

1994–95 Clippings

The UMBRELLA GROUP

NEWSLETTER

THE UMBRELLA GROUP WELCOMES YOU.

The Umbrella Group does not sell umbrellas, and only the likes of Roger Hedgecock consider us all wet. The Umbrella Group was formed as the officially recognized UCSD Staff Association representing the interests of the lesbian, bisexual and gay community on campus. Within the Umbrella Group are the Lesbian Support Group, the UCSD Med Center Bisexual, Lesbian and Gay Network, and Queer University Employees. Each group has its own interests which sometimes overlaps with the other groups. This diversity allows individuals to be a part of whatever organization they find most appealing, yet we all are able to combine our efforts to work towards some common goals when our rights are being threatened.

Over the past year, some of the issues or events that the groups have been involved with include pushing for the formation of a Chancellor's Advisory Committee on Lesbian, Gay, and Bisexual Issues, publishing regular newsletters, having a contingent in the San Diego Pride Parade, hosting a statewide steering board meeting of all UC Lesbian, Gay, and Bisexual Faculty, Staff, and Student organizations. In addition the groups have continued to lobby for UCSD and/or the local United Way chapter to sever its ties with supporting the discriminatory practices of the Boy Scouts. The groups have lobbied Vice-Chancellor Watson, the UC representative to the Western Association of Schools and Colleges (WASC) to demand that member schools that accept tax dollars establish non-discrimination policies towards lesbigays. Also, the groups have paid to send a representative from UCSD to meet with UC President Peltason and other UC campus representatives in Oakland to discuss issues of concern to our communities. The groups have met with individuals on campus and at the Med Center to be sure and include our organizations as possible cosponsors of various affirming diversity events at the Med Center and on campus. The groups have also held social activities including parties and get togethers with special guest speakers. The group will also be represented with a informational and merchandise table at this year's Annual Staff Association Picnic.



Future plans include planning a camping trip this Fall, contributing background materials and assistance to the newly formed Chancellor's Advisory Committee, sponsoring more guest speakers, working to educate the campus about our lives via a speakers bureau and literature, and throwing some parties. We are certainly open to any suggestion you may have.

In any case, all of this take both money and assistance. There are no paid staff and all funding has been from donations. If you can get involved with any of the organizations or just want more information on either Queer University Employees, the UCSD Med Center Bisexual, Lesbian and Gay Network, or the Lesbian Support Group please give one of these persons a call.

LSG	Sarah Archibald	622-5884
QUE	Paul Harris	277-8262
UCSDMCBLG Network	Patrick Dowd	574-0840

CHANCELLOR APPROVES ADMINISTRATIVE ADVISORY COMMITTEE

After many moons of planning and hard work, one of our main goals has become a reality. Chancellor Atkinson has approved the formation of an advisory committee that will report to both him and Nolan Penn concerning Lesbian, Bisexual, and Gay Issues on Campus. The Committee will be made up of a diverse group of faculty, staff, and students from various ethnic backgrounds and sexual orientations. We hope that the group can be active in both its endeavors to create a less hostile environment on campus for our community and make recommendations on increasing education of the campus as a whole. The Committee will start meeting this Fall. Sarah Archibald is the acting chairperson of the Committee. Watch for more exciting breakthroughs in the coming year.

CAMPING TRIP PLANNED

All members of our community, and friends and family are invited to a camping trip to be held Friday, Saturday and Sunday October 14th - 16th. The destination will either be William Heise County Park (5 miles west of Julian) or Agua Caliente County Park (about 25 miles east of Julian). The cost for sleeping over both Friday and Saturday nights will be about \$25.00 total per campsite. You may have up to 8 people per campsite, two tents per campsite. The cost includes the reservation fee and both nights camping.

We will be having a potluck on Saturday night. All other meals you are responsible for providing for yourselves. So give yourself a break from midterms or your boss and come on out for what promises to be a blast. For more information, contact Paul Harris at 277-8262.

CSAC Director Resigns from Post

SACRAMENTO — Executive Director of the California Student Aid Commission, Samuel A. Kipp, resigned Tuesday amid allegations of the commission's mishandling of millions of dollars in student loans. Kipp said he stepped down because he did not want to become an impediment to the settlement of a lawsuit filed by the commission against the United States Department of Education. Difficulties began last year when a federal audit found that the commission had overstated its portfolio of loans by \$1.5 billion. The Department of Education demanded that the commission pay \$62.6 million and that it fire several of its top administrators.

Davis Grads Heal From Radiation

DAVIS — Two UC Davis graduate students have almost fully recovered after their hands were exposed to radiation last June. The accident occurred while the students were repairing an X-ray diffraction unit that accidentally turned on and exposed their hands to 95 seconds of radiation.

SDSU Addresses Unruly Fans

SAN DIEGO — SDSU officials are discussing solutions to the problem of unruly fans at football games. According to SDSU Judicial Coordinator Michale Car, more serious offenses include streaking, throwing beer on police officers, urinating in public, public drunkenness and fighting. The university hopes to convey the message that inappropriate behavior can result in academic probation, suspension or expulsion, in addition to possible arrest.

INSIDE



PULP

HIATUS: Tarantino's *Pulp Fiction* takes audience on a fun ride **H1**

SPORTS: Women's soccer defeats Division I Cal State Fullerton. **9**

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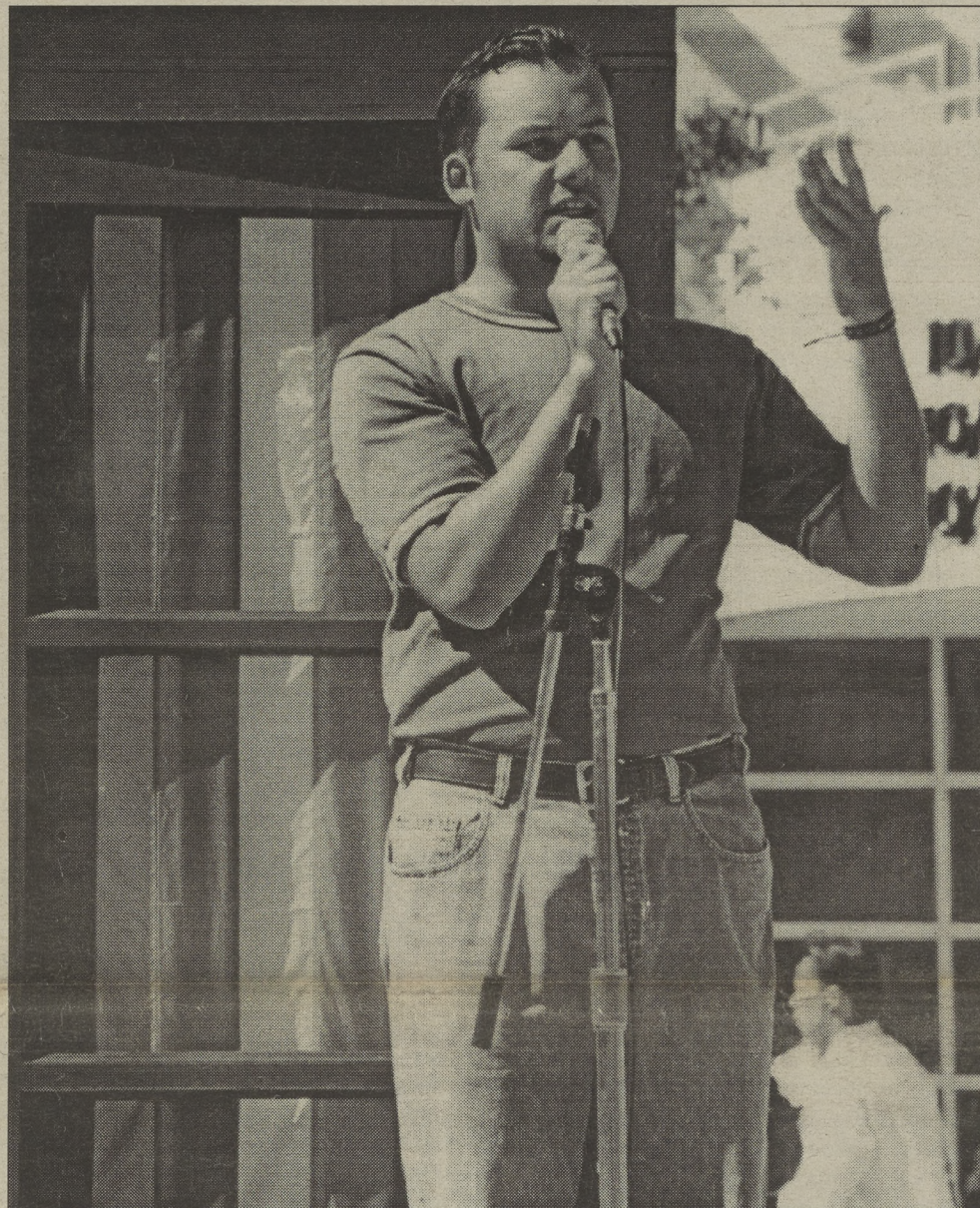
T H E U C S D
GUARDIAN

UC SAN DIEGO

THURSDAY, OCTOBER 13, 1994

VOLUME 83, ISSUE 7

COMING OUT



Catherine Hirota/Guardian

LGBA President Alex Garner addresses the Price Center audience during National Coming Out Day, Monday.

Attendance Drops at New Scripps Aquarium-Museum

DECLINE: Facility turns to other funding sources to compensate for loss of income

By Karen Cheng
 Senior Staff Writer

Despite a nearly 10 percent decline in attendance over the past year, the Stephen Birch Aquarium-Museum has maintained its projected income goals, according to Aquarium Director Ruth Shelley.

The \$14 million Aquarium-Museum, located

at the Scripps Institute of Oceanography, opened its doors in September of 1992. During its first year of operation, 507,000 visitors paid to tour the aquarium.

However, last year's attendance dropped to 415,000, forcing aquarium administrators to find other sources of income.

"We are not supported with taxes or public monies and over 60 percent of our operating revenue comes from admissions," Shelley said.

The aquarium is increasingly relying on such revenue sources as its membership program, See **SCRIPPS**, Page 8

New Student Regent Pessimistic About Future Fees

WOOTEN: UCR senior promises to be a 'fighter' on board

By Meera Pal
 Guardian Reporter

As the only student representative on the UC Board of Regents—the governing body that determines everything from student fees to the names of campus buildings — re-

cently appointed student regent Terrance Wooten expressed little hope for an end to upcoming fee increases.

Wooten, who once jokingly said, "I can pray" to lower the perennial fee hikes, explained that he sees the UC fee hikes as inevitable.

He suggested however, that smaller, incremental increases might be preferable to a single, large increase. "Most of us are willing to

accept a 10 percent fee hike," he said

"But looking at the budget," Wooten added, "if we only do 10 percent, we would have to cut somewhere else and a lot of downsizing has already taken place."

Wooten still plans to be a strong advocate for students. "I consider myself a worker, a fighter of students' rights, not a politician," Wooten said.

Wooten is optimistic about his role on the board and said he does not foresee any problems working with the current board members and dealing with issues that arise.

Regent members also seemed confident about Wooten's abilities. "It seemed like [Wooten] didn't have a real strong personal agenda, but he had a good, very strong student agenda," said Meredith Khachigian,

See **REGENT**, Page 3

Biologists Find Key To Bones

OSTEOPOROSIS: Trace minerals increase bone mass in post-menopausal women

By Mary Beth Sedlack
 Staff Writer

Milk alone may not provide adequate nutrition for the bones of some women, according to a recent study which found that dietary supplements of trace minerals in addition to calcium increased the strength and density of bones in post-menopausal women.

The study, which was published in the July issue of the *Journal of Nutrition*, was headed by UCSD Biology Professor Paul Saltman.

According to Saltman, the study, in conjunction with his previous research, suggest that calcium and trace minerals such as manganese, zinc and copper can alleviate osteoporosis in some women. Osteoporosis, a disease which is characterized by bone fragility, affects approximately 25 million Americans.

"This is the first time we have grown bone back nutritionally in post-menopausal women," Saltman said. "All the papers published before our study that used calcium supplements alone showed you can slow down bone loss, but there is still a loss. We increased bone mineral density."

Volunteer post-menopausal women were separated into four treatment groups based on the nutritional supplement they were offered: calcium plus trace minerals; calcium alone; trace minerals alone; and placebos.

Study participants were given 1,000 milligram doses of calcium in addition to a normal diet.

The experiment was a double-blind control so neither researchers nor volunteers knew who was part of any particular category.

"This is the only sensible, accurate and certain scientific methods to test the efficacy of a substance in a reaction," Saltman said.

After two years, 59 of the original 113 women finished the study were scanned with a dual-photon absorptiometer, an imaging device which measures the bone density of the mubar spine region.

The scan revealed that the women who were given calcium plus trace minerals had approximately five percent more bone mass than women who were given the placebo and 1.5 percent more bone mass than at the beginning of the study. Previous studies have shown that an extra

See **MINERALS**, Page 8



A Staff and Faculty Association
of the University of California, San Diego

Can We Talk! October, 1994



Halloween! - Nightmare on Normal Street

Saturday, October 29, we will meet at 7:00 PM at 4050 Third Avenue #310 (call 065) and walk or drive over to 3916 Normal Street (Lesbian and Gay Men's Community Center). There will be performers; the costume contest will begin at 9:00 PM along with a disco dancing area, booths, beverages and food.

Please call Patrick at 574-0840 if you plan to join us.

Elections 1994

Remember to vote November 8, 1994. There are some important hotly contested seats which will specifically affect Lesbians/Gays and Bisexuals this year. So, **please vote!!**

Treasury Report

As of September 30, 1994. The UCSD Medical Center "Network" has \$97.53 in our account. The only costs for August, 1994, were \$12.68 for cost of printing/copying the newsletter.

Gay/Lesbian/Queer: Knowledges and Identities for the 1990's Conference:

A conference will be held at UC San Diego, January 20-21, 1995, in Room 3155 Literature Bldg (the De Certeau Seminar Room). For further information, contact:

Harry Hirsch 534-2897 or
Judy Halberstam 534-8699.

(See enclosed flyer.)



The below article came out in the UCSD GUARDIAN last month. The Chancellor's Advisory Committee on Lesbian, Gay and Bisexual Issues has met twice since its inception.

Chancellor OKs Gay Advisory Board

COMMITTEE: Issues of hate crimes, discrimination and domestic partnership to be addressed

Mary Beth Sedlack
Staff Writer

The 1994-95 academic year marks the establishment of a chancellor's advisory committee on lesbian, gay and bisexual issues, created to educate and protect faculty, staff and students at UCSD.

The committee, which emerged in June, met officially for the first time Sept. 15, and will continue to meet once a month to identify and discuss problems facing lesbians, gays and bisexuals at UCSD.

The committee will also keep Chancellor Atkinson apprised of pertinent issues and suggest guidelines for change and improvement of the environment for lesbians, gays and bisexuals.

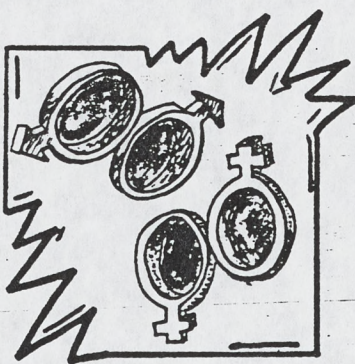
"Chancellor Atkinson wants to be kept abreast of whatever the issues are," said Associate Chancellor Nolan Penn. "It is this committee's charge to keep him informed about issues and to advise him."

deal of publicity about the formation of the committee due to time constraints.

Because the end of the year was close, recruitment was conducted through informal channels. People who were known to be active in "general issues" were contacted, explained acting chair of the committee, Sarah Archibald. An official announcement released by the chancellor's office in late June spurred additional interest.

The committee is comprised of lesbians, gays and bisexuals, as well as heterosexuals. Archibald, who is a research associate for the department of psychiatry, said that the makeup of the committee is an "attempt to reflect the diversity of the campus."

According to Archibald, the committee wants to address any issues in conflict with its mission statement or the UC's non-discrimination policy, including hate crimes, discrimination and misinforma-



"I sometimes find it surprising how unaware people are of the subtle kinds of discrimination that go on."

—Gerald Lowell
University librarian and
Associate Vice Chancellor of
Academic Information
Technology

The committee is an administrative body with members selected by the chancellor.

The creation of the advisory committee was initiated by a group primarily composed of faculty and staff. After a study period, a memo was sent to the chancellor suggesting the formation of the committee. Attached to this communiqué was a roster listing people who had expressed interest in serving on the proposed committee.

"They put together proper charges, issues, etc. that were necessary to show the need. It was timely to do it. Chancellor Atkinson acted practically and showed his support," Penn said.

The chancellor appointed individuals on the memo to the committee, and several additional members over the summer. The group now consists of over 20 people, with a possibility of expansion.

According to committee member Gerald Lowell, university librarian and Associate Vice Chancellor of Academic Information Technology, there was not a great

about the lesbian, gay and bisexual community.

"We need this committee because it is important that the non-discrimination clauses of the University of California be enforced and followed. Everyone here should feel safe, secure and that they have equal benefits," Lowell said.

"I sometimes find it surprising how unaware people are of the subtle kinds of discrimination that go on," he said.

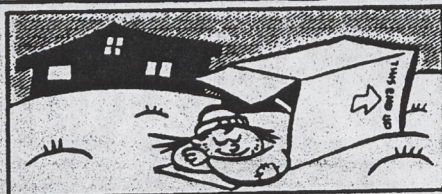
Alex Garner, the only representative on the committee from the Lesbian, Gay and Bisexual Association (LGBA), said he would like to see an informed educational plan developed for lesbian, gay and bisexual students. "I want to see this committee create a safer and more comfortable atmosphere as well as visibility for queer students, faculty and staff," Garner said.

"Our hope is that this committee will make this a friendlier place for the lesbian, gay and bisexual community," Archibald said. "We want to educate and enrich the community as a whole."

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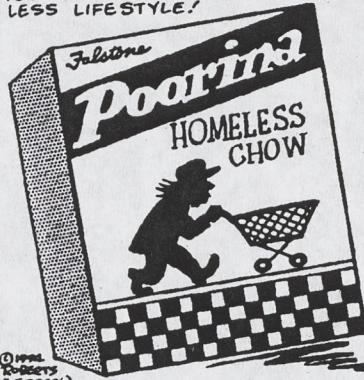


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Excerpts from **CULTURAL JETLAG**

c/o jim siergey
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CULTURAL JETLAG—JIM SIERGEY & TOM ROBERTS

I HOLD IN MY MIND THE PICTURE OF A HUGE CROWD OF CHILDREN, CHILDREN I KEPT FROM BEING BORN BY MY LIFE LONG HABIT OF MASTURBATION! I SEE THEM GROWING UP, GOING TO SCHOOL, PLAYING GAMES, LAUGHING TOGETHER — ALL PREVENTED BY MY RECKLESS SPILLING OF SEED! IF YOU THINK MASTURBATION IS HARMLESS AND DOESN'T HURT ANYONE — **THINK AGAIN!!!**



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Scott David Heath reviews it all

Apparitions

Apparitions by Vital signs . . . a diverse group of collaborating artists and computer programmers who are exploring intersections of virtual reality and material bodies. The show exists as a gallery installation and a computer network conversation.

— Postcard/handbill
(From September 30 to October 30, 1994, the University Art Gallery in Mandeville Hall, as part of In Site '94.)

What strikes one upon viewing as much as there is to be viewed by a visitor — even someone who has to go over the whole exhibit to write a critique of it — is neither sensory overload nor expansion of senses. One is impressed by the poverty of sensation and the limits of whatever reality it is that this "virtual" environment installation presents. Not the fault of the silicon-graphics machines whipping up the transparently perfect hospital environment or the surround sound, this was due more to the methods of the artists than anything else. Like the placement of a single paint-

ing on a blank white wall, such a limitation of sensation may not be poverty, but a means of emphasis. In fact, "Apparitions" reminds us that this virtual reality is not our own perceptual reality, not a reality at all. Rather, we, the observers, are individuals interacting, or at least observing, within an environment separate from ourselves.

One faces a triptych of panels onto which simulated views of the virtual space and additional stimuli are projected. The real interface of the installation consists of a stationary wheelchair that changes your position and vantage point in the space by the turning of the wheels and the manipulation of a joystick. Entering through a mock-up of the exterior of the University Art Gallery, one rolls (and sometimes crashes) through a hall and several rooms in what appears to be a hospital or clinic. Some further interaction happens through the use of a toy laser rifle, which toggles some items on and off by firing at them. The construction of the rooms includes an interesting array of details, not without humor, caprice, or thematic sense. Some such created spaces would be the bathrooms (with graffiti questioning the existence of corporeal bodies), or the Imaging room, where something of a silicon nirvana collated from various

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Cartouches & Admirable Butts

Threesome

Around a month ago, the Price Center Theater showed *Threesome*, which had its original run last spring and is presently available on video. I am glad that I first viewed this in an audience mostly of college and high school students, as this film paraded the sexual shenanigans one might get into without accessories, and the insecurities of all present kicked the panic button laugh into high gear. The beginning and the focus classed this picture in the college-comedy genre in which order is usually turned inside out without completely alienating its marketshare. (Have I mentioned that *Threesome* is only partially a formula-film? It didn't bother following one, thank God.)

The marginal plot consists of a housing computer mix-up and the co-ed suite that results — putting together an impulsive

male who sleeps with women with the frequency he consumes his pizza, a green-eyed actress who had worked her way up from junior college, and a closeted homosexual of utterly mild-mannered conservatism. Of course, she likes the polite, reticent creature who couldn't like her even if he wanted to (the social message, if you note), and, per usual, our pizza-muncher wants her along with a side of anchovies. One sacred vow not to buff each other (which they break . . . and break . . .), a good deal of inward angst and hysterical buddy-bonding, and they finally consummate the matter. Afterward they leave each other and us without any more resolution than, while they literally got out of each other what they needed, this was clearly out the range of their "normal" behavior individually.

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Apparitions

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apparitions

apparitions

images and sounds accompanies you while in nuclear magnetic resonance imaging device. Other quirks include radar screens and particularly stringy elevator music while in the corridors.

Foremost in "Apparitions" are the human body/environment paradigms, no matter what the surroundings are. How we handle ourselves in a technological environment is the particular edge this approaches these themes. The creators of "Apparitions," under the silicon-graphics-generated projections and optical Muzak, are fundamentally concerned with primary questions that have occupied art since Western Antiquity, and along the way, they have some cybernetic fun. The humorous perversity of having us pant through virtual corridors with all too real mood-music moving a stationary wheelchair like some medically demonic workout machine, crashing into walls just as one would if it were physical, illustrates this well enough.

Did I mention the laboratory's merry-go-round, where images of a just too Felliniesque guy in a bracketed leather jockstrap/pouch/whatever pop on to side screens along with orgiastic sounds, as some techno-silicon Dionysian ecstatic vision of human sensation vicariously presented, as much as static? You ride this carousel, whose poles are hypodermic needles that, skewering the space you sit on, depress and rise as you go.

Further, despite or perhaps even because of someone saying gigglingly, "virtual sex," in some whispery computer-clown voice, like some Victorian prude finally uninhibited on Ecstasy, this room is the most perplexing and the crux of the display, from one thematic viewpoint. Erotic in content, it hardly can elicit a perceptual erotic response. To digress, it is exciting, intellectually, to listen to or read someone becoming excited and then climaxing at the other

end of a telephone or terminal, but my body is quite out of the loop and is frankly the least interested participant. My body could care less, and just as our drives, outside of our conscious titillations by this room, are unengaged.

Considering the input rather than the interface's output, one might analyze or describe the observational passivity of this "interaction," through the medical motif. First, we are in wheelchairs, probably in those slips that show one's rear need none of the dexterity in dressing we've all accumulated so diligently since preschool. Consider while in hospitals and our medical climes, we are usually cannot take an active role in what happens. Also, how alive do you feel in a hospital bed, how corporeal do you feel in what is often a nearly all plastic-and-linoleum sanitary environment whose light makes you look leprous or more liver-spotted than a vain eighty-year-old? As here, how bodily does one feel, how bodily are we, in "Apparitions?"

The most human thing of the exhibit perhaps is the "Cartesian Perspective Room," which lies off of the main space and contains a 16th century-like array of *trompe l'oeil* perspective wire. I suspect it is not named without reason. All that there is to interact with in this room are two IV stands having small LCD monitors and earphones. Each displayed images of sonograms and cardiographs in the ghostly chromatic sheen that early color LCD's gave when viewed at certain angles. A continuous loop of two voices that together told three personal medical anecdotes, mostly likely real, inhabited this space without technical conjuring, and relate to us that what we are told about our bodies is ultimately less important than our self itself and what we do with it. Technology may dehumanize us, but it is ourselves that give us our humanity, whatever out environments.

E-mail may be sent to vitalsigns@ucsd.edu and www access may still be had through <http://www-apparitions/physical.html>.

ARTSY RIBALDRY CONTINUES

reviews by
Scott David Heath

Unmentionable Officium

Of music, I can say that one CD should be avoided by anyone of nearly any taste (including those who, when asked what they listen to, say, "anything"): *Officium*. During the first half of this decade, possibly two or three music fads have provided more dentists work than any other, outside of the umbrella of "Alternative." First was the introduction of the solo soprano saxophone by Kenny G and his subsequent popularity, that brought this instrument's sickeningly high and dextrosine sonority to wherever we endure elevator music. Second would be the revival of the tenor saxophone by Bill Clinton's grandstanding on the *Arsenio Hall Show*, an event lamentable in itself, and for the sake of an otherwise innocent instrument. The third need only be said by the word *Chant*: Gregorian plainsong and antiphonal music has had no such exposure since pre-Vatican Council II days, and as a trend, it is probably the most distant one imaginable for the average CD purchaser.

Until now. *Officium* saw fit to combine anonymous Czech & Gregorian ecclesiastical choral music with soprano and tenor saxophone improvisations on top. Nothing more need be said.

The University Art Gallery, Mandeville Hall

As of the writing of this article, an exhibition of photographs taken by European and American travelers in Egypt is being displayed in the University Art Gallery. Examples range from Daguerreotypes, albumen prints, stereo graphs, early Kodak prints, and aqua-tint illustration prints. The intent of the organizers aims to display not merely the antiquarian record that the beginning age of photography produced of Egypt's archeological remains, but also the particular biases of the visitors, which colored (even literally) what they saw, wanted to see, and captured for others to see.

Impressive views of vast wrecks of temple complexes preserved as hypostyle halls of behemoth columns or wastes of wreck and rubble were favorite images as much as were the "natives" that populate the foreground and serve as scale. "Backward" and other phrases riddle the contemporary descriptions and illustrate, ironically, the deprecatory attitude held toward these amusing "Orientals." Picturesque mosques, tombs, and markets along with the *de rigueur* views of the Nile, replete with palms, camels, turbaned men in long robes or loin cloths, and the ubiquitous pyramids, all were so much of something to include in a grand scale oddment shop for those who came and those who vicariously saw. Throughout the exhibit were quotations, placed not entirely without emphasis, such as one which compared Cairo street scenes to the colorful Christmas pantomimes which amused London school children at theaters during the holiday season.

The images of the ruins themselves, being in their detailed, distant, and monochromatic record, convey the ancientness and grandeur that more immediate media, such as color film or television, do not as successfully do. The Victorians had as much of an infatuation for the past as for the future, not necessarily seeing either with a clarity that a few exacted then, and like ruins, left behind.

Stargate

A moderate-budget film about ancient Egypt being colonized by aliens, with intergalactic portals and a flaky anthropologist getting a paramilitary expedition into deep due with powerful entities who threaten to destroy the world and use pyramids as landings pads for their spacecrafts, would usually be expected to so terrible as to be beyond utterance. *Stargate*, for its fantasy-science fiction niche, didn't overextend itself and easily fulfilled viewers' expectation of having a good time. It paced itself well, gave a few scares and visually did not mock our imaginations with its effects and art. The Egyptian items and extraterrestrial technology would have amused Isaac Asimov and not of-

fended British Museum officials in its details — which just as easily could have graded off into Orientalesque. Not to sound pretentious, but before writing this today I was briefing looking at some Egyptian hieroglyphs and Mesopotamian cuneiform from my copy of *Extinct Languages*, and later reviewed an exhibit of late-eighteenth century photographic prints of Egypt (see below) — *Stargate*, beyond its premise, didn't offend whatever sensibilities I have on the subject. Curt Russell and the cross-dressing actor from *The Crying Game* — whose androgyny here added an appropriately eerie air to the main antagonist — were featured. The former acted his part competently and with moderation, while the latter performed with forbidding manner and reservation. Most viewers will find *Stargate* worth their time and money.

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Threesome

The beginning literally takes us walking through the university campus of the story, to the voice-over of the said homosexual character giving the etymology of the word "deviant." In this movie, *deviance* does not consist of him looking too long at Sean Baldwin's (our pepperoni and cleavage lover's) buttocks — which he eventually notices and retorts that it's a butt worth admiring, so why should it go unobserved? And from the views we get of him and the others, it apparently was a similar sentiment of the director not to waste a presumably good thing.

There is quite a lot of fun for the viewer before we see the long-anticipated triple scene; details such as a disastrous lesbian version of *Oedipus Rex*, the frustrations of a gay RA trying to get our homophile studying French cinema & Baldwin's butt to notice him, and more generally mainstream humor, like pizza-etiquette and stealing gnomes, amuse us until the *dramatis personae* figure out that putting their hands on each others' buttocks just won't do forever. A little thin in substance — like *Reality Bites*, a daydream to watch once but not to see again when fully awake — *Threesome* does what *Reality* quite anemically could not: provide some corporeal belly laughs and engage some of our real human drives and needs, however weird or often recreational. Far from cerebral, I would still enjoy watching *Threesome* again, and cheerfully place this in the locker of good college comedies, heavy on the visceral tongue-in-cheek humor.

OPINION

Gay Bashing and Straight Men's Fears

Though both gay men and lesbians are subjected to harassment, studies show that gay men are more likely to suffer violent abuse

America's unrelenting refusal to accept the homosexual lifestyle differs greatly in its manifestation toward homosexual males and homosexual females. According to statistics and the media, it is the gay man who suffers more violent attacks as a result of his sexual orientation. That is not to say that lesbians are never violently targeted for their sexual orientation, but verbal harassment is the most common form of attack which they endure.

According to Gregory Herek and Kevin Berrill's *Hate Crimes*, "Males generally experienced greater levels of anti-gay verbal harassment (by non-family members), threats, victimization in school and by police, and most types of physical violence and intimidation.... Lesbians, on the other hand, generally experienced higher rates of verbal harassment...."

A 1993 Los Angeles County Commission on Human Relations study reported that out of the total number of hate crimes against minority groups, homosexual males were the most frequent target.

For the first time in the history of the study, begun in 1980, gays were No. 1 on the list. In all, 211 hate crimes were directed toward gay men, whereas 30 were directed toward lesbians.

Why is it that homosexual males are victims of violence more often than homosexual females? The heterosexual male instigates most of the violence and he is more concerned with punishing gays than lesbians for their "deviant" lifestyles.

In American society, the stereotypical man is supposed to be a protector, a paragon of

strength and virility. As a child, he is told to hold back the tears when the baseball clocks him in the face. This ideology of upbringing does not create an environment which is conducive to emotional development and maturation.

Some boys experience homosexual feelings or tendencies which pass away with adolescence. However, these feelings sometimes persist. These boys are confused because their impulses do not match their upbringing or prevalent societal norms. They may ignore their feelings and find relationships with women which are never satisfying, and they may channel their emotion into aggression against those they fear they are becoming.

In other cases, these gay-bashers are not "closet queens," but are simply disgusted with the gay man's rejection of traditional male identity.

The male gender has a distinguished history of dominance which the heterosexual man reveres, as illustrated by today's continuing control over society by males.

Deviation from the traditional gender role may not only insult heterosexual males, but may threaten them as well. He may feel that he is not needed as much in today's society. As a result of this threat, he may also be disgusted by the physical act of love between two homosexual males. He sees anal sex as submissive and demoralizing. This disgust may add to the insult. Whether the aggressors against gay men are latent homosexuals or heterosexuals, the effect is the same: Homosexuals are labeled as "fags," "queers," "fairies" or "pansies," and are attacked because of the in-



Micha Croft/Guardian

security or *machismo* of their fellow males.

Lesbians do not face the same deliberate, directed violence which gay men face. As women, they fear attack on a more general level, just as any heterosexual woman might. Yet, violence is not as prevalent because heterosexual men often do not feel as threatened by, or as disgusted with, homosexual females. There are several reasons for this.

Men, throughout history, have not given much importance to the female gender role. This prejudice has not completely died away, even in today's "enlightened" society. The heterosexual tends to not give much consideration to women, regardless of sexual orientation.

In addition, many straight men find the idea or image of two sexually involved women erotic. Many forms of pornography depict female homosexual acts. This appeal, however, has its limitations. It seems that most heterosexual men only want to see two beautiful, feminine "lipstick lesbians," and not two androgynous "butch lesbians," having sexual relations.

Additionally, many heterosexual men find the forms of lesbian intercourse, such as oral sex and "prosthetic sex," analogous to the sexual acts which he could perform with his female lover. This makes these relations acceptable and inoffensive.

Whatever the underlying causes may be, straight women tend to simply accept and for the most part respect, the choices homosexual women have made and do not feel that they threaten their womanhood.

Women's tolerance extends to male homosexuals as well, although it is irrelevant to the issue of violence, since it is rare that a woman would endanger herself by physically abusing a male.

While lesbians escape the punishment of straight men's fears to some degree, they suffer for their lifestyle in other ways. The gay-bashing issue is not wholly sexual, as one might think, but based on gender roles. American society's rigid standards for these roles must change to ease tension between gay and straight men.

If heterosexual and homosexual males
See **VIOLENCE**, Page 6

By Christina Baine Contributing Opinion Writer

INTERVIEW: The Guardian speaks with Judith Halberstam, professor of literature, queer theory and feminist theory

CLOSING THE ORIENTATION GAP

Interview by Anna Vaisman
Opinion Editor
and Christina Baine

Contributing Opinion Writer

Last Friday, we had the opportunity to interview Judith Halberstam, professor of literature, feminist theory and queer theory at UCSD. Halberstam was a coordinator of the Gay/Lesbian/Queer Knowledges and Identities for the 1990s conference, which was held at UCSD Jan. 20-21.

I understand you teach a class on queer theory.

Yeah. I've taught several classes. I've taught a graduate seminar on queer theory that looks at the major currents... academic currents... in this new emerging field that's called queer theory. And then I've taught some undergraduate classes that have various focuses. One was on gay and lesbian literature. One was on gay, lesbian and queer culture—that was the most recent one. And then I taught a class last quarter on lesbian feminism. So, there [are] also classes offered on campus from the political science department, from the sociology department, with gay and lesbian themes. There are quite a few course options, at the moment, in queer studies.

Do you believe that it's the heterosexual male population that's the predominant force behind society's denial of homosexuality as a viable, alternate lifestyle? Also, do you think that perhaps it's the

Judeo-Christian forces in society that might be directing it toward that?

Well, part of what this conference is about is examining the many different institutionalized forms that homophobia might take. So, it would be very difficult, and I think it would be erroneous and not very helpful, to say, 'Oh, it's heterosexual men, and particularly heterosexual white men who are homophobic.' There is a relationship that you could map out and that might be interesting to talk about in terms of the relationship between dominant white male heterosexuality and homophobia, but it's certainly not the only one.

We propagate homophobia in this society through churches, through science, through the family, through TV, through film. It's a cultural homophobia, rather than a group of people who are trying to keep queers in their place. There are social forces that want to hold gay and lesbians back, or discriminate against them or perpetuate homophobia. But it's not really helpful to think about what individuals are involved in that.

So, for example, when you teach a class on gay/lesbian/queer culture on this campus, I think that one of the things you're looking at is both the forms that homophobia have taken, historically and institutionally, and then the forms of queer



Chuck Nguyen/Guardian

People stereotype lesbian women as being masculine. But it's also like the drag queen persona. It's a persona that many lesbians take on willingly, positively and affirmatively. We respect, in the gay and lesbian culture, the butch identity.

— Judith Halberstam

resistance to homophobia which are always going on at the same time. And then you want to look at issues like assimilation or what happens when Hollywood embraces the queer [lifestyle], giving so-called positive images of gay men and lesbians. That's not always desirable either, because it can be a very caricatured or white-washed depiction of queer life. So, if you wanted to really talk about either what causes homophobia, what causes homophobia to continue, what perpetuates homophobia, you have to

down as a gay disease. So, in the age of AIDS, it would be very, very difficult to claim that homophobia is decreasing. There is certainly more visibility nowadays for gay men and lesbians, but that doesn't correlate necessarily to a decrease in the amount of homophobia that's being expressed publicly. So, I wouldn't want to make that claim.

Do you think that gay men are subject to more physical harassment and violence than gay women?

It depends on the form of harass-

ment. There are all kinds of harassment this society [gives] out to queers, and it's really important to acknowledge the way it is different to be a gay man in this culture than it is to be a lesbian. Some of the ways in which [they're] different [are] represented in terms of the kind of violence that's visited upon gay men versus the kind of violence visited upon lesbians. I don't think you can measure those violences against each other.

Maybe gay men, in certain circumstances, are more likely to be gay-bashed. Often, lesbians are more likely to lose custody of their children, to maybe be forced into closeted work situations. There's no way of really knowing. So, the violence against gay men and lesbians may be different, but they're not more or less depending on whether they're gay or whether they're lesbian. Because we live in a culture that values a certain form of masculinity, very often gay men are punished physically. That's very, very true. Gay men are punished physically, because very often, heterosexual men want to prove something about their own masculinity. That's been given as a reason for gay-bashing. But many lesbians are being physically attacked all the time in our culture, precisely for being a lesbian. For example, lesbians who are particularly butch in appearance are very often greeted with aggressive violent actions for not being properly feminine....

See **QUEER**, Page 6

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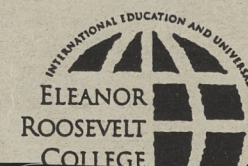
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MUIR Residential Life House Advisor Positions 1995-96

Applications available at the Muir Residential Life Office through Wednesday, January 25, with job referral #903988 from Student Employment.

Optional Candidates Meeting on Thursday, 1/12 at 9pm in Half Dome Lounge or Wednesday, 1/25 at 7pm in the Sequoia Room of 'Top of the Quad'.

Application Deadline: 4:30pm, Friday, January 27.

Call 534-4200 for additional information.

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VIOLENCE:

Continued from page 4
needed to band together for some cause, perhaps they could find a nonviolent solution to their problem. Unfortunately, this is not a likely scenario. Homosexual males threaten the traditional order and hierarchy of society to a more profound extent than do homosexual females, and they pay the price for it with blood.

Thanks goes to the members of the LGBA and the straight community of UCSD for their contribution to this article.

QUEER:

Continued from page 5
What are the implications of the words "butch" and "lipstick lesbian"? Are these offensive or accurate?

In any minority, whether it's a racial minority or a sexual minority, there will be a vernacular. There will be a set of terms that people use among themselves, in friendly ways, in affirmative ways, in ways that attempt to name differences within a category. If you say, "lesbian," that's a very large category. And at this point, it's a very large cultural minority. We, lesbians and gay men, have huge vocabularies when referring to each other: queens, divas, butches, lipstick lesbians, drag queens, femmes, ... slaves, masters, whatever. There are a number of terms, some of which refer to sexual acts and activities and preferences, some of which do not — some of which are applied to gender identification, some of which are not. So, one of the really wonderful parts of queer culture is that we have this very, very rich minority culture. And one of the facets of that is a huge vocabulary for talking about what it is we do sexually and what it is we do as lesbians and as gay men.

It's hard to find something similar in heterosexual culture. In fact, what are the alternatives to saying heterosexual? Straight? Is that it? Why is it heterosexuals haven't developed higher languages... there are fetishes, s&m, or whatever. It's because it's not an endangered community. They don't have the same kind of pressures. There's not these interesting discussions about what

QUEER FINDINGS

Below are the results of a study in which 796 gays and 561 lesbians classified the different abuses they face.

Type of victimization	% Male	% Female
Verbal Abuse	86 %	82 %
Threats of physical violence	54 %	35 %
Target of objects	30 %	19 %
Punched, hit or kicked	29 %	10 %
Assaulted with a weapon	10 %	4 %
Sexual assault	12 %	6 %

Source: *Hate Crimes*, by G. Herek and K. Berrill
Dominic Lobbia/Guardian

it is we do, why we do it, how we do it, and so on.... Butch refers to women who affirmatively identify, in some way, as masculine. It can be used as a put-down if you say, "That woman is so ugly. She's so butch." In a heterosexual context, that's a put-down.... Whereas in a lesbian context, it can be — it isn't always, but it can... mean — "that woman really takes on her masculinity in a way that is sexy." That is the image of lesbians that is stereotyped. People stereotype lesbian women as being masculine. But it's also like the drag queen persona. It's a persona that many lesbians take on willingly, positively and affirmatively. We respect, in the gay and lesbian culture, the butch identity.

Butch is a very important word, especially nowadays, and it's often used with its other [meaning]. There are a whole other set [of lesbians] that you might call in your vocabulary, "lipstick lesbians," who affirmatively identify with the category "feminine," to the point that they may be more feminine than the mythical, average straight woman. For example, there's a bar in L.A. called "Girl Bar," which tends to be femme women. If you went in there, you wouldn't really know, if you were looking for stereotypes of lesbians, that you were in a lesbian context, because the women are almost indistinguishable from straight women. So, there are all kinds of varieties and forms that lesbian performances can take in this culture at this point....

Why do you think that so many men find lesbian sex erotic? And could this contribute to the finding that lesbians encounter less physical vio-

lence?

When men are turned on by the idea of lesbian sex... it is a male fantasy construction of what lesbians may or may not do together in bed. The fantasy is fueled by the idea that the women are performing for a man or that the sex is foreplay for "real" sex. The correlation between that and male violence against lesbians is not worth making. That's just a construction. Especially in pornography. You're not looking at lesbians. You're looking at two women who are being paid to touch each other in ways that are neither representative of the ways lesbians make love nor how they conceive their own identities.

What are your hopes for the conference?

The conference has been in planning for about a year now. We're hoping that the conference will bring to the campus some cutting-edge work that's being done in queer theory, in queer studies, from all over the country. We have very... well-respected scholars coming in to speak. We're hoping this generates a more genuine conversation about queer issues on this campus, that people sit up and take note.... Lots of people are interested in queer theory right now, especially in the humanities, and this is a showcase, a kind of academic and an extra-academic showcase for the kind of work people do under the heading of "queer" nationwide. Also, we'll talk about the relationship between queer, or gay and lesbian issues, issues of sexuality, issues of race... issues of science, technology, bodies. It's a very wide-ranging group of speakers with wide-ranging topics....

So I'm in the stall, I wasn't really looking for any action, and I'm changing into my gym clothes and there was this guy there just looking at me. I knew what was going on.

the fuck. By the time I decided to play along he was already in the stall pulling out his equipment...

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RAW

RAW

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I had a few minutes to kill before my next class so I was like what

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VIOLENCE:

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Group's goals are to educate people about sexual issues and watch out for discrimination

On the one hand, members of The Umbrella Group just want their own social community, places to meet people, peace and quiet.

The Umbrella Group consists of

three staff member subgroups: Queer University Employees, a campus group for staff and faculty; the Bisexual, Lesbian, Gay Medical Center Network; and the Lesbian Support Group.

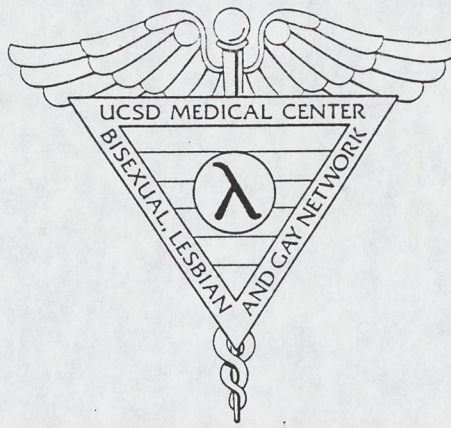
On the other hand, they seek equality with heterosexuals in university issues of domestic partnership, benefits and housing.

"We're not exactly groups that are 'out there,'" said a spokesperson, Sarah Archibald, a staff research associate in the Brain Image Analysis Lab. "It's difficult to get word out about the groups and our events."

The Umbrella Group's overall goals are to educate and inform on sexual issues and rights and to examine university policies that might be discriminatory.

A major step for the subgroups was the formation last June of the Chancellor's Advisory Committee on Lesbian, Gay and Bisexual Issues (CACLGBI) and its first meeting last fall with Umbrella Group members represented.

CACLGBI and the Umbrella Group will sponsor their first program, "Sexuality Education Week" this spring. According to John White of the planning subcommittee, the program will "promote UCSD community awareness of the social, psycho-social, physical and political aspects of human sexuality."



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Can We Talk ! - February 1995



Welcome 1995!

During 1994 the "Network" was busy participating in AIDS walk, helping the Diversity Planning Team, participating as members of the chancellor's Advisory Committee on Lesbian, Gay and Bisexual Issues and having various socials.

Planned Projects for 1995 are:

- ▶ Gay Pride Parade, July 1995
- ▶ AIDS Walk, August 1995
- ▶ Fund Raiser
- ▶ Coming Out Week Activities in October 1995
- ▶ Various Socials

If you are interested in helping, organizing or participating in any of these activities or want to coordinate a project, call Patrick at 36798.

Rainbow Bag Lunches

The Diversity Planning Team is hosting rainbow bag lunches the 3rd Friday of every month from 12:00 noon to 1:00 pm in the Administrative Conference Room across from the Staffing / Nursing Administrative office. For more information on rainbow bag lunches call Tina Holmes, extension 32866 or Mark Mans, extension 36499.

Diversity Feedback Sessions

Michael R. Stringer, Director, Hospitals and Clinics, encourages all employees to attend a Diversity Feedback Session in February. These sessions will present the results of the Diversity Focus Groups held in August and September 1994. Diversity Planning Team members, colleagues from the City of San Diego Center for Organization Effectiveness, and Mr. Stringer will be on hand to hear your questions and suggestions. The next sessions are scheduled in the Hillcrest Auditorium for:

Tue. Feb. 7	5:30 - 7:00 am
Wed. Feb. 8	1:00 - 2:30 pm
Fri. Feb. 17	5:00 - 6:30 pm

For more information, call Tina Holmes, extension 32866 or Grace Miller, extension 96303

CACGLBI

Chancellor's Advisory Committee on Gay, Lesbian and Bisexual Issues (CACGLBI) is open to any faculty, staff or student of "The Network" to sit in at meetings and participate, but you cannot vote unless you're an appointed member. Meeting dates for the next 5 months to be held on campus at 3:30 pm are on the next page as follows:

Meeting Dates

February 14th
March 14th
April 11th
May 9th
June 13th



Call Sarah Archibald at 622-5884 for more information.

Subcommittees

Subcommittees of the Chancellor's Advisory Committee on Gay, Lesbian And Bisexual Issues

Several subcommittees have been established to work on specific areas of concern. If you have interest in assisting one of these subcommittees in any capacity you are encouraged to do so. Time involvement can be as little as just sitting in at the subcommittee meetings to becoming as involved as you wish. It is never too late to offer your input. "Network" members are especially encouraged to participate. In any case, if you would like further information about any of these subcommittees, you may contact the following persons:

1. Programming Subcommittee

Suggests possible forums, videos, speakers, workshops, etc. for the campus community.

Denelda Smith 534-3610
John White 534-1231

2. Sexual Harassment Subcommittee

Examines current campus sexual harassment policies. Makes recommendations for removing any homophobic policies & training.

Judith Halberstam 534-8699
Sarah Archibald 622-5884

3. Outreach & Education Subcommittee

Publicizes the existence of the Chancellor's Advisory Committee on L, G, B Issues and other L, G, B resources via directories, orientations, flyers, brochures. Makes recommendations for educating the campus on issues of concern to the Committee at large.

Jenny Pournelle 534-1979
Mollie Martinek 534-7117

4. Domestic Partnership Subcommittee

Investigate areas in which the University and campus discriminates/supports domestic partners. Make recommendations to alleviate discriminatory policies.

Sarah Archibald 622-5884

5. Student Issues

Specifically addresses undergraduate and graduate issues on campus in collaboration with other subcommittees where appropriate.

Liz Crocker 534-2522
Kate Burns 534-3068

Treasury Report

As of December 30, 1994 we had a balance of \$65.38.

Expenditures for December were \$10.91 for the Christmas Potluck Flyers.

Annual Membership Dues

Well, it's that time again. Another year has gone by. Since the "Network" receives no money from UCSD or from the outside, the "Network" relies on it's members to cover costs. Please donate what you can. The membership application form is on the next page.

WHINING COMMENTARY LACKS SOLUTIONS

Editor:

Peter Chang, as he presents himself in his editorials, embodies the classic bitcher — all talk and no action. He complains endlessly about the sad state of education ["Why Johnny Can't Think (And Doesn't Give A Damn)," Feb. 13, 1995]. What enlightenment! What vision!

In his next editorial, I would like Chang to discuss his efforts to improve the educational disparities in American society. However, I suggest you give your graphic designers plenty of notice prior to the print date. I'm sure it will be a short article.

Wendy McNall

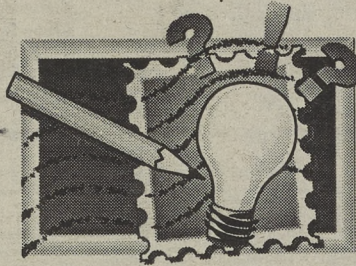
Think Critically Before Blasting Gospel Choir

Editor:

I'm responding to Tom Schreck's and Sean South's letter

concerning the Gospel Choir's performance at RIMAC ("University Should Not Promote Any Single Religion," Feb. 13, 1995). It's absurd to complain that university money was used "to pay for a performance that was religious in nature." In the four years I've attended UCSD, I was required to attend many university-funded performances and lectures in which religious or ideological viewpoints differed greatly from my own. These events were often led by "believers" of these viewpoints, and they were biased.

Though at times it was unpleasant to attend these events, I did so anyway, recognizing the fact that as long as human beings are our teachers, we are never going to be completely free from bias. I realize the university cannot completely remove its support from all programs which might offend some people. If they did, there would be no more



Readers' Forum

The Guardian welcomes letters and commentaries from its readers. All letters must be no longer than three pages, typed, double-spaced and signed. Letters should also contain a phone number. We reserve the right to edit for length and clarity. Letters may be dropped off at the Guardian office on the second floor of the old Student Center (right above the General Store Co-op). Send all letters to:

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Opinion Editor
9500 Gilman Dr. 0316
La Jolla, CA 92093-0316
Fax: (619) 534-7691
E-mail: guardian@weber.ucsd.edu

programs, no more performances and no more classes. I did my best

to critically think my way through classes and performances which challenged my own beliefs. I hope you can as well.

By the way, UCSD does offer a class which studies the "musical heritage of many different cultures and races from all parts of the world in a secular manner" — Music 13.

Desha Duncan

Ongoing Threats Against LGBA

Editor:

For the last few months, the Lesbian Gay Bisexual Association (LGBA) has been organizing many activities for its members and the campus. The purpose of LGBA is to educate students about the lesbian and gay community and to provide a social gathering for lesbian, gay and bisexual students and friends. Educating the campus by holding panels at residence halls and in

classrooms is one of the activities in which we participate to help other students overcome their own prejudices and fears of lesbians, gays and bisexuals. Unfortunately, there are still some who do not understand the history and present culture of the gay community.

For several weeks, we have received many phone calls from people impersonating Nazis and yelling, "Faggots, die!" To hear these things from today's generation is very disturbing. They do not know the pain and anguish which the Nazis caused by persecuting Jews as well as homosexuals during World War II.

The only way to overcome these prejudices is to be educated properly about lesbians and gays. Once this is accomplished, the world will be a better place for everyone.

Robert Nguyen
LGBA

San Diego Film Festival, Mandeville Auditorium "Wings of Honneamise"

"... is most successful as an entry in one of the trickiest sciences fiction sub-genres, convincingly creating a world neither of the past nor the future yet divorced from the present."

—San Diego Film Festival handbill

Hiroshi Yamaga's *Wings of Honneamise* (1987/1994) has been hailed as the apogee of Japanese *animé*. Frankly, I have not viewed enough similar films to evaluate this claim. By itself, *Wings*, I think, could stand on its own as an example approaching a general excellence in this genre.

Several aspects of *Wings* surprised me. The opening and closing sequences of energetic sketches and the rising, forward moving score of Ryuichi Sakamoto gives an sense of progress, of constructively meeting challenges; in short, hope and a technological optimism are projected in those moments. The animation itself and background rendering often was facile, even beautiful or breathtaking. Its launch sequence, with its blend of sharp technology and human psychology, contributed to my opinion that this is the best film about a space program since *The Right Stuff*.

In that this is very much a human story, it is ironic that the two main characters seem limited. Of them, Yoshi, the astronaut, may not be unbelievable if merely as young man lacking great depth. The main female character opposite him seems almost an anachronism in that there seems little more to her than an embodied sense of piety and surrogate maternity. Elsewhere the characterization fares well in the light of such examples of as the memorable general/head scientist of the Royal Space Force. For all this, *Wings* exhibits a balance between its characters and its plot, neither over-extending itself in developing the former too greatly, nor become lost in the drive of the latter.

I am not sure if I were to dream in my sleep about reaching space that it would be like this; yet while watching *The Wings of Honneamise*, I was closest to dreaming as I have for quite sometime, when awake.

1 «*esthétique du Mal*»: French, "the aesthetics of Evil," after the poem of the same name by Wallace Stevens, which was in turn after Claudaire's «*Fleurs du Mal*».

"THE BRADY BUNCH"
Each member of the Brady bunch and household, suddenly, terrifyingly, appear before you on blue squares, smiling — and unchanged. That den of perverse domesticity, has remained intact, not simply in their own time zone, but their own decade, removed from the contemporary, chaotic milieu surrounding them. *The Brady Bunch* revives the Noxious Nine as a film that more than taking us through a chronological journey of events or even psychological states, spills the contents of an alternate suburban universe (dimension) into one like ours, and lets us watch what happens, like an anti-matter/matter reaction but without William Shatner stammering. A world of some sort of anti-aesthetic opens up — and it succeeds.

Enter the *esthétique du Mal*¹ — or should I say, *Mall* — namely, the machinations of a neighbor, who has negotiated contracts to buy all the lots on the block, save, of course, the obviously blissful Brady's, in preparation of constructing a suburban micro-shopping center: a strip-mall. Enter a convenient letter from the city tax office mentioning something about the payment of back property taxes — \$20,000 — accumulated since the seventies (the price of suspended animation, I suppose) and zut! you have your central conflict. If you weren't expecting a driving plot, you won't be disappointed.

The details take over — with a twist and a vengeance. To the horror of all fire marshals, polyester parades before us. Cafeteria-quantities of meatloaf are presented. And that God-awful house, down to each gruesome, agonizing texture, surface color remain in



"The Adventures of Priscilla: Queen of the Desert"

"Filmed on location in South Wales, in DRAGORAMA®."

A brilliant sequined dress shines, covering in cascades of silver light. Substance is not its object; it reveals little of the matter it contains beyond contours, suggestive if not analytically transparent. It suits a performer, who for a moment animates an image. One wonders what is concealed by it, what it contains?

Such as a purple bus with a six-foot pump on its roof carrying two drag queens and a transsexual across the great Outback of Australia? Welcome to *The Adventures of Priscilla: Queen of the Desert*. We see the occupants of this bus as often in mufti as in gowns or more outrageous wear, whether they are synching to *Abba* or comparing notes on their respective childhoods. For as many yards of crêpe that unfold throughout the film, portrait sketches of the three main characters weave in and out of a travelogue. It is meant to be viewed.

With a candor that often matches their humor, they cross deserts, escape less than welcoming locals, and practice their numbers, reacting in line with their individual characters. Adam/Felicia trollops through, young and atrocious; Bernedette weathers the whole matter and continues her search for "a real gentleman," while last of the three agonizes over seeing his son for the first since infancy. By the end, they have either sought resolutions to their concerns or acted on their impulses, without becoming self-effaced by their own camp.

I found that *Priscilla* chronicles an interesting journey, yet like the shows that it's passengers performed, is meant to be only for a finite duration; perhaps like music, to last only as long as it is sensed.



the background. Marcia float floating by with her miniskirts, her "nine-hundred-and-ninety-nine" brush-stroked hair, completely unaware that her "best friend" is a smitten lesbian. When Jan screams, "Marcia, Marcia, Marcia!" and goes into schizophrenic fits — voices! voices! — who else is her guidance

counselor, but RuPaul? Such things go on and on. And on.

Do they save the house in time before the auction? Who cares! All that matters is that they carry on with that Brady style, and Oh, what a style it is.



William Klein (1928, N.Y.C.- present, Paris)

Broadway by Light (1958) and several of the theatrical trailers to his films were included in *Moving Pictures*. The former, reminiscent of a visual *musique contrète*, sequentialized but not modified, was commented on in an 1988 interview with Jonathan Rosenbuam, published by the Walker Arts Center:

"I did this book on New York: black-and-white, grungy photographs. People said, 'What a put down — New York is not like that. New York is a million things, and you see the seamy side.' So I thought I would do a film showing how seamy New York was, but intellectually, by doing a thing on electric-light signs. How beautiful they are, and what an obsessive, brainwashing message they carry. And everybody is so thankful for this super spectacle. Anyway, I think it's the first Pop film."

Of the various trailers made for the European release of his films, «*Quiêtes-vous Polly Maggoo?*» ("Who are you, Polly Maggoo?"), "Mr. Freedom," «*Le Couple Trémoïn: M. & Mme Cobayes du Futur!*» ("The Model Couple: Mr. & Mrs. Cobayes of the Future!") stand out the most. "Polly Maggoo" flashes its title between an inscrutable sequence of images passing from some melodramatic damsel on a pall to a Houdini-like fellow conjuring people to appear, before rocketing off an in fashion show of abstract-formed sculpture-of-spun-Aluminum-clad women against a crescendo of Baroque music transcribed for wordless voice, conspicuously pulled from the late sixties or early seventies in the most bizarre yet uplifting combination. "Mr. Freedom" uproariously montages a sequence of parodied popular imagery together with an equaled farcical cult of a superhero. "The Model Couple" takes the ridiculous to the absurd, in what I can only guess as the abduction of a couple for the sake of science, going from *au jus* pictures against grid-charts to some sort of the storming of the Bastille. Klein's work provided the most humor and enjoyment for me and both sides of my brain, of any of the selections from the exhibition that I watched.

Robert Mapplethorpe (1946-89)

Still Moving: Patti Smith (1978) "... Mapplethorpe's greatest talent as a photographer was as a portraitist, and his film work reflects this strength," asserts the program for *Moving Pictures*. If this is statement is to be believed, then this particular film is not an aberration. Only peripherally seen at moments while capturing the broken edge of this woman's poetry and life, like the diaphanous drops draped behind and throughout the range of sight, he achieves a record of a physical person while being true to the ecstatic nature and word magic of this woman's poetry.

Presented by the Museum of Photographic Arts, Balboa Park, & the San Diego Film Festival in conjunction with the Exhibition "Informed on Film" on view at the Museum of Photographic Arts, Balboa Park, Jan. 11 — Mar. 19, 1995.

Moving Pictures: Films by Photographers

"... provides an opportunity to discover some of the differences and similarities between photography and the cinema through an examination of the work made by artists working in both media with equal facility."

—Museum of Photographic Arts release

Paul Strand (1890-1976) & Charles Sheeler (1883-1965)

Manahatta, or New York the Magnificent (1921). This short, silent black-and-white film collates the text of Walt Whitman's poem of the same name and the images of city it describes. It is impressive in the consideration of difficulty of collecting the amount and variety of footage alone. The New York City rendered in *Manahatta* seems more like the island romanticized by Whitman a half-century before than when his words were new. This unique view into a moment in that place's life presents us with something, though familiar, that no longer exists as it was.

University Art Gallery

John Ahearn: A Decade of Figurative Sculpture . . . works from 1979-1990 by John Ahearn, who lives and works in the Bronx, selected from the Los Angeles collections of the Eli Broad Family Foundation and the Lannan Foundation.

—exhibit handbill/postcard

My only previous encounter with the work of John Ahearn was a color photograph of some version of his "Homage to the People of the Bronx: Double Dutch on Kelly Street I," placed on brick wall above the very children playing rope that this piece depicts. This left me with a not entirely auspicious impression of post-modern renderings of life in polychrome fiberglass, not unlike the simulacrum Bob's Big Boy™ or Ronald MacDonald™ statues. Upon viewing the exhibit, *John Ahearn: A Decade of Figurative Sculpture*, at the University Art Gallery, I found, fortunately, that I had been misled in this impression.

"Figurative" is an appropriate description of Ahearn's work, as all the pieces displayed were various renderings of the human form, often in the context of everyday life. The exhibit was divided into two areas. The first space contained the larger works, often free-standing figures or partially stylized compositions; the second, smaller works of portraiture or more individualized pieces.

Concerned with people, Ahearn does not exhibit an ostentatious show of concern for proportion, though he has a subdued but more than sufficient understanding of his material. Such a statement sounds like faint praise, but a larger work of the first space, "Titi in Window" (1985), from the "Back to School Series," illustrates this distinction most pointedly. Wall-mounted, viewed from below, and unusually proportioned, it is more successful than it first appears. Transcending its various parts and half-relief, it achieves a sound composition and a sympathetic, maternal humanity from what might have otherwise have simply been a construct of odd geometry and a doughty figure—a rounded bust in a very oblong casement window.

Other works of the first space, which show certain abstractions and simplifications in their figuring, such as "Thomas" (1985), also from the "Back to School Series," reveal a contemporary interest in open exploration with elements of design. This boy has a simplified body and drapery compared to his face, not unlike similar techniques in portrait painting, but enough movement in his figure to give vital motion. In none of the displayed works does Ahearn let this elemental interest get in the way of his subjects.

The smaller scaled works, such as "Maria (Laughing)" (1981), or "David" (1980), in the second space, possess a surprising degree of realism. One might think upon inspection that "Maria (Laughing)" consisted of partial casts brought together, but the delicacy and spontaneity of this very real woman's effervescent laugh, in a depiction of gentle humanity, makes this seem absurd. Ahearn's "David," instead of capturing a momentary expression, presents a condensation of character and the more permanent innate elements of a person, in this case the stolid dignity of a young man. Like a real acquaintance, it is enigmatic, changing in appearance as one moves, and is one of the best portraits of a youth I have ever seen.

"Homage to the People of the Bronx: Double Dutch on Kelly Street I—la Freeda, Javette, Pawana, Staice" (1985), the work I first mentioned above, appropriately occupies a central position in the exhibition. The suspended figures are unsuccessful as a motion composition in real space—which I am not sure that it is intended to be—but as an expression of youth and honest corporeality, it is as real as we are.

John Ahearn: A Decade of Figurative Sculpture. January 14 to February 26, 1995, University Art Gallery, 12 to 5 p.m. Tues.-Sun.

Miscellaneous Notes Taken While Viewing Works:

"Samson" (1990). Oil on fiberglass. Does not accomplish photo- or holo-droidic-reality; Samson has an oversized head for the child it depicts. Like Michelangelo's "David," which also appropriated a Biblical figure to embody other ideas, this happens to be a young powerful boy, appropriately with dreadlocks.

"Pedro with Tire" (1984). Geometries of tire round out the reality of the work, possibly with humor.

"Legends of the Fall"

This movie attempts epic proportions, but achieves this only in the occasional quality of its cinematography, and in the quantity of blood spilled. A critic called John Steinbeck's longest novel, *East of Eden*, "a flawed masterpiece," and though I do not praise "Legends of the Fall" (1995) as a masterwork, it achieves some of the lineaments of a heroic piece.

Like *East of Eden*, this film follows the lives (and loves) of several brothers, though here raised in a terrifyingly grand natural environment that does not forgive. Unlike *Eden*, which eventually focuses on the costly coming-of-age of two brothers with much of the denouements and greater perspectives coming from the people around them, "Legends" centers on the middle son, Tristram, with all others in eventual orbit around him.

Much of the initial conflict of the plot arises from the decision of the youngest brother, Albert, to serve with the Canadian forces in World War I. Tristram, and the eldest brother go off with Albert to the front lines simply to protect him; they are unsuccessful.

Tristram, seeing Albert killed before eyes, scalps two Germans in revenge and brings back Albert's heart for burial. We see everything; the episode is characteristic of film as a whole. Eventually, having watched scene after scene like this one—much too much—I found that "Legends" elicited only visceral or aesthetic reactions from me—no more.

Though painfully beautiful in its photography of the land that dominates and surrounds the family home, with the acutely green verdure of the foregrounds that either blue or pink into the horizon, the entangled passions, loyalties, deaths and women of the three brothers fail to capture a panoramic scope of experience that is open to multiple

interpretations. Even the frame story of the narrator and the device of introduction of characters and events through letters is quickly discarded, and barely reappears at the end as little more or as effective as a terminal bracket—"J"—for the various strains of the plot, already forced to a denouement by assorted deaths and a rallying of the (remaining) family to prevent an attempt to murder Tristram, a *deus ex machina* that somehow should have restored some order to things and revived us with sense of having seen *something*. I admit that this film initiates the viewer into a few visions—but the visions, unless they bring understanding, are useless. "Legends of the Fall" does not.



"The Madness of King George"

Neither complete bedlam nor comic anarchy, Nicholas Hynter's "The Madness of King George" (1994), provides warmly human insight in the unsettling of the mind of the monarch who lost the American colonies, and how those around him tried to restore—or use—it. Above all things, George III himself here possess humanity and character that do not dissolve easily, and though this film does not sink into the internal darkness of one going mad, we witness changes and subjugations that still disturb.

Hardly a morbid film, "Madness" offers a handsome view into the Court of St. James, from the invitation of Lord Blackrod inviting the members of the House of Commons to enter the House of Lords for the opening of Parliament, to His Majesty, George Hanover, and the Queen calling each other "Mr. King" and "Mrs. King" in the privacy of their bedchamber. "Smile and wave—that's what we're paid for—smile and wave," to quote an instruction of Her Majesty to one her daughters, shows the often satirically biting but always present comedy of "Madness." Even Shakespeare's tragedies were relieved with humor, especially of that between the servants and underlings, as here, though as often a quip ricochets between ministers and parliament members as the attendants on the King. Not surprisingly, the indulgent Prince of Wales, whose serious but almost laughable attempts to have himself declared Regent in place of his father by Parliament, seems the most two-dimensional and unconsciously ludicrous of the main characters.

As "Madness" points out, George III was probably not clinically insane but suffered from a hereditary and sporadically occurring metabolic disorder, *porphyria*, the most conspicuous symptom of which being blue urine.

Nigel Hawthorne plays His Majesty well, even as we see his character go from being a dignified but slightly plucky monarch to saturnine bearded man in monk's caul, oddly reminiscent of a late portrait of Michelangelo,

and as greatly misunderstood. Even in his fits of incoherence, and most pathetic moments, the unmistakable nature of the man who was "George the Farmer" remains.

Editor's note: "The Madness of King George" is one of the films featured in the San Diego Film Festival @ UCSD.

A truly beautiful film, this motion picture tells the story of a difficult romance between two friends, who meet at Edwardian (and then pre-coeducational) Cambridge. This is one of those British films that focus on the quality of their images and the lives of the people they present, a sub-genre of drama familiar to us through such pictures as "Howard's End" or "A Room with a View" (the latter being closer to the tone and matter of "Maurice," and, in fact, sharing a common actor, who stars as Maurice himself in this film, opposite Hugh Grant, recently known for his role in "Four Weddings and a Funeral").

Immersed in the established social and academic milieu of their university, where robes, mortars and skullcaps are daily lecture attire and grace is said in the dining halls in Latin, two undergraduates meet by accident over, ironically, a search for a missing player-piano roll of a Tchaikovsky slow movement. After a period of close and affectionate association, it is only with difficulty that they realize that they share more than camaraderie between them—that, in truth, they love each other—the same "unspeakable vice of the Greeks" they surreptitiously encounter in their reading of Plato's "Symposium." What follows this discovery is a rejection of what their feelings might lead them to—an emotional abstinence that grows into a chasm, making us soon wonder what will happen to "them" as we watch them leave Cambridge and progress into the social structure and world of their age, leading their lives ostentatiously as just the best of friends.

A friend of mine, who watched this on video with me was shocked by what had not been present in the cut that he had originally viewed, from a scene where Ian Holm rises out of bed and we see everything, to the whole reconciliatory conclusion, which passed the review boards but not their American counterparts. In considering these exclusions, I was struck by the relative lack of similar matter in mainstream television and cinema. What does appear often does so either as lamely self-conscious and neutered, or in the context of the extreme or the absurd, such as in the eroticism of "Henry and June," or the ridiculous pair of executives in "Big Business." Homosocial in theme more than homoerotic, "Maurice" shares what little else presently does. In contrast, movies such as "Philadelphia" present homosexuals with compassion, perhaps sympathy, but without true passion of living or even visceral empathy, which we all feel some time in our lives. At a different extreme, one can find no end to the homosexual pornography available, but one needs to hear "I love you" and not simply "I want to fuck you" eventually in one's life.

Though Dante, in his *Inferno*, exiles the lovers Francesca and Paolo to the upper levels of hell for their passion, in action he seems to advocate that one should attempt deeds rather than not, despite the consequences. Maurice ultimately decides that real love and happiness, as he can fully experience them, are more important to him than the consequences.

ART & MOVIE REVIEWS

by Scott David Heath

C'MON, GUYS, HELP ME OUT HERE; I CAN'T BE THIS STUPID BY MYSELF.

Newt gets into the [Republican Contr]Act



At a staged demonstration on Friday at noon, our own very special "Newt Gingrich" came to the Hump to speak to all of us cute little UCSD students festering in financial misery. With a crowd of approximately 150 students heckling "Newt," he continued his colloquial speech of how exactly the Republican Contract will be fucking us up the ass.

"College students need a big dose of the real world. That's why I want to get rid of Pell grants," Mr. "Newt" told concerned students. His address also included such dire subjects as the death penalty, environmental de-legislation, welfare, and taxes. Oh "Newt"! Give us more!!!

"Those Greenpeace bastards! Lock those tree-huggers in the forests!" Jay Chevalier yelled in mock agreement. NewtWit went on to say, "Who cares about clean water anyway? It's not that important."

The experiment in guerilla theatre made the point in translating exactly what goes on behind Congress' locked doors and the bureaucratic bullshit that hides real intentions behind legal jargon. Whether or not students got the message is questionable, considering that some people actually believed that Newt, not NewTwit, was coming to school [what's the difference?]. Why the hell would Newt interrupt his sodomizing of the nation to speak to a few piss-on college students on their own campus? If Newt ever spoke to students about student concerns, it's because we might have infiltrated one of his press conferences undercover. It would be purely accidental.

As it was, Carl Lenox led the festivities by stuffing

himself with a blanket, putting on a nice suit, and throwing some white paint in his hair. With "CIA agents" flanking him on either side with their NewTwit placards, Lenox expressed his Newtness with such ridiculous platitudes as, "I give a big fat raspberry to all those who don't believe what I believe." If only Bible-thumping Christians could be so amusing.

A sobering agenda followed the gag appearance. The newly elected A.S. VP external Eric

Nielsen made it clear that apathy is not trendy: "As a group, you guys right here, 18-25, got this many [votes]...ZERO. We don't vote." Is that pathetic or is that pathetic? "In fact, the numbers are so astonishingly low, that one would argue we don't even exist. In fact, it doesn't even matter."

"I have two words to those people who call us 'Generation X': FUCK—YOU." Thank you, Eric, but you missed all those miscellaneous do-nothings that were too busy walking to class to stop and absorb your reality check of the decade.

A spokesperson from Congressman Filner's office also came by to make a statement against the dumb-ass Republicans.

"In the last couple of months, we've seen more done to undo the progress in the last 30 years than anyone could have imagined... Student aid is being cut in a time when this country needs educated people moving into a competitive world market place...The access to education has always been a hallmark of our country. It's always been seen as an investment in our future, and now it's being treated as a social program—a bad thing in the eyes of the Republicans. And they're wrong."

Shelley Weber, a candidate for City Council: "This really is a contract ON America. When you have a contract on something, you kill it. You kill its life; you kill its growth."

C'mon, UCSD, what's the deal? Are we enjoying sodomy? That's what's happening while Gingrich rules

Congress. Let's just say for the record that students literally can't afford to have Newt in Congress. In fact, we can't afford to wipe our asses with toilet paper. How long will it be before we find the power to flush Newt down the toilet and out of Congress??

"Tell them what you think...why don't you tell them that you don't like that? Why don't you tell them that we don't like that?...Why don't you tell them this: that all of us in the whole U.S. are going to come to their door and no, we're not gonna knock...we're going to kick the motherfucker down and say WE DON'T LIKE THIS!" Well said, Eric.

A wonderful anecdote from Weber: "'There's this old man. He is a wise man, but we will trick him. We will take this bird and hold it in our hands. We will ask him whether it is alive or dead. If he says it's alive, we'll crush it and say it's dead. If he says it's dead, we will open up our hands and let the bird fly free."

"So the villagers went to the old man and said, 'Old man, old man! Is it alive or is it dead?' And the old man said, 'It's in your hands.'

"AND I SAY TO YOU YOUNG PEOPLE, IT'S IN YOUR HANDS."

Yeah. Let's power up and tell this nation that we do exist, we are the future; we're here to fucking rule the world. Newt, here's a contract out on you.

an article by Nadya



L G B A ' S D R E A M T E A M

all the people you wished were gay

1. HEIDI [Guardian]
2. RICK [Sociology research student]
3. MAGDALENA [Top of the Quad]
4. ERIC [CALPIRG]
5. DREW BARRYMORE
6. SARA GILBERT ["Roseanne"] {if she isn't already}
7. JASON STANYEK [Music TA]
8. ALEXANDRIA [Bookstore]
9. MARA [fruit fly]
10. NADYA [Last Indicator]
11. THY [Last Indicator]
12. The girl in the Food Co-op
13. TONI BRAXTON
14. JEFFREY [MMW TA]
15. Blonde from College Democrats [lipstick]
16. POE from Oceanview
17. DONNA SUMMER
18. LINUS ROACHE ["The Priest"]
19. BOB S. [Marshall]
20. GEORGE [Box office]
21. JANET JACKSON
22. JULIA ROBERTS
23. All Asian girls!!!
24. AUSTIN [Bookstore]
25. BILLY BALDWIN
26. JASON PRIESTLEY
27. All Grove girls
28. All Disney employees {oops, too late!}
29. ANTHONY [shuttle guy]
30. VANITA [Lit. TA]
31. WHOOPI GOLDBERG [she's cool]
32. Children of the right-wing religious fanatics
33. CONFUCIUS
34. CARL [Newt Gingrich impersonator]
35. BILL [Food Co-op]
36. "DICK" ATKINSON
37. CALPIRG chicks
38. BILL W. [I.V. Christian Fellowship]
39. CHRIS O'DONNELL
40. CARY ELWES
41. MARK [Warren, Stewart, 3rd floor]
42. COURTNEY LOVE [already bi]
43. JULIE ANDREWS
44. All UCSD professors

ing up their checks, she said. The school's registration fees deducted from the school's budget. The school's budget is not getting a check from the school.

LGBSU to hold educational conference at Aztec Center

By JOHN GUAGLIARDO
Daily Aztec Staff Writer

San Diego State University's Department of Recruitment and Retention is funding SDSU's first ever Lesbian Gay and Bisexual Student Union Conference which will take place March 4.

"The idea came about a year ago," Lisa Dobler, education coordinator, said. "Last Spring we were notified that our funding went through. Aztec Center has been booked solid until now. We have been working around the clock for the last three months to put it all together for the March 4th conference."

Dobler also belongs to the Gay and Lesbian Teachers Association.

"To solicit for this event we sent out letters with about five pamphlets in each to all the nurse's offices and to all the head counselors at the 15 local high schools and junior colleges," Dobler said.

According to Dobler, all community colleges in San Diego except one have lesbian, gay and bisexual student groups on campus which they could draw from.

Next year the organization would like to recruit students by approaching each school separately. Dobler said she wants to ask high schools and community colleges to support the conference by putting up flyers and posters at their schools.

Dobler said she hopes that participants will come to learn that SDSU is a gay-friendly

environment and that there is support for lesbian, gay and bisexual students in higher education.

Many of the other organizations, such as MEChA, will be having recruiting tables at the conference. They hope to promote an alliance within the student coalition, Dobler said.

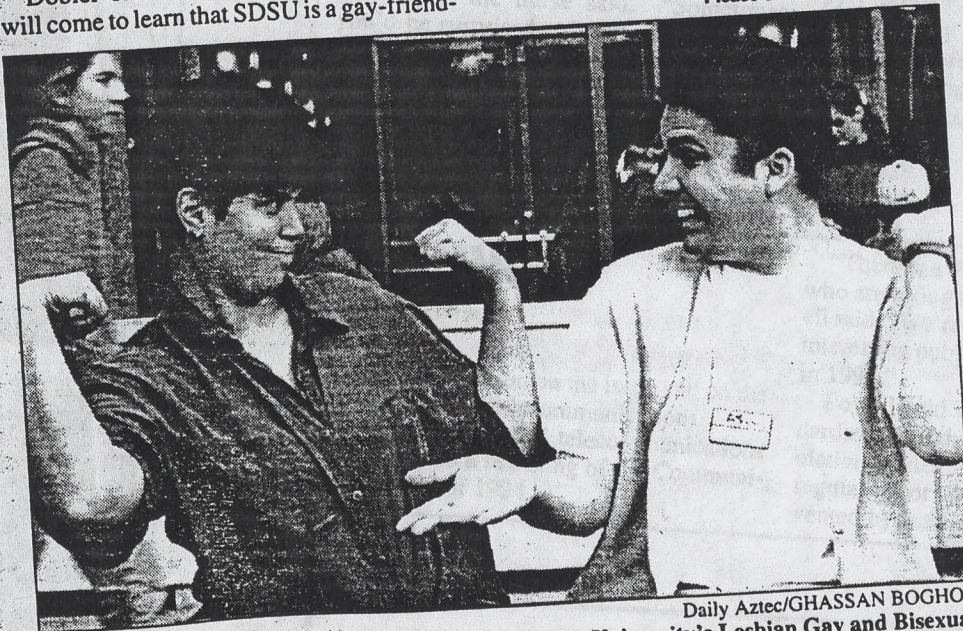
Although there are students who will show support by attending the conference, there are students who disapprove of the event.

"I am fed up with gay, lesbian, and bisexual organizations," business senior Todd Schuster said. "I don't want to see or hear about these strangers' sexual desires. I mean - I'm not going to go out and start a missionary, or Venus butterfly position club, and start a conference for students who want to have sex only that way. What's in the bedroom should stay in it. Don't bother me with your sex life."

However, Dobler said the conference will not advertise or promote sex.

"We're just letting people, who otherwise might have been alienated, have a support network," Dobler said. "Homosexuality isn't about sex. It is about loving someone. It's about making a real connection with someone. You can be a lesbian and a virgin. I get something out of a lesbian relationship that I never had with man. Let people be themselves. Just because people don't feel

Please see LGBSU on page 6



Daily Aztec/GHASSAN BOGHOS
Lisa Dobler, education coordinator for San Diego State University's Lesbian Gay and Bisexual Student Union, and Russell Roybal anticipate this Saturday's first ever LGBSU Conference after months of preparation.

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