

The Primary Source

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TUFTS UNIVERSITY

APRIL, 1984

Flashing Your Wheels: A Guide to Cars at Tufts

Stuart Weichsel, A'86

There are many tastes and buyers of automobiles at Tufts, as is best shown by the diversity in the models of cars that appear on campus. Obviously, the great majority of cars seen at Tufts belong to students, and while all the students have their education in common, they are able to show their different characters through the types of automobiles they drive.

The first cars to come to mind are the tremendously popular BMWs. The sedans manufactured by the Bavarian Motor Works of southern Germany (Federal Republic, that is) have the strongest presence on campus of any single manufacturer. Students have long since grown accustomed to seeing a 320 or 733 with its hazard lights flashing and trunk open in front of a dorm when a student is moving in or out.

The owners of BMWs, almost always non-engineering male students, have many reasons for their choice in cars. Often their family background is both socially progressive and professional in nature. For the owner, the purchase of a BMW satisfies his transportation desires, without fulfilling his fear of appearing ostentatious.

The car produced by BMW has outstanding merits of its own. The sedans, ranging in size from the comfortable medium sized 300 series to the larger but not overwhelming 700 series, are in no way wanting. All BMW models provide very practical and economical transportation while being rather enjoyable to drive. The cars are universally respected for their excellent performance and handling on racetracks as well as roads. Furthermore, with a superb mechanical history and high resale value, BMWs have also been good financial performers.

BMW's are not the only German

automobiles on campus. While there are far fewer, Mercedes-Benz has still maintained representatives in Tufts' parking lots.

The owner of a Mercedes may differ from the usual BMW driver. The M-B driver normally comes from a different background. His or her (for it might be said that women also drive Mercedes) family is likely to be both more established and more traditional. The person paying the student's tuition bills has no second thoughts concerning his offspring's use of a Mercedes; he may do so himself and find it only fitting that his child should do the same.

The fear of being ostentatious in thus understated society may not be considered. The problem could be allayed somewhat by the fact that Mercedes Benz tends to be slightly older than the spanking new BMWs seen so often.

The cars themselves are purchased for reasons similar to those for buying a BMW, though the car tends more toward the practical and the luxury aspects of driving than performance and handling. The automobiles tend to be less noticeable than their fellow German BMWs, usually having been painted in less brilliant colors.

The other European manufacturer whose products are seen at Tufts, Jaguar, has significantly less representation on campus than either German manufacturer. Being the only British cars on campus, there are surprising few Jaguars considering the closeness of American and British cultures. The disappointing reputation Jaguar has had for quality has apparently outweighed any "buy British" feeling in this country.

There are two known models imported into the U.S. — the XJ6 and the XJ12. Both carry the reputation for luxury and excellent design that the Jaguar name bestows on them. Yet there is a significant

difference under the hood. While the XJ6 is powered by a responsive 6-cylinder engine, the XJ12 is accelerated by a smooth 12-cylinder powerplant that makes it one of the fastest production sedans in the world. Thus, their status differs. The driver of an XJ6 has made the British choice for luxury and possible mechanical difficulties. The driver of an XJ12 shows not only his taste for luxury and his ability to fulfill it, but also his distaste for law and authority, at least as represented by

the 55 m.p.h. speed limit. Again, as with the BMW, the purchase of a sedan to fulfill transportation needs shows a degree of utility, being generally of more use than a sports car.

Speaking of sports cars, another surprising point is the unusually small number of European sports cars on campus. While there have been rumors of a Porsche or two, European sports cars almost completely lack their expected

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GUIDE TO FUN IN THE SUN



photo by Michael J. Finch

Michael J. Finch, A'84

Spring is here, and summer is on the way. For most of us spring and summer mean trekking off to the beach. While Mother Nature provides the sand, saltwater, sun and seaweed, this author provides some suggestions to make your days at the beach a success:

- Wear a one piece suit. This suggestion applies to men as well as women. People just look better in one piece suits. Female beachgoers may complain that one piece suits prevent maximum surface area tanning. However, any two piece suit can easily be converted into a one piece suit by discarding either the top or the bottom.
- Little need be said about towels, except bring two. One to put over your woven straw mat or cypress lounge chair, and one to use as a pillow. If you plan on going into the water, bring a third. Towels are also great for drying.
- It is surprising how little people know about suntan lotions, especially considering that most people include tanning as a primary beach activity. Suntan lotion is rated on an SPF scale. The SPF (Sun Protection Factor) quantifies the amount of protection provided by the lotion. An SPF lotion of 4 allows the user to stay in the sun four times as long as he could without any lotion and receive equal sun exposure.

If you burn easily, start out by using a lotion with an SPF of 15, especially on your face and shoulders. Otherwise, a lotion with an SPF of 8 should be sufficient. You can work yourself down to SPF 6 and then to SPF 4 rather rapidly if you are careful and build-up your tan gradually. If someone offers Wesson oil, SPF 0, politely tell them you prefer to tan on the beach, not fry.

Likewise, do not use coconut base oils, because many people find their smell offensive. Sweet smelling lotions should also be avoided. While they may appeal to you, they are also very appealing to flies. You might try Bain de Soleil brand lotion. It is very popular with the jet set and, like Haagen-Dazs ice cream, is made in the United States.

- Sunglasses are more than an accessory item for the beach-goer, they are as necessary as suntan lotion. Like lotion, they will protect you from the harmful rays of the sun.

There are many different styles of sunglasses, yet you should take care in selecting an appropriate look. If you plan to be more than a Foster Grant tourist, limit yourself to Ray Bans, Porsche design, or a famous designer style such as Polo or Christian Dior. Mirror style glasses should be avoided because they inhibit eye contact—a vital part of verbal and body beach language. (People who listen to walkmans and use coconut oil are exempted. They

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"An issue of The Primary Source without articles on politics? Impossible! Why that's like Professors Row without potholes, ... Jean Mayer without nutrition, ... Wessell library with empty seats during finals!"

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The Primary Source

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Daniel Calingaert Editor
 Hannah Hotchkiss Associate Editor
 Eric Avram Managing Editor
 Brian Kelley Assistant Editor

Daniel Marcus Publisher
 Henry Delfiner, Ph.D. Faculty Advisor

Staff Writers: Michael Finch, Monique Gaudette, James Hosker, Chris Reichert, Lenny Saltzman, Melanie Sturm, Andrew Swiderski, Barry Weber, Stuart Weichsel.

Special thanks to: Mrs. Efreem Calingaert, Professor Henry Delfiner, Professor Mark DeVoto, Charles Freeman, Provost Sol Gittleman, Eric Jeandel, Professor Don Klein, Mrs. Yasue Kawai Klein, Professor Pierre Laurent, Pamela McCormack, Chris Donough, Professor Russell Miller, Professor Ronald Salter, Professor Yih-Jian Tai, Dean Elizabeth Toupin.

Mail correspondence to *The Primary Source*, via U.S. Mail at P.O. Box 14, Tufts University Station, Medford, MA 02153, or via campus mail.

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DR. MILLER'S TUFTS TRIVIA QUIZ

Dr. Russell Miller is a Tufts University Professor as well as the university's archivist. He has a tremendous wealth of knowledge about our school, and is always a fascinating gentleman to talk to. He has provided us with this quiz on his favorite university.

1. What Tufts University member had a mountain in the Canadian Rockies named in his honor?
2. Who was the first woman to receive an honorary degree from Tufts?
3. How many honorary degree recipients can you name who later became Presidents of the United States?
4. What one word in the Tufts charter makes it a unique document as compared with similar charters in New England?
5. Who received the first honorary degree from Tufts, and when?
6. Who was the first woman to receive a Tufts Engineering degree, and when?
7. Who used to sell steam radiators in East Hall to freshmen each year?
8. How many memorial steps are there?
9. When did the Boston Dental School become part of Tufts?
10. What was the name of the first degree awarded by Tufts to women?

From The Editor

What the #*%@%?

This is our idea of an April Fool's joke. What may appear to be a deception is in fact a reality. The opinionated conservatives at Tufts also have much to say on matters other than politics. That is probably not as surprising as our decision to purge an entire issue of political content.

You may be startled to learn that the whole staff found the preparation of this issue as refreshing as reader hopefully will. We too enjoy writing on the arts and on everyday concerns. Indeed, this issue should offer some topic of interest to every reader.

We hope that our April Fool's joke will convince people that we all share interests and opinions on matters other than

politics. The large number of contributors to this issue that does not agree with our political viewpoints is witness to this fact.

This issue presents a *scherzo* before the *finale* of the May issue. We sincerely hope that the lively interlude will be enjoyed as much by the reader as it was by those who created it.

Letters

Due to the apolitical nature of this issue, we have decided to postpone the publication of the letters which we received until the May issue. We apologize to those concerned for the inconvenience.

THE GUIDE TO TUFTS CARS

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representation among student drivers. The lack of Italian sports cars, the most likely of all Italian cars to be seen on campus, shows the severity of this shortage. No explanation, other than an unusual sedan bias toward European cars, can be offered on the part of Tufts students.

Other sports cars abound. The more common are the American sports cars by General Motors — Corvettes, Camaros, Firebirds, Trans-Ams, and the like. These cars fall into two distinct categories. The first is made up of the new American sports cars. They are usually painted in impressive colors such as black, white or red, not a more dull beige or blue. Standard equipment includes stereos, tinted glass, and possibly a sun roof.

The new sports cars are driven by a slightly younger, and playful type of person than the average Tufts student. He might very well have received the auto as a graduation gift

just before he entered Tufts. The family he comes from is usually less socially self-conscious than those families that drive imported cars. The car may just fulfill the accepted dream of most teenage boys to own a stylish American sports car.

The second category is made up of the more classic American sports cars. Examples are the Mustang convertible from the mid-1960s and the Corvette from the early to mid-1970s. These cars are usually well renovated and in excellent condition, showing the time and money their owners invest in maintaining them. The automobiles take the roll of a hobby, as the restoration and operation of any other antique would.

The only other sports cars on the Tufts campus are of Japanese origin. The various Xs, Zs, ZXs that make up most of this group are much like their American counterparts. The similarity between the American and Japanese cars is not only mechanical. The owners of the domestic and the

imported cars are of the same type since the cars were generally purchased for the same reasons — to enjoy the sporting image of a car.

The Japanese imports differ from their American counterparts in that the sports cars are almost all, if not actually all, of the type that fall into the first category of sports cars mentioned, the new, fully equipped and visually impressive. They are generally not older and not painstakingly rejuvenated as some of the American sports cars seen on the college hill.

That concludes the review of Tufts automobiles. The Datsuns have been noted as well as the BMWs. The Primary Source auto guide may continue. Look out for the U. MASS student's auto repair guidelines entitled "How to maintain a pre-'73 car for under \$100 a year — safety no object!" The article, though aimed at a very different audience, may still be of intellectual interest to students in the Tufts community.

Answers to Quiz

1. Charles F. Fay
2. Mary Livermore
3. Calvin Coolidge, Herbert Hoover, John F. Kennedy, Lyndon B. Johnson
4. "forever"
5. Thomas Whittemore (1858)
6. Charlotte Clarke Taylor (Davis) in February, 1944
7. George C. Miller, past President of Tufts University
8. 45 or 50 (depending on how one wishes to count bottom steps)
9. 1899
10. "W.A." (Woman of Arts)

INTERNATIONAL CHEFS OF TUFTS

Tufts University is an international community, both in its students and faculty. We represent a vast spectrum of nationalities and heritages. And we are all proud to continue the customs that make up our family histories.

Craig Claiborne writes in *The New York Times International Cook Book*, "I have known many [people] ... who cared most earnestly about food and cooking, those who wanted to communicate their culture via the kitchen to the rest of the world." His comment describes well the professors and administration members who have contributed to this compilation, each enthusiastic to display their heritages. And in what better way than with culinary delights. For one mouthful says more than a thousand words.

Please feel free to utilize these recipes. Tear out the article, clip a few recipes, or copy just one or two, whatever serves you best. All we ask is that you enjoy perusing these international recipes from our professors and administrators. Of course the real fun awaits you in the kitchen.

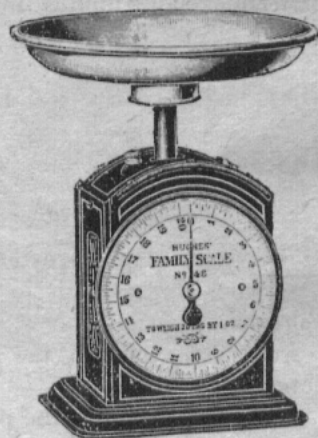
Belgium

WATERZOI DE VOLAILLE

Professor Pierre Laurent of the History Department provides his own unique variation of this famous Flemish dish. Curry is not a common ingredient in a Flemish recipe, but Professor Laurent promises it will make all the difference. And if a Belgian watches you cook this and asks you what the spice is, just tell your friend it is basil!

1 roasting chicken
1-½ cups white wine
¼ cup onions (sliced)
½ cup leeks (sliced)
½ cup celery (sliced)
Add thyme, cloves, bay leaf and curry sparsely salt and pepper

Add the chicken, onions, leeks and celery to a boil in a large cooking pot. Add the seasonings a few minutes later, with salt and pepper to taste. Simmer for one hour.



China

MA PO TOFU

Professor Yih-Jian Tai, who teaches Chinese here, is a native of Peking (Beijing), the People's Republic of China. This recipe is a Szechuan dish, and he warns that it's very spicy. But it's also quite delicious.

¼ lb. ground pork
2 pieces of tofu diced into small cubes
Some chopped green onion
1 tablespoon black pepper (powdered)
2 tablespoons of red pepper (powdered)
2 tablespoons of black bean paste (Chinese)
1 tablespoon sesame oil
2 tablespoons soy sauce
1 cup of cold water mixed with 3 tablespoons of corn starch

Stir fry the ground pork with a little oil, then add soy sauce and a little wine. Put in diced tofu and mix with ground pork. Add a little water to keep tofu from drying. Put in black bean paste and mix well. Add black and red pepper powders. Cook for 3 minutes. Pour in cornstarch/water and stir for one minute. Add sesame oil and green onion. Ready to serve.

Germany

KIRSCH-STREUSEL

Professor Ronald Salter, Chairman of the German Department, has provided us with one of his favorite German cakes. He enjoys it because of its good taste and versatility. It can be served on all occasions: breakfast, lunch, desserts (with or without ice cream), snacks, picnics, etc.

2 packages of yeast
½ cup warm water
½ cup sugar
½ lb. butter
½ cup hot milk
3 eggs
4 cups flour
2 21-oz. cans of sour cherries (or cherry pie filling)

Dissolve the yeast in the warm water. Melt together the sugar, butter, and hot milk. Blend in the eggs plus yeast. Pour this over the flour and beat a little. Spread dough into two jelly roll pans. Cover with the sour cherries. Crumble "Streusel" on top of it. Bake at 375° for 25-30 minutes. Let cool in pans. Cut into 2-3 inch squares and serve.

TO PREPARE "STREUSEL":

3 cups flour
¼ lb. butter
1-½ cups sugar
salt
2 tsp. vanilla
1 tbsp. cinnamon
¼ tsp. baking powder

Place the flour in a bowl, add the butter, sugar, salt, vanilla, cinnamon, and baking powder, and work this with fingertips into a coarse, flake-like meal.

Korea

BUL KOGI

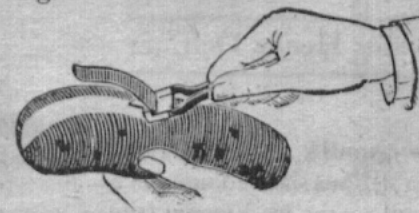
Associate Dean of Undergraduate Studies Elizabeth Toupin is one of the most celebrated chefs at Tufts. She is author of many cook books, including *The Easy Gourmet* and *Hawaii Cook Book*, from which this recipe is taken.

5 lbs. sirloin steak or top sirloin roast
½ cup soy sauce
¼ cup sugar
2 tablespoons sesame oil or salad oil
1 clove garlic, minced
4 stalks scallions, chopped

Cut steak or roast across the grain into large fillets about ½ inch thick. Combine the rest of the ingredients and mix well. Dip each piece of steak into this marinade and let stand for ½ hour. Broil quickly over hot charcoal fire.

SOUTH KOREAN CHICKEN:

In Korea this same marinade is used for charcoal broiling slices of chicken breasts, pheasants, etc. In Hawaii, fryers are often marinated in this sauce for ½ hour, then dipped into flour and fried in deep hot oil. Because the soy sauce marinade quickens the browning, complete cooking chicken parts by placing them in a baking pan. Sprinkle lightly with salt, and bake in 300° oven for ½ hour before serving.



Russia

LUCKSHEN KUGEL

Provost Sol Gittleman calls his recipe, "The Liberal's Luckshen Kugel: A Recipe from Czarist Russia." He has named it this because "in Czarist Russia prisoners were killed by forcing them to eat an overdose of this recipe." He warns that each portion contains about 11,000 calories!

1 package medium wide noodles (12 ozs.)
½ lb. butter or margarine (two sticks)
2 pints cottage cheese
1-½ pints sour cream
1 ½ cups sugar
Grated lemon rind
4-5 eggs, beaten well or separated

Cook the noodles. Melt the butter or margarine and pour it over the noodles which have been drained. Mix in cottage cheese, sour cream, sugar, lemon rind, and eggs. Place in a greased somewhat deep baking pan or dish. Cook for one hour or less in a preheated 350° oven.

—Compiled by Daniel Marcus, A'85

Japan

SOY SAUCE PORK

Professor Don Klein of the Political Science Department is blessed with a truly international household. His wife, Yasue (Sue) Kawai Klein, has provided us with one of her favorite Japanese recipes.

1 lb. or more pork (boneless pork for roasting)
½ cup soy sauce
¼ cup sherry
1 cup water
small piece of ginger root
1 scallion

Squash the piece of ginger root. Cut scallion into 2 inch pieces. Put all ingredients (except the pork) in a pan. Bring to a boil. Then put the pork in the pan, and bring to a boil again. Reduce flame to low heat. Cook for 2 hours. Slice pork and serve with a green vegetable.

Charles Ives, Frontiersman of Music

Professor Mark DeVoto

In the wake of the American bicentennial we might do well to remember some of our indigenous composers who founded our musical heritage. Francis Hopkinson (1737-91), composer of modest songs, was a signer of the Declaration of Independence; Justin Morgan (1747-98) is better remembered as a horse breeder than for his simple but sensitive vocal harmonizations. Their most important contemporary was William Billings (1746-1800), a composer of hymns and "fuguing tunes" of vigorous patriotic fervor and sometimes fine sensibility.

The list lengthens in the nineteenth century to include some full-time musicians, song composers like Stephen Foster (1826-64) and the great pianist Louis Moreau Gottschalk (1829-69), the first real American nationalist, whose exotic virtuoso pieces incorporating Caribbean, Brazilian, and Louisiana plantation styles were more widely appreciated in Europe than here. Gottschalk finished his training in Europe (where he was refused entrance to the Paris Conservatory on the logical ground that "America is only a land of steam-engines"), and this was to set a pattern for composers until well into our own century. The composers who came later, from the composer of Mendelssohnian symphonies, George Frederick Bristow (1825-98) to the more substantial Boston group, John Knowles Paine (1839-1906), Dudley

Buck (1839-1909), Edward MacDowell (1860-1908), Amy Beach (1867-1944), Horatio Parker (1863-1919), and others, all received advanced training abroad, and their works generally exemplify a well-crafted Brahmsian or Wagnerian solidity, with only occasionally any genuinely American individuality

nineteenth century was a function of the home, the church, the dancehall, and the gathering of a few people around one or two instruments. The founding of important musical institutions, such as the New England Conservatory of Music (1867) and the major orchestras, (New York Philharmonic,

our greatest native composer, Charles Edward Ives.

He was born in Danbury, Connecticut, on October 20, 1874, the son of George Ives, a Civil War bandmaster who had an abiding interest in unconventional music theory. The father's influence on the son was at once prophetic and profound. Charles Ives began music lessons early and already was earning money as a church organist when he was fifteen. At twenty he entered Yale, where he played baseball, studied business course, wrote songs and anthems and marches, took composition lessons from the redoubtable Horatio Parker, and got mediocre grades, graduating in 1898.

Unlike his predecessors, Ives did not go to Europe to study, and apparently he never thought of trying to make a career as a composer. Instead he went to New York to enter the insurance business, first as a clerk and later as the co-founder, with Julian Myrick, of his own company; when he retired from business in 1930 he was a millionaire. His marriage in 1908 to Harmony Twichell was a happy one, marred only by childlessness. But his heart and soul belonged with music, and he gave all of his spare time to it, sometimes as a church organist, but mostly to the feverish pursuit of composition.

The example of Ives's career as a composer strains our ordinary appreciation of the limits of originality. As early as 1891, at seventeen, he was writing dissonant

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the distinguishes them from their contemporary Germanic models. At their best, these gifted Americans made achievements of substance and even a certain nobility, but none of them came up to the best of their European contemporaries.

The lesson is one of native versus imported culture. Music in American even until the late

nic, 1842; Boston Symphony, 1881; Chicago Symphony, 1891) relatively late considering the age of the republic. And the brief age of New England transcendentalism, with its great flowering of literature, was over before there appeared on the scene the one genuine transcendentalist in music, the most enigmatic figure in all of the history of American music, and

Lifting the Curtain Call Prohibition

Professor Henry Delfiner

A few months ago, American television stations showed news of a sort being made in Vienna (the writer's native city, hence his interest in and hopefully at least partial knowledge of the subject). The news was that after some two hundred years of prohibiting curtain calls for actors of the Burgtheater, the Austrian government decided to lift the ban. The Burgtheater, usually just called the Burg (after its original location next to the imperial castle in Vienna), is not only Austria's leading dramatic stage but many feel that it is also the leading stage in the German speaking world, though it has lately come under some heavy competition from a few West German stages.

It was founded in 1776 by Joseph II, the co-regent and later emperor, for the twin purpose of spreading his ideas of the enlightenment and of strengthening the use of the German language in his multinational lands.

The Burg and its twin, the imperial opera, were literally the property of the ruler, which meant that he paid their entire upkeep from his personal funds. This remained unchanged until 1918 when the Austrian state took over their ownership after the end of the

Habsburg monarchy. One of the by-products of imperial ownership was a greatly enhanced sense of dignity for the members of the two stages.

It is probably in this connection that we must look for one reason for the curtain call prohibitions which are recorded as early as the 1790s. Actors were at that time fairly low on the social totem pole, and they probably were used to what today would seem outrageous methods of singing their own fame by stepping before the curtain to give speeches on their own behalf.

It is fairly obvious that one reason for the prohibition was to stop such practices.

Another reason was that it seems to have been customary at the time of the theater's founding to greet royalty by three claps of applause. It might have been an irritant to have actors and actresses receive far more than the three claps reserved for royalty. This may have been an additional reason for the rather rigid regulation of curtain calls that would act to stimulate applause for individual actors and actresses.

A third factor which may have come to play a far greater role in later decades was the idea of a performance being primarily an act of cultural homage for the genius of the man or woman who wrote it, and only secondarily an occasion for acclaiming individual actors or actresses.

Time brought some inroads into the curtain call prohibition, the first applying to the Burg's operatic twin where it seems the prohibition either never took hold or did not last long. This can be best understood by the much more volatile nature of operatic performances generally and by the strong influence of Italian singers, musicians and composers in that art form. Nothing could be as antithetical to the Italian temperament than bans on any form of applause.

Another inroad took place in the Burg itself and consisted of exceptions being allowed for certain actors or actresses on the anniversaries of their service at the Burg, or for those who came on stage for the first time after long bouts of illness.

For a brief period, another exception applied to actors on the day of their debut at the Burg. In all of these cases the individuals were allowed to step before the curtain at the end of the play to take individual bows.

What was it that brought about the abrogation of the ban some two hundred years after it was imposed? Again it seems to have been a group of reasons that were the determining factors. The most important single reason was undoubtedly the ascendancy of the star system. Nowadays people go to a play as often for the sake of individual actors or actresses as for

that of the play. Stars want to have as much contact with the public as possible and resent being prevented from collecting all the applause possible.

Another reason is the passionate desire of many today to innovate and to break down old rules as an end in itself. The present director of the Burg, Achim Benning, may belong to that category. Opposition to the lifting of the prohibition came from two groups, the first the tradition-loving older members of the Burg, the second some actors and stagehands who resented having to stay until the very end of performances as a result of the lifting of the ban. One of the arguments used by the traditionalists to some effect was that the ban strengthened team spirit among the members of the Burg while the curtain call system will enhance the sense of competition among individual actors to the detriment of the entire group.

Thus, on October 8, 1983, a custom that outlasted some two hundred years of Viennese history, about five revolutions and three foreign occupations ended when the Austrian government, on the urging of the Burg's director, lifted its ban on curtain calls at the Burgtheater.

Henry Delfiner, Ph.D. is Assistant Professor of International Relations at Tufts University (part-time). He is of Austrian descent.



photo by Eric Jeandel

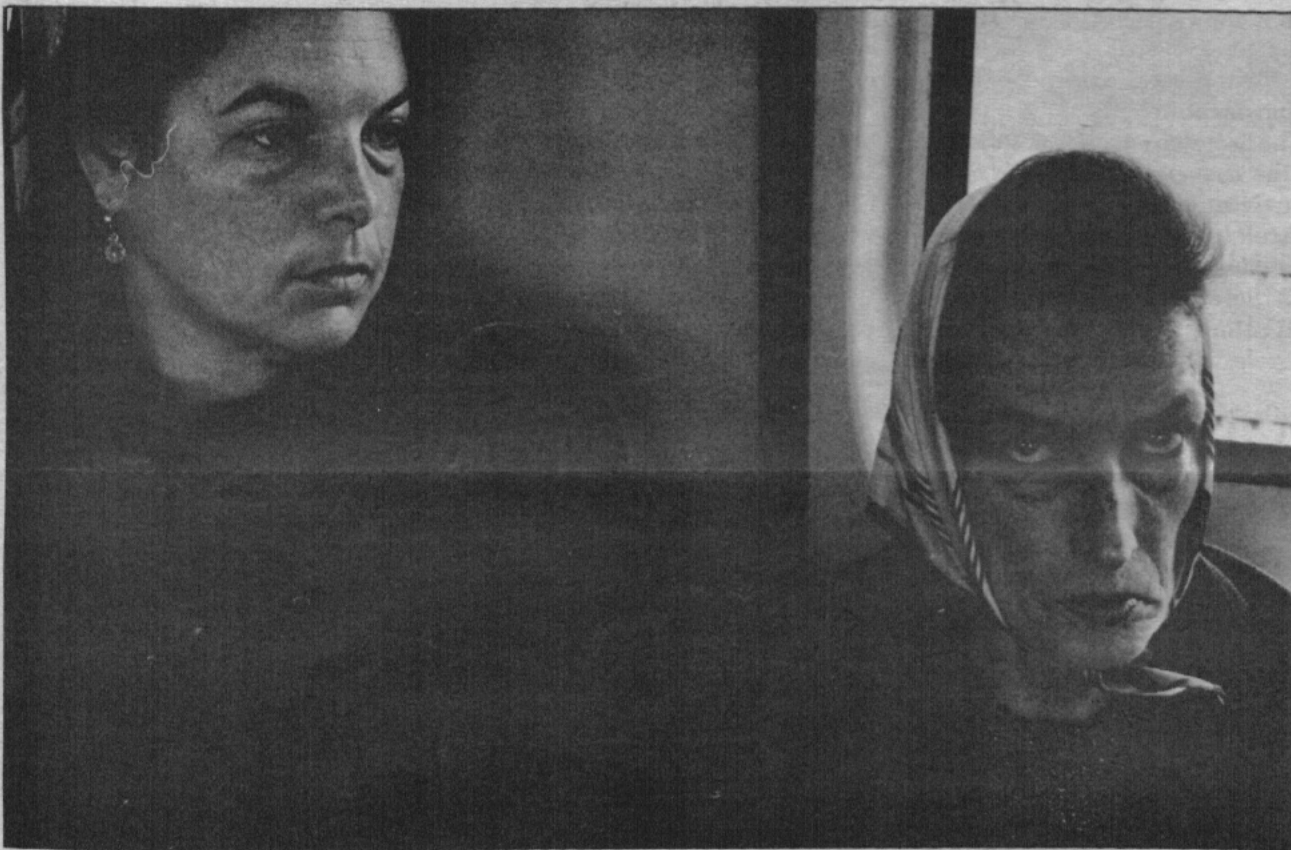


photo by Eric Jeandel



photo by Eric Jeandel

FOUR PARTS PLEASantry TO ONE PART TORMENT

Daniel Calingaert, A'86

The perennial question you face when sacrificing a knee-cap and three toes a year for a college education is whether you will retain any worthwhile experience. Such is true of both the underclassman whose purpose in life has yet to transcend the omnipresent can of Duke beer, and the graduating senior who still seeks a marketable use for his major in trivial etymology.

If it provides nothing else, your college experience offers the opportunity to prepare for the type of social event essential to any professional's career — the cocktail party. A college degree alone may help you in landing a job, but you must utilize your education in making the most of your position. Even in the professional's social scene can your college experience come in handy.

The average Tufts party is characterized by the striking resemblance it bears to the Black Hole of Calcutta. The ghost house illumination and the sardine can intimacy are combined with the added frill of Top 40 airplane engine mimeses. Such parties provide an inviting atmosphere to the fellow masquerading incognito, but they offer little opportunity for meeting and getting to know people.

The cocktail party represents a decided improvement in such regards. Those who find difficulty in remembering the name of a new acquaintance will enjoy far better odds if they hear the name in the first place. Furthermore, you may be given the person's calling card with his name and his occupation, making his purpose easier to recognize. Some business cards also offer a small illustration in the top left hand corner to help you remember a person's profession. A picture of a diamond will provide a strong signal on who to befriend. However, gynecologists find such illustrations unnecessary.

You must develop the ability to judge the relative importance of someone's position in his line of business. This is especially true today with the many deceptive titles people assume. A "customer service manager" on People's Express is actually a flight attendant. There is nothing wrong with a low social status. Just know when to save your saliva for feet offering greater prospects for employment.

The next step entails your striking up the conversation with the new acquaintance. This is normally not a difficult task, but it can prove to be somewhat awkward. You may have been introduced to a young lady cultivating the latest Medusa hairstyle, dressed in an imitation

Batman costume and having a replica of the Crown Jewels dangling from her ears. The natural reaction is to ask yourself, "What in the world do I say to such a person?" Trust your instincts, and slip away as inconspicuously as possible.

In the coming years, you may find yourself in an analogous situation at a cocktail party. You may be introduced to a gung ho military officer parading in full regalia, wearing the emission line spectrum of every known element on his jacket. Confronted with the problem of conversing with such a person, you will recall that the military appreciates clarity and that dedicated officers prefer having information presented to them in outline form. Your response to his introduction might be as follows:

1. "Damn glad to meet you."
2. "I'm Bill Logan with the Rice Miller's Association."
3. "Would you mind turning your shoe a bit to the right, I have nothing against polish but I really do cherish my eyesight."
4. "So, tell me, where have you been assigned to?" As you well know, by the time the officer finishes answering the question, you will have noticed that your spouse is ready to leave.

Once you are engaged in conversation, you can turn your attention to assessing the character

of your new acquaintance. You will easily recognize from experience the certain types of people you would prefer to avoid. One such category is the individual suffering from severe emotional disturbances. If the new acquaintance tells you in the first twenty minutes of conversation that she is not really as neurotic as she seems, you will know how best to handle such apologies. Get hold of a shrink as quickly as possible.

Another type of person you would probably prefer to avoid is the hopelessly uninspired individual. If the conversation is limited to the new acquaintance's describing in excruciating detail the layout and the decoration of his house, you would be wise to fake an epileptic seizure. If he offers you an invitation to a party at his house, you could always decline the offer in good conscience. Since you already know what his house looks like, why bother to go see it?

Another category is the person who is eminently pleased with himself. At Tufts, he would take the form of an individual who proclaims that he has just finished doing his laundry, as if that were an achievement worth relating in his memoirs. Your best bet is to suggest that he begin writing his autobiography immediately. Only then will he stand any chance of

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Bert's PARTY WEEKEND at Tufts

by McDONOUGH & FREEMAN



Film Review

A Woman In Flames: Kinky, Sexy, Fantastic

Brian Kelley, A'85

Film, perhaps more than any other art form, has been the most dominated by politically left artists. Virtually every great director from Hitchcock to Capra to Antonioni to Coppola was politically left-wing and used this artistic medium to profess "liberal" statements.

Nonetheless, films like *North by Northwest*, *The Birds*, *It's a Wonderful Life*, and *Apocalypse Now* were masterpieces in a strictly artistic sense, as well as immensely popular. The ultimate and omnipotent "message" in each of these films was socially or politically liberal.

The latest German film to arrive in America is undoubtedly a sincere attempt at artistic statement — and in large part it is highly successful; however, once again, a film with high artistic merit makes a socially liberal statement.

When *A Woman in Flames* opened in Germany, it broke all box office records, and its director, Robert Van Ackeren, was hailed as the next Fassbinder. Labeled as "controversial" in Germany and "absolutely no one under age 18 admitted in the U.S.," one would hardly expect to find a favorable review of such a film in a conservative journal. But, having purged politics, art can be appreciated strictly for its form, obviating emphasis on what might normally be a controversial message.

A Woman in Flames is a love story. It is not a love story in the typical American genre (e.g. *Tootsie*); rather, it is the story of Eva, a woman feeling useless and bored in her marriage, who escapes and becomes an elite prostitute. She falls in love with a charming, elegant gigolo/prostitute, Chris, shares an apartment with him, and services her "clients" upstairs while Chris "turns his tricks" downstairs. The two enjoy a lucrative and passionate partnership until Chris' jealousy over Eva's higher income causes rifts in the relationship. Chris' discovery that Eva earns more because she only performs "specialty services," i.e., sado-masochism (complete with whips, chains, leather bonds and studded leather outfits) prompts Chris to abandon his profession and invest

his and Eva's money in a long-desired restaurant. Having removed the mystery and allure of a prostitute/gigolo relationship, the film quickly progresses to the inevitable and ultimate dissolution of Eva's and Chris' love.

Denotatively, this story is unquestionably "kinky" as *Time* described it, and a story filled with sado-masochism, male and female prostitution, homosexuality and nudity is certainly "controversial." However, the important thing for the viewer to see is that these characters are not real. Rather, they are symbols of innate human desires normally suppressed. Van Ackeren uses clever mise-en-scene to reinforce this. Chris and Eva are constantly surrounded by mirrors: indexically they are mere reflections; symbolically, they are reflections of the horrible, lustful id driving the clandestine passions in all of us.

The film is less a statement on prostitution and sexual virtue than it is a statement about a woman finding fulfillment in a "male-dominated" world. Eva, a doctoral candidate whose thesis is melancholia and boredom, finds her stereotypical role as a housewife unsatisfying and purposeless. In another well designed shot, Eva explains to her ex-husband that if a woman marries she is expected to give sex for free; if she does "it" with boyfriends, she is considered loose; and if she chooses to do it professionally, men label her a whore. The point of the soliloquy is of course that men have made the rules and expect women to conform to male-imposed standards, even when men cannot relate to the issue they are imposing standards on — i.e., a woman's right to choose what she does with her body. In this sequence Van Ackeren visually connotes the message. Behind Eva, in a glass display case, is a collection of books each with a picture of a different man prominently displayed on the cover gazing out at Eva as she speaks. Indexically, these men are all the men who have made the rules and imposed them on women; symbolically, they are enclosed in their own male microcosm, separated from Eva who will make her own choices.

Van Ackeren weaves this theme around Eva's prostitution. She states she will be the best "whore" ever, because she will make men pay for getting nothing. Hence she

serves only men who want to pay to be hurt. These sequences are graphic and harsh, as Eva whips, binds, and dominates her clients. The domination is symbolized by the neck-breaking low angle shots of Eva as she wields her mighty whip. However, it would be incorrect to misconstrue this symbolism as Eva striking back at men for binding her in a male-oriented society. Although the



*A Woman
in Flames*

parallel can be made, the feminist paradigm is an unperfect fit.

Rather than prostitution, lust and a woman's right to choose what happens to her body, the ultimate message of the film is about boredom. At the beginning of the film, Eva is bored with her marriage; at the end of the film, she is bored by the thought of growing old with a restaurant owner so she leaves Chris.

A woman in flames is a woman searching for the excitement and mystery so very lacking in her life. Van Ackeren symbolizes Eva's melancholia through her blue costuming (even including a blue fur coat). Eva leaves her bland marriage and becomes a prostitute because she feels she has no other skill. However, Eva really leaves her marriage in search of fulfillment, excitement, and escape. She shifts to the other end of the spectrum becoming a prostitute, a sadist and living with a male prostitute; does this bizarre shift provide an escape from the melancholia she feels bound by? No. By the middle of the movie, her facial expressions indicate that whipping, beating, and bonding

men is unsatisfying and still boring. Once again, Van Ackeren's use of mirrors symbolizes that Eva (and Chris) are merely unfulfilled reflections who lack depth, dimension and real purpose.

Eva rejects conformity in her marriage; she rejects conformity when it is offered her by Chris (e.g. growing old with a restaurant owner). Having rejected the hope of any type of stability in her life, what is left for Eva? Van Ackeren suggests violence; he foreshadows this violence in a surreal sequence/vision in which Chris sees himself lighting Eva on fire (hence the title). In this sense, *A Woman in Flames* is a 1980 *La Dolce Vita*.

Perhaps Van Ackeren's final point is that life is only as wonderful and fulfilling as one makes it. Eva's eventual abandonment of Chris connotes that living one's dreams and fantasies does not always provide the sense of fulfillment one yearns for.

Van Ackeren succeeds in *A Woman in Flames* through masterful mise-en-scene (including an almost surreal use of slow motion) but fails in montage. The jump cuts in the film are rough and, at times, disorienting. His heavy reliance of shot-reverse-shots and double-shots at times lets the dialogue do all the talking when he should have allowed the visual medium to connote the message. Nonetheless, *A Woman in Flames* is a fine work of art and certainly shows the emergence of major new talent in the art of film-making.

Thus, once again, a cinematic artwork bears with it many "left-wing" connotations and statements. Conservatives, unraveled by the notion of a sado-masochistic film about prostitution being "art," may dismiss any inclination to regard the film as art-worthy. Rather than attacking the film's visual worth simply because the genre and connotations are not politically in tune with a conservative perspective, there may be something to learn. Directors with politically right statements should take a lesson from their left-wing counterparts, dump the populist garbage they've been making (e.g. *Patton* and a host of John Wayne movies), and get the conservative message across in a tight unit piece of art. After all, art should be the political neutral-zone where conservatives and liberals can meet, learn and create.

INNOVATIVE GENIUS OF CHARLES IVES

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harmony in up to eight different parts, combining chords from two different keys at once, in his Variations on "America" for organ. Twenty years later the idea of simultaneous different musics had reached a degree of complexity, in his Fourth Symphony, where three different sections of the orchestra, each in a different meter and tempo, are to be conducted simultaneously and separately by three conductors. (The inspiration derived from Ives's experience, at a Connecticut county fair, of hearing different hands converge on the

town square.) The final chord of the Second Symphony, crowning a Bronx cheer of trumpets playing "Reveille", contains eleven different pitches; this work was completed in 1902, one year after the death of Verdi, and when Igor Stravinsky was still a law student. In some of Ives's more explicit experiments, such as a sketch whimsically called *Chromatime-lodtune*, there is unmistakable evidence that he had invented a twelve-tone serial technique as much as twenty years before his exact contemporary, Arnold Schoenberg, who perfected it.

Technical devices aside, the relentlessly idiosyncratic American nationalism is the most distinctive aspect of Ives's music. His Piano Sonata No. 2, subtitled "Concord, Mass., 1840-1860", completed in 1915 but never performed publicly until years later, contains all of the important characteristics. First is the literary aspect, the titles of the four movements ("Emerson"; "Hawthorne"; "The Alcotts"; "Thoreau") and a set of accompanying essays in gnomic and crotchety style explicating the sonata as a whole. Then there is the pervasive quotation of vernacular

musical material, particularly "Bringing in the sheaves," "Jesus, lover of my soul" (this tune related structurally to Beethoven's Fifth Symphony, which is also liberally hinted at), and "Columbia, the gem of the ocean." Above all there is a narrative improvisatory piano style wholly unlike anything written by any composer before Ives, a phantasmagoria of moods, from a calm hymnic contemplation to a Lisztian grandeur, from an infantile twiddly counterpoint to insensate rage, from a nondescript conventional chordal style to a

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Tackling the Rough Outdoors at the Beach

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can wear mirror style lenses because no one will approach them anyway.)

You will find that sunglasses not only protect your eyes, but also the skin under your eyes. A friend of mine refused to wear a chic pair of glasses because they clashed with his conservative image. By the evening, he looked as if he had been in a bar room brawl rather than on the beach.

If you wear contacts, take special precaution to wear dark lenses. They prevent your contacts from drying up into cereal-like flakes.

- Always wear a watch, not because you should be worried about the time while you are relaxing, but because other people will be worrying about the time. An inexpensive Timex worn in plain view serves as a superb conversation stimulator.

Watches, as well as rings and bracelets, also function as tan intensity indicators. A suntan is a relative phenomenon and is most visible when contrasted with lighter shades of skin and clothing. While out on the beach, wear a gold ring (never a wedding band) and when you return home, take it off and you will have a white ring. (It should be noted that some people go overboard and use bandages and masking tape to create pale images while tanning. A watch or ring serves as a much more subdued and tasteful tan intensity indicator.)

- Music is an important element to a successful day at the beach. The sound of waves breaking against the shoreline can be pacifying, yet it can also be boring. Unless you yearn to spend all of your time on the beach snoozing, a FM stereo/cassette player is a must. The type of music that you select will depend on your personal taste, however, it must be consistent with your environment. This will probably limit you to selections by Frankie Avalon, The Beach Boys, and Jimmy Buffet. If you, like James Watt, find these artists unacceptable, please have the courtesy to use a walkman.

- If you think you can catch up on a lot of reading for work or for school at the beach, you're only kidding yourself. At the same time, it is important to have a book or magazine in or near your hand. R and R always includes casual reading. As with suntan lotions and sunglasses, your selection must be taken seriously. If you choose a book, choose a classic. Several of my beach-going friends read *War and Peace*. They only read it while at the beach, and thus they have been enjoying it for years.

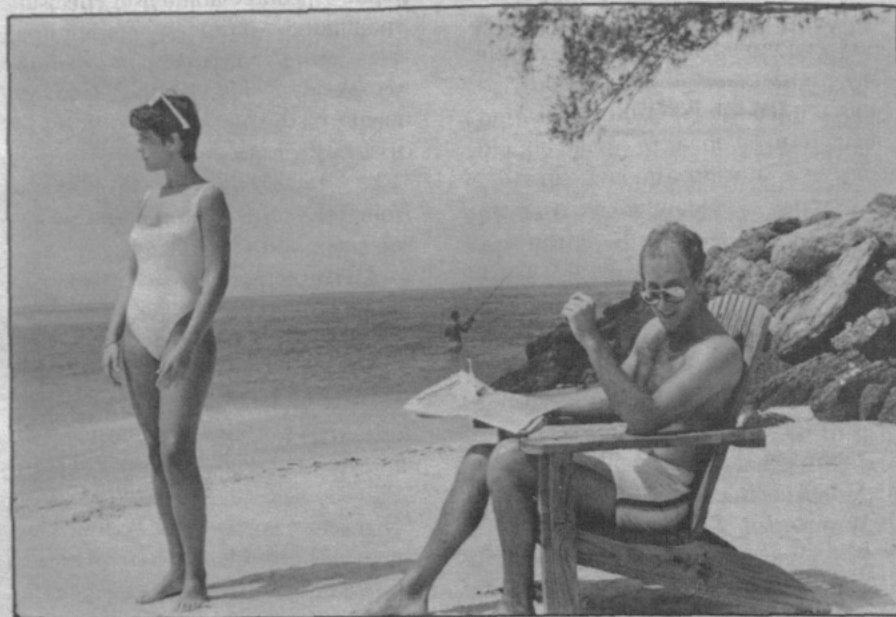


photo by Michael J. Finch

Magazines and newspapers are easier to read than books because sometimes you can finish an article. Never take a *Playboy* or *Playgirl* to the beach. Those types of magazines are for people who like sexy photos. You are at the beach and prefer the real thing. Copies of *Barron's*, *The Robb Report*, and *The Primary Source* are much more appropriate beach companions. These periodicals have been known to attract swarms of curious individuals ... and while your newly found friends are being intrigued, you can enjoy their company. After impressing them with your literary selection you might even get a job offer from their company.

- Drinking on the beach is acceptable, but you should stay away from liquor. Alcoholic beverages can dehydrate you and under a hot sun, dehydration can be an unpleasant experience. Plus, drinking alcohol and swimming are not terribly compatible. You might be the victim of an unplanned burial at sea. Whether your selection of soda is saccharin supplemented or caffeine carbonated, bring along some extras. A full cooler of soft drinks is sometimes more social than a Timex watch.

By following these suggestions and staying on good terms with Mother Nature, you and your friends can be certain of success in the sun.

CHARLES IVES, FRONTIERSMAN OF MUSIC

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texture of such incredible density that it hardly seems possible to notate it, let alone play it. During an evocation of Hawthorne's "Celestial Railroad," the pianist plays gently colorful, atmospheric chords using "a strip of board 14 3/4 inches long and heavy enough to press the keys down without striking;" later in the same movement, the pianist is directed to play precisely notated chords with his fists on the keys. The final movement closes with a gradually diminishing, harmonically evanescent texture to which a solo flute is added, Thoreau looking out over the mist rising from Walden Pond. The visionary quality of Ives's sonata was at once apparent to the audience that first heard it, in amazement and bewilderment, in 1939. "This Sonata is exceptionally great music," Lawrence Gilman wrote at the time in *The NY Herald Tribune*: "it is, indeed the greatest music composed by an American, and the most deeply and essentially American in impulse and implication.

Ives's compositional fecundity continued unabated until the First World War, slowing down somewhat until 1918, when he suffered a heart attack. In the years immediately following he composed little, but spent his time putting in order and revising some of the enormous mass of sketches that he had accumulated. In 1922 he had a volume of *114 Songs* engraved at his own expense, giving away copies free to anyone who

asked; later he did the same with the *Concord Sonata*. From the very beginning of his career to the end of his life he made no effort to generate a public nor even to get his works performed. Gradually sought out by younger composers, including Carl Ruggles, Henry Cowell (who later wrote Ives's biography), and Elliott Carter, he began to achieve an underground fame, but hardly any understanding came until late in his life. His Third Symphony, completed in 1911 had been given a private sight-reading by the New York Philharmonic under Gustav Mahler; the first actual performance came thirty-six years later, in 1947, but Ives did not attend, though it earned him the Pulitzer Prize that year. The Fourth symphony, one movement of which had been performed in 1927 and later published, was left like many of his other works, as an untidy bunch of sketches, not to be unraveled and performed until 1965, eleven years after his death.

Ives's prophecy is better understood now, along with the irony of his having anticipated so many of the discoveries of more successful, later composers than he. "He quietly set about devouring the contemporary cake before anyone else had even found a seat at the same table," Stravinsky wrote in 1966. That is an overstatement; "tasting" rather than devouring would be closer to the truth. His influence on the emerging American music is far less than it might have been if his works had been known at all at the time they

were written, and we now have in his works a legacy that, like Melville's, has achieved a classic status independently of and in isolation from its own contemporaries.

Arnold Schoenberg, the Viennese-born American who of all of this century's many misunderstood and neglected composers was by far the most realistically minded, never met the Connecticut composer who was only five weeks younger than himself. But after Schoenberg's death in 1951 his widow found this jotting among his

papers:

"There is a great man living in this country—a composer.

He has solved the problem of how to be one's self and how to learn.

He responds to ignorance with contempt. He is not forced to accept praise or blame.

His name is Ives."

Mark DeVoto, Ph.D. is Professor of Music at Tufts University. He is Chairman of the Music Department.

COCKTAIL PARTY

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completing it.

The last sort of individual worth avoiding is the one who engages in rhetorical flatulence. He speaks in an authoritative tone of voice which may, at times, appear convincing. His opinions, however, are formed on the basis of a profound and insightful ignorance of the subject matter... One could add more categories of people to this list, but those mentioned are the most noteworthy.

You would do well not to try to impress others, because overexertion in such endeavors usually proves counterproductive. Your self-admiration is rarely contagious. Instead, just enjoy yourself, and if you find difficulty in doing so, just be polite and make the best of the situation.

You need not be excessively insincere, but you should not display

your emotions when doing so would annoy others. If you find your acquaintance's discourse on aquatic taxonomy painfully dull, try to look interested. If you meet a young lady whose nose carries a wart the size of Neptune, pretend that you are looking at the face of a Raphael Madonna. If your acquaintance irritates you to no end, if you should find him uncompromisingly loathsome, smile and try to avoid biting your tongue.

At this juncture in time, you may not be ready to receive the official butterfly from the National Council of Socialites. You may enjoy the ability to recognize characters you would prefer to avoid, but you probably have yet to devise a method of doing so. Further experience will come in handy, so do not get discouraged. Throw yourself into the crowd. Cheers!