

THE TUFTS DAILY

Where You Read It First

Monday, November 14, 1983

Volume VII Number 45

Religious Leaders to Address Economic Issues at Conference

The Lincoln Filene Center for Citizenship and Public Affairs is sponsoring a conference on "Economics, Justice and the Clergy" this week (Nov. 15-17).

The conference is being held in response to the recent surge of awareness of the effects of economics within the religious sector. These effects range from the necessity for religious leaders to provide guidance to the unemployed, to the shrinking of congregations due to plant closings. The aim of the conference is to familiarize the clergy with the workings of corporations, the effect of computers on society, and other such issues.

The organizer of the conference, Richard Walker, states that, "A clerical education does not generally provide much background in the issues of economics that we will be looking at in the conference, although these issues are currently touching the churches and synagogues of all religious leaders." "Economic issues," Walker adds, "are issues which affect all of our lives, and keeping up to date on

See CONFERENCE, page 4



Tufts' number 48, Bif Crowley, gets through Bates' defensive line with tremendous blocking from an anonymous Jumbo covered with mud. Tufts literally slipped past the Bobcats Saturday, 13-12. (Photo by Alec Costerus)

Tufts Slides by Bates 13-12 to Land Winning Season

by VINCE EDWARDS

Well, it wasn't pretty, but a victory is a victory, right? The Tufts football squad splashed its way to a 13-12 win over the Bates Bobcats for their last victory and a 4-3-1 season record.

The Jumbos were blessed with two missed field goals by Bobcat Matt Madden in the last three minutes that could have put it away. On paper, Bates outplayed Tufts, getting 18 first downs to Tufts' 11, and 340 total yards compared with Tufts' 193. Yet the Jumbos held on when the game got tough. Seniors Mark Regan and John Beling were elated at the game's end: "I'm overjoyed," said Regan, with Beling adding, "I'm happy as a clam!"

Bates started the game by taking the opening kickoff and driving 7 yards to the Jumbo 8, only to be held to a questionable field goal. Behind great run-

ning by Bates' tailback, Charlie Richardson (27 carries for 130 yards, 1-TD), and passing by quarterback Walt Garrison, the Bobcats were able to effectively control the drive. But Tufts' goalline "D" came on strong to thwart Bates on third down and goal from the 3. Thad brought on Madden for the field goal try, and it was called good by one referee, although another disagreed. After discussion, the "good" call was upheld, and Bates had a 3-0 lead.

On Tufts' next possession, Tom Snarsky's punt was blocked, and Bates had fine field position at the Jumbo 34. But the defense played tough and sacked Garrison for a 20-yard loss. The Bobcats were forced to punt. But Tufts' offense was still dominant and Snarsky was brought in to punt again. Bates' punt returner

fumbled the ensuing kick, which was recovered on Bates' 16 yardline by sophomore Mark Greenburg. Two plays later, freshman sensation Kevin Doherty ran 12 tough yards for the Jumbos' first touchdown. Pappas' kick was good, and the Jumbos led 7-3.

Midway through the second quarter, the 'cats struck again. Richardson busted over the left side, and sprinted 44 yards for a Bates score. Madden made the kick and Bates had a 10-7 halftime lead.

The third quarter saw some more scoring activity for the Jumbos with the defense stuffing Richardson for a loss of 2 yards on fourth down and 2, Tufts had the ball on the 30-yard line. On the first play, running back Mike Kleine was in the right place at the right time to catch a tipped pass at the

Professors Join Read-In Against Nuclear Arms

by RICHARD WEISSMANN

Members of the New England Writers for Survival (NEWS) held a 24-hour read-in this weekend to express their concern about the nuclear arms race. The read-in, which was billed as "Twenty-Four Hours for Survival," featured Tufts professors Howard Norman, Jane Shore, Philip Levine, Martin Greene, and Jay Cantor, as well as noted authors B.F. Skinner, Elizabeth Winship, and James Carroll.

According to Shelby Allen, a member of NEWS, the group chose to hold the event on Veteran's Day weekend because symbolically it is a "holiday of hope and peace." Allen believes that Veteran's Day, originally known as Armistice Day, was established as a reminder of the needless destruction that results from war. The readings offered by the participating authors, Allen explained were not specifically "anti-war" but were expressions of man's senseless "destruction of life," and of "the affirmation of life through peace."

Allen believes that the read-in was a continuation of "the tradition of civic responsibility that New England

See READ-IN, page 6

47. Two plays later, Doherty swept right and scampered 33 yards to the 20. After a series of plays, the Jumbos faced a fourth and goal from the one. Piermarini rolled right and hit a wide-open Steve Keohane for the touchdown. Pappas missed the kick, and Tufts led 13 to 10.

In the beginning of the fourth quarter, Bates punter Bric Breckett fumbled the snap and Tufts had a first and 10 on the Bates 35. But the offense stalled once again on fourth down, and Bates regained control. Bates proceeded to drive to Tufts' 3-yard line for a first and goal situation. But on second down, Richardson coughed up the ball and noseman Mark Andon pounced on the ball at the 3-yard line.

See FOOTBALL, page 4

The Tufts Daily

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Letters

Safety Van Inadequate

To the Editor:

It is with utmost outrage that we are writing this letter. The matter at hand is the inadequate services of the safety van. The Tufts Community is inordinately obsessed with safety as can be seen by the new dorm security procedures, loop messages, and the addition of a second safety van. Many off-campus students, such as ourselves, rely on the services of the van regularly. Due to the high crime rates of Medford and Somerville, we are just as concerned with safety as the Tufts Community.

The services of the van are often reliable; however, there have been occasions when neither van was in operation. On these occasions we had no alternative except to walk home. It is relatively safe to walk home before 10:00 pm, but after that the streets become deserted and unsafe. On Nov.

7, neither van was operating and all of us were on campus that evening. Two of us walked home at decent hours, but the third person was studying late in the library and was depending on the van. When she called the van at 12:45 am, she found that neither van was running. The security guard of the Gott Room was sympathetic and even called the Tufts Police. He explained that the vans were not running and that there was a young lady who lives off campus and needed a ride home. The Tufts Police refused to drive her home and she was left with no alternative, but to walk. Fortunately, she arrived home safely, but what if she hadn't?...

Chris Gong J'85
Alexa Manickas J'85
Alice Child E'85

Actions Louder than Lectures

To the Editor:

In reading the letters to the Editor for Thursday, November 10, I was shocked. Not by the letters by the students, but by the one signed by the faculty members of the Political Science department. The issue here is racism, pure and simple, not a judgement of Professor Elliott's scholarly abilities, credentials or qualifications. As a student of international relations who has studied under several pro-

fessors of the Political Science department I am truly appalled at their lack of confrontation of the bigger issue — racism. I find their support of Elliott a perfect example of institutionalized racism, and I am truly disappointed. It is clear that their actions speak louder than their lectures.

Zinzi Taylor J'85

WEATHER

Mostly sunny, chilly — 42-46

Affirming Our Superiority

To the Editor:

As someone who is not a member of TPAC, I would like to respond to Eric Miller's letter to the Editor on Nov. 9. President Reagan's desire is not to "maintain freedom and democracy in the world," but to reestablish unquestionably U.S. superiority. He is concerned with what all states are concerned with, survival, and is hardly the world liberator you make him out to be. In Reagan's view, total superiority would secure needed resources and markets, and protect the U.S. from external domination and internal subversion.

The Grenada invasion was not planned and executed for the liberation of the Grenadians. Rather, it was a statement of the U.S. hegemony assumption toward Latin America. That is, The U.S. feels it can control the politics of all Latin American nations. Democracies are allowed only if the U.S. does not disagree with the ideology of the winning candidate (witness the CIA overthrow of Allende). Any type of economic socialism is forbidden, while brutal dictatorships receive US backing (witness Honduras, Guatemala). Our government believes that this policy is necessary to secure our own freedom, and uses the old "red scare" to mobilize U.S. popular support.

Besides politically and economically repressing the Latin Americans, this policy has also proved counterproductive for the U.S., for it is certainly not in the U.S. national interest to have anti-U.S. popular movements in Central America. But what started the popular uprisings in El Salvador, Nicaragua and Guatemala? Is it a communist plot as our president would have us think? This view overlooks a historical reality. If a repressive

government does not have enough power to sustain itself, an attempt will be made to overthrow it. These movements are the result of years of brutal Latin dictatorships, which were maintained only through U.S. support. (How many times have the marines landed in Central America?) Certainly the Soviets support the movements, but the causes stem from history, from decades of repression and not from subversive communist infiltration.

In your reference to Col. Austin and his Cuban workers with "bullet emitting tools" you seem to forget that these same construction workers were on Grenada while Bishop, who had wide popular support, was in power. The airport was already being built. It should be obvious that Reagan's aim is to reverse the socialist process which existed under Bishop, because his justifications are based on conditions which existed before the coup. The invasion had been planned for some time. All that was needed was an excuse. Grenada will not have the right to decide its own fate, especially if its decision be Marxist.

Although I do not believe politics should be handled in terms of individual states vying for power, that is how the world operates now. Therefore I have used this classical IR type of argument to show that it draws the same conclusion as the more humanitarian, or "idealistic" argument. In order to survive in the long run, the U.S. must lose its imperialist and hegemonic attitude and learn to cooperate with its neighbors. I invite you, Mr. Miller, to contact me in order to discuss the situation further.

Rowland Rincon E '84

NEWS BRIEFS

Mideast Roundup

BEIRUT, Lebanon — Palestinian rebels rocketed PLO loyalist bunkers Sunday in Syrian-held north Lebanon, Druse militiamen fought Lebanese troops in the central mountains, and a car-bomb exploded in the Israeli-occupied south.

State radio said one Lebanese soldier was killed in the clashes in mountains overlooking Beirut. The Israeli military command in Tel Aviv said a booby-trapped car in the southern city of Tebnit killed two Lebanese civilians but the command did not give further details.

Grenadian Thanksgiving

ST. GEORGE'S, Grenada — Thousands of Grenadians in a special national thanksgiving for the U.S.-led invasion and prayer for the dozens of people who died in the Grenada crisis.

Debt Decision

WASHINGTON — Congress begins what it hopes will be the final week of this year's session, but a battle over raising the nation's debt limit threatens to keep lawmakers from making their adjournment goal.

Patriots Halt Dolphin Winning Streak in Victory Sunday

FOXBORO, Mass. (AP) — Steve Grogan ran for one touchdown, set up another with a 44-yard completion and outplayed rookie Dan Marino, the National Football League's top passer, to lift the New England Patriots to a 17-6 upset victory over the Miami Dolphins Sunday.

The Patriots, 6-5, moved to within one game of Miami, which leads the American Football Conference East with a 7-4 record. The loss snapped the Dolphins' winning streak at four games.

Grogan capped a 14-yard play, 64-yard march on New England's first series by sneaking in for a 1-yard touchdown. He completed four of five passes for 43 yards and four first downs deep in New England territory, once at the 30-yard line and once at the 18. But Marino failed to guide Miami to touchdowns and the Dolphins settled for field goals of 52

and 29 yards by Uwe von Schamann.

Marino, a first-round draft choice from Pittsburgh, entered the game rated first among NFL quarterbacks but completed just 14 of 37 passes for 141 yards.

The Patriots took a 14-6 halftime lead when Tony Collins scored on a 4-yard run with 1:57 left in the second quarter. On the second play of the seven-play, 74-yard drive, Stanley Morgan a fingertip grab for a 44-yard gain to the Miami 29.

Collins went off left tackle for his ninth touchdown of the year one play after Mosi Tatupu burst loose for a 12-yard gain.

The Patriots dominated the third quarter, keeping the ball for 13 minutes, five seconds and holding Miami to minus 7 yards of offense. They scored on Fred Steinfort's 21-yard field goal with 1:30 left in the quarter.

Reagan Concludes Asian Trip

SEOUL, South Korea (AP) — President Reagan wrapped up his Asian journey Monday amid fresh signs of tension on the Korean peninsula and with the White House arguing that human rights problems in the south must be measured against the military threat from the north.

As Reagan prepared to fly back to Washington, South Korean President Chun Doo-hwan said he had ordered artillery gunners to stand ready to fire if necessary to protect Reagan during his unprecedented trip Sunday into the demilitarized zone 30 miles north of Seoul. The DMZ, 2.4 miles wide and 151 miles long, divides North and South Korea.

Chun said he had hoped Reagan would change his mind about touring "such a dangerous place."

"While you were away in the front-line area, I...ordered my forces to be prepared at all times to place an artillery barrage between you and the enemy," Chun told Reagan during a meeting at the Blue House, the presidential palace.

No problems occurred during Reagan's stop at the DMZ. Standing in a mortar bunker encircled by olive-drab sandbags, Reagan told American soldiers they were "our shield against the tyranny and the deprivation that engulfs so much of the world."

Robert McFarlane, Reagan's national security adviser, said on CBS-TV's "Face the Nation" that Reagan's visit to the DMZ was "not a particular risk." Interviewed in Seoul, he said Chun's warnings came against a background of emotion that the Korean leader felt over Reagan's commitment to defending South Korea

from aggression.

Reagan was due back in Washington shortly after noon Monday, Washington time, from the six and one-half day trip that also took him to Tokyo. He was to depart Seoul on Monday morning local time, which was Sunday evening Washington time.

Two Korean children suffering from congenital heart defects were the guests of Reagan and his wife Nancy on Air Force One on the trip back. The children, who will undergo open-heart surgery in New York, were accompanied by Harriet H. Hodges, who has arranged for heart surgery for more than 600 Korean children over the past decade.

The 72-year-old president appeared to hold up well during the trip despite a time difference of 14 hours between Asia and Washington and full days of business and ceremonial events.

Aside from conferring with leaders both in Seoul and Tokyo, Reagan addressed the legislature of each country.

Over and over during the trip, Reagan praised the post-war economic development of Japan and South Korea and contrasted that with a record of economies in communist ruled nations. Indeed, there was a deep anti-communist theme in Reagan's public remarks at those stops.

The journey underscored U.S. ties with the two nations and increasing U.S. attention to the Pacific region but failed to produce any major breakthrough on sensitive issues such as trade disputes with Japan and problems in South Korea over human rights and the pace of movement toward democracy.

CANADIAN STUDENTS!

There will be an important meeting for all

Canadian students TONIGHT,

at 10 p.m., in Hodgdon Lounge.

West German Ambassador Speaks at Brandeis

WALTHAM, Mass. (AP) — Arthur F. Burns, U.S. ambassador to West Germany, said Sunday that America has exported anti-Americanism to Europe through the nation's "traditional propensity to self-criticism."

Speaking at Brandeis University, Burns said, however, that he believes "the root of the matter...is the alienation of certain European intellectuals from the values and institutions of their own democratic society..."

"Anti-Americanism, in one or another of its guises, is a symptom of a more serious ailment that has afflicted a number of the more activist of Europe's educated classes — mainly, the rejection of Western society itself and its values."

Burns, a former chairman of the Federal Reserve Board, said that "as the leader of the West, the United States has become the No. 1 enemy to some European intellectuals."

The ambassador spoke at a ceremony at Brandeis marking the 25th anniversary of the university's Wien International Scholarship program. Honorary degrees were awarded to Burns, Robert O. Anderson, the

chairman of Atlantic Richfield Corp., or ARCO, and Henry Labouisse, a former chairman of UNICEF or United Nations Children's Fund.

Burns said that "in the years immediately following World War II, many Europeans permitted themselves to be mesmerized by American society."

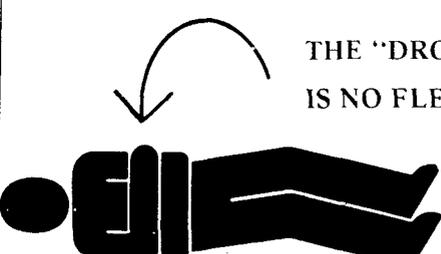
But with the passage of time, these exaggerated sentiments became less prevalent and less intense.

"The turning point may have come with the violent death of President Kennedy, who is immensely popular in Europe."

The assassination of Kennedy's brother, Robert, and Martin Luther King, and then the events following the Watergate break-in in President Nixon's term further tarnished America's image in Europe, Burns said, with "the result that the golden image of America was shattered."

In addition, he said that "many Europeans acquired most of their knowledge about America from television screens that tend to concentrate on violence, exploitation and bigotry."

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FOOTBALL, continued

Tufts' next offensive play resulted in a Bates safety. Coach Gatto called for a risky pass play, and Bates, sending everyone but the equipment manager, sacked Piermarini three yards in the endzone. Score then stood 13-12 in favor of Tufts, with Bates receiving an upcoming free kick.

Bates took the ball on the 49 and drove to the 20, but that's where the defense shut the door. Madden was brought in to try a 37-yarder but missed it badly. Tufts' offense could do nothing in moving the ball, so they were forced to punt, which was blocked and recovered at the 31. One referee threw a flag on the play for what appeared to be a roughing-the-kicker call, but that was called off and Bates had the ball with a little over one minute to play. A 23-yard pass from Garrison to Miller set up the Bobcats on the 2-yard line. A tremendous physical and mental effort was put on by Tufts' defense for 3 plays, which forced Bates into a field goal try with

29 seconds left. Madden came on to choke big-time, kicking a knuckle ball 3 yards too low. With Bates having no more timeouts, all Piermarini had to do was fall on the ball to secure the Jumbo victory.

This game ended up like many of Bates' games this year. They had the talent to stay close, but you can't win without that killer instinct. It was great that the seniors playing their final college game could go out with a victory. Co-captain Rich Giunta put it well: "Hey, I'm happy we won, no matter how we did it. Twenty years from now we'll be telling stories of how we killed those guys in our last game." Piermarini's stats again were not great at 11-12, -127, but that one touchdown pass looms large in the outcome of the game. The offense was again unable to score any fourth quarter points that could have put away Bates, but the defense played well above its normal level and was able to save the day. Madden's missed field goals didn't hurt either, but a game is a game and this one was a win.



Tufts' Running Back, Mike Kleine, makes an outstanding reception late in the third quarter. (Photo by Alec Costerus)

CONFERENCE, continued

these for us is becoming a more complex and difficult task every year."

The conference is open to religious leaders of all faiths, and will include lectures and discussions that will involve economists, theologians, religious activists, and businessmen. The conference is co-sponsored by the Justice and Peace Commission of the Archdiocese of Boston and the Massachusetts Council of Churches. Over 70 Massachusetts priests, ministers and rabbis are expected to attend.

Some of the leading speakers at the event include Dean Lewis, director of the Presbyterian Church's Council on Church and Society; the Reverend Michael F. Groden, the Archdiocese of Boston's director of planning in the office of urban affairs; Samuel Conveissor, vice president of corporate relations at RCA, Dianne Kessler, associate director for strategy and action of the Massachusetts Council of Churches; and Glen Rifkin, staff writer for *Computer World*

Magazine.

Topics to be discussed include "What can and should religious leaders do to encourage constructive corporate involvement in their communities?"; "The Impact of Economic change on the Congregational Level"; "What is a Healthy and Just Economy and How Can it Be Achieved?" and "The Changing Nature of the Workplace."

The new Ad Hoc Committee on Tenure & Promotion solicits student opinion on T & P.

Come to an OPEN HEARING
Tuesday, Nov. 15
4:00 p.m.
Coolidge Room

MONDAY

DON'T MISS THE ITALIAN CLUB'S
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Hillel-Sponsored Film Kicks Off Generations Program

by JAMES SWARTZ

The award-winning film "Number Our Days" was presented by Tufts Hillel last Wednesday in adjunct to Generations, a "volunteer program bringing together Tufts students and the elderly Jews of Somerville," according to an information flyer.

The half-hour film was based on the elderly community of Venice, California, and it centered on the studies and interviews conducted by Dr. Barbara Myerhoff of the University of Southern California. Myerhoff explained in the film that each of the old people she contacted had individual tasks and routines, but that there was a strong sense of unity among them which she credited to the area's Jewish community Center for the Elderly. The Center is considered to be the true center of life for many in Venice. Myerhoff found that "because they (the elderly) have been left alone," they tend to rely on each other for talking, singing, and dancing.

Myerhoff adds that she gained much from her "personal quest" to understand the elderly community, citing that she saw the "struggle between pride and poverty — they have always been givers, not takers." Even when food is distributed to the elderly every Friday for the Sabbath, they are reluc-

tant to accept it. Myerhoff observed that she "looks at her own gray hairs not with something akin to affection," resulting from her admiration of the old people's closeness.

After the film, a discussion about its emotional effect and its theme of the isolation of the elderly from society was led by Dr. Sylvia Brack Fishman, director of the new program. Fishman stated that she felt the isolation to be "extreme among Jewish families in this country." Undergraduates Lori Spitzer and Amy Karp, co-chairs of Generations, Rabbi Jeffrey Summit of Hillel, and Professor of English and Music Jeffrey Titon also further explained the purpose and organization of the program. Rabbi Summit described a similar program which was offered through Hillel last year, called Community Outreach to Older Persons (COOP). He stated that although he feels there was not enough contact with the elderly in the COOP program, it won the B'nai Brith Haber award in 1983 for "excellent Jewish programming on campus" nationwide.

Professor Titon said that "besides making friends with the elderly people, they [the students] also spoke to them about their lives and ex-

periences." He felt that students participating in the program really gave the Somerville residents a sense of dignity by being there to listen to their personal stories and histories with genuine interest.

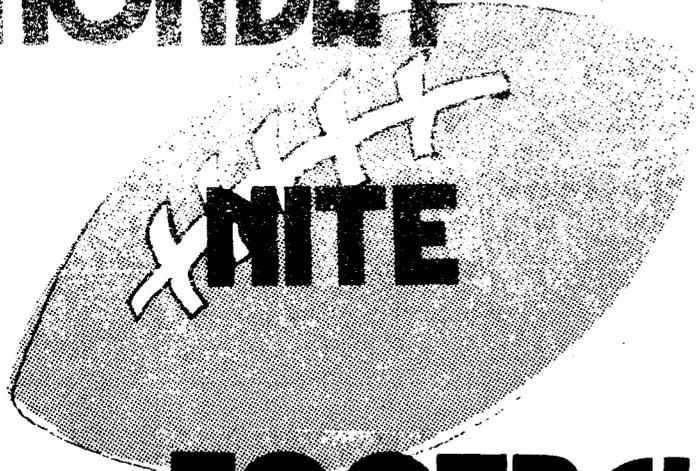
To complement the Generations program, Professor Titon will teach an oral history course next semester for full academic credit, which will be offered under the auspices of the American Studies program. Titon explained that the course was designed to teach the students how to conduct

oral history interviews and participate in community studies. The first part of the course will involve "orientation" and guest lecturers, followed by a focus on gathering materials for the final project, which could be "some sort of performance... an enactment, something that could be videotaped and given back to the community," Titon elucidated. He added that "It's exciting to me to be working on a project in which everyone in the class is working together collectively."



MACPHIE PUB PRESENTS:

MONDAY



9:30

FOOTBALL

PUB HOURS:

MONDAY - FRIDAY

9:30 - 1:00

TUESDAY

Patty

Larkin

9:30 pm no cover

WEDNESDAY

Rebel Without

A Cause

10pm

\$2

READ-IN, continued

days of Margaret Fuller, Ralph Waldo Emerson, and Henry David Thoreau."

Following the guidelines established by a text committee, each participant in the read-in, except for B.F. Skinner and a select few, was provided with the text of the composition for his reading prior to his 15 minute session before the audience. One Tufts student observed that it was odd for the authors to be provided with the readings, and thought each reading would have been more significant if it was of the reader's choice. Beatrice Hawley, one of the coordinators of the read-in, explained that the texts were chosen by the committee on the recommendations of the participating authors, and that the committee facilitated the creation of a "harmonious whole" of "genres and themes."

Commenting on his participation in the read-in, Professor Levine stated that "anything is worthwhile when it is an expression of your conscience." When asked about the recent "civil disobedient" action by Tufts students at a nearby AVCO plant, Levine asserted that "people of conscience are going to have to break the law" and "people must be prepared to break the law when the law promotes evil." Levine also stated that "the country

isn't as awake as it was in the sixties," but that "Reagan is the kind of figure that inspires trepidation in people and he'll probably wake the world up."

Professor Greene saw the read-in as the means "for one group to express its convictions." Prior to the read-in, Greene said that he would read an unpublished excerpt from a book he authored on Tolstoy and Ghandi, but stated that his was only a political statement "in so far as he is concerned about the behaviour of" our government. When asked if he believes a nuclear freeze is a viable solution to the arms race, Greene stated that "both freeze and reduced arms are highly likely to be inadequate." Professor Greene was not allowed to read his own composition in keeping with the parameters established by the NEWS text committee, which specified that the readers could not read their own writings.

The read-in was held at the First Congressional Church, which is located in Cambridge, a community in which a recent referendum banning nuclear nuclear reserach failed. Author B.F. Skinner viewed the read-in as a "way we might set people to control (the) madness of the nuclear arms race." James Carroll, who read an excerpt from *On The Road* by Jack Kerouac, said that his reading was most significant because Kerouac

"was a prophet of dissent." Commenting further, Carroll believed that his participation was his means of saying "no to the crazy arms race, and the crime of nuclear weapons." In a similar vein, Professor Cantor asserted that his reading and participation was to help increase people's understanding of the fragility and holiness of our lives" and that the read-in and the message it sought to express was a good antidote for war." Cantor, who read an excerpt from John Dos Passos "Body of an American," believes that his was a "beautiful piece about how delicate our lives are."

Jane Blood, a Cambridge resident who attended the read-in, said that the read-in was an expression of "all our frustration," that "it is a desperate time" and that she is "not a Cassan-

dra by calling it a desperate time." Blood's reference to Cassandra — a woman of Greek mythology who had the power to predict the future, but was cursed so that no one would believe her — was meant as a commentary on the head payed to anti-nuclear activists.

As a whole, the authors who participated in the read-in believe that while it is difficult to separate politics from emotions, theirs was an emotional and symbolic expression of their convictions. The read-in served "to make the issues more personal, and to connect them to the authors' lives... through their words," Hauley concluded. "People respond with the only voice they can," added author Elizabeth Winship. The more voices the better.

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career week



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november 14

friday,
november 18

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TUF-TONIC



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OCTOBER 1983



by TRACY POTTER

Film Courses at Tufts

1. Who starred in Godard's "Breathless" (Hint: Not Richard Gere)? and what famous actor does he imitate?

2. How can "The Way We Were" be seen as a political film? Is it effective in this way? Or do you just like Streisand and Redford?

3. Is "M" just the letter before "N" or does it have more cinematic importance?

4. What relevance does "Revenge of the Gladiators" have anyway?

5. What is IT? Who's got IT? And why?

If you answered all these questions, you're probably the only person on campus who's taken all five film courses offered at Tufts. But for those of you who missed at least one, and in keeping with the **Tuftonic's** ongoing quest to keep you informed about all the arts you've been overlooking on campus, the following is a brief expose of what you've been missing...

German Film is being taught for the first time this semester. Professor Christine Romero describes her class as "an overview of the development of German film in an historic context." Each movie shown was chosen because it is representative of a certain period or style, as well as being good and generally interesting. Directors whose films are included range from F.W. Murnau and Fritz Lang to Werner Herzog and Rainer Werner Fassbinder. There is no required reading for this class but that shouldn't mislead you into thinking

that German Film has no workload. Instead of spending your time downstairs in the library reading, you spend your time upstairs in the AV room watching films to study for this class. Each week you are supposed to see a movie twice and then hear one lecture. **WARNING:** Do not schedule another class immediately after this one. Because films are screened during class time, this course runs over the allotted hour and fifteen minute time slot at least once a week. There is a required midterm, final and ten page paper. German Film is only taught during the fall semester.

Italian Film is probably the most widely taken film class offered at Tufts. Professor Jeanne Dillon's goal is to teach students how to read a film. She believes that in order to study film you must know the language of film — camera angles, symbols, and indices all mean something. In *Italian Film* you find out what they are and what they mean. Learning about Italian films, specifically, is incidental. After taking this course, a student should never look at a film for just its content again. Also, you should never be able to sit through another double feature, because your eyes should be too tired from scanning the image. As in *German Film*, the bulk of the workload is watching each film twice. Instead of tests, Prof. Dillon gives short paper assignments because she believes that there are not single right answers when studying film. She describes her workload as fairly heavy if you do the work well. Directors whose films are screened include Fellini, Antonioni and Visconti. Italian film will be taught again this spring.

Film and Society is the only film class which includes films from more than one country. Clyde Taylor, who teaches the course through the department, says he wants students to begin to learn how much impact film has on society and how it has that impact. Some ideas are developed by looking at the cinematic portrayals of ethnic groups and women. This year he also wants to go further into the understanding of cinematic techniques of communication. In choosing films he tries to balance solid Hollywood-type films (like "The Searchers" and "The Way We Were") with others which are as far away from that type as possible. The American films for the class are usually representative of certain genres, while the foreign films are not the usual "classics." The class screenings include "Taxi Driver," "The Battle of Algiers," "Klute," "Chante d'Amour," "The Blonde Venus" and "Rosie the Riveter." The workload includes critical text readings as well as one close reading of a film, and a take-home final. Class meets twice a week plus two separate screenings of each movie. Although attendance at both screenings is desirable, it is not necessary. *Film and Society* will be offered this Spring.

French Film, like *Film and Society*, deals with plot and content as well as with form. Emphasis in this class is on well-known French films directed by well-known French directors like Renoir, Truffaut and Godard. All facets of a film are studied: names of the actors, the camera angles and uses of sound. Each film must be viewed twice, and there is a midterm and a final. Unfortunately the instructor, Martine Loutfi, is on sabbatical so this course won't be taught again until Spring, 1985.



The History of American Film to 1933 is the only film class on campus which deals solely with American films. Professor Senelick says that his goal is to introduce students to the high quality of silent film. The class cuts off at 1933 because of the advent of organized censorship which interrupted the development of the film. Areas covered in this class include film vocabulary and history, editing, use of shots, and relating American films to American society. There is only one text used because Professor Senelick wants students "confronting film with their own perception." Each week there are two lectures plus approximately four hours of film screenings. Because of the lack of available resources each film can only be screened once. Assignments are a take-home midterm and a take-home final. Scheduling difficulties have made this class unavailable to many students. Equally unfortunate is the fact that this class will not be offered again until 1985, so all you juniors and seniors have missed your chance. Freshmen and sophomores may clip out his paragraph and save it for reference in two years.

All of the classes mentioned here require no previous knowledge of films. They are all introductory classes which complement each other instead of simply repeating the same information. These are probably the only film courses we'll be likely to see at Tufts for a while, due to a severe lack of facilities and funding for such courses. The only direction to look for further film classes is possibly the Ex-college. Catalogues come out next week so keep your eyes open.

TUF-TONIC



A Note from One in Charge

For those of you who laughed and said, "Very nice, and they appear to be having fun, but they'll never make it to a second issue," **The New Tuf-tonic** has returned, right on schedule (the second Monday of every month) to hit you over the head yet again with informative and explorative Arts coverage. We lessened some of our listmaking in favor of further in-depth background and publicity features, but brevity remains the soul of **The New Tuf-tonic**.

You'll notice a few more names on our masthead this time around. Most of them are (at least tentatively) members of the Tufts Literary Union, the organization which should in the future assure us enough material and critical support to meet our deadlines and remain topical and provocative.

We've expanded to six pages and should continue to change and expand as we familiarize ourselves with our equipment and with our audience. The listings column, which was to run in the **Daily** on the intervening weeks between these supplements has been indefinitely suspended until we can find a way to make it more necessary and appealing.

Of special interest in this issue are a puff piece on the continuing work of the Boston Theatre Group, which is included herein to show that events may pass through Tufts but they don't fade away, and a casual commentary on a certain celebrated children's TV show by Peter Arnott, to inaugurate what I hope will be a continuing series of faculty contributions. **The New Tuf-tonic** is a great place to loosen up and hold forth on new interests and influences which can't be fit into conventional classroom or newspaper structures, and we hope to inspire more of this type of writing.

As always, we are published and distributed courtesy of the **Daily** and can be contacted in care of them.

Chris Arnott

MUSIC DEPARTMENT NOTES

by ANGIE BALUYOT

The Tufts University Fall concert series already underway is full of diverse and entertaining programs that should definitely find places in everyone's calendar of events.

On Monday, November 14, in Cohen Auditorium, the Tufts Symphony Orchestra, conducted by Dan Abbot, will perform Dvorak's *New World Symphony*. The program will also consist of Bernstein's *Overture to Candide* and Vivaldi's *Concerto for Guitar and Strings*. An interesting note, Glen Kurtz, a member of the New England Conservatory of Music, will be the soloist in Vivaldi's *Concerto*.

Lewis Porter will be providing the Tufts community with two lively evenings of entertainment. On November 17 at 10 p.m., he will be conducting the Tufts Jazz Ensemble at the Pub. Porter, along with conductor Douglas Bish and the Tufts and Boston University Symphonic Bands will perform a special concert on December 9 in Cohen Auditorium. The features of this evening will include "Descending Circle," a hypnotic, trance-like piece written especially for the Tufts Symphonic Band. Also that night, Paul Manner, a jazz clarinetist, will perform a concerto with the Symphonic Band. A piece featuring all flutes, will also enhance the evening.

On Tuesday, November 29 and Wednesday, December 7, the university community will be given the excellent opportunity to enjoy the performances of peers in two recitals by applied music students in Alumnae Lounge. This should indeed provide entertainment as diverse as the students themselves!

The Tufts University Chorale and Orchestra will be conducted by Kent Werth in the performance of Handel's *Messiah* on December 3 in Cohen Auditorium. Student soloists will augment the performance.

Two relaxing and soothing evenings that should break the monotonous grind of preparing for final exams are a clarinet recital by Aline Benoit on Friday, December 2, and a flute performance by graduate student Clare Ionnata on Dec. 4. Both will take place in Alumnae Lounge.

In anticipation of the Christmas season, an Early Music Ensemble Concert will be performed in Goddard Chapel highlighting Medieval English pieces and yuletide music. This concert will take place on December 7 at 4 p.m.

Concluding the fall season will be Marc Rossi conducting a Jazz Faculty Recital on December 8 and on December 11, the Tufts Traditional African Music and Dance Group will perform in Alumnae Lounge.

All programs, except those already specified, will begin at 8 p.m. ♪

We Won't Pay!

Downing Cless, head of Tufts' Acting/Directing Program, has once again ventured off-campus, to direct the New England premiere of Dario Fo's "controversial farce" and "uproarious comedy of politics, police and pregnancy," entitled "We Won't Pay! We Won't Pay!" at the Charlestown Working Theatre, Thursdays through Saturdays until December 17. The play is produced and performed by Stage Left, the company responsible for the acclaimed 1981 Boston production of "The Cradle Will Rock."

All you former Tufts-in-London students who say that "We Won't Pay!" was the worst thing you saw in the West End on your year abroad should be informed that this is a new "American" translation of the play, and had quite a successful run Off-Broadway not long ago. It's clear that

Dario Fo hits a lot of theatre goes the wrong way, and "We Won't Pay!" is nothing more than a simplistic situation comedy serving as a framework for stock statements of social unrest, but the reputations of Director Cless and the Stage Left cast in making political theatre lively and enjoyable are excellent, and this production is highly professional, and very amusing as long as you're in the right mood. The Charlestown Working Theatre is located at 442 Bunker Hill Ave., not far from the Sullivan Square T stop.



★★★★★★★★★★★★★★★★★★★★

Questions posed by the (soon to be Dadaist) Journal Literature. 1919

The Question: Why do you write?

Andre Gide: "You will be able to classify writers according to whether their answers begin with "in order to," "out of," or "because"... In my case I write because I have an excellent pen and in order to be read by you..."

Jammes: "I write because, when I write I don't do anything else.

Vanderpyl: "I don't write, I YELL."

Knut Hamsun: "I write to pass the time of day."



Cup & Saucers

This week — the remaining two student-directed one-act plays of the fall semester.



* **Tuesday, Nov. 15** — "The Interview" by Peter Swet, directed by Ava Altman. "A drama in which two men from disparate worlds discover an "understanding" despite their differences."

* **Friday, Nov. 18** — "The Lover" by Harold Pinter, directed by Justine Shapiro. "A subtle blending of artful nuance, veiled menace, and zany humor."

Both productions 4:15 p.m. at the Arena Theatre. Admission is free, but you need tickets, which you can pick up after 12 noon at the Arena box office on the day of the show. Cookies and coffee served before each production, at 4 p.m. Discussion and critique after each performance, for which the audience is invited to stay.

Who's Who?

by PETER ARNOTT

The best children's works talk to adults, and are overheard by children. They do not condescend. They do not recognize that there is anything called a child's mind. They use hard words and hard facts, and challenge their audience to sink or swim. Of such a class is *Alice*; so too, *The Wind in the Willows*; so, surprisingly, the Christopher Robin saga, which I read for the first time at the age of twenty one, and wept over; and so a few, a regrettably few, works of our time. Consider, for example, the comic books of the artist Hergé, the Tintin series. They are sold from Children's shelves, but whom are they addressing? In one panel Tintin, boy reporter, passes through a crowded Paris street. At one side stands a kiosk, with a poster; and the poster advertises "Moi, moi, moi! Un film d'Orson Welles." You have to be a pretty smart to pick *that* up. Consider, too, the immortal (in just about every sense of the word) Dr. Who, who graces WGBH every evening at seven. This is a so-called children's series that has run in England for years and in North America for nearly as long. I was introduced to it by a classical philologist from McGill. Dr. Who, who travels in time and space, has built-in durability. He has the power to reincarnate himself, and does so every time an actor's contract runs out. The series is thus theoretically endless, and Dr. Who celebrates this longevity with an endearing arrogance. He has no patience with petty minds, on or off screen. In one episode he is searching the cellar of a Victorian music hall with its terrified owner; the place is rumored to be haunted. Sure enough, out pops a sheeted spectre. "Don't worry!" snaps the Doctor to his swooning companion, "It's only a holograph. They haven't been invented yet." I hate to be chauvinistic about this, but imagine how this would be treated in one of those U.S. programs that attempt to explain things to the kiddies, and make my small daughter throw up her lunch. "Gee whillikers, Doc!" some revolting child would say, "A holo-whatsis? That sure is a twenty-five dollar word! What does *that* mean?" And then you'd have ten minutes of dreary explication. Not Dr. Who. He goes straight on. If you don't know what a holograph is, ask someone. If *he* doesn't know, forget it.

Or consider this one. In *Ark in Space* a cosmonaut has been possessed by a bug of sinister proportions, and inherits the creature's race memory. "Ah!" cries the Doctor, "Symbiotic atavism!" That's language for my philologist friend at McGill, not for his children.

Even earthbound plots assume a detailed knowledge of history and science. In one story, a time traveler forces Leonardo to make several copies of the Mona Lisa, intending to baffle the art world with authentic duplicates centuries later. To follow this one, you have to know who and when Leonardo was (fair enough — anyone who doesn't should be sitting in a corner counting his fingers), but also something of the theft of the Louvre's painting earlier in this century, and the suspicion that its present holding may, just possibly, be a fake.

In one respect only Dr. Who falls short of omnipotence — or, for that matter, ordinary potency. He has no sex life. This in spite of careening through space, in a snug capsule, with a succession of beauties whose shelf-life tends to be shorter than the Doctor's. My personal favorite is Sarah Jane Smith, girl reporter. Another, Romana, a Time Lady, was played by Lalla Ward, who later was Phelia in Derek Jacoby's TV *Hamlet*, drawing a vast audience of Who-fans to Shakespeare. But the Doctor never lays a finger on them. This is maybe the series' one concession to children. Or perhaps the Doctor, being himself and extraterrestrial, isn't up to it. We know he has two ears. Perhaps the rest of his anatomy has similar variations.

In any case, don't pass this up. Despite low budgets and some, occasional, hair-raisingly bad acting, it contains more wit, more sense, more solid dramatic craftsmanship than most other things visible on the little screen. When the clock strikes seven, ask not for whom the bell tolls. It tolls for Who. **TT**



TUF-TONIC

G Y P S Y !



The renowned Broadway producer David Merrick read one chapter from Gypsy Rose Lee's autobiography (as excerpted in *Harper's Magazine* in 1958, and quickly secured the theatrical rights to the book without even finishing it. When the role of Rose, Gypsy's domineering mother, was being developed and cast, Ethel Merman said she would shoot anyone else who got the part. She had read the entire book, and had a great chance at a role which had much more substance than her star vehicles of the past. Merman got the part of Rose without having to back up her threats. Another member of the original cast was Jack Klugman.

The musical "Gypsy" was originally assigned to be written by Jule Styne (music) and Betty Comden and Alolph Green (lyrics), the venerable musical team which had brought forth "Bells Are Ringing" two years earlier. As excited as they were with the project, Comden and Green found it too complex and unworkable, and backed out. It was the devotion and energy of the director Jerome Robbins which engineered the eventual replacement team of Styne, author Arthur Laurents and Stephen Sondheim. Sondheim, not yet known as a composer in his own right, was upset about being "pigeon-holed as a lyricist forever" and almost quit the show but was convinced to stay on by Laurents (with whom he had worked on "West Side Story"), who declared he would work with no other lyricist. Jule Styne's name was a big draw for musical audiences, and Gypsy Rose Lee had stipulated that she was not prepared to leave the show in the hands of 'unknowns.'

"Gypsy" was an immediate success when it opened at the Broadway Theatre on May 21, 1959, and ran for 702 performances. Ethan Madden, in his history of American musicals, "Best Foot Forward," calls "Gypsy" "the Oklahoma of the modern era, enforcing the belief that musical comedy, already integrated as to music and drama and already liberated to deal with adult-emotions or social messages or poetic themes, could supply these, remain true to itself, and still be a smash." **TT**

Tickets are on sale now for the long-awaited Torn Ticket production of "Gypsy," which will play in Cohen Auditorium this week, Thursday through Saturday. The show has been in preparation for months, and features an enthusiastic cast made up of a strong mixture of Torn Ticket veterans and talented new freshmen performers. The director is graduate student J.S. Pietrantonio, who has been involved in a number of Tufts musical productions. Both the assistant directors are freshmen. The conductor of the orchestra is Ken Michaels, and the show also has a faculty advisor, Mark Riske from the Drama department.

This is the second major Torn Ticket event of the semester. Their first event was the revue "Starting Here Starting Now," presented during Freshmen Orientation week. That show was a success in that it gave Torn Ticket immediate campus visibility and got a lot of freshmen to audition for "Gypsy." The 28-person "Gypsy" cast was chosen from over 50 people who auditioned, and almost half of the cast are freshmen. The central character of Mama Rose in "Gypsy" is played by Elise Gomez. Herbie, the likeable candy salesman who becomes the theatrical manager of Rose's children, is played by Neil Leinwand, who distinguished himself as Big Julie in last year's Torn Ticket production of "Guys and Dolls." Leisl Hendricks plays the Cinderella-like heroine Gypsy Rose Lee.

One of the more exciting numbers in the show is likely to be "You Got a Have A Gimmick," a lesson in the art of professional striptease which features three Torn Ticket veterans on stage together — Ronda Romanowske, Donna Cooper and Lisa Jane Jacobson. Some of the other key songs in "Gypsy" included "Some People," "Everything's Coming Up Roses," and, of course, "Let Me Entertain You."

Torn Ticket shows are generally well attended, so purchase tickets early. Community groups (senior citizens, school groups, etc.) are being sought for the Thursday night performance, as most Tufts students tend to wait for the Friday and Saturday night shows to attend. Tickets are \$4 in advance or \$5 at the door.

Members of Torn Ticket have expressed great hopes for the success of "Gypsy," and the group is already accepting proposals and making plans for their next production. "Gypsy" promises to be a show of great spirit and energy, and considerable time has been spent in preparing it for Tufts audiences. **TT**



Ten American-Made Major Motion Pictures (Post 1970) Filmed in Black and White

“Dead Men Don’t Wear Plaid” — Carl Reiner/Steve Martin
 “Elephant Man” — David Lynch
 “Eraserhead” — David Lynch
 “Last Picture Show” — Peter Bogdanovich
 “Lenny” — Bob Fosse
 “Manhattan” — Woody Allen
 “Raging Bull” — Martin Scorsese
 “Rumblefish” — Francis Ford Coppola
 “Stardust Memories” — Woody Allen
 “Zelig” — Woody Allen

Are there others? Let the New Tuf-
 tonic know!



FRITH!

Fred Frith, the former member of Aksak Maboul, plays music unlike any other. He carries the meaning of improvisation to new heights. Every object capable of making sound is an instrument in his world. His guitar is a unique dulcimer shaped electronic mass, more famous than the Kundalini of Boston’s spaceman, Fred Long.

Fred Frith is also a master of the standard guitar and has an unmatched ability to improvise funky new jazz motifs on just about any object available.

In 1979, when Tufts saw itself as a leading exponent of progressive and highly innovative music, Fred Frith and his former Cambridge University classmate and 1969 co-founder of Henry Cow Chris Cutler, appeared in Barnum 008. That now legendary concert was a good example of what you can expect from Fred Frith. The crowd, chanting, “Rats and Monkeys” (the 1979 “hit” for Frith and Cutler’s Art Bears group on Ralph Records) became silent as Mr. Frith entered Barnum 008. He strode to the blackboard, chalk in hand, labelled the lecture hall as the classroom for “Noise 001” and, moments later, began to play. The drummer Chris Cutler made use of some stray note paper and the lecture table’s water faucet in an amazing display of improvisational percussional dexterity. Never was a sound off-key or off-pitch. The music flowed but the notes, the sounds themselves, were new, different, and exciting.

On November 17 in, of all places, the Catholic Center, at 8 p.m., Fred Frith and his latest adventure, Skeleton Crew, will make another rare Medford appearance. Skeleton Crew is at least two years old and last played Boston at the Mass College of Art. This band, like the Art Bears and Henry Cow before it, is a cooperative venture. The musicians (Frith and friends) follow the leads they are given and together they create a coherent sound and make use not only of each other but of the environment.

The radical ideology of Red Records, one of the labels which recorded Henry Cow, is contained in a quote from John Grierson: “Art is not a mirror — it is a hammer.” The music of Fred Frith and his associates destroys the acceptable limits of the current musk-of-convention (the fashion-conscious but incredibly mundane New Music and the so-called New Wave Music). Skeleton Crew is about Creation and Play. Theirs is a music of action and happiness, and they should not, by any means, be ignored. -Jnb

I think that only what is happy
 endures.

— Galway Kinnell

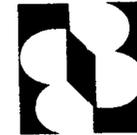
Silence is the virtue of fools.

— Francis Bacon



BOSTON THEATER GROUP, INC.

BOSTON THEATER GROUP



The Boston Theater Group, founded in 1979 by a small core of actors, creates original theater works that examine the forces shaping action on the stage and in the world. Each piece is drawn up through the imagination of the actors working together with writers, musicians, designers, and a director. Whether exploring traditional material such as the sonnets of Shakespeare, investigating twentieth century fiction like Franz Kafka’s “The Burrow,” retrieving a private dream, or analyzing a public event, the Boston Theater Group believes that the performance is a lens on history.

Over the past four years the company has created five major works and a number of shorter studies combining poetry and music. Each major work has been performed at Tufts because of the group’s strong connection with the university. Karen Henry, writer for the group, and one of the co-founders, is a graduate student in the Tufts’ English Department. Katherine Kleitz, musician, and musical director for “Crooked Eclipses: A Theatrical Meditation on Shakespeare’s Sonnets,” the group’s most recent work, is also a graduate student in the English Department. When the group performed “Metamorphoses” at Tufts in 1981, Barbara Keesey, one-time Department Assistant for the Philosophy Department, and Nancy Pierce, former Department Assistant in the Economics Department, worked with the Boston Theater Group as writer and actor, respectively.

Over the years, the company has enjoyed the support of the English, Philosophy, Classics and German Departments, the Chapel, the Dean of Students Office, Dean Maxwell, and Sol Gittleman.

In the past the group has taken various materials, including psalms, poems, fictions and myths, and created from these sources works for the theater. In rehearsal, thought and action play through the group by reflection: the art of mirroring is at the heart of the actors’ craft in this theater. One actor may give form to an impulse in the body while another interprets the emerging exposure. Yet another may set the verbal and physical sequence into a political context. These modes of reflection become part of a many-layered language of images, and the final performance is distilled from this play of mind and body. By cultivating a vigorous interchange of perspectives the group is able to recover what is often lost, forgotten, or rejected by our culture, and under the pressure of these conflicting perspectives, the group becomes a highly-tempered instrument for cultural examination. The ability to reclaim life from the shadows and a willingness to hold that life up for interpretation distinguish this work.

Currently the group is working on a piece called “The Cell,” which will be an original piece, derived from the group’s reflections on revolution and on transformation in the personal and political underground. The script for the work will be written by Karen Henry, who has just received a

fellowship from the National Endowment for the Arts to transform the theater group’s script into the libretto for an opera, for which the music will be composed by W. Newell Hendricks. (Mr. Hendricks, who also received an NEA fellowship for this project, composed the flute score for the Boston Theater Group’s production of “Ruth”.)

While work on “The Cell” progresses, the group continues to perform “Crooked Eclipses.” This piece was described in the Tufts *Observer* as “complete entertainment,” and in *The Tufts Daily* as “an original approach to Shakespeare,” when it played at Tufts a few weeks ago. The actors were said to be “inspired by Shakespeare’s language.” If you missed “Crooked Eclipses” at Tufts you can see it at the Overland Theater, just outside of Kenmore Square on Overland Street, on November 10-12, and 17-19, at 8:00 p.m. If you are interested in ushering for these performances, call 395-4443.

You can also call this number for more information about workshops and other performances offered by the Boston Theater Group, and for information about the Boston Theater Group Journal. **TT**





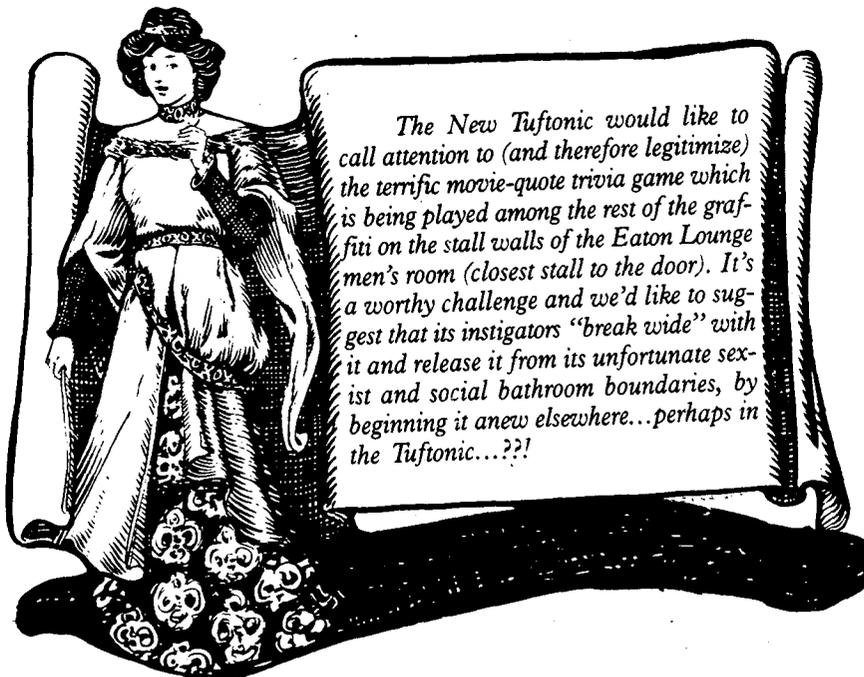
The Arena Theatre's next major production, "Restoration," directed by Professor Burnim, is still several weeks away — it's too early for us to do an effective feature on it now, and our next issue will be out too late to include anything but a retrospective. We offer, then, a brief portrait of the playwright Edward Bond.

Edward Bond was born in London, England in 1934. He had a public (state school) education and served in the army. His first produced play was "The Pope's Wedding" in 1961, and his next, the controversial and violent "Saved" (1965) quickly established him as one of the major Modern British playwrights. "Saved"'s notoriety comes from a scene in which a baby in a carriage is stoned to death by a bunch of mindless hooligans. Among Bond's many other works is a reworking of Shakespeare's "King Lear" as well as a play about Shakespeare himself ("Bingo"). Bond also wrote the libretto for H.W. Henze's "We come to the River," an overtly political and anti-militaristic opera which one of Bond's biographers snidely says "is extraordinarily irrelevant to our present social and economic problems." It is a common criticism of Edward Bond to say that the societies and politics he confronts and deals with are either outdated or never existed. He is often accused of being unnecessarily obscure, perverse and violent. "Early Morning," a surrealistic fantasy play which depicted Queen Victoria as having a lesbian affair with Florence Nightingale, was the last British play to be officially banned by the Lord Chamberlain before his theatrical censorship powers were abolished. Other critics, notably Martin Esslin and Simon Trussler, have rushed to Bond's defense and offer all sorts of valid reasons for his intensity and disturbing viewpoint.

"Restoration" is a very recent Bond work, and the Arena production will serve as its American debut. Virtually all of Bond's dramatic output has been produced at one time or another in the United States. Four or five years ago, The Arena Theatre presented Edward Bond's "The Sea" as one of its major productions, directed by Eric Forsythe, so Bond is not a new name to local audiences. Expect to hear more about this fascinating and controversial writer as the time for "Restoration" grows nearer. ¶



Tuftonic



The New Tuftonic would like to call attention to (and therefore legitimize) the terrific movie-quote trivia game which is being played among the rest of the graffiti on the stall walls of the Eaton Lounge men's room (closest stall to the door). It's a worthy challenge and we'd like to suggest that its instigators "break wide" with it and release it from its unfortunate sexist and social bathroom boundaries, by beginning it anew elsewhere...perhaps in the Tuftonic...??!

Chris heard about Huysmans from the catalogue of cool, I heard about him in another way.

One Tuesday evening at 2 in the morning my phone rang me into consciousness. I picked up the receiver and heard a loud voice: "YOU GOTTA READ HUYSMANS". I knew who it was, a friend who suffers from Charlottesville on the brain. He proceeded to read two passages over the wires sending Huysman interstate from Virginia to Boston. One passage conatined a particularly disgusting and scatological scene involving Bluebeard and an infant. The other passage was a sensitive description of an old man in ecstasy over his bells — that is, the ancient bells he rings in a certain abbey and which are far more human, more alive, than many of the people in the book. The book, by the way, was **Las Bas**. Before hanging up, my friend said I should read **A Rebouris**, as well, then, he hung up. I fell asleep and subsequently forgot about Huysmans.

A year later, I was taking Professor Stange's course on the later Victorian age, a course I recommend to everybody, (and have) and we eventually reached the era of Decadence: of Gautier and Oscar Wilde. Suddenly, the name Huysmans appeared and rose above these decadents infecting all of their books. Even Dorian Grey carries a copy of a **A Rebouris** in his pocket.

Hearing the name Huysmans in this class rang a bell as it were, and so, I went to Nils Ingve and read **A Rebouris** and **Las Bas**, convinced that what Professor Aloonisop calls the UMFs were determined to have me read Huysmans. Having done so I am convinced not only that all things return but that evil and anti-life are merely words until one reads these books. After reading them, the words become grim, if humorous realities.

- JNB

"Knowledge of the soul would unfailingly make us melancholy if the pleasures of expression did not keep us alert and of good cheer."

— Thomas Mann

"I'd harbored hope that the intelligence that once inhabited novels or films would ingest rock"

— Lou Reed on the inner sleeve notes to Metal Machine Music

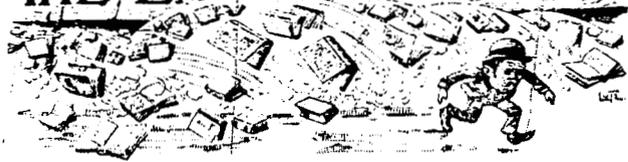
Magazine Watch

This month, **Vanity Fair** namedrops Peter Brook, Clare Booth Luce, Cole Porter, the Flying Wallendas and many more of the socially notorious, with an exclusive photo of the contents of David Bowie's hotel room desk drawer...**Harper's** offers a short introduction to the life and works of the poet Philip Larkin...**Playboy's** Joan Collins uncovrage and Tom Selleck sell-out interview would make the current issue a must to avoid if it wasn't for the no-holds-barred whatever-happened-to piece on Orson Welles which explains for the first time how and why he got together with Paul Masson...

Rolling Stone moves closer to becoming a pop **People** every issue, with an ultracommercial cover and typically lightweight feature on that bad boy of the baby boom, Mick Jagger...The most recent **Film Comment** (Wessell's copy appears to have been stolen) has a killer interview with the critically disclaimed genius Francis Ford Coppola, who rambles about "Rumblefish"...and the **Swamp Thing**(which, like the entire line of DC comics, has raised its cover price to \$.75) astonishes even the most casual comic reader with some dazzling lay-outs and a surprise plot revelation contained in a reference to the Nicholas Roeg film "Don't Look Now." Take your culture where you can find it... ¶



THE LATEST BOOKS



The New Tuftonic knows how busy you are with classes and work and trips to Steve's, and we know that you're always saying "i just never have time to read these days..." But we also know that you spend a lot of time in the bathroom, and waiting for friends, and on buses, and we've found some short, non-involving books which will hel fill in those many empty minutes and make you appear well-read at cocktail parties. Read on:

Unscientific Americans — by Roz Chast [Dial Press]

You've seen her cartoons in *National Lampoon* and in the *New Yorker* and you either like her or you don't. Ms. Chast latches onto phrases and concepts which most of us let slip right by, so appreciation depends on how well integrated you are into society. If thoughts of 'Overly Polite Societ', 'Inconspicuous Consumption', and being 'Too Far from the Madding Crowd' don't excite you, stick with "Family Circus", but there certainly is an audience for Roz Chast. She does cartoons you don't mind explaining to people who 'don't get it'. An entire book (this is her second) of her literalized clichés and leg-pulling parables may be mighty close to overkill, but then so are Woody Allen's books — hell, *any* collection of short humour. Good fun should be preserved, even if its not guaranteed to stay perpetually fresh. Roz chast and her tomator surprises, unpopular mechanics, just desserts and state-of-the-art bookmarks are, quite simply, the cat's pajamas.

Gentlemen Prefer Blondes/But Gentlemen Marry Brunettes by Anita Loos [Vintage Paperback, \$3.95]

The greatest reissue of the decade is this new edition of Anita Loos' stunning evocation of the flapping '20's. Edith Wharton called **Gentlemen Prefer Blondes** the Great American Novel, and I for one can't disagree. It's got everything, especially if you can block Carol Channing and Marilyn Monroe from your mind and imagine what Lorelei Lee must really be like, free from the limits which stage and film adaptations imposed upon her character. The much-neglected 1928 sequel, **But Gentlemen Marry Brunettes** makes this volume priceless, though it is not quite perfect without the original Ralph Barton illustrations. These are short, hilarious books of which you can never tire, and are a better friend even than diamonds. Anita Loos may have died a few years ago, but her style — and her Lorelei — live on.

'60's! by Johan and Gordon Javna [St. Martin's Press, \$12.95]

These two brothers were on the "Thicke of the Night Show" (a Culture Shock Festival in itself) and established themselves as true out-of-touch twerps, off in their own little '60's world. if they were stamp collectors or classicists their misspent overenthusiasm would be a new cure for insomnia, but *no one* can ruin a topic as broad and full of cultural icons as the '60's, and the Javnas' devotion to their lost youth is total and thus very revealing: Left and Right, Short- and Long-lived, Pop and Unpop. '60's has a format reminiscent of People Magazines 'Picks and Pans' (lots of Bests and Worsts and personal comments), which processes their overflow of information most effectively, with only cultural significance sacrificed in the name of total overview. '60's is relentlessly joyous, has almost as many pictures as words, is suitably shameless in glorifying the era's most profound cultural anomalies (six whole pages on "Batman!" Twenty pages of fashions like miniskirts, paper dresses and topless bikinis!) and, as Chubby Checker says in his front cover endorsement, "as much fun as the Twist!" '60's is a trip.

Hunches in Bunches by Dr. Seuss [Random House, \$5.95]

This came out last year, but it's still being displayed in the windows of prominent Boston bookstores, and I expect that, like me, you might not have been following the good doctor's literary output too closely in the past decade or so, and have missed this one. Buy it at once — it's a treasure. Dr. Seuss either produces books with great art or great verse, seldom both — when he extends one, he tens to limit the other. **Hunches in Bunches** is stronger on art than on script, but when the story concept is visual manifestations of Guilt, Procrastination and Temptation, it makes little difference whether or not there is a handy resolution, or a character as well-defined as, say, a Lorax. This book could be a valuable text for Child Psychology courses, and deserves your serious consideration as both a reserved, critical adult and as an enraptured child. **Hunches in Bunches**. Dr. Seuss' first book in years, is a total delight and a great cheap diversion, and I have a Hunch you'll go go for it — in a car, on a train, on a boat, in a plane... -cga

Try TUF-TONIC FOR THAT NERVOUS FEELING

(or for any other kind of feeling)



CONFESSIONS from Antarctica (DOWNTIME in der Pub)

by JON BARRON

In the '70's I was part of a strange alliance whose members included the radical intelligentsia and the Hell's Angels. Our favorite bands ranged from Henry Cow to The Outlaws, from National Health to Van Halen. We had a banner: it was black. We had a symbol: a forty ton weight. We had a slogan: I hate disco. Our numbers were many, our motives were pure. We were strong but we lost. Yes, we lost. Disco, that insidious ooze of the airways, fooled us. It wasn't killed, it hid. Like the villain it is, it changed its name and became cool. Yes, disco has been with us all along calling itself FUNK. And Funk is Cool.

Yes, Tufts felt the presence of unabashed disco in the Pub. Oh there is a pestilence on this land. As Roger the Shrubber said in 1126, what terrible times are these when passing young ruffians can say "Ni" to old women.

Yeh, funk is cool because it isn't disco. Real funk doesn't rely on sugar melody, smooth synthesizer, excessive harmony. But disco crawled up Funk's skirt and continues to wreak havoc among us. THERE IS A FUNGUS AMONG US... Everybody loves funk. Fred Frith plays funk, David Byrne plays funk, Material plays funk — Prince Charles, Grand Master, Grace Jones are funk — but disco lurks in the smog behind them. It invades Faces on Route 2, The Palace in Saugas and on a recent Thursday night it slipped, unnoticed into the Pub.

The disco lovers of campus crept out of their holds, and though their numbers were small — THEY HAD FUN. Yes, they had fun. More fun than anyone since last year has had in the pub. They screamed, they wept, they danced, in unison and constantly. The entire crowd formed a chain, a chorus line. The entire crowd became an amorphous glob of heaving bodies moving three steps left, three steps right, when was the last time that happened in the pub?

What has happened to FUN? What do these new Maranos, these fake funk-people, these closet discophiles know? Have they beaten us at our own game? The rats. They had FUN....

Goes with
any meal...



**The
Daily**

JUNIOR CLASS GOES

BOWLING

at the HONG KONG

friday, november 18

5:00 - be there!

WANT A JOB FOR THE SUMMER OF 1984?



ORIENTATION COORDINATORS

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JEWISH POLITICAL ACTION COMMITTEE

JPAC

-VS-

MESG

MIDDLE EAST STUDY GROUP

What is the Main Obstacle to Arab-Israeli Peace?

Cabot Aud.

Tues. Nov. 15th

8:00pm.

***MODERATOR*
Prof. John Gibson**

Bed Races for Muscular Dystrophy to Take Place on Quad

by ROBIN SPADONI

This Saturday, November 19, the Inter-Dormitory Council (IDC) will sponsor an unusual fundraiser: the First Annual Tufts "Hospital Bed Races" to benefit the Muscular Dystrophy Association (MDA).

The idea for the races was conceived by student Rick Cohn and MDA Massachusetts program director Jeanne Sklarz.

Each dormitory will have two student representatives in the race around the quad; one will push the hospital bed, and the other will ride in it. Two teams will race twice around the quad, competing for the fastest time.

A final race will determine the first and second place winners, each of whom will receive trophies and free dinners. The dorm that raises the most money proportional to its number of residents will receive a collective dorm prize.

Saturday evening, the IDC will also sponsor an Eaton party to benefit the MDA. The party will have a \$2 entrance charge and will run from 9 pm to 1 am. Organizer Cohn commented, "it will be a danceable party, with the best of modern music." Beer has been donated by Budweiser, and soda has been donated by the 7-Up company. Cohn said that the IDC organizers received Tufts Sound Equipment for the dance at greatly reduced prices. Also Buildings and Grounds has waived the janitor's fee. "Our only major cost is for the Tufts Police," Cohn said.

Cohn explained that he has a core group of "about five people" who have volunteered to raise money for the event. They will solicit from dorm to dorm, asking for individual donations.

"I could really use some help in raising the money, though," he said. "I need people to help run the event during the day, to serve food, and to run the party," he explained. The IDC has given the organizers \$300, half of which will go to the Tufts Police.

Cohn concluded by saying, "people that help out should get a great feeling knowing that they are helping a good organization."

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Monday-Thursday

2am-10am Freeform Music
10am-2pm Radio Free Jazz
12pm Ride Board — Boston's Only Rider/Driver Service On The Air
2pm-5:30pm Freeform Music
5:30-6pm Real Things considered — Public Affairs Programming
6pm-7:30 Contacto — Portuguese Programming
8pm Ride Board — The Second Daily Airing of WMFO's Service. To make a listing call 861-3800.

Wednesday

7:30-8pm Art Attack — Reviews and Showcases of local art events of all favors.

Thursday

7:30-8pm Art Attack — Reviews and Showcases of local art events of all favors.

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TUFTS UNIVERSITY RADIO —
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Graduate Studies Open House

Thursday, November 17, 3-8 pm

For professional advancement or personal growth, explore graduate study at UMass/Boston. Meet and talk with faculty members from UMass/Boston's fine graduate programs.

You should know that in most of these programs you can pursue a degree full-time or part-time. We offer convenient hours and excellent facilities for study and research.

And at UMass/Boston, quality is affordable.

The open house will take place Thursday, November 17, from 3:00 to 8:00 pm, in the third floor Lounge of Building 020 on our Harbor Campus. For further information about the open house or about graduate study at UMass/Boston, call 929-8000.

MA

American Civilization
Critical and Creative Thinking
English
History
History/Archival Methods
History/Historical Archaeology
Mathematics
Mathematics/Computer Science
Sociology (Applied)

MEd

Bilingual Education
Counselor Training
Education (Elementary and Secondary)
Educational Administration
English as a Second Language
Reading
School Psychology
Special Needs Education

MS

Biology
Biology/Applied Marine Ecology
Chemistry
Human Services*
Public Affairs*
Physics (Applied)

CAGS

Counselor Training
Educational Administration
School Psychology

PhD

Environmental Science

MBA

Business Administration

*pending approval

HOUSING NOTICE
NOV. 15
FINAL DAY
FOR CONTRACT BREAKS

The
 Last day
 to drop classes is
 TODAY!

**EXPERIENCE THE WEST INDIES Lab:
 A LEARNING ADVENTURE FOR SCIENCE MAJORS**

Discover the coral reefs of the U.S. Virgin Islands at Fairleigh Dickinson University's West Indies Laboratory. At our Caribbean field station on the island of St. Croix, you'll have the chance to combine academics with adventure during a semester, summer session or January session in a diverse tropical environment. Full-time, resident faculty teach courses in marine ecology, biology and geology, surrounded by one of the world's most fragile and fascinating ecosystems. The laboratory maintains a fleet of outboard and diesel boats, and you can explore the multi-colored reefs with a full stock of snorkel and scuba gear. This exciting program is conducted by the fully accredited Fairleigh Dickinson University. Students from your institution have earned credit while enjoying the West Indies Lab experience since 1971. To find out how you can carry on the tradition, fill out the coupon below and mail to: **Overseas Programs, Fairleigh Dickinson University, Rutherford, NJ 07070**; or call (201) 460-5173.

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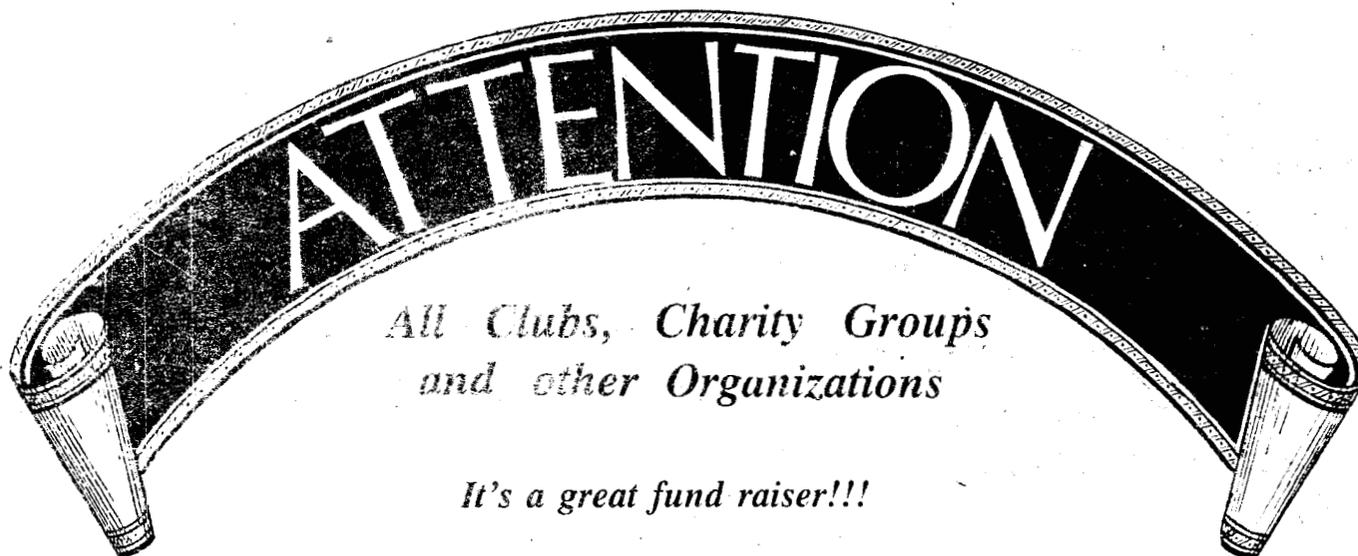
COLLEGE I NOW ATTEND _____

I'M INTERESTED IN WEST INDIES LABORATORY UNDERGRADUATE GRADUATE PROGRAMS

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*All Clubs, Charity Groups
 and other Organizations*

It's a great fund raiser!!!

**CAUSE ————— DINNER
 APPLICATIONS**

Are Available in The Student Activities Office

*If you have a needy or worthwhile cause, feel free to apply. Please return completed applications to
 The Senate Office by 5:00 P.M. on Tuesday, November 15.*

Classifieds

TUFTS CREW
ROW-A-THON
ON THE LIBRARY ROOF
THURSDAY AND FRIDAY, NOV. 17 & 18
WATCH US SWEAT ON THURSDAY
YOU CAN SWEAT ON FRIDAY
FOR A PRIZE

NOVEMBER SINGLES LOTTERY

WHEN: Thursday, November 17th
9am-5pm

WHERE: Housing Office-Ballou Hall

INFORMATION SHEETS AVAILABLE
NOW AT HOUSING

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WE WANT YOU ON!!

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Breakfast

Fried Eggs
Warm Waffles w/Syrup
Orange and Raisin Muffins

Lunch

Chicken Gumbo Soup
Italian Submarine Sandwich
Tuna Salad
Gold Cake w/Orange & Pineapple
Icing
Fresh Fruit

Dinner

Roast Quartered Chicken
Beef Ragout on Egg Noodles
Cheese & Noodle Loaf
Bread Stuffing
Candied Sweet Potatoes
Broccoli Cuts
Peach Melba & Soft Serve Ice
Cream

—Lost & Found—

Were you at the Pub last Thursday?
If you accidentally took or found a
beige Saks jacket w/red interior, please
(I beg you) return it to Student Ser-
vices office (ground floor in MacPhie)
or call 625-3198 after 10:30 pm and
keep trying. No questions asked.

—Monday—

AIESEC Officers. Important meeting
Mon. 7 p.m. Eaton 135. Please be on
time! 7 p.m., 7 p.m. Monday, 7 p.m.,
Monday, Eaton 135.

This is Career Week!! Our opening
day program features a Job Search
Workshop which will provide you with
a quick and practical overview of the
best methods to use to find the right
job for you. Today 11:30 at Bolles
House.

Communications Cluster Student
Meeting. Mon., Nov. 14, 11:30 am,
Miner Hall 12. Agenda will include
information about 2nd semester
courses, special events and speakers.

Prof. Knab of the Anthropology
Dept. will speak on "Economic Crisis
and Instability in Mexico". Part of the
weekly luncheon series. 11:45-1:00.
Open Block, bring lunch. Cabot 203.

Attention Bridge Players: The Bridge
Club will be meeting Monday, Nov.
14, at 7:00 p.m. in Anderson 313. All
experience levels invited. Even if you
just want to learn come on down and
join in on the fun.

There will be an important meeting of
the Student Health Advisory Board
Monday evening at 5:00 at Hooper
House Infirmary. We will be planning
upcoming events and all members are
urged to attend. If you have any ques-
tions please call Steve at 776-9043.

Architectural Society Informational
Meeting: Anybody interested in Ar-
chitecture at Tufts or after Tufts come
to Anderson Rm 212 Mon. Nov. 14
11:30 Open Block. Refreshments will
be served, all classes, all majors
welcome.

Dr. Jerry Hough, Professor of Soviet
Politics at Duke University, will
address the topic "Andropov and the
Military: The First Year in Power."
Hough, formerly of the Universities of
Toronto and Illinois, is the author of
several books on Soviet politics and is
a member of the Brooklyn Institute.
The address is Mon. Nov. 14 at 8 p.m.
in Cabot 205. Everyone is invited to
hear this timely lecture!

Northeastern University Graduate
School of Professional Accounting will
be conducting a group information
session on Monday, November 14,
3:00, at Bolles House.

Attention all Canadian students:
There will be an important meeting
for all Canadian students, on Monday,
Nov. 14 at 10:00 pm in the Hodgdon
Hall Lounge. Your attendance is
essential.

The woman's center will be having an
open house on Monday at 11:30, there
will be slide show on hunger and the
work that Oxfam does in India. Lunch
served, all welcome.

The Peace and Social Justice Film
Series will present three films:
"Hearts and Minds" (War in Viet-
nam), "Boom" (Nuclear Scenarios),
and "Fable Safe" (Threat of Nuclear
War) on Monday, November 14 at 7
p.m. and 9:30 p.m. in Barnum 008.
Donation — \$2.50. All members of
the university community are
welcome.

Jon E. Garson, author of **Making Col-
lege Pay**, will be speaking on student
entrepreneurship on Mon. 11-14 9
7:30 in Barnum 104. Lecture spon-
sored by TSR.

AIESEC Meeting: Mandatory for all
marketeres and all committee
members. If you cannot attend please
call your director. Monday, 7:30 p.m.,
Eaton 135. Very important meeting.

Classifieds

Monday

Attn: ROTC Cadets and Midshipmen: The TRI-Service Club will meet Monday this week at 7 pm in Lewis Lounge. Mandatory.

There will be an important meeting Nov. 14 at 4:00pm at the Eliot-Pearson Library for students wishing to obtain information about CS 132, Community Field Placements for the Spring semester. CS 132 is designed to give students opportunities for experience in child related fields other than traditional educational ones. CS 132 can be taken for 1 or 2 credits depending on time spent in the field. All placements for credit through CS. 132 must be made by Ms. Levine. Registration sheets will be available at the meeting.

The Tufts Symphony Orchestra will give its fall concert on Monday, Nov. 14 at 8pm in Cohen Auditorium. Guest soloist will be Glenn Kurtz on guitar; other works to be performed include Dvorak's New World Symphony and Bernstein's Candide Overture. Admission is free; the entire Tufts community is cordially invited.

Tuesday

Tuesday, November 15 at 11:30 in MacPhie Conference Room. "Is Feminism Dead?" A luncheon discussion, free lunch provided, call the Ex College for reservations. Sponsored by the Women's Network.

New England School of Law is coming on campus Tuesday, November 15, 1983 at Bolles House. A group information meeting will be held from 3-4 p.m. All seniors are invited.

Interested in Women's Studies? Come to a panel and discussion by Tufts Professors on "Why Study Women — How I got here" Tuesday, Nov. 15th, 8:00 pm Eaton 203.

Debate: MESG (Middle East Study Group) vs. JPAC (Jewish Political Action Committee): The motion is "The major obstacle to Arab-Israeli peace is the Arab States' failure to recognize Israel." Tuesday November 15. Cabot Auditorium at 8:00 pm. All welcome.

SUSHI NIGHT

Did you ever want to know what Sushi was or how it was made? Here's your chance to find out. On Nov. 15 in Jackson Lounge at 7 pm the Asian club will have a demonstration on how Sushi is made. You can even eat it! It will be \$2 for non-members and \$1 for members of the club. This event is limited to 30 people so please hurry and sign up at the Asian House before everyone else beats you to it!!

The Senior Class Committee will have its next meeting on Tuesday (11/15) at 10:00 pm in Eaton Room 204.

The Peace and Social Justice Program presents Professors Ann Hellweg and Paul Smoke of the Dept. of Economics to talk about "Third World Economic Development: The Case of Nicaragua" as a part of "Toward a Just Society," the programs weekly, team taught, inter-disciplinary course and public forum on peace and social justice issues. The presentation will be held at 7pm in Miner 21 on Tuesday, November 15 and is free and open to the entire community. Contact Prof. Elias (x3465) for more info.

The Middle East Study Debate Group and the Jewish Political Action committee will be debating the motion: "This school believes that the main obstacle to Arab-Israeli peace is the failure of the Arab States to recognize Israel" Tuesday Nov. 15 at 8:00 pm in Cabot Auditorium. Prof. J. Gibson will moderate.

Gays and Lesbians in the Work Force: The Tufts Lesbian and Gay Community proudly presents its Fall Symposium this Tuesday, at 8:00 pm in Mugar 231. All members of the Tufts Community are invited. A panel of speakers will discuss blue collar work, white collar work, dealing with bosses and coworkers, finding a job, and the like. Show your support by attending this free symposium.

The Soviet Policy Study Group welcome Yven Pagniez, former French ambassador to Yugoslavia. Pagniez, who also served in Beijing and Moscow, is in the United States on a mission from the French government to explain the current administration's defense policy. Pagniez will deliver his talk Tuesday, Nov. 15 from 11:30-1:30 p.m. in Cabot 205. Everyone is welcome!

Considering Israel for a semester, a summer? Come and find out how at the Israel Programs Fair, Tuesday, Nov. 15, 10-3. If sunny, Library roof. If cold, Eaton Lounge. Slides, brochures, shlichim, Israeli food and music...come check it out!

On Tuesday, November 15, the Tufts Disarmament committee will present Emile de Antonio's "In the King of Prussia" at 9:00 p.m. in Barnum 104. The film documents the civil disobedience committed by the Plowshares 8 at the General Electric Plant in King of Prussia, Pennsylvania. The film stars Martin Sheen and Daniel Berrigan and has music by Jackson Browne. John Schuchardt, one of the original Plowshares 8, will attend the movie and answer questions concerning the action or the film.

Addition to fall recruitment calendar: Harvard Graduate School of Education will conduct a group information session on Tuesday Nov. 15 from 3-4 pm at Bolles House.

Wednesday

TLGC. What's that? TLGC. Sounds great!! TLGC: Gays getting together. TLGC. Hayes House Wednesday nights. TLGC. Show gay and lesbian spirit.

Award-winning poet, Charles Simic, will read his poems on Wed. Nov. 16 at 4 in Laminan Lounge, East Hall. All are welcome.

Hemispheres: General meeting 9 pm Wednesday, Upstairs, Eaton Lounge. Questions — call Lucy at 623-0241.

Important meeting for those interested in organizing the Irish-Italian Cafe, Wed. Nov. 16 at 7 PM in Eaton 123. The Cafe will be held Sat. Nov. 19 from 12-4 pm in Eaton Lounge. Models are still needed for the Cafe Fashion Show. New members are always welcome!

We are continuing our discussion of Birth Control and Abortion at the Catholic Center, 58 Winthrop St. It's the big, brown house on the left just before Hillside. Wed., Nov. 16 6:00-7:00 All faiths and non-faiths welcome.

Don't just come out! Come in to your own in the Tufts Lesbian and Gay Community. Are you gay, or bisexual? Are you straight and confused? Do you have friends you think are gay? Are you coming out to yourself, your friends, or your family? The TLGC attempt to answer all these problems and give you support when you need it. We meet regularly on Wednesdays at Hayes House, 13 Chetwynd Rd., 3rd floor, at 9:00pm.

The Tufts community is cordially invited to attend a Thanksgiving Pot-Luck dinner, sponsored by the International Office, on Wed., Nov. 16 at 6 p.m. in Burden Lounge, Anderson Hall. Please call the International Office at x3455 if you will attend and indicate what you will bring.

The Arena Theater will present "The Interview" by Peter Swet. Directed by Ava Altman, "The Interview" is a drama in which two men from disparate worlds discover an "understanding" despite their differences. It will be presented Nov. 15 at 4:15 p.m. in the Arena. Admission is free. Cookies and coffee will be served before each production at 4:00 p.m. A discussion of the show with the actors and members of the Drama Department will follow.

Attention Tufts Lesbian and Gay Community: This Wednesday, Nov. 16th, the Peace and Social Justice Program will be screening (among other things) the movie "Pink Triangles". This is an important film for us, so please be there everyone. It begins at 7:00 pm in Barnum 008. Important!! Our regular meeting will be held in Barnum after the movies, briefly. Please attend.

General

Christian Science Organization: Scott Preller, the org. coordinator from the CS Center, will be here on Nov. 17 at 5:15 in Goddard lounge to talk to us about the various goals of a CS org.

The Arena Theater will present "The Lover" by Harold Pinter. Directed by Justine Shapiro "The Lover" is a subtle blending of artful nuance, veiled menace, and zany humor. "The Lover" will be presented on Nov. 18 at 4:15 p.m. in the Arena. Admission is free. Cookies and coffee will be served before the production at 4 p.m. A discussion of the show with the actors and members of the Drama Department will follow.

Coming soon!!! The 1984 Men of Tufts Calendar. Will be available in the Bookstore — Partial proceeds will go to H.U.G. Get ready to H.U.G. a man of Tufts!!

The French House has several openings for spring semester! Apply singly or with a friend. Contact Janet at 776-0951 right away — deadline is this Wednesday.

The honorable Jack Scanlan, Ambassador to Poland will speak on "The Prospects for U.S. and Polish Relations." Attention all those interested in I.R./Poli. Sci. (especially I.R. majors) This is the major event of this semester. Don't miss it!!!! Cabot Auditorium, 8:00-10:00 p.m.

Junior Class Goes Bowling at the Hong Kong, Friday, November 18, 5:00. Be there!!!!

Job Search During the Holidays — Learn how to take advantage of vacation time to put you a step ahead in your job search. This workshop will outline specific techniques that will help you answer questions about your personal career decisions. Bolles House, Monday, November 21 at 11:30 a.m.

John F. Kennedy School of Government will be conducting group information sessions on Thursday, November 17 at Bolles House. Sessions will be held at 9 and 10 a.m. and the recruiter will stay until 12 noon to answer questions.

Classifieds

General

German Films with English subtitles: Tuesday, Nov. 15: Nosferatu(1978) by Werner Herzog. Thursday, Nov. 17: The American Friend (1977) by Wim Wenders.

United Jewish Appeal (UJA) Brunch for all students interested in working on the 1983-1984 Campaign. Sunday, Nov. 20 at 11 a.m. in the Hillel Lounge (2nd floor Curtis). Come and get involved — bring ideas, friends and an appetite! See you there! Need more info.? Call Andrea or Lisa at 625-5710.

The annual Asian magazine **Voices** is now accepting articles for the 83-84 issue. All members of the faculty and the student body are invited to voice any opinions or experiences relating to Asians on or off campus by submitting articles at the reserve desk in Wessell library. Deadline is Dec. 17, 1983. If any questions, call Henry: 628-2728.

*****Students of Asian Persuasion*****
A conference designed to provide a forum for discussion of Asian and Asian American students' concern about cultural and identity issues. Those who are interested may pick up registration forms and information either at the Asian House or the Dean of Students Office in Ballou Hall. This conference is open to everyone.

Thank God its Friday!! Come celebrate shabbat with the Reform Havurah and Tufts Hillel! Special evening featuring: liberal service, NFTY songs, dancing girls (?) and God. Don't miss the painless opportunity to appease your mother. Satisfaction guaranteed. November 18 at 6:00 pm. Second floor Curtis Hall. Be there. Or else.

Don't forget: This Thursday night, the Tufts Jazz Ensemble, direct from a triumphant world-tour, will be appearing at the Pub. Plenty of good dance music and a swinging time is guaranteed for all. Admission is only two dollars and all classes are welcome. Bring your sisters and brothers, too.

The Jackson College Association of Tufts Alumni invites Jackson students to attend a Women's workshop dealing with stress and its effects on women. It will be held on Saturday, Nov. 19 from 10:15 A.M. to 2:00 P.M. in Alumnae Hall, Talbot Ave. It will be led by Sallye Bothwell of the Women's Resource Centre, Tufts New England Medical Center. Reservations required. For more information please call the Alumni Office, Susan McKeown, Ext.3577, or call Harriet Weinfield, 527-0110.

Keep tuned to The Last Free Radio Station in the World for the best music in the area. WMFO 91.5 fm. Keep an eye out for our up and coming up to date, latest program guide. And thanks for help during the fundraiser.

Designs for the 83-84 Tufts Asian Students Club T-shirt are now being solicited. The person who submits the winning design gets a free t. Please drop them off in the envelope located in the Asian house or the TASC mailbox in the Student Activities Office. For further information, call Ben Lu at 628-7722.

*** I.R. ADVISING ***

Do you have questions about the International Relations Major? Would you like to know what courses you should be taking? Are you looking for a new faculty advisor? Come to the TCIA office in the loft at Curtis Hall every Thursday from 1:30 to 3:30 for advising on the I.R. Major.

The Right Stuff: John Glenn's Presidential Committee needs students to help coordinate their campaign. Anyone interested in supporting Senator Glenn's drive for the 1984 Democratic Presidential nomination please call Neal Klausner before Nov. 18 at 628-3435, between 8-11 AM or 6-10 PM. Share in the campaign excitement and experience. Call today.

Say goodbye to dull dinners: The TCIA Discussion Group is here! Come join us for friendly discussion and debate on a wide range of topics — and bring a friend too. We meet bi-weekly for dinner and you needn't be on a meal plan. Leave your name and number at the TCIA office or call Lucy at 623-0241.

"Grenada: The Media and Public Opinion," a talk by Phillip Martin, communications specialist and commentator for the "Christian Science Monitor". Thursday, Nov. 17, 7:30 p.m., Barnum 114. Free and open to all. Sponsored by the Communications Cluster, and the International Relations Program.

If you missed "Crooked Eclipses: A Theatrical Meditation on Shakespeare's Sonnets" at Tufts, you can see it at the Overland Theatre, just outside of Kenmore Sq. on Thurs, Fri, Sat. Nov. 10, 11, 12 and 17, 18, 19 at 8 pm. This performance was describe by the Tufts Observer as "complete entertainment" and by the Tufts Daily as an original approach to Shakespeare. Tickets are \$5.00 and \$3.50 for students. If you would like to see the performance for free you can usher at the Overland Theatre. Call 395-4443.

Alternative music enthusiasts: Don't miss the event of the year. Skeleton Crew, consisting of multi-instrumentalists Fred Frith and Tom Cora, will be performing on Thurs. Nov. 17 along with special guest Henry Kaiser. The show begins at 8:00 and is at the Tufts Catholic Center (58 Winthrop St.) Tickets available at the door for \$4 with Tufts I.D. (\$6 without) Brought to you by the Tufts Concert Board.

Rides

Ride needed to Kansas, preferably K.C. area around December 15, will share driving and expensed. Call Pat at 332-1204.

Ride offered to Cincinnati for Thanksgiving weekend. Leaving Tuesday, Nov. 22. Cheap flat rate in economical car. One-way rider welcome. Call Leslie, 625-7734.

Services

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That's right. ISLAND ENTER-TAINERS and the TUFTS SKI CLUB are presenting the 3rd annual College Party Ski Week at Smugglers' Notch, Vermont. Ski to your luxurious condominium equipped with sauna, fireplace, full kitchen and TV. Jacuzzi and pool also available. Price includes round trip party bus from Tufts, 5 nights' accomodations in beautiful slopeside condominiums, 5-day lift tickets, entertainment coupons at all the hot spots in the village, and all the fun you could possibly imagine. Ask anyone who has gone previously. January 13-18. All for \$199 which is the best price around. Call 628-4932 for details. Remember: the legal drinking age in Vermont is 18. Bring positive ID.

Beautiful 100 per cent Alpaca wool sweaters imported from Bolivia are now available at discounted student rates. All sizes and colors available. Call 628-4932 for an appointment. Try one and lose yourself in warmth.

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Wanted

Wanted: Hampster or Gerbil Treadmill. Willing to pay top dollar. Call Dave: 776-6009.

Be a model for the Fashion Show at the Irish-Italian Cafe on Nov. 19. If interested call Jessica at 396-7292. Fun Guaranteed!!!

Finances running low? Need big bucks? Earn \$10-\$50 a week while sitting and studying in our own room!!! Interested, then call New Student Horizons at 628-4932 or 628-5500.

