

CLASS

Here's the scoop: you're in a classroom, working on an assignment. Your professor walks up from behind your desk, leans down, and gives your shoulder a quick squeeze. That's cool, except it's the second time it's happened this week.

Sex and Texts

Sound familiar?

OK, almost every newspaper on every campus has written about sexual harassment. And yes, Sexual Harassment 101 is sure to be added to your class offerings any day now. But the fact is, complaints of sexual harassment keep cropping up on campuses everywhere.

The American Council on Education cites sexual harassment as the single largest category of complaints on campus within the past year and a half. Why all the fuss?

To put it simply, the term sexual harassment is flat-out ambiguous.

Gladys Brown, director of the office of human relations programs at the U. of Maryland, says that because of all the court cases regarding sexual harassment in the past few years, the Supreme Court is now requiring colleges and universities to

establish specific expectations and responsibilities between students and professors.

"The problem is that the definitions of sexual harassment change all the time," Brown says. Every time a pamphlet with definitions of sexual harassment is published, she says, organizations come up with new constraints and twists that change the old definitions.

Phil Villaume, a Minnesota defense lawyer for professionals accused of sexual

create facts on both sides of the story."

Teachers walk another fine line when they treat their students like adults and discuss adult topics. Tracy Maurer, assistant professor of communications at Bethany College, W.Va., says she never has any problems with her students.

"We have a certain amount of respect for one another. It's one thing to talk about phallic symbols in literature, but sexual harassment — it's just never an issue."

And what line should students walk? Apparently the one from kindergarten — a thick, painted one, and with their eyes down and hands in their pockets.

Villaume says that students are always more vulnerable than professors. It's a power thing, he says. Professors simply have more power.

For those of you engaged in sexual relations with your professors, jump out of bed fast! Even though both of you may be consenting adults, the professor still holds the power position if the relationship goes amok. In a court of law, most students are still viewed as vulnerable, which gives them a better chance of winning a sexual harassment case, but there's always a chance of falling victim to the fuzzy distinction.

The best bet is to try to resist those baby blues and think blue books — it makes life much simpler.

An increasing number of students will be encountering the blurry issue in sharp black and white — in the form of waivers forewarning them about classes with discussions that may allude to sex or other controversial topics.

And now they can see it in living color on the big screen. *Oleana*, a movie written and directed by David Mamet, stages a powerful war of the sexes when a female student accuses her professor of sexual harassment. The twist is that it's never made clear whether the professor really sexually harasses the student.

Sound familiar?



Sexual harassment: In the eye of the beholder?

■ Sonia Taylor, U. of Maryland

POP

Dick Dale's guitar playing is so cool, it gives Beavis a seizure. With arms clenched and blond afro vibrating, Beavis screams, "It's too fast, it's too fast! Change it, Butt-head, change it!"

even play a guitar scale.

"I don't want to sound like a scale. I want to sound like a crying grizzly bear dying from eating infected salmon," Dale says.

"I want to sound like the crying and moaning of the American Indians who are sitting up there freezing their asses off with no land."

"I want to sound like anger. I want to

Taco Bell burritos to Columbia Sports-wear jackets.

Glenn Dicker, one of three founders of Boston-based Upstart Records, says that since Dale's latest albums, *Unknown Territory* and *Tribal Thunder*, have come out in the past two years, surf guitar music has surged once again onto America's pop-culture shores.

After Upstart released a record by surf band Laika and the Cosmonauts in February, a tidal wave of surf band demos from across America rumbled into his office, Dicker says. Dicker and his cohorts released *Beyond the Beach*, a compilation of the best tracks, in mid-1994. The Mermen from San Francisco, The Woggles from Athens, Ga., and Spies Who Surf from Chicago are among the featured bands.

Dale says you can call the music whatever you like.

"It was surf. It

was the power of Mother Earth, the power of my lions and tigers [which Dale keeps as pets], the power of karate [he practices many forms] focusing through. It's the power of the universe. Give it another name; I don't care — as long as you like it."

■ John Youngs, *Daily Campus*, U. of Connecticut

Son of a Beach

With pick-melting speed, Dale attacks his guitar, maniacally strumming and sliding up and down its neck. The style was dubbed "surf guitar" back in the late '50s/early '60s, when Dale surfed by day and blew up Fender amplifiers by night.

At 58, Dale's back. His career again hit high tide when Quentin Tarantino, that ubiquitous media wunderkind, picked Dale's music for his hit movie *Pulp Fiction*. Yet Dale can't

sound like happiness. What this whole damn land is about — that's what my music is all about."

Tarantino used Dale's "Misirlou" as the opening track for *Pulp*. "[Tarantino] said 'Misirlou' is the good, the bad and the ugly all wrapped up into one. He said it's heraldic — it gives you the entrance. It's like the entrance to *Ben Hur*, and that's why it stood out."

Dale's distinctive sound has also been picked up by marketers and used to hock everything from



Beach music is surfing U.S.A. again.