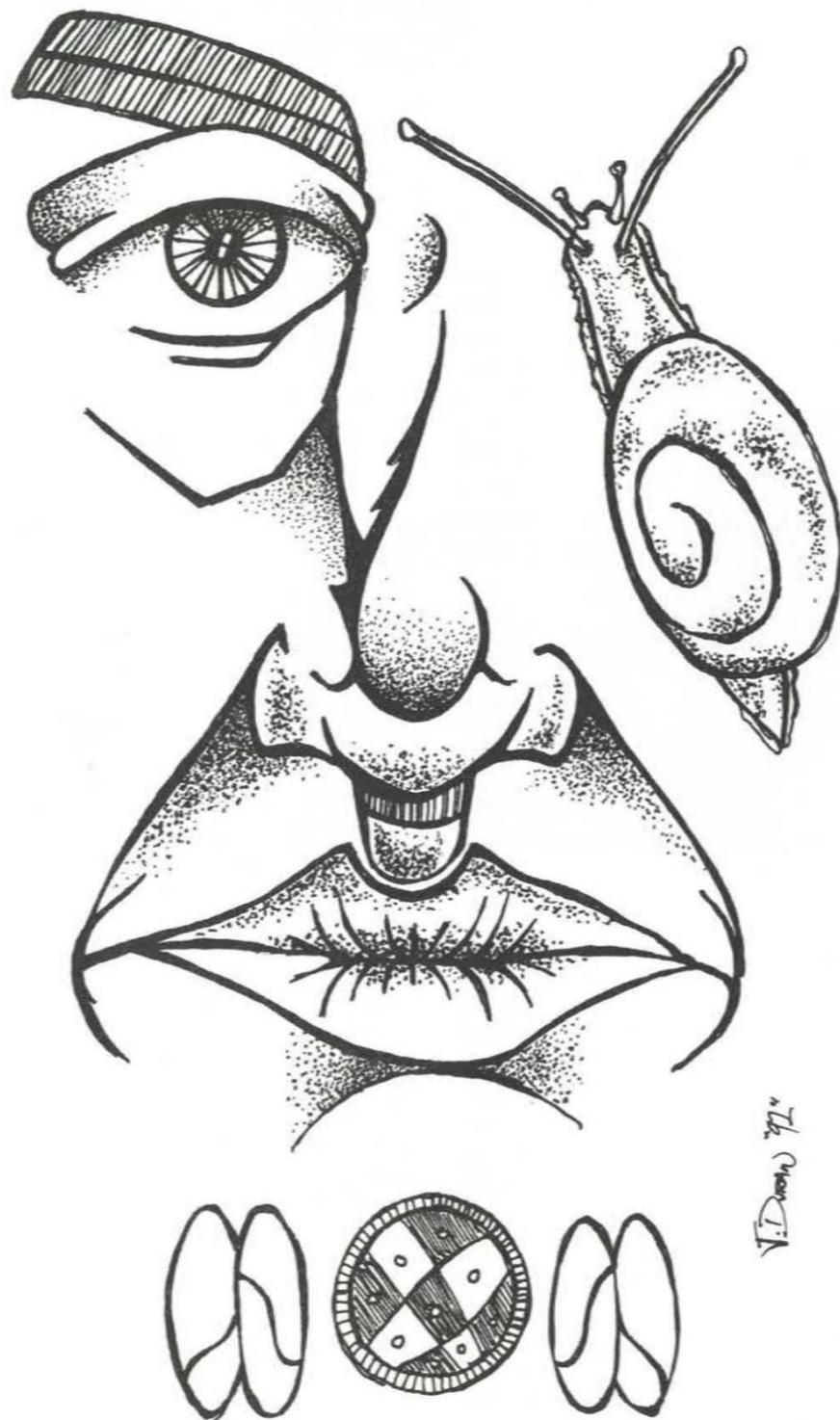
"Rosencrantz and Guildenstern Are Dead."

And now... on to the acting analysis section of this review. With such an amazing group of distinguished actors whose faces almost everyone is familiar with, I was surprised that all of the actors gave such superb performances. Kevin Spacey demonstrates a convincing portrayal of a real estate manager to the Realtors, played by: Al Pacino, Jack Lemmon, Ed Harris, and Alan Arkin. Those not familiar with Spacey may have seen him as a character on the TV show "Wiseguy," and is currently appearing in the film "Consenting Adults" Although Alec Baldwin is only in the movie for a short time, he is quite effective in his role as a rich, arrogant ass who delivers the ultimatums for the company he represents. In what I thought to be one of the most memorable scenes in the film, Baldwin com-

through his eyes and voice, giving insight into the truth and compassion of his character. I was not particularly impressed with Alan Arkin's performance, mainly because most of his scenes are with Harris, who steals the scenes by a long shot. Jonathan Pryce only has two small appearances, and they are with Pacino, who is the more dominant and enthralling of the two actors. Jack Lemmon is by far the most moving actor of the group. His character is so believable that I felt myself feeling sorry for him. As the oldest Realtor with the reputation as "the machine," Lemmon delivers a powerfully convincing performance of a man driven by his will and determination. His character brought to mind the sad father he played in "Missing," and his cameo role in the recent "JFK."

One thing which stuck in my head from the start of the film was the sign

(continued on page 39)



A snail's sober skin  
Sparks the fire deep within  
It's a need, a creed  
For the lonely and poor  
It burns the tenderous touch  
Yet still you want more  
It's there at the impass  
Majestic and decrepit  
It the ultimate doubt  
That transcends any class  
Its flames reach out  
To consume the mind  
Where violent aggression  
Is excuse to remain blind

The trail always follows  
The trail always follows

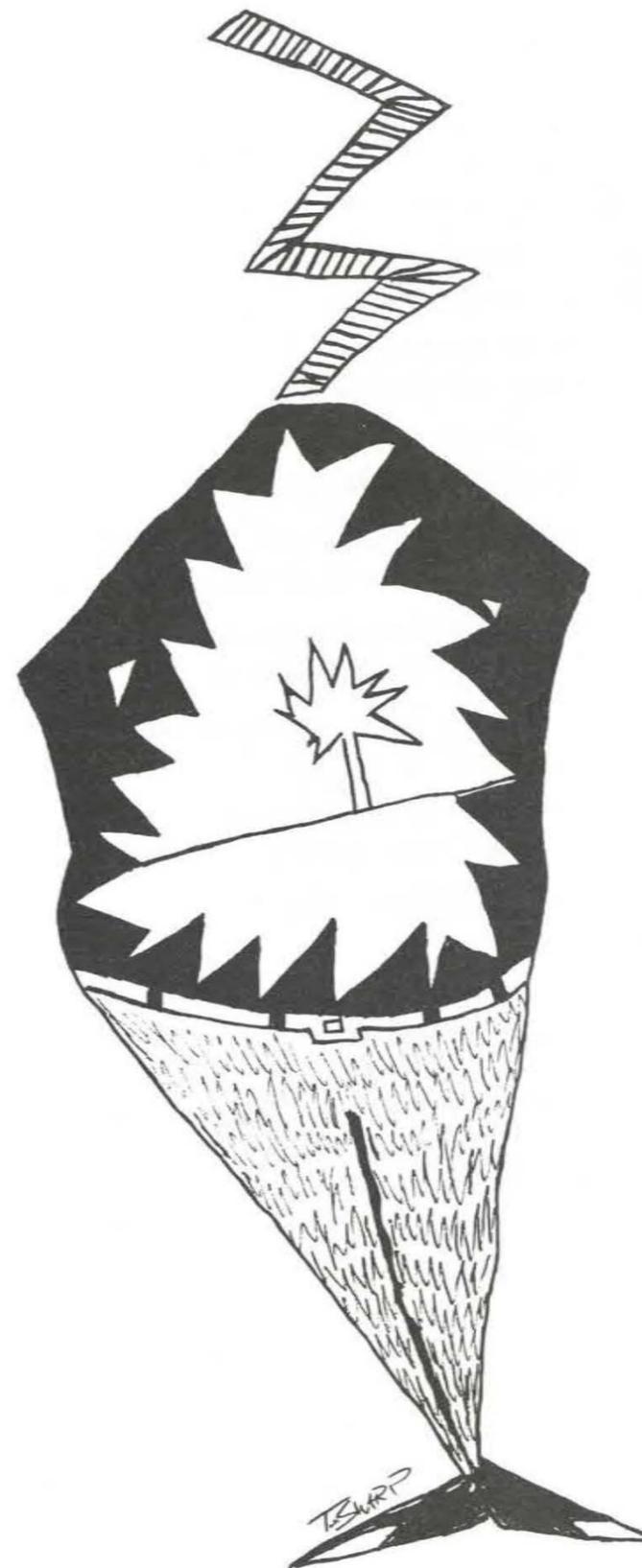
We're here to walk on our own  
The rage, the guilt, the sadness and pain  
All start with our fear of being alone.

— Jonathan Duran

A SNAIL'S SOBER SKIN

Let me in you pauper in arms  
For no bricks or chains  
Can mask my own skin  
You shall not stand upon  
Our mothers bricks  
And cherish those lovely birds!  
I, from out here can see  
Through your mask  
No flour and water is thick enough  
To contain your human warmth  
So let me in  
You pauper in arms

— Tim Sharp



Elation of creation  
such a simple situation  
make the hordes laugh  
Tears run when they cry  
today they smile at what's been  
built

You know not why you  
Hover-in guilt  
So where is the elation in creation

Salty water erodes the smile  
From today's cloudy dawn  
I see clowns dancing  
In the street  
Praying in the big white house  
And swimming in the  
Man made mote-of green  
Green is so mean  
So mean  
I do not trust clowns

In passion's den I find a friend  
And crawl into it's arms  
For once my eyes can close  
And I feel elation in my creation

Against my skin it feel so cold  
It feels so cold against my skin  
Please do not touch- please let me  
hide  
Please do not touch- please let me  
run

Once I knew this man  
He asked me to touch his self  
Caress what gives him comfort  
I told him yes I would  
So for two days and two nights  
I sat and did not fight  
I listened and caressed- his self  
The sun filled the sky  
Fresh air filled my lungs  
And I killed this man  
This man without a name  
This man that lingered softly  
Is he dead  
This man will be dead  
When I touch the sky  
With open eyes  
And words that defy his lies  
I'm scared of clowns

— Tim Sharp

## THE UNMAKER

SPLINTERED IN MY HEAD, MY MIND IS LEFT WONDERING  
 HOPING TO FIND SALVATION IN THE CAOS OF THIS BURNING WORLD  
 FROZEN, MY COLD HEART TRIES TO BEAT - A SPARK OF LIFE IS ALL I NEED  
 BUT STILL I AM LEFT ALONE RUNNING FROM THE STORM  
 CLOSER, EVER CLOSER, THE DISTANT RUMBLES OF THUNDER CALL TO ME  
 IN THE DISTANCE LIGHTNING RIPS THROUGH THE GREY-SWELLED SKY  
 PARALYZED, I BECOME STILL AGAIN... STILL YET FEARFUL  
 AMONG THE CALAMITY OF THIS TEMPEST, MISTY MEMORIES ARE ALL I HAVE TO HOLD  
 ONCE AGAIN I RUN, HEART FOUNDED, HEAD SPINNING - TOWARD HOPE, TOWARD SALVATION  
 A NORTH WIND BELLOW AND WHIPS AT MY SIDE TO BREAK ME LIKE A BRITTLE TWIG  
 NOT KNOWING WHY, I PUSH TO THE RED-HOT FORKS NOW FALLING ALL AROUND ME  
 THE EARTH OPENS UP, WAVES OF SMOKE INVADE MY EYES AND BLIND ME  
 LEFT I AM ON A BALANCE BEAM, A SUBLIME EXPERIENCE OF LIFE OR DEATH  
 WILL THE WIND OR RAIN GUIDE ME, OR WILL I DECIDE TO JUMP?  
 TO JUMP TO THE MERIDIAN AND SEE TWO EXTREMES IS UNATTAINABLE  
 BUT LIFE CONTINUALLY CALLS IN THE DISTANCE - WHY STOP?  
 WITH ALL MY PASSION... I CHOOSE LIFE, I CHOOSE LIFE!  
 A BLINK AND I AM AWAKE.



J. L. DEAN '92

The greenhorn invokes Byron,  
 who is not helpful

The time is ripe, dear B.: now I  
 Shall jot a bit of poetry.

"Oh my boy, that weren't glad! Better  
 have thy long sigh  
 Up a skirt than fill sails of so-soetry."

## DECEMBER

Blurry.  
 Bottled in a haze  
 Or craze  
 Of sorts  
 In December.  
 Reticent-  
 No change from  
 The past.  
 Eyes that  
 Sleep  
 Too often  
 Hang low,  
 And strain to find  
 Light  
 Beyond  
 Sticky membrane drapes.  
 The white murderess,  
 Omnipresent,  
 Pleads at the window.  
 Her cries,  
 Shrill,  
 Like metal  
 On slate.

— Elizabeth Faraci

My head resounds with striding feet  
 Of rulers on Parnassus!

"But when fardels and skylarks and  
 Kubla Khans meet  
 They boil down to an inkhorn  
 molasses."

My will's constrained by childish  
 passion  
 That drives me ever forwards.

"That stride's far too heavy for fellows  
 of fashion—  
 Your reading would send them  
 straight door-wards."

Must I then abandon hope?  
 Are none to share my woes?

"Poetast as you wish; But if gates of  
 Fame open  
 You'll be struggling to get them to  
 close."

— Shawn Thuris

## SQUARE ROOM

Square Room.  
 Splinters in my tongue.  
 Even my tears  
 Sink  
 Into the dryness of  
 Dusty skin  
 Pressed on the  
 Cracked boards.  
 Disappearing  
 Under the surface,  
 Becoming part of the dirt  
 Below,  
 The cry of something  
 Innocent,  
 Shatters the silence  
 Between my ears,  
 And I am aware  
 Of nothing else.

—Elizabeth Faraci

Can anyone put together this puzzel? It only has seven trillion pieces to each square, and of course there are only seven trillion squares. If you finish the sixty fourth tower of Hunoy you will win eternal life. Drop everything the president is on. Sorry that's the actor. Oh, wait a minute the last president was an actor. No he wasn't, he was a clone.

paragraph of

piece by

The last

a long

Doug Weismann

**Reforming Pitzer's Curriculum***(continued from page 11)*

about the world, it is all that much more important that we spend time carefully taking apart those assumptions in the introductory classes. This is far more difficult for us as faculty than adding new courses in the upper reaches of the curriculum, since it involves retraining ourselves to gain an understanding of our own disciplines in a multicultural context.

My second suggestion is that we give the notion of history a more central place in our curriculum. I am not arguing that historians have succeeded in this venture where others have failed, and that Pitzer should hire ten new historians (although that would be nice). Historians, too, need to engage in this reinterrogation of categories at the heart of their own discipline. Yet, history itself can be a powerful tool in the process of curricular reform in all fields. From it, one can learn the specific contexts for understanding just where cultural norms and notions of difference ("race/ gender/ethnicity/ sexuality") come from, and what purposes they have served over time. History can show us the contingency of notions like "the West," or "Europeans" and enable us instead to understand those particular forms of interaction which have connected peoples and cultures over time. History can illuminate the particular relations of dominance which have structured those cultural interactions too, helping us to comprehend their significance to our own world. This is the kind of historical social context which should serve as the basis for our education, if we are truly to encourage "inter-cultural understanding" and if we want to give meaning to the term "Multiculturalism." □

**Uniculturalism***(continued from page 17)*

hard working. Whether this myth is true or false is irrelevant to the formation of an Asian American Studies program. The fact is that there is Asian American history that we (all of us in the U.S.) don't know about—there are Asian American cultures that we stereotype and oppress—there is Asian American literature that we have not read or heard of etc...

People also think that the curriculum would only be for Asian Americans. Although it is true that at the Claremont Colleges to date the students attending the aforementioned courses are primarily Asian American, other universities with established curriculums have a high attendance rate from other ethnic groups. U.C. Santa Barbara has Asian American Studies courses in which over half the enrolled students are white. Asian American Studies, along with Black Studies, Chicano Studies, and Women's Studies, is a route through which the general population can realize that other groups besides European Americans played a vital role in the development of the U.S.

My vision for Asian American Studies consists of a five college program in which courses dealing specifically with Asian Americans are offered in a quantity and quality comparable to the curricula of Black Studies, Chicano Studies and Women's Studies. However, courses of an interdisciplinary nature (eg. "The 'Other' Speaks Back," "Politics of Race," "Race and Ethnic Movements," etc...) are expanded. I would like to see, at minimum, five full time professors of Asian American Studies. Among these would be positions for Asian American history, literature, psychology, sociology, politics and anthropology. Incorporated into these Ethnic Studies concentrations would be a graduation requirement in Ethnic Studies. The ethnocentric view of history has been

taught to each of us on a mandatory basis since our first experiences in school, while the cultures of people of color have been ignored or misrepresented. It is time to add Asian American Studies to the curriculum. Actually it's 20 years late, but administration can't get everything right on the first try. The fact is that we (Asian Americans, other people of color, and European Americans) all need Asian American Studies. We must insist on the right to a complete education (God knows we're giving them enough money). It is time that Asian American culture is recognized and it is time that Asian Americans are given access to their history and culture. □

**Ethnically In-Between***(continued from page 19)*

be joyous without money. Am I a Woman of Color? Yes and no. I refuse to take that title away from women, to dilute it with my obvious skin-color privilege, belittle their pain, their strength, and their beauty. At the same time, I am not white and never will be—never can be. I am caught in-between ethnicities; they dance and whirl around me, keeping me a little unstable and very aware.

We mixed people can buy into the systems that work against us and the people who raised us. We hear the jokes, the epithets, the fear, the guilt. We see the images of us degraded, and made inferior; people half-like us, inside and outside the borders of the United States being slaughtered, imprisoned, tortured, starved and beaten. Some of us choose to watch quietly, thinking or hoping that our whiter side hides the red, yellow, brown, and black. Some of us have actually been deceived and believe that racism is not an inherent factor of the dominant power structure and an institutionalized part of our society. Many of us have convinced ourselves that Dirty Arab, Stupid Nigger, Lazy Spic, Greedy Jew,

Submissive Oriental, Drunken Injun does not apply to us. Some of us do know, choose to know, love who we are, and learn how to fight. But, always, it is a precarious situation. It is difficult to know where and how to place ourselves, how much our skin colors, economic class and cultural backgrounds set us apart. We must educate ourselves, define ourselves, and promote anti-racist beliefs in every situation, not only for our own well-being, but to affect change on campus and within the society as a whole. □

**Campus Rape***(continued from page 23)*

tiate a Five-College Policy. President Massey raised the issue at the last Presidents' meeting, but admitted that the issue has gone no farther. The forum was attended by a number of faculty and students, in both cases, predominantly women. The questions and concerns raised centered around a lack of knowledge about what resources are available and procedures involved in the event of rape.

The faculty made it clear that they want to be there to help. Other people you can turn to, either if you are raped or know someone who has been raped, are the Resident Advisors or the Counselors at Monsour Counseling Center. Other support groups outside the colleges include the House of Ruth and Project Sister.

President Massey showed a lot of thought on the issue. One step she targeted to improve our system would be to rewrite our sexual offense policy to more clearly define and state the parameters of acceptable conduct. It was obvious that she is both concerned and informed about the issue, and eager to work at improving our system. If you are interested in upcoming meetings, please look for notices on the boards or see President Massey during her office hours (I'd call first).

Monsour Counseling Center ext.3038  
House of Ruth 988-5559  
Project Sister 626-HELP

**Horace Pinker***(continued from page 32)*

because it's sexist. You're not even allowed to say girl. I think most issues are good, but most people are just following." Bill: "I think a lot of it is so trendy. When Scott and I left the school I guess we were kind of jaded by it. We accepted it in a way, but now that we've been out we're all of a sudden dealing with reality. Now I have very little tolerance for the overly 'politically correct' attitude I see." Minister of Propaganda: "Why don't we just spell man with a 'y' and have myn?" Because we don't want to!

I guess Brian's conservative side showed itself here when he interrupted Scott and Bill's passionate attack on their former schools. Brian: "...Speaking of the band! Touring really makes you realize how small you are. There are so many bands trying to do the same things you're doing. It's just amazing how small you really are." Bill once again, with his relentless attack on his college past: "On tour this summer, I learned a lot more than I did the whole time that I went to college. Just about dealing with people and relations. You know, the important things in life."

So guys, what exactly is the point of all this suffering you're going through? Scott: "My goal would be to be a bigger band that's never been with a major label." Brian: "I would like for the band to get on an Indie label and just be able to tour without having to call somebody in North Carolina and begging them for a fuckingshow." Bill: "If we're in it for the money we're in the wrong business." Scott: "If we were in it for the money we'd be doing techno stuff. I'd sing and Brian would play bass." Bill: "I've got this great idea for

a new techno record, M-I-C-K-E-Y H-O-U-S-E." Well excuse me if I don't see the humor, but I'm not exactly what you would call a "techno meister."

That's about all folks. You know quite a bit things happened on this sacred night. Security threatened to stop the show if people continued to slam. Scott got into a verbal argument with an audience member over who exactly was the stupid one. I was supposed to protect the speakers from being annihilated (this of course meant that I had to stand directly in front of the speakers at the expense of my one good ear). Bill attempted to calm the audience down by shedding his clothes and exposing his manliness. He almost got arrested. Scott then threatened to take his clothes off along with other members of the audience. The crowd was ever so near to a riot. But hey, I protected those speakers. The bands went on. All in all it was a night that my mom would be proud of.

For more information write to:  
Horace Pinker, P.O. Box 992  
Tempe, Arizona. 85280-0992  
Bill will trade just about anything for a tattoo. □

**Glengarry Glen Ross***(continued from page 33)*

hanging up in the real estate office: Salesmen Are Born, Not Made. Keep this in mind as you sit through this movie and follow the absorbing performances of Pacino and Lemmon.

My recommendation is to go see the movie if you appreciate quality acting and an engrossing story. If you have read the play or have seen it performed live, you may be disappointed or find that it was more effective as a stage production. The film is very representative of David Mamet, and fans of his previous works in theater and on the screen will find the shift from stage to the big screen an interesting change. □