

Stimson Serves as Home for Fasting Muslims

By Ali Khaki '07

Every night as the sun goes down and the evening sets in, a handful of Carleton's Muslims gather together at Stimson House to break fast and to pray.

The Muslims are celebrating their holy month of Ramadan in which they fast from dawn until dusk every day for the month. At dusk, the Muslims on campus gather in the Stimson basement, break fast with dates (as is Muslim tradition), and pray the evening prayer before heading to dinner at the dining hall.

This has been the first year that the Mus-

lim community on campus has been large and active enough to be able to break fast together and Stimson House has provided a fantastic space to gather.

While Stimson House has provided the Muslims with the space to be able to gather as a community, the growing Muslim population on campus is in need of a space they can call their own. In addition to gathering in Ramadan, Muslim students gather at various locations including the Chapel and student's rooms for prayers and a variety of religious events including the Islamic Sabbath (Friday).

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Upcoming Events:

- Carleton Connections Bowling Night at Jesse James Lanes: Friday, Nov. 12. Vans leave from Sayles Hill at 8:45 p.m.
- Barber Shop Monday: Monday, November 15 at Stimson House, 4-7 p.m.
- Study Break at Stimson House: Thursday, November 18 at 9 p.m.

Spectrum is also available online at: <http://webapps.acs.carleton.edu/campus/multicultural/news/>

Pimpin' Ain't Easy: Casinos, Mascots, & Indigenous Rights

By Andrew Williams

After her convocation address, Suzan Harjo told me that she had no intention of talking about her 70 year old father and wondered why he had "come to her" in this way. Her father's story provides a powerful symbol of the appalling discrimination, brutalization, and repression experienced by so many Native Americans. Harjo's father was among the many Native American youth who were literally kidnapped and sent off to boarding schools meant to "civilize the Indian". Like other children, he often ran away to surrounding meadows and wetlands for refuge from the beatings with boards, belts, fists, and boots. Ac-

cording to Harjo, some bounty hunter made a decent living on the income earned from capturing and encaging these fugitives from the white man's civilization. Although his spirit of resistance was never squelched, the oppressive boarding school experience did take its psychic toll. To this day, despite the fact that he flawlessly speaks twelve other languages related to his service in World War II, Harjo's father still stutters when he speaks his native Muscogee language.

Over half a century later, our government and society continue to oppress, dehumanize, and exploit American Indians in a

myriad of more subtle and sophisticated ways. As victims of two colonialisms, one historical and one contemporary, Native Americans are the single most disadvantaged and discriminated-against group in our society. Native Americans remain the poorest people in the United States. On Indian reservations the average unemployment rate is 35 percent. In Minnesota, more than one-third of the 57,000 Native Americans live in the Twin Cities. A fifth of these live in the one-square-mile Phillips Neighborhood along Franklin Avenue. It's Minneapolis's poorest neighborhood and for the last half century, one of the nation's largest

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centers of urban Indian life.

As you drive through this area you'll notice that the avenue has more than its share of boarded-up storefronts and social service agencies, including several with "American Indian" in their names. Despite a range of initiatives, helping American Indians obtain jobs and transition out of poverty has proven very difficult. In Hennepin County, the number of Native Americans on the welfare rolls dropped by just 4 percent last year, compared with 16 percent for whites. In the context of recent welfare reform, it is worth noting that this small drop may not even directly coincide with increases in employment.

You might ask: "What about the wealth generated by Indian casinos?" Indian casinos in Minnesota do generate more than a \$1 billion a year in revenue. But most of those profits are earned by tribes close to the Twin Cities. In northern Minnesota, Indian casinos, for example, have created lots of jobs, but not much wealth. Clearly, Indian casinos are not a panacea. But these facts have not stopped Governor Tim Pawlenty from lobbying for the state to get \$350 million from Indian casinos. The governor says he wants to see Indian casino's offer 25 percent of their net revenues to meet general state needs. He's suggested that if tribes refuse, he'll open the door to outside gambling interest, including large Las Vegas operations. A recent Minnesota poll conducted for Minnesota Public Radio and the St Paul Pioneer Press shows that a majority of Minnesotans support Governor Pawlenty's gaming proposal. Wow! Pawlenty's proposal strikes me as a form of extortion or pimping: "We want our 25% or else!" Far from owing us anything, Native Americans, like African Americans, are still due some meaningful reparations for land and resource appropriation and other crimes against humanity. At the very least, American Indians must be given easier access to Federal Trust Funds meant to support programs designed to enhance the quality of life for Native Americans. Currently, on-going lawsuits and federal maneuvering have kept Native Americans from accessing these financial resources.

On another legal front, Minnesota court records show Native Americans living in some northern counties are arrested at a rate far higher than any other race. That's got the attention of the American Civil Liberties Union of Minnesota. The ACLU has had a presence in Minnesota since the 1950s, and its work has been focused mostly in the Twin Cities. Now, the ACLU has opened a satellite office in Bemidji. Organization officials say they'll target what they view as racial profiling against Native Americans. Crime statistics in northern Minnesota are alarming. In Cass County, for example, American Indians make up only about 11 percent of the population, yet in 1999, they accounted for more than half the arrests. If you break it down by specific crimes, the disparities are even more apparent. About 70 percent of people arrested for assault and larceny in Cass County were Indian. Indians accounted for nearly 80 percent of those arrested for vehicle theft and vandalism. Officials with the American Civil Liberties Union of Minnesota say the arrest numbers show law enforcement agencies in Cass and other northern counties are unfairly targeting Indians. Obviously, not

everyone agrees racism is to blame, but the ACLU is targeting counties surrounding Minnesota's three largest Indian reservations -- Red Lake, Leech Lake and White Earth. The effort is called *The Greater Minnesota Racial Justice Project*. The goal is to educate minorities about their civil rights, and -- if necessary -- to sue governments that violate those rights.

In 1992 seven Native Americans, including Suzan Harjo, sued the owners of the Washington Redskins football team over their use of this disparaging name. More specifically, in *Harjo et al v. Pro Football, Inc.*, they petitioned the federal government to cancel the trademarks that give the team's owner the exclusive privilege of making money off the odious word. The origins of the word "redskins" are deplorable, arising from bounty hunting days, when hauling "Indian kill" by the gunnysack and wagonload became too cumbersome. Bounties then were paid for scalps, instead of heads, and bloody "red skins," in lieu of whole bodies of Native children, women, and men. In April of 1999 a federal panel ruled in their favor, but their victory was appealed and reversed in federal district court in 2003, and is pending before the federal appeals court. The National Football League continues to invest huge sums of money to challenge the panel's initial decision.

During our recent convocation with Suzan Harjo, a student asked an appropriate and important question: "What can we do to support Native Americans?" The strands of this editorial hopefully provide us with a compass of sorts. Pawlenty's gaming proposal is likely to be a priority issue in the upcoming state assembly sessions. You can write letters to our local representatives and/or the governor expressing your opposition to their proposal. You can also write letters to your national congressional representatives regarding Native American Trust Funds. Or you could get involved with the Greater Minnesota Racial Justice Project. Closer to home, you could join Carleton's American Native People's Organization (ANPO) and participate in their community service programs in the Phillips area. Even closer to home, you can join others who are trying to persuade the Carleton Hockey club that they should discontinue the use of "chiefs" as a team name.

As I argued in a *Carletonian* column last year, the use of Indian names and mascots is inherently racist. This is not symbolic racism. It is flat-out, in your face, shove-it-up-your-rear-end-racism. Racism refers to attitudes, actions, or institutional policies that subordinate a person or group because of their ethnicity. Racism denies individuals and groups dignity, opportunities, space, time, positions, and rewards on the basis of their phenotype. Racism reflects and reinforces the belief that one social group is superior to another. Using this working definition, our hockey team's use of "chiefs" is racially discriminatory and runs counter to the core values of Carleton College. It also fits into a much longer American tradition of the appropriation of Native American culture and identity for fun and profit.

Several Carleton hockey players responded to my column

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and defended their use of the term “chiefs” and challenged my accusation of racism. They offered a rather convoluted argument that suggested that their use of the term “chiefs” had much more to do with a hockey team in the film *Slapshot* than with real Native Americans. They also suggested that if I had actually attended a game I would have seen that they do not use any degrading imagery, gestures, or mascots. “Chiefs” is clearly a more sanitized team name than the patently offensive Washington Redskins of the NFL. Nor is “chiefs” written across a jersey as offensive as the bright red, big-toothed, big-nosed, madly grinning cartoon mascot of the Cleveland Indians. Nonetheless, I tend to agree with Suzan Harjo who argues that “any reference dehumanizes us, makes us cartoonish.” Besides, the Carleton Hockey team’s new t-shirts are far from subtle in their appropriation of Native American imagery. On the front of the t-shirts is an Indian head with feathers wearing a goalie mask. Having recently learned of the tradition of beheading and scalping Native Americans, I am much more empathetic to the impact that such images of disembodied Indians have on native peoples.

As I read through the responses to my column, it was an inability or unwillingness to empathize with Native American children that disturbed me most. Again, this constant bombardment of negative and painful imagery often leaves indigenous children humiliated. Psychologists point to a direct correlation between self-esteem and academic success. It seems reasonable to suggest that exposure to degrading messages that reproduce notions of Indian savagery or buffoonery undermines the educational goals and life chances of indigenous children. It may also be contributing to increasing rates of youth suicide. Carleton should not contribute to this process of dehumanization, psychological disfigurement, and death. What part of “ouch” don’t they understand?

In recent years, many colleges have shed their Indian names and symbols. Specifically, two-thirds of native references have been eliminated in college and high school sports. St. Johns University in New York went from the Redmen to the Red Storm, and Miami University of Ohio from the Redskins to the Red Hawks. As well, the Los Angeles and Dallas school systems have eliminated Indian team names. Many of these changes have been brought about because of the renewed activism of indigenous political organizations and/or students. It seems time for us to change the name of our hockey team. Unlike institutions like the University of Illinois, alumni are not threatening to stop giving if their Indian chief mascot is changed.

The use of American Indian names and mascots is part of a configuration of discourses (Western films, novels, and cartoons) that numbs us to the historical and on-going denial of basic human rights experienced by American Indians. Hopefully, this essay has given you some fresh perspectives on these important issues and some direction for self-education and political engagement. I think our actions can make a positive difference in the lives of Native Americans. It certainly helps Native children to know that their elders are doing something about these issues, that their views are validated in the justices system and by a diversity of fair-minded people.



November Schedule of Events

- Carleton Connections Bowling Night at Jesse James Lanes: Friday, November 12. Vans leave at 8:45 p.m. from Sayles Hill.
- Hmong New Year Celebration: Saturday, November 13 at St. Olaf. Come enjoy old and emerging Hmong traditions: theatrical skits, dances, songs, rituals and much more! Festivities are at Buntrock Commons from 11:00 a.m. to 4:00 p.m.
- Barber Shop Monday: Come and get a haircut so you go home looking good! Monday, November 15 at Stimson House from 4:00 to 7:00 p.m.
- Study Break at Stimson House: Come out and take a break from finals studying with the Dave Chapelle Show! Thursday, November 18, 9:00 p.m. at Stimson House

GOOD LUCK WITH FINALS AND HAVE A SAFE & WONDERFUL WINTER BREAK!

Poetry Corner

Children in the Meadows and Wetlands By Suzan Shown Harjo

There are children in the meadows and wetlands

Native children ran there to hide

When teachers pulled and butchered their hair
 When teachers stole their medicine bags
 When teachers took away their moccasins
 When teachers put them in strange clothes
 When teachers beat them with boards and belts
 When teachers starved them for being bad Indians

The children ran to the meadows and wetlands

There are children in the meadows and wetlands

Hostages who were taken to Haskell

Who never saw their families again
 Who never saw nine or eleven or tomorrow
 Who didn't make it home for summer vacations
 Who couldn't stop whooping and coughing
 Who couldn't learn English fast enough
 Who wouldn't fall to their knees often enough

They ran 'til they fell in the meadows and wetlands

There are children in the meadows and wetlands

Hostages who were taken to Chilocco

Where they ran from teachers' fists and boots
 Where they ran from bounty-hunters' cages
 Where they ran from high collars and hard shoes
 Where they ran from lye soap in their mouths
 Where they ran from day and night
 Where they ran until wolves outran them

Their teeth are in the meadows and wetlands

There are children in the meadows and wetlands

Hostages who were taken to Carlisle

Who got to build the school buildings
 Who got Christian burials without coffins
 Who got a mass grave with their friends
 Who got plowed under for a football field
 Who got embedded in concrete for the stadium
 Who got to be the practice site for the Washington Redskins

Because they ran to the meadows and wetlands

There are children in the meadows and wetlands

Native children ran there to hide

You can see their clothes in museums
 You can see their pipe bags at the opera
 You can see bands marching on their hallowed ground
 You can see mascots dancing over their dead bodies
 You can imagine their hair long and beautiful again
 Safe from teachers and scissors at last

These children in the meadows and wetlands



Suzan Harjo was the November 5th Convocation speaker at Carleton College. She resides in Washington D.C. and has dedicated her life towards advocating for the rights of indigenous people. Suzan Harjo shared with students, faculty, staff and the residents of Northfield her family's and her personal experiences as a Native American. This poem by Suzan was read at the convocation and conveys a strong message about indigenous rights in this country.

Forging Community: Resistance and Renaissance in Chicago's Puerto Rican Community

By Khullani Abdullahi '06 and Andrew Williams, Director

Very rarely does one attend convocations when at the conclusion of the speaker's address students, faculty, and staff simultaneously and without hesitation spring to their feet and applaud. Several weeks ago Jose Lopez's speech, "Forging Community: Resistance and Renaissance in the Barrio," prompted this sort of response. A professor at Northeastern Illinois University, Jose Lopez also serves as the executive director of Chicago's Puerto Rican Cultural Center. His talk outlined the historical evolution and social, economic, and political contours of the Puerto Rican community in Chicago.

Concentrated in Humboldt Park on Chicago's Westside, generations of Puerto Ricans have created a culturally and economically vibrant ethnic enclave. Entry into this community is marked by two Puerto Rican flags, constructed of steel and weighing 45 tons apiece. Each flag is 56 by 59 feet and is anchored 59 feet into the ground. Truly an engineering and architectural feat, these flags serve as gateways into what is commonly known as *Paseo Boricua*. Stretching from Division Street to Western Avenue and dotted with bodegas, restaurants, cafes, bars, and diverse cultural venues, *Paseo Boricua* is the cultural and economic heartbeat of Chicago's Puerto Rican community.

In *Paseo Boricua*, one is immediately struck by the bold outlines of the Puerto Rican historical process. For example, fifty light poles adorned with laser-etched wrought iron banners represent images of the three cultural ex-

periences that define the Puerto Rican people: the Taino, Spanish and West African. The 16 *placitas* along the walkway; and the variety of businesses with a Puerto Rican accent, all testify to this hybrid cultural reality. Even the sculptural flags are symbols of the labor history of Puerto Rican immigrants. The first major wave of Puerto Rican migration to the city came to work in the steel mills and the second wave came to work on the pipelines. The flags, in keeping touch with that history, are not only constructed of steel, but also of welded pieces of pipeline. *Paseo Boricua* is a vibrant and dynamic example of the possibilities and the promise of Chicago's Puerto Rican community.

Paseo Boricua is also a powerful example of the economic pressures and political challenges confronting working-class and poor urban communities. Increasingly visible in this community are hipster yuppies and artists along with restaurants, clubs, and galleries that cater to their needs. However, they are not just visitors to this area; they are moving into the expanding number of refurbished lofts, apartments, and homes that have been transformed into condominiums. There is now talk of changing the name of the neighborhood and taking down the flags. This is the face of gentrification. Gentrification is often conceptualized as urban renewal and thus seen as a good thing. In his convocation address, Jose Lopez, recast gentrification as re-colonization that involves the capitalization of poor people's neighborhoods. Put another way, gentrification represents the re-

capitalization of the "ghetto" without the "ghetto" residents. That is, gentrification often includes the dislocation of local residents who can no longer afford to live in these hot, trendy communities. In the process, local businesses become economically vulnerable in the face of a shrinking market and increased competition from national chains. Professor Lopez challenged the audience to understand gentrification as one of the modern faces of racism as well as one of the dimensions of globalization.

Jose Lopez sees resistance to gentrification as one of the central missions of the Puerto Rican Cultural Center. The work of the PRCC, according to Lopez, includes building, what the Buddhist monk Thich Nhat Nahn called a community of resistance: "...*resistance, at root, must mean more than resistance against war. It is resistance against all kinds of things that are like war... so perhaps, resistance means opposition to being invaded, occupied, assaulted and destroyed by the system. The purpose of resistance, here, is to seek the healing of yourself in order to be able to see clearly... I think that communities of resistance should be places where people can return to themselves more easily, where the conditions are such that they can heal themselves and recover their wholeness.*" For more than 30 years, the PRCC has helped sustain the vitality of the Puerto Rican community against what often seemed to be insurmountable odds. As the community faces old as well as new and complex political and economic challenges, the PRCC will undoubtedly play a crucial role in protecting the viability of Chicago's Puerto Rican community in and beyond Humboldt Park.



Student Profile: Amy Trieu '06 - Mellon Mays Scholar

By Eunice Ajambo '06

"Amy, What are You Doing for the Summer?"

"Mom, I Told You, I am Watching Ice Skating."

Ice Skating is one of Amy Trieu's passions. A junior sociology major, Amy is one of the recipients of the Mellon-Mays fellowship. For this native of Portland Oregon, the fellowship has not been only about receiving research money and acquiring research experience; it has opened doors to life's experiences. While explaining to her mother about her project on the sociological significance of ice skating, she got to learn the Chinese word for "research". In this interview, Eunice Ajambo explores Amy's journey through her research process and her plans for the future.

What is the Mellon-Mays Fellowship?

The fellowship provides a chance for students of color preferably heading to their junior year to conduct research in any of the Mellon designated fields. It lasts for two years and could lead to the comps exam. The fellowship is a campus job and provides a stipend during the holidays. Basically, you get paid to research what you want.

Why did you get interested in applying for the fellowship?

I already had a comps idea that I was incredibly excited about, so this fellowship was a means through which I could do my research.

What was the selection process like?

The selection process is long. When combined with usual class work, proposal writing is hard. Each applicant writes a well-researched proposal for their project. A personal essay is required and so are recommendations. I also have a mentor, who is similar to a comps advisor. The chance to independently pick a project and to make a case for it to the committee opened doors

for me in a subject I really love.

What is your research on?

Basically, I am looking at gender and figure skating. There are two parts over the course of the two years. I will look at gendered comments about skating in the T.V commentary, and then at the implications of these comments on the skaters.

Why this specific research project?

I don't skate myself, but I've been an obsessed fan since 7th grade. It had never crossed my mind that I could do anything on skating, but the moment I saw the book, *Culture on Ice: Figure Skating & Cultural Meaning* by Ellyn Kestnbaum, I knew right away that it was my idea for comps.

How do you go about doing your research?

Skating is not a mainstream topic in sociology so there is not so much literature to rely upon. Thus, I've had to be creative about methods of how to research from literature in other fields and from talking with the skaters themselves.

I am now trying to narrow down my research question. I'm reading a lot of sociology and sport literature. I've transcribed a competition and will soon be doing quantitative analysis of the recurrence of the comments being made. I'll also begin field study preparation. It's a lot of work, but my passion for the project keeps me going.

What role does your mentor play?

My mentor, Annette Nierobisz is absolutely amazing and has been crucial in my project. She guides me through the process. For example, she asks me very critical questions about my findings and recommends books to me. Basically, she's there whenever I need her.

What challenges and excitements you have experienced along the way?

The research process has been tricky, but also exciting and adventurous. Finding information from other

fields and applying it to my project is a great challenge. Also, finding the time to do my research, in addition to my other classes can be daunting sometimes. But again, to do my own project has been a huge self-esteem booster.

There are many exciting opportunities the fellowship avails me. For example, I've been to St. Paul to see Michelle Kwan (!!!), my personal hero, skate. I was very excited when she "high-fived me." I have met the men's national champion. Also in January, I will fly home to watch the US National Championships in my hometown for my field study. I have so many resources that have come randomly, and the idea that everything about this project has fallen in line is most exhilarating.

You have an interesting story about your mother's reaction to your fellowship and project. Would you please share it with us?

Delivering the message about the fellowship to my mother was a learning lesson. She doesn't have a huge English vocabulary and my Chinese sucks. So finding the words to tell her about my success, in Chinese, was a little tricky:

Amy: "Hey mom, I won this thing. I get to look at ice skating."

Mom: "You already do watch ice skating."

Amy: "No the school is paying me."

Mom: "To watch ice skating?"

Amy: "Yeah, I have to read books for homework, but its ice skating homework."

Mom: "Oh! Ok, whatever, I have to go."

From this phone conversation, I don't think my mother had any idea at all about my project because she seemed indifferent. Then later in the year she asked me about my summer plans. I was like "yeah, I told you, I am watching ice skating." At this point, she knew I was trying to tell her something and I could not. So she said "I really don't understand." I then asked a friend how to say "the sociological implications of figure skating" in Chinese. I could not memorize the translation. But I learned

Student Profile continued from page 4

the Chinese word for research, and that is what I said to her. She now understands what I am doing because over the summer, she kept asking me if I had watched skating and if I had done my homework. Thinking about this anecdote about an immigrant to the U.S, who does not know what sociology means and now her kid is studying it, makes me see the difference in our opportunities. My mom came here to give her daughters a life she never had, and now, look, I'd never thought about how much of this experience would have lessons for me.

So how do you plan to utilize your experiences from the research process?

This experience is perfect for comps and I will apply my knowledge to everything I do in life. I have learned to write a proposal. I am learning to research, to give presentations, and to time myself. I now know how to anticipate roadblocks. And having substantive knowledge about a specific issue is also rewarding. The experience I have had talking to people and managing my own project has also given me a huge shot of

confidence. Someday when I look back at this experience, having solid knowledge about skating and gender will be essential to my academic growth.

What advice would you give to prospective applicants?

There are lots of crucial elements in applying for the fellowship. Most important is to find a topic that you absolutely believe in, that you really love and that you are confident in because that motivation is necessary to sustain you through the two years. Time management is essential to producing a good piece of work. Find a mentor that you get along with, who can support you, and who has expertise in your chosen field. Believe in your project and believe in yourself to do a good job.

In a few sentences, what does this fellowship mean to you?

By sheer luck I got chosen to get the fellowship and so many good things have randomly happened to me up until now. For me, the stars aligned just for this and I feel like I owe it to those forces of nature to do the best I can for it.

Searching for Common Ground: Students Dialogue at Black House

By Cedrina Knight '06

On the evening of October 22nd, members of AFRISA (African Student Association) and BSA (Black Students Alliance) engaged in a fruitful discussion about how their histories have created a common goal amongst them. The discussion, held in Black House, took on a positive tone, focusing on commonalities between the two groups, and deepening the understanding of what it really means to be a united race in white America.

Khullani Abdullahi '06 led the discussion, opening with Jose Lopez's quote: "Europeans and Westerners say we aren't a part of history; but no, they took us out of history and we need to put ourselves back in." With the recog-

nition of Africans and African Americans being marginalized from American history, the two groups saw the need to unite in order to demand for the history, which their ancestors played a major role in making, and to which they are entitled.

From the discussion, it was gathered that America contributes to the deletion of blacks from history. The marginalization from history starts in the classroom and continues with the media, besides other forces that perpetuate the deletion. For example, there is barely any multicultural education in schools and more so, Africans and African-Americans' histories are not fully incorporated into the class curriculum. Many students attested to African-American history not going any further than slav-

ASIA Holds Mid-Autumn Festival

By Kinnic Phan '05

On Sunday, October 16th, 2004, ASIA club (Asian Students in America) held a Mid-Autumn Festival at Hunt Cottage, where more than fifty hungry college kids filled their voracious midterm appetite with a China Buffet dinner, while listening to this year's speeches for the freshman co-chair position.

As a senior who will bid farewell to four years of ASIA club involvement come Commencement 2005, I was very pleased to see such enthusiasm from the new class. The speeches given by the five freshmen running for the freshmen co-chair position were indicative of a very promising future for one of the largest cultural organizations on campus.

Particularly striking across everyone's speeches was the hope for cultural understanding within the Asian American/Asian community on campus and the hope to share this with the greater Carleton community at large. Thank you to Kim Loan Nguyen, Fue Thao, and Angie Kim for running; and congratulations to the new freshmen co-chairs, Iris Yin and Moonseok Jung. Please be on the lookout for future events and gatherings sponsored by ASIA club. Everyone is welcome!

ery and the Civil Rights Movement in their high school American History classes.

The two groups acknowledged the need for education. We decided that as a race, we can and must jointly act to educate others as well as ourselves about how both Africans and African-Americans participated in making America what it is now; because leaving this to teachers and America will perpetuate the ignorance that we and others have about our ancestors' contributions.

So, we asked: "How do we take our commonalities and lineage to Africa and go forth? "And more importantly, how do we go about this on Carleton's campus?" This is the question to which AFRISA and BSA are striving for an answer through action.

Faculty Profile: David Wiles

“I really want the theater to become the cultural center here on campus and...”

Edited by Cindy Lys '07

I really love just living life, everyday. I still have a sense of wonder about the fact that there is such a thing as the world. That it exists, that people exist, that we have the capacities that we have for joy, beauty and connection to one another. That we have the capacity for love, and that we have the ability to learn. Life at a kind of day to day level is something that I'm really passionate about. I don't always take in the day the way I'd like to. Sometimes, I'm too future oriented and sometimes I'm too stuck thinking about the past. But, just life, on an everyday level, is amazing to me and I'm in love with it.

I love the arts, which is a subset of saying that I love beauty; human beauty, natural beauty, the beauty that human beings create with everything from the arts to clothing to buildings to furniture... I love beauty. I love music. I love quiet. A really peaceful quiet as opposed to a tense kind of quiet. I love books. I love teaching. I love learning even though I don't think I work to learn as much as I might, but, I love learning.

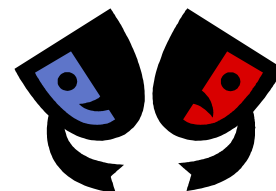
I started doing theater as an extracurricular activity. It stuck. Initially, acting was a connection between two things. One, like a lot of actors, the first time I got on stage I felt that it was something that was part of me I didn't know was part of me. I did perform before, in a sense. I had been an athlete and got injured in college and that was the end of my athletic career in track and cross country. But, I got the same kind of high out of being on stage. No, it's a different kind of high. I got a high out of being on stage that felt in some ways like the high that I got from racing. Different, but similar in the sense that it was something I could feel completely, emotionally, and physically engaged with. So, that was one of the things that turned me to it. Also, at the time I got involved in theater was the late sixties early seventies. So, it was a way of connecting actively to my social, racial, and my political concerns. I have a passion for trying to understand how the world works and why people, in both in the large sense but also in a very particular sense, behave the way they behave. I'm really curious about it and theater is one of the best ways I know of looking at it, of really examining it.

The reason that I chose *Polaroid Stories* and the reason that I chose *The Exonerated* has a lot to do with trying to make the theater of Carleton reflective of the broader student body and the broader culture of Carleton. But what I think has been missing in our theater has been plays that touch on the lives of people of color, that touch on the lives of people who are not necessarily from the middle and up-

per class, and, that require the involvement of students from the wide variety of backgrounds that students of Carleton come from. I'm not quite sure why they've been missing on our stage, but, it has certainly been a desire in this department, long before I got here, to involve everyone in theater and dancing. So, I simply became one more person trying to do that.

My strategy was to do plays that couldn't be done without a broader cross-section of the student body being involved. So that, as much as anything, has presented me my choices. I want to look across ethnic lines, but, also cross class lines. Both of the plays that I've done involve people who, by and large, are certainly of those class backgrounds, representing a minority here at Carleton. I also tried to do theater I thought students might find relevant because *Polaroid Stories* was in a sense about young people struggling with identity, struggling for survival. *The Exonerated* is about a major social issue, which is how our criminal justice system functions. The death penalty is part of that, but, not all of that. So, it's looking for plays that are relevant, looking for plays that would galvanize the audience while, and also, looking for plays that would require a multicultural group of people coming together. And that's really motivated my selection so far because, now that we're a department, I really want the theater to become the cultural center here on campus and not just an extracurricular activity. And if it's going to become a cultural center, everybody needs to be reflected in who does theater and everybody needs to be reflected in who's in the audience for theater.

I would really like to help make theater here at Carleton become an important cultural meeting on campus, (that would be my hope) so that it's not seen as theater on some campuses are seen: as the preserve of people who want to be actors later or the people who are simply interested in theater and have been since high school. But, that theater would really become a vital part of the cultural conversation we have so that it breaks out of its bounds and begins to encompass a broader cultural conversation, intellectually and artistically. I would love it if the theater we do provokes discussion among academics in other departments. I would love if the theater that we do eventually is consistently drawing on the artistic community in the twin cities and consistently drawing upon the broader artistic community here on campus, from music, from dance, from art, and so on.



“The Exonerated” Cast Responses

Cast members of “The Exonerated” were asked about their experiences in this emotionally moving play. Specifically they were asked two questions:

1.) What do you think the impact of this play has had / will have on it's audience, the students of Carleton, considering the many controversial issues discussed in the play such as the death penalty, homophobia, race relations, etc.?

2.) How has this play impacted your own perceptions of the aforementioned issues (or issue)?

Here are two responses:

“I hope the play doesn't represent characters defined by their status as exonerated convicts, or by factors, such as race and gender, which caused them to be

convicted. Rather, they are six complex individuals whom people happen to see as black or homosexual, and who happened to go to death row. The moment these characters become merely tools to critique social issues, they lose their identity as much as they did when given a number on death row.”

--Andrew Knoll '05

“I think that for some the play will definitely be a wake up call. For others, it may solidify the fact that the system, which some people are very self-afflicted with does not care about doing the right thing. There are people in this country that are wrongly accused based either on their race, economic status, and/or "they just fit the profile." The system is messed up and needs to be corrected. The play did raise many controversial

topics. You know comedians joke all the time, telling folks that are incarcerated "don't drop the soap." Now, in the play, the actor, Andrew Knolls, plays Kerry, and if one could recall, Kerry talks about how he was "ran a train on three times." For comedians to find humor in something so serious like that shows the level of concern that people have. The jokes are disgraceful! The issue of homophobia in jail cells is a very serious issue. You know, I was one of those people that laughed at the jokes because they were funny, and I admit I didn't know any better, but the play has truly made me think twice about those that are exonerated and who are on death row. Truthfully most of the people in jail are in there for wrongful convictions. It is uncanny!”

--Monee Sconyers '06

A DAY WITHOUT A MEXICAN

By Ali Khaki '07

On October 22nd, Sergio Arau, a well known artist and film maker in the Latino community- shared some of his artistic talent with Carleton College. During his convocation address Arau discuss the cultural, political, and psychological themes in his art.

One of Arau's latest works, the film *A Day Without a Mexican*, was featured at Carleton a day earlier. Arau used his convocation speech to explain his goals and objectives behind this satirical piece that interrogates both Latino identity and America's economic dependency on Latino labor.

In addition, Arau outlined his publicity strategy for the film. The ad-campaign featured large billboards around southern California stating the following:

ON MAY 14TH THERE WILL BE NO MEXICANS IN CALIFORNIA.

Within hours these billboards were

removed for being offensive and threatening. Because of this controversy and the eventual removal, of the billboards the film got more exposure than it might have otherwise.

Arau added another billboard to his ad-campaign. This billboard was primarily for Latino neighborhoods, and for publicity in Mexico. The billboard reads: **EN 14 DE MAYO, LOS GRINGOS VAN A LLORAR**

(ON MAY 14, THE WHITE PEOPLE ARE GOING TO CRY)

Arau's film has gone on to be the biggest box-office hit in the history of Mexican film and is doing exceptionally well in southern California, Texas and Mexico. The film is also now available in video stores throughout the country.

In addition to discussing his film, Arau shared some of his other artistic works which include paintings, political cartoons, and an animated shorts. Ser-

gio emphasized that although his work often focuses on political and cultural issues within the Latino community, that he does not limit his work to these themes. Latinos, he argued, should not let their ethnicity constrain the contours of their artistic expression.

Keep an eye out for Sergio's next film project that tweaks the genre of Mexican wrestling films to address toxic waste along the California-Mexico border.



This is a sketch by Sergio Arau. To see more of Sergio's work check out his website: www.sergioarau.com

News Commentaries: Indigenous Rights

By Khullani Abdullahi '06

The Human Rights Conference in 1993 in the General Assembly of the United Nations dedicated the subsequent 10 years to indigenous populations (the descendents of the inhabitants of their lands before the arrival of settlers from elsewhere). The decade was to be used to foster a greater awareness of the plights suffered by indigenous peoples everywhere. Ladies and Gentleman we are coming to the end of that decade, from 1994-2004, devoted to the exploration of finding solutions to the racism and racial discrimination still experienced by members of the Indigenous communities around the globe. This December marks the end of the International Decade of the World's Indigenous People, in addition this past August 9th 2004 marked the 10th annual International Day of the World's Indigenous People.

In addition to racism indigenous peoples the world over suffer from imposition on their lands, by their home states as well as transnational corporations. So much so, that the United Nations found the need to address the tensions between indigenous peoples, their lands and other opposing interested parties. The UN asserted that indigenous people's rights cannot be addressed without addressing land.

"The land issue remains crucial. National economic development generates pressure on territory still in the hands of indigenous peoples. Barren wastelands or forested hinterlands once thought to have little economic, political or military value have been identified as areas of vital importance. These developments could affect the economies and habitats, and the social, religious and cultural systems of indigenous peoples."

~ Office of the High Commissioner for human rights.

The rights of Indigenous Peoples

The first wave of the war waged on Indigenous people led to the hasty appropriation of the natural resources of the Indigenous peoples, as well as the misuse of the human capital available in indigenous populations. This second wave in the war being waged on Indigenous peoples, and their lands, is characterized by the endless greed of transnational corporations and their consumers, namely us those in the western world. The ramifications of this second wave though are astounding. In this day and age we stand to lose the knowledge of indigenous cultures, and their historical memory embedded in their traditional practices, while simultaneously destroying what there is left of the earth. In a world characterized by endless greed, and massive instantaneous consumption, is it any wonder that soon we will have consumed to the point of no return. Ultimately we will bite off the hand that is feeding us in this case, the Earth.

Unfortunate but true:

***According to the World Resources Institute, 78 percent of the world's original frontier forests have already been destroyed or degraded, much within the past three decades. Industrial logging poses the greatest danger to the world's remaining old growth forests. Not only does logging convert ancient ecosystems to pulp, wood and paper products at an alarming rate, but industrial logging also creates indirect but damaging impacts.

Brazil: More than 80 percent of timber from the Amazon is logged illegally, and mahogany --also known as the "green gold"-- has been the main target of such operations. Mahogany's value --a cubic meter can fetch more than US \$1,600

per cubic meter-- has attracted loggers who encroach deep into pristine forests to supply a demand almost exclusively aimed at export markets. (*Greenpeace.- Partners in mahogany crime. Amazon at the mercy of 'gentlemen's agreements'*)

Peru: From May 2001, 16 logging groups from the town of Sepahua in Ucayali invaded the territory of a recently contacted indigenous group, known as the Nahua (or Yora). The Nahua are currently settled at the confluence of the Mishagua and Serjali rivers, within the Nahua-Kugapakori state reserve, which forms the western border of Manu National Park. The loggers, illegally working on those two rivers, have extracted more than 600,000ft of mahogany and cedar, threatened community members and depleted the wildlife on which Nahua livelihood depends. (*Shinai Serjali,*)

Suriname: Chinese logging companies are relatively new arrivals in South America. In Suriname, at least two have been operating since 1996; in neighbouring Guyana, the first arrivals surfaced in the year 2000. In both cases, the companies are operating on or near Indigenous and Tribal lands. Reports have also surfaced of Chinese companies operating in northern Brazil. According to Surinamese government statistics for the years 1999 and 2000, Chinese loggers were by far the largest producers of round wood and China was by far the largest export destination for Surinamese round wood, exceeding the next highest destination four-fold. (*Logging and Tribal Rights in Suriname", by Fergus MacKay*)

From Our Kitchen to Yours: Chili Night Chili Recipe

Can't go 6 weeks of Winter Break without Kristen's famous Chili? Well now is your chance to make normal-size amounts of this fine cuisine! Give it a try!!!

Makes 4 servings

Ingredients:

1 lb. ground beef
 1 onion (diced)
 1/2 green pepper (diced)
 1 28 oz. can Diced Tomatoes
 1 can Campbell's Tomato Soup
 1 soup can Water
 1 8 oz. can Tomato Sauce
 1 can Kidney Beans (drained)
 1 envelope Chili Seasoning Mix

1 1/2 tsp. Chili Powder
 1 tsp. Cumin
 1/4 tsp. Garlic Powder
 2 Tbsp. BBQ Sauce
 Dash of: Seasoning Salt & Pepper

Brown ground beef in skillet, drain grease. Add diced onions and peppers, cook 5 minutes. Add remaining ingredients and simmer on low. Add more water if it appear to be too thick. This may be eaten right away but is best if it simmers a couple of hours to blend the flavors. It tastes even better the next day!

**This is a basic recipe that can be adjusted as you like...add cay-

enne for some heat, a bit of brown sugar to sweeten it up, more garlic if that's your thing...be daring!



Stimson House Study Break



Thursday, November 18

Stimson 9 p.m.

Take a break from studying and finals. Eat food & watch the Dave Chapelle Show.

Special unveiling of Stimson DVD player.

Barbershop Mondays!



Stimson House

4 - 7 p.m. on Monday, November 15th
 Everyone's favorite Barber, Julian Gray is back!

Come get a hair cut to impress the family for Break or just to hang out and take a break.



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Spectrum is also available online at:

<http://webapps.acs.carleton.edu/campus/multicultural/news/>



Shout out to Alice Agyiri for being the best of a friend!

- Admire

Shout out to Pachia Yang and the other Watsonites for being the COOLEST and WACKIEST floor buddies ever! - Angie

Shout out to Professor Jose Cerna-Bazan for helping out with the Day of the Dead altar and celebration!

Shout out to Khullani Abdullahi, the realest MPA I know!

- Mokerah

Shout out to Khullani, may God bless you during these times!

- Shamanist Association

Shout out to Amy Tenute for being such an awesome weights instructor! - Amy

SHOUT OUTS!!

Shout out to all the people, especially Heidi Ortolaza, who showed how much they cared during David's recovery from his fiasco with the hill between the Rec Center and LDC!

Shout out to all those that voted! I urge everyone to continue to strive for their ideals and to promote change!

Shout out to the case of "The Exonerated" - You the Bomb!!

Shout out to Kaaren and Karen for all of their help and assistance with Chili Night!

Shout out to Jihan for becoming a Mary Kay consultant! - Cindy

Send us your Shout Outs!

Interested in sending a shout out to someone?

Send shout outs to
khakia@carleton.edu



Shout out to Monica Diaz and Dashini Jeyathurai for introducing Convo speakers!

Shout out to Cassie for being the amazing person she is!

- Cindy

Shout out to Priyanka, Pranav, and Nitin for devoting so much effort and thought to DESI. You guys have been amazing. Thanks for sharing with Carleton! - Amy

Shout out to Maya, for getting off your crutches. Now you can REALLY get out of our Quint!

- Sevy 409

Shout out to Angelica Johnson for her driven & motivated heart!

- Cassie

Shout out to Angie & Olivia for being so warm and open! - Cassie