

OUR
ANNUAL
ARTS ISSUE

THE PRIMARY SOURCE

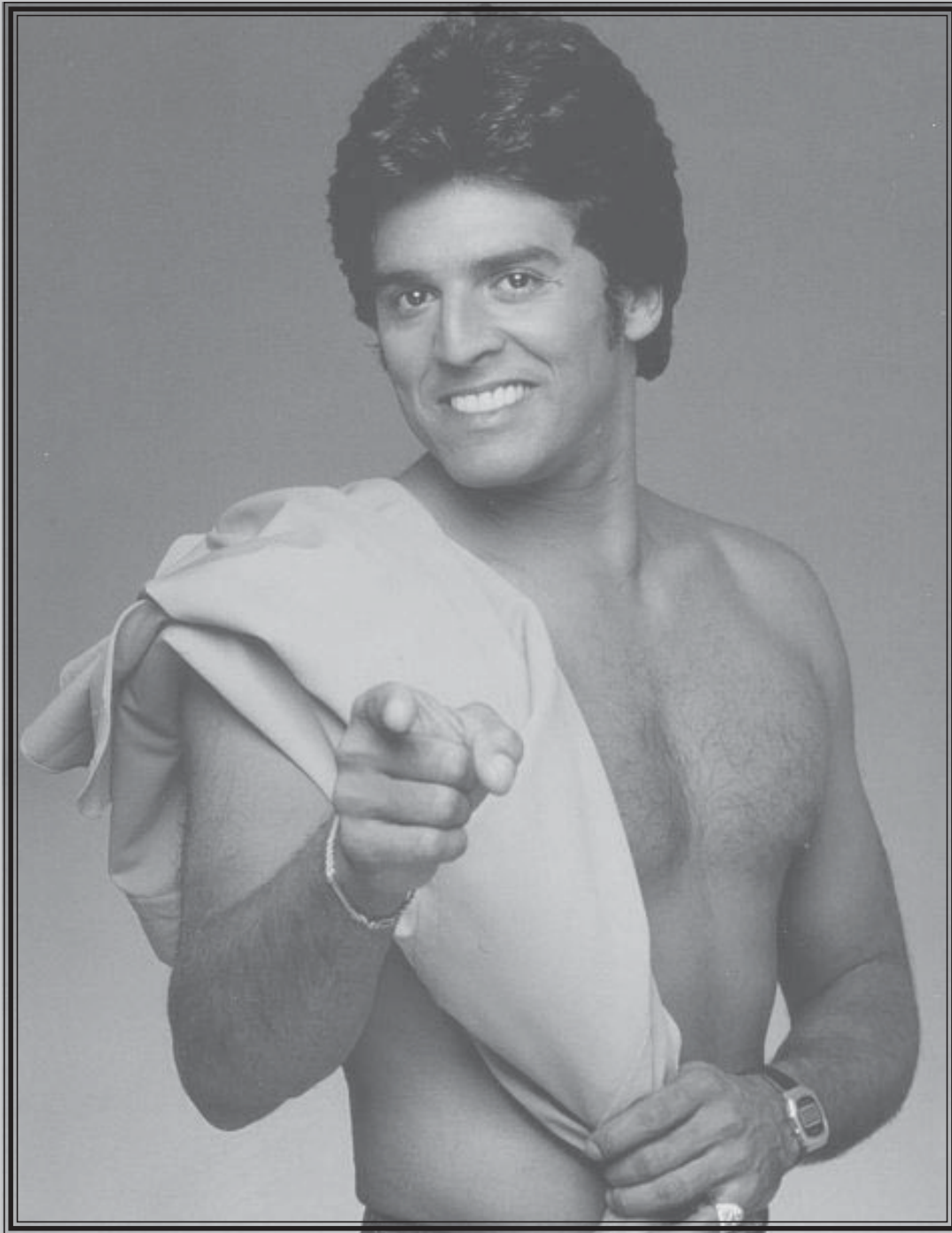
The Journal of Conservative Thought at Tufts University



Veritas Sine Dolo

Arts and Artifacts

February 28, 2002



THE TASK FORCE ON RACE SAYS:

"Dont rest 'til every student group has a black, two Jews, and a cripple!"

THE PRIMARY SOURCE

We're plenty diverse, dammit!

**Meetings Tuesday at 9pm in the Campus Center Zamparelli Room. For more info
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THE PRIMARY SOURCE

Vol. XX • The Journal of Conservative Thought at Tufts University • No. 9

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Artistic License

As if life at Tufts imitated a bad sitcom, leftists have once again filed a complaint with the Dean of Students Office against members of THE PRIMARY SOURCE. Fortunately for us, Adam Carlis and Lou Esparza can't even spell "libel," let alone know what it means. All too often this year, this section of the magazine has been used to respond to public controversies surrounding the SOURCE. I would like to step away from this trend in order to examine the timeless topic of art.

This is the SOURCE's annual Arts Issue, in which we attempt to review a small slice of the books and movies that comprise American art. Encompassing reviews of movies at both extremes—pop action and high-brow romance—as well as selected books that elucidate conservative and libertarian ideas, we hope that you enjoy this distinctive content.

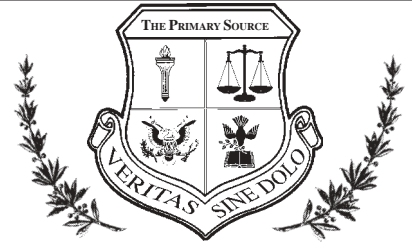
The conservative has an inherent interest in art and the artistic for several reasons. First and foremost, art can portray the abstract notions of beauty, truth, and righteousness as Platonic ideals in a concrete fashion. While firmly grounded in practical sensibility, conservatism also relies on more abstract understandings of human nature and justice, both of which are frequent subject matter for art. The periods of Italian High Renaissance art and Classicism are ones that convey these themes in way that is often appreciated by conservatives.

Perhaps the most compelling interest the conservative has in art lies in its relationship to the inherently political notion of freedom of speech. Conservatives, as this campus has well seen, are fierce defenders of the First Amendment. Freedom of expression is essential to preserving liberty, as it allows anyone to shine the light of truth upon the darkness of injustice. Art can, and often does, perform this very function. From the beautifully crafted missives of the early persecuted Christians to the moving spirituals of American slaves, art has often emerged from the political.

Yet many conservatives are often critical of recent trends in today's art world. Epitomizing everything that conservatives see as wrong with art is the infamous *Piss Christ* by Andres Serrano. A crucifix immersed in urine, this piece angered so many Christians that it was quickly removed from its gallery in Victoria, Australia. Clearly, art that serves no purpose other than to degrade a group need not be celebrated in a gallery. Yet, many Tufts students would accuse the SOURCE of the very same offense. Where does the conservative draw the line?

Benjamin Franklin once said, "freedom of the presses belongs to those who own the presses." The public funding of art through the National Endowment for the Arts has recently become a tenuous situation in the face of increased government privatization. Under the tenure of Mayor Rudolph Giuliani, the Brooklyn Museum of Art repeatedly came under fire for explicit and religiously derogatory exhibits. Calls for accountability in the spending of public funds abounded from the local religious community. Ultimately the Museum voluntarily removed several exhibits, without the need for a Giuliani appointed "decency committee."

While there is no simple answer to the questions situations such as these raise, this conservative sees the voluntary approach as the best. Our government has a vested interest in promoting the arts, and art can raise legitimate concerns about the role of religion in society. Unfortunately, neither a picture of the Virgin Mary smattered with elephant dung nor a crucifix in a jar of urine raises any such concern. That public funding has gone to projects such as these should evoke an outcry. Yet, just as in the realm of politics, so too in art—freedom requires tolerance of the worst in order to achieve the best.



THE JOURNAL OF CONSERVATIVE
THOUGHT AT TUFTS UNIVERSITY

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Letters

Folks, we couldn't make this up if we tried:

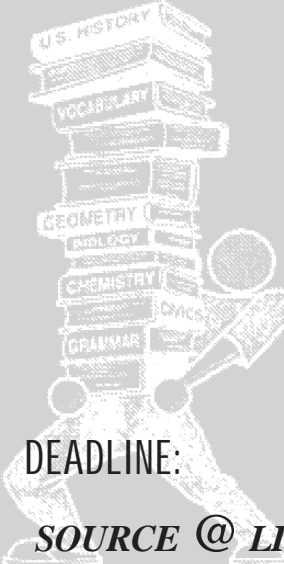
Hi, I am a reader of your magazine and I really enjoy it. I find it to be very amusing, and I truly agree with a lot of the opinions and issues expressed in it.

This probably isn't important but it might surprise you that I am black. I LOVE THE PRIMARY SOURCE, and I am black... is that an oxymoron? Well, I just had to let you know that I love your magazine and to keep doing what you are doing.

Name withheld by request

TELL US HOW
YOU FEEL REALLY

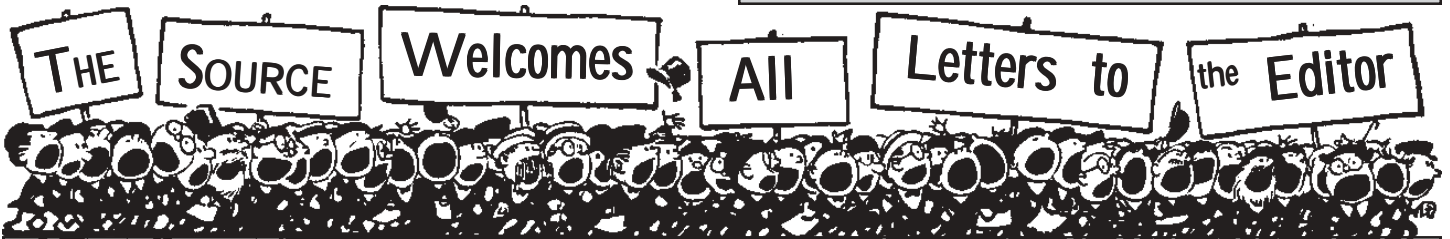
F E E L .



THE PRIMARY SOURCE Course Reviews issue is coming, and we want you to tell it all. Short (100 words) reviews of courses, professors, and departments will be compiled to create the most honest and forthright compendium of course evaluations Tufts has to offer.

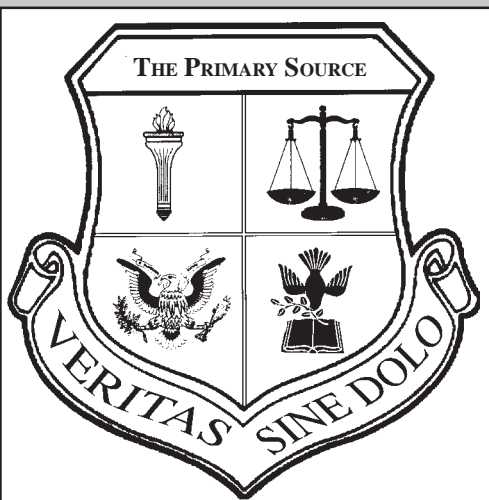
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Commentary

Keeping Us at eBay

In a move that was more anti-climactic than an issue of the *Observer*, the powers that be on Walnut Hill named Tufts-grad-turned-auctioneer Pierre Omidyar this year's Commencement speaker. To the chagrin of most every graduating senior, the celebration of Tufts' 150th anniversary has quickly been soured. Though the effort to bring a notable alum to speak at this year's graduation was noble, President Bacow took a huge swing and missed with his choice.

The logistics of this choice are shadier than an Enron accounting form. A little over a year after dishing out \$10 million to Tufts, Omidyar finds himself in the limelight once again. While his public speaking skills are probably adequate, one must wonder what he will talk to the graduating class about. Perhaps he will talk of his entrepreneurial endeavor into the ever-fluctuating world of the Internet. But the more one thinks of this, the more one gets the feeling that his speech will be drier than the Serengeti.

Commencement addresses are meant to be entertaining or, at the very least, slightly enlightening. Sweating under the hot May sun, the average graduating senior has a short attention span. Jokes and anecdotes are great ways to lighten the dignified and humid atmosphere of commencement ceremonies. Hopefully Pierre Omidyar is a closet stand-up comedian but, realistically, he is not. One hopes someone will reconsider this choice and bring back Bill Cosby or ask Hank Azaria—a very notable and famous though less-generous alum—to come and do some *Simpsons* voices. One can only hope. When Omidyar steps up to the podium, students will find it difficult to see him as nothing more than a talking dollar sign whose neck will be encircled by an endowed leash held by a smiling President Bacow. In the end, maybe the best compromise would be to go onto eBay and auction off this year's top speaking slot. Bidding will start at \$10.1 million.

Worth Repeating

The tuition here at Tufts University has risen at a rate that puts us 15th among universities whose four-year tuitions exceed \$100,000 and 5th for total student charges this year. In times like these, it is

crucial to students that the university recognize the significance of financial aid. Tufts should adopt the principle that it admits students based on their accomplishments, ability, and qualities, and not on their ability to pay.

While the university recognizes financial aid as a priority and has allowed it to grow faster than other expenditures, it has failed to invest enough money in financial aid to reap the benefits of a policy that so many similar schools proudly state on every admissions brochure and guidebook: a need-blind admissions policy. A need-blind admissions policy attracts students because it shows that Tufts places students first and that Tufts is committed to admitting the very best possible students. The 1997 Task Force on Race found that the absence of this policy compromises the overall academic quality of the student body and decreases the number of students from underrepresented groups. Additionally, admissions officers support such a policy and are confident that with substantial fundraising it will be within reach.

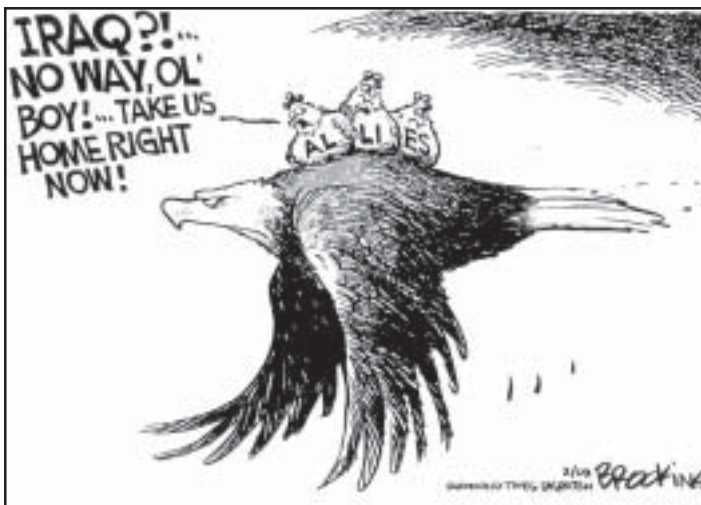
Just last July, 28 need-blind schools came together and developed criteria so as to be consistent when determining aid packages for applicants. Of the schools that participated, Tufts actively competes with Boston College, Cornell, Georgetown, MIT, Northwestern, University of Pennsylvania, and Wake Forest, among others. Some schools have even expanded their need-blind policy to international students, a group that receives less aid than any other group at Tufts. Tufts must step up and meet this financial challenge. The admissions process should become more just in order to attract a more diverse, well-qualified group of students.

She's One Bad Mother

Confessed child murderer Andrea Yates' lawyers would have you believe she is not responsible for murder. They propose that she lost control and was motivated exclusively by postpartum depression. This idea is simply thinly-veiled medieval medical reasoning that should have died with the idea that women's minds are too fragile for higher education. To suggest that Yates' actions are excused by a common chemical imbalance is preposterous. In our Oprah-ized society in which no one is ever responsible for one's own actions, however, many women are accepting that they, too, might be just a few hormones shy of committing mayhem. Could your mother, your sister, your girlfriend, all become Andrea Yates? No.

Common sense says Andrea Yates went far outside the range of normal behavior. That she arose one morning a loving mother and, after her husband left for work, turned into a deranged murderer stretches credulity. Clearly, she is mentally ill and needs proper care and treatment for something that goes beyond simply postpartum depression.

The larger tragedy is that she is not the only guilty party. Her husband rushed home when she phoned him. Instinctively, he knew she had done something terrible to their children. Most people would not leave their dog in the care of someone who could suddenly go over the edge, yet he left their children alone with her. As a parent, he, too, was responsible for his children. Why is he not guilty of child neglect and abuse? Also guilty of neglect is the doctor, who took an oath to "do no harm" and then prescribed mind-altering drugs without maintaining close observation of her. Society has taken a relaxed



attitude towards legal drugs. From parents who are worried that their normal children suffer attention disorders to those looking for escape, society looks to powerful drugs to solve its problems, without any thought that taking such drugs can have adverse consequences.

While Yates must face the consequences of her actions, the government should not kill the mentally ill. Neither should Americans be brainwashed into accepting that, but for a hormonal imbalance or two, they too could go off the deep end at any time. A jury should have the option of finding that Andrea Yates was out of control and that both her husband and doctor should have known this and prevented her from being alone with her children. She should be committed to a prison mental institution, her husband should also be punished, and her doctor should at the very least lose his license.

A New Ministry of Truth

The Pentagon announced plans last week to create an Office of Strategic Influence (OSI) to provide misleading news items to foreign media. Though President Bush has not yet signed off on the plans, the office is expected to open a new front in the war for public opinion abroad and bolster the ongoing efforts of the State Department in this area. This recent addition, however, will only undermine the credibility of the government and move us away from the critical separation of the military from political affairs and toward a more Orwellian future, where the military speaks for the nation.

One of the nation's greatest checks on the government is its openness to the public, enforced by an independent media. Thus, its citizens are secure from the type of shady deals and government propaganda that afflict so many other governments. In recent years, though, this system has broken down as influence has been bought, power has been abused, and the news media has become ineffective at telling the truth. This new office only continues this trend towards secrecy and lies. The OSI would make common in the public arena subversive misinformation campaigns that were once limited to covert operations. Government will now sanction misleading foreign intelligence apparati, which is a useful and necessary means of defeating enemies, and endorse outright lying to foreigners in an effort to mislead them into actions that are profitable for the United States. Although the new department will be limited to only international activities, it sets a dangerous precedent that spreading lies to achieve public opinion goals is acceptable. This is contrary to the ideals of an open government "for the people" and casts doubt on the righteousness of democratic ideals if the only way to convince people of America's legitimacy is to mislead them into supporting the US.

What makes America great is its tradition of honesty and integrity. If this tradition is sacrificed for the sake of short term gains in foreign opinion we will lose the virtue with which it pushes for peace and democratic ideals. Without that idealistic ethos, the US acts only for profit.

Don't Know Much About History

In an age when American society is nearing unquestionable equality of the sexes, Tufts continues to put the sexually definitive "Jackson College" on women's liberal arts diplomas. And, predictably, Tufts



feminists don't like it. Some feel that the designation labels women as "other," a lesser classification than "woman," "man," or "human." Protest abounds regarding the notoriety of Jackson's name. Certainly it is not as recognizable as Tufts itself. But anyone calling for the removal of "Jackson College" from the diplomas either hasn't done her homework or misses the point of Jackson College completely. In most cases, said activist probably is guilty of both.

In 1910, Cornelia Jackson bestowed some of her estate to establish a coordinate college to Tufts exclusively for women at a time when higher education for women was a radical idea; women did not even have the right to vote yet. Jackson College served as a separate facility from Tufts College but was administered in conjunction with it. In the sixties, Jackson was assimilated as part of the newly named Tufts University but remained a separate legal entity. Simultaneously, in honor of Cornelia Jackson's contribution to women's advancement, Tufts had "Jackson College" added to the "Tufts University" on the diplomas of women graduating from Tufts.

Tufts was way ahead of its time. In the same decade when Yale just started admitting women, Tufts was already abolishing its separate academic facilities in favor of equal opportunity. The tribute to Cornelia Jackson on women's diplomas was meant to and does serve the same function as a tribute like Martin Luther King, Jr. Day. This kind of commemoration is not meant to perpetuate inequality between men and women but to honor an egalitarian revolutionary and to remind her beneficiaries just how far academia and all of society have come since 1910.

That this topic is even considered a valid campus political debate highlights the fact that feminist issues are waning. Instead of celebrating this decline or working on real problems, Tufts' women devote their energy to picking apart inconsequential details in an effort to destroy one of the few traditions Tufts has left. While this is clearly just a PC trend following the likes of the Harvard/Radcliffe debate from a few years ago, obliterating the memory of historic struggle is notoriously dangerous. Copying the loudest non-issues at Harvard is becoming a fad itself and the great pastime at Tufts these days. Tufts, as an elite institution, however, should be above such petty and ridiculous academic crazes. Tufts "feminists" should embrace their Jackson and Tufts heritage, stop trying to one-up the Harvard ladies on things that don't matter, and pursue something useful for a change. □

Fortnight in ReviewSM

Comedy is allied to Justice.
—Aristophanes

PS Looney Tunes creator Chuck Jones died last week at age 89. His relatives held private funeral services, but sources close to the family said that the pastor ended his touching eulogy by saying, “B’deep, b’deep, b’deep! That’s all folks!”

PS A 13-year-old California girl had her science project, an examination of the medical uses of cannabis called “Mary Jane for Pain,” confiscated by middle school officials. Students were heartbroken when the girl’s after-school bake sale was also cancelled.

PS The student only placed Third Runner-Up in the science project, but was elected by her classmates “Coolest Friggin’ Student in the Entire School.”

PS The University of Arizona is constructing a \$400,000 Aquaculture Pathology Facility to study disease-causing microorganisms that threaten the shrimp-farming industry. The facility is expected to benefit consumers of shrimp salad, shrimp kabob, shrimp gumbo, shrimp burger, shrimp cake, shrimp soufflé...

PS Russians were outraged and complained of biased judging when figure skater Irina Slutskaya won only the silver medal in last week’s competition. In another setback for

the young skater, Slutskaya lost the medal for “Most Suggestive Last Name” to Scotland’s Margaret MacOralsexlover and Korea’s Kim Reallylikes-Dong.

PS A psychiatrist who treated Texas Killer Mom Andrea Yates testified that Yates had told him, “I am Satan.” When the news reached the inner circle of Hell, the Devil told the SOURCE, “Hey man! I’ve never seen this broad before in my life. Go Yankees!”

PS Top Ten Groups The SOURCE Has Not Offended... Yet:

10. NoHomers Club (*Family Guy* was funnier.)
9. Monty Python Society (*Fawlty Towers* was funnier.)
8. LCS (Help the homeless? Let them get a job!)
7. Strategic Gaming Society (We whupped all your moms at Risk.)
6. TCF (The Old Testament is a better read.)
5. The Polish Club (Who invented the screen-door submarine?)
4. Tufts Wind Ensemble (Band camp was really, really lame.)
3. Equestrian Team (Which one is the horse?)
2. Tufts Armenian Society (Azerbaijan is better!)
1. *Radix* (We’ll offend you... when your staff learns to read.)

PS The US District Attorney is investigating psychic hotline celeb Miss Cleo for allegedly defrauding suck—err... customers—out of millions of dollars. Which begs the

question: why didn’t she see this coming?

PS At a speech given at Emory University, former President Jimmy Carter lambasted President Bush’s “axis of evil” comments, saying the speech ruined progress with the three nations Bush named. Carter was applauded wildly by his audience, which included his mother, his dog Sparky, and an Emory janitor who said of the speech, “Uh... Mr. President? The building’s closed...”

PS Top Ten Replacements for Sol Gittleman:

10. Robyn Gittleman
9. Bobbie Knable
8. The Man in the Big Yellow Hat
7. Tevey
6. I. Melvin Bernstein
5. Anybody but I. Melvin Bernstein
4. Pierre Omidyar
3. Pam Omidyar
2. Dan Marcus and Brian Kelley
1. Nobody

PS In a desperate attempt to increase revenue, Kmart has hired Spike Lee to direct commercials that debuted during the Olympic closing ceremonies. The SOURCE obtained a script for the first commercial, which contains the line “Attention shoppers. There is a blue-light special in the racist, white oppressor department.”

PS Televangelist Pat Robertson called Islam a violent religion bent on world domination, drawing outrage from American Muslims. Aired on the Christian Broadcast Network, Robertson’s comments were followed by documentaries about the Crusades, the Inquisition, and the Holocaust.

PS US intelligence has discovered that the Chinese military delivered a shipment of missiles to Iran in January. An Iranian spokesman told the Defense Department that his nation bought weapons from China because “they open latest.”

PS The Iranian spokesman then expressed his dismay that he could not buy the ballistic missiles on points.



PS Security guards at Miami International Airport discovered several hundred Ecstasy pills on an elderly woman in a wheelchair last week. Guards first became suspicious of the woman when she begged them for Gatorade and told them, "Rub my arm. Yeah. So cool. Mmmm. Touch it again. Yeah!"

PS In a move to fight racism, the Council of Europe has drafted a proposal to ban the publishing of "hate speech" on the Internet. In an act of public service, we would like to direct their attention to www.tuftsprimarysource.org.

PS The Salt Lake City Police Department arrested 20 people during a riot Sunday morning outside the Bud World Beer Garden set up for the Olympic Games. Witnesses claim the violence started when someone yelled, "Waaaassssuuup!"

PS The Washington Monument reopened last week in Washington DC on George Washington's 270th birthday. After \$10.5 million in renovations, the 555-foot-tall landmark still looks like a giant, white penis.

PS Arkansas' Supreme Court upheld the

death sentence for Kenneth Williams, a convicted cheerleader killer. Williams' family was shocked because he had previously signed a pledge not to kill cheerleaders.

PS The Asian Pacific American Student Organization of Michigan University announced that its members are boycotting the film *Kung Pow: Enter the Fist* because it depicts negative stereotypes of Asian American people. The producers of *Kung Pow* defended the film, saying, "All 25 people who saw this movie said it was really, really funny, even the ones we didn't pay."

From the Elephant's Mouth

☞ Jigga who?... Investigative journalism reveals that the three founders of the new **Women's Union at Tufts** (WUT) happen to be the significant others of student politicians **Eric Greenberg**, Josh Belkin, and **Mike Ferenczy**. Well, we know three gents who were forced to sit through *The Vagina Monologues*... "You're not clapping, honey..."

☞ So that's where the **money for the janitors** came from! At the recent "Faculty Waits on You Dinner," SLAMstress Iris Halpern bid highest for a game of **Trivial Pursuit** against various faculty members, including **Ass. Professor Nancy Bauer**. THE ELEPHANT predicts the game will end in a scoreless tie when the first question is "What does the First Amendment protect?"

☞ Not-so-nonviolent **Adam Carlis** gleefully recounts his story of "juvenile acts of destruction" in which he admits to committing a torrent of felonies, including destruction of property, **assault, and battery**. And you're *still* wondering what happened that night at the cannon? ... Ever above the fray, **Jesse Alderman** pens an opinion piece in the latest oh-so-shiny *Observer* in which he commands the "**extreme factions**" at Tufts to "spare the rest of the community these childish antics." (This coming from a former *Radix* contributor.) For his insult, THE ELEPHANT promises Jesse a **vigorous wedgie** behind the swing set.

☞ The cast and crew of *The Vagina Monologues* actually manage to out-raunch the

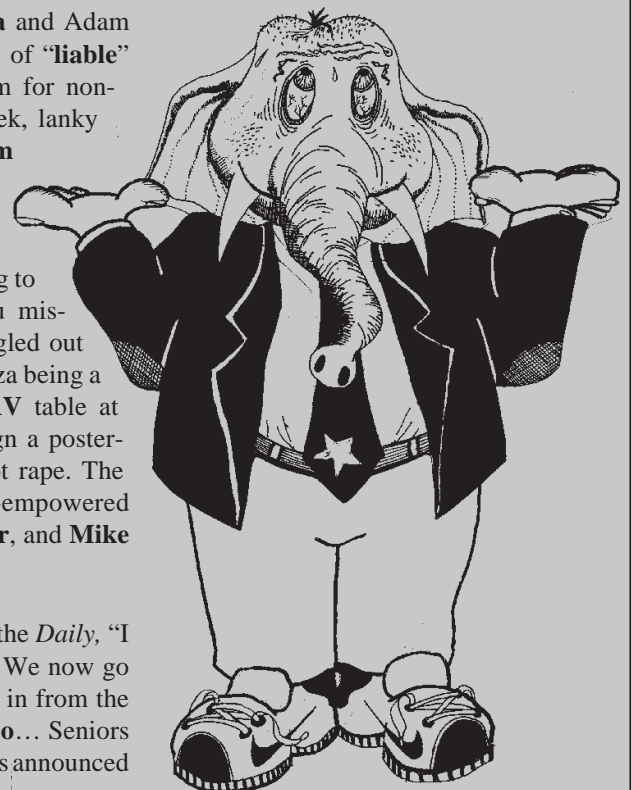
SOURCE: whereas our parody ad for the play had merely asked the question, "If your vagina smelled... **what would it smell like**," posters outside Cohen Auditorium featured the question—answered by each cast member. Notable answers: Ariana Flores, "mystery and fun;" Vanessa Dillen, "God;" Haley Eppler, "a combo of Oxfam goodness and **2 AMMAB lab smell**." THE ELEPHANT hereby promises to **always** finish SOURCE production before 2:00 AM... Outside the auditorium, **Vulvopalooza** sells chocolate vaginas, made in black *and* white chocolate. A **Start House** protest is forthcoming.

☞ Flag-burners **Lou Esparza** and Adam Carlis accused three SOURCERS of "**liable**" for a *Viewpoint* blaming them for non-violent acts. The next week, lanky leftist Lou invited **Sam Dangremond** to attend a discussion forum on race. Said Sam in an email to the Coalition leader, "I was *almost* going to **take you seriously** until you misspelled 'libel.'" Sam then singled out Esparza for harassment, Esparza being a student of color... A **TCMAV** table at Vulvopalooza asks men to sign a poster-board pledge promising to not rape. The SOURCE congratulates newly-empowered signers **Hugh Jass, Ben Dover, and Mike Rochertz**.

☞ **Lauren O'Brien** writes to the *Daily*, "I don't go to Jackson College." We now go live to this breaking story just in from the SOURCE news wire: **Yes, you do**... Seniors were underwhelmed when Tufts announced

that eBay-founding alum **Pierre Omidyar** will speak at Commencement. Apparently Bacow used the "**Buy Us Now**" option... Pierre will be joined by Pam Omidyar J '90, who will receive an honorary diploma without the words "Jackson College" on it... **General Gau** suffers his worst defeat yet: two days after joining the **MOPS program**, Rose's pulls out, much to the dismay of hungry Jumbos. On the brighter side, the **Medford cat population** has more than tripled since the announcement.

☞ THE ELEPHANT never forgets.



*I am reclaiming V-Day and calling it
“Valentine’s Day”...*

Until the Hypocrisy Stops

by Chris Kohler

“**W**hy is it that you can say the word ‘penis’ in normal conversation, but not ‘vagina?’” This question—intended to explain the very existence of Eve Ensler’s *The Vagina Monologues*—only works if you do in fact say “penis” in “everyday conversation,” and the last time I checked, I don’t. But this was anticipated: “THE PRIMARY SOURCE... is going to make fun of us, but that’s because they don’t understand,” said *Vagina Monologues* director Zoe Hastings in an *Observer* profile. Alright, Zoe, you got me: there *are* a few things I don’t understand. Let’s see here:

What’s with all the male-bashing? If *Vagina* can be a positive affirmation of self for many women, it is also a conscious attempt to promote negative images of men. After the first few monologues, and sensing a trend, I decided to keep a tally in my notebook. Of the 20 monologues or interludes, I counted 11 with negative images of men—as misogynists, as morons, as adulterers, as rapists (three times)—and 1 positively presented male character, whose *only* good quality was that he was a “vagina connoisseur.” A little research reveals that this monologue (titled “Because He Liked To Look At It”) was only added after the original version drew complaints for being *entirely* male-bashing. If these women want to usurp Valentine’s Day until “the violence stops,” they might want to stop insulting and, yes, degrading the very audience they wish to educate.

Hey, isn’t that rape? The red tape wrapped around the walls of Aidekman read “RAPE

Mr. Kohler is a senior majoring in Japanese.

FREEZONE.” Well, mostly. The most controversial monologue of the show was rewritten for the V-Day edition. In the first version of “The Little Coochi Snorcher That Could,” the actress describes being molested at thirteen; plied with vodka and raped by a 24-year-old woman. At the end of that version, she says, “...if it was rape, it was a good rape.” Apparently this drew a little too much heat from the V-Day crowds, as the age of

the girl in question was bumped up to 16 (so now it only *might* be rape), and the offending line was deleted. It is, of course, worth noting that the age at which the character is raped by an adult man—ten years old—remains unchanged in the V-Day version. I’d dismissed the oft-held opinion that *Vagina* was “lesbian propaganda” until I saw it. Now I’m wondering.

What’s the connection? If one thing’s for sure, it’s that the women in attendance were having a great time. Every slightly off-color remark (funny or not) was sure to provoke screeches, hooting, and catcalls from the women in the gallery. This was obviously a

great deal of fun for the women in the cast and audience, but so what? We can all agree that violence against women is reprehensible. But are we going to eradicate it by screaming “cunt” at the top of our lungs? Is watching Sam Resnik (baby sister of the poison-penned *Daily* columnist Dara, in case you were wondering) play with a vibrator going to make me a better person? Is watching Leigh Wald simulate orgasm twenty times in a row going to stop anyone from ever hitting her or any other woman? And how, in fact, does Wald’s climactic monologue—a prostitute portrayed as a near-heroine—contribute to lessening the objectification of women? If that’s not a pretty clear image of woman-as-commodity, I don’t know what is.

Would anybody even be able to sit through “The Penis Monologues?” If you think more men should have attended *Vagina*, ask yourself if you would be at all interested in the inverse. To put it another way, one of the final monologues showed a woman interviewing a six-year-old girl character, who answered questions such as “what does your vagina smell like?” (“Strawberries.”) Now, this alone is more than a little sketchy, but if I were to sit down with a six-year-old boy and ask him what his penis smelled like, wouldn’t that disturb you more than a little?

Before the final monologue (TTLGBC political co-chair Vanessa Dillen in “I Was There In The Room”), Hastings reported that this scene, as well, was added *ex post facto* because the original version of the play included no mention of birth. This discrepancy was noted, said Hastings, by a *male* journalist (emphasis hers). Because, after all... what do *we* know? □



Angry at the patriarchy but no time to write a formal letter? Have no fear! THE PRIMARY SOURCE has saved your lazy leftist ass again with this handy-dandy....

CLIP-N-MAIL COMPLAINT!

Dear THE PRIMARY SOURCE,

I am writing to express my [shock / anger / disbelief] over your recent issue, which featured [a sexist image / the American flag / Al Jolson] on the cover. Your level of disrespect for [wimryn / activists / total idiots] is outrageous. I am a supporter of the First Amendment to the Declaration of Independence, but I do not feel it applies when the person in question is [making fun of people / drawing things / you]. If you ever took a class in [Peace and Justice Studies / Women's Studies / nude Tae Bo] you would understand that [racism / sexism / ableism] in this country is not merely when you insult a disadvantaged persyn - it is deeply rooted in our society due to [capitalism / patriarchy / Gary Leupp]. I understand that you are not truly evil but are in fact misguided and necessarily unintelligent - don't you know that all *learned* people are in fact [left of center / experimenting with their sexuality / Gary Leupp]?

As a(n) [crippled black woman / apologetic white loser / homo] , I find it outrageous that this level of [disrespect / immaturity / intelligence] is allowed to exist on [our campus / our Tufts campus / the campus of Tufts University, on which we go to school] especially during this time of [war / unjust war / American terrorism] in which [George W. Bush / that stupid tool who should have choked on the pretzel / Sam Dangermond] is allowed to push his reactionary agenda on the rest of the world. For the love of [God / g-d / Nancy Bauer], people, you have to stop. You should be ashamed of yourselves.

In closing, I would like to request that you do the following:

- Consider hiring a [black / female / bisexual Asian preteen] staff member, to be made an editor within one semester
- Never mention the name of [Iris Halpern / Ariana Flores / Jesus H. Christ] again
- Apologize for the rampant [racism / patriarchy / intelligence] that pervades our campus and this evil, evil country

[Sincerely / Disrespectfully / Eat me] ,

**sign here or make your mark*

Hey Mom and Dad! Want to give your little girl a doll that doesn't have unattainable measurements? A doll that won't stereotype her into oppressive gender roles? A doll that will teach her to smash the state? A doll with lots and lots o' body hair? Then give her...

My Very First LEFTIST PAPER DOLL!



hooded
sweatshirt!

tasteful
tank tops!

stolen
jeans!

bandanas!



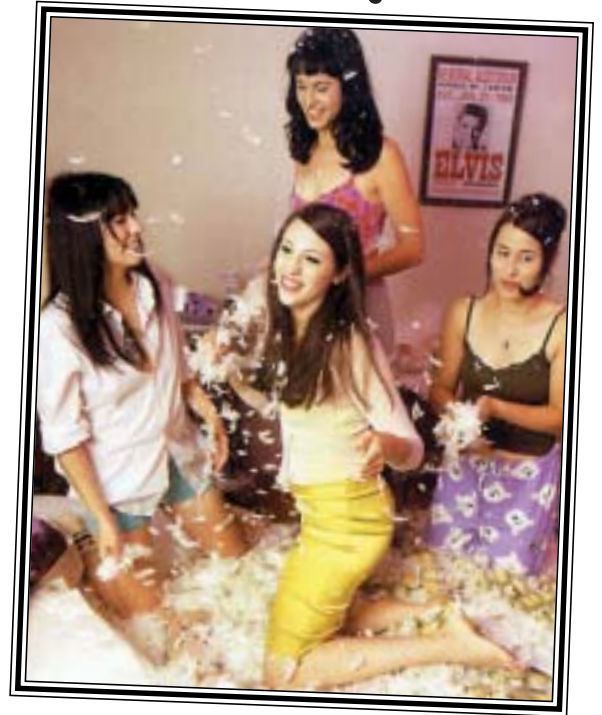
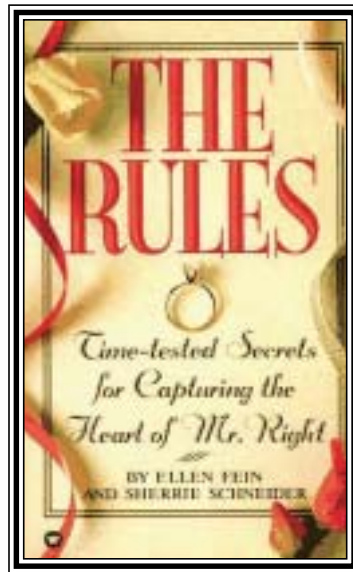
Vowing to remain "non-political," the Women's Union at Tufts has superceded the Tufts Feminist Alliance as the meeting place of choice for Tuftonian women. Wondering what exactly a "non-political" group would do, the Source went to a meeting and discovered...

The WUT Slumber Party!

I'm so proud to represent the WUT. Today at meeting we voted that our official nail polish shade would be periwinkle blue.



Required reading for the WUT. That and anything by Judy Blume!



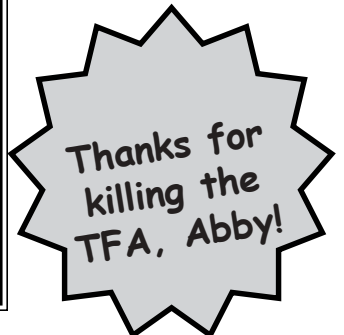
Later in the meeting we played Mystery Date! My date was Hal, the shy guy.

After we played Twister and watched "Sleepless in Seattle," me and the girls were tired and went to bed. Can't wait til tomorrow morning! Ed Cabellon is gonna make us pancakes!



"Eric is cuter!"
 "No way! Mike is way cuter."
 "Ugh! Mike is such a spaz. Eric has such nice eyes."
 "Hey girls... hee hee.. truth or dare?"
 "Katie! You're so bad! Umm... truth."

XOXO
 —the WUT



Finally, a film for adults that isn't an adult film.

Brilliance Down Under

by Tara Heumann and Alyssa Heumann

Like the gnarled bristling plant that is its namesake, the Australian film *Lantana* weaves an intricate storyline of trust, love, death and deception. The film follows the story of four couples and offers a brief but intimate inspection of their relationships. Unlike many recent films with much the same goal, however, *Lantana* is more meditative in its survey of married life and less sensational in its subject matter. Low on shock value and lurid scenes of sex and violence, but high on thought provoking subject matter, it is truly a film of and for adults.

The disappearance of famed psychologist Valerie Sommers (Barbara Hershey) provides the impetus for the exposition of four troubled marriages: Valerie and John, Leon and Sonja, Nik and Paula, Jane and Pete. As one of the two police detectives assigned to investigate Valerie's disappearance, Leon (Anthony LaPaglia) pursues the elusive truth about Valerie's distant relationship with her husband, John (Geoffrey Rush). Communication has been strained between Valerie and John in the two years since the murder of their eleven year-old daughter, Eleanor. The two are united in grief, but it is their differing reactions to their loss that ultimately divides them. Valerie writes a book to share the story of her daughter's death "with the world," but John retreats into himself. John resents Valerie for profiting from and publicizing their family tragedy, while Valerie feels cut off by John's extreme introversion.

Jane (Rachael Blake) is the seductive temptress who meets Leon in the Latin dance classes he and his wife, Sonja (Kerry Armstrong), attend. Jane and her husband are separated with no children, and Leon, a hardworking family man, attracts her.

Tara Heumann is a sophomore who has not yet declared a major. Alyssa Heumann J '01 is Editor Emerita of THE PRIMARY SOURCE.

Though Sonja and Leon have an ostensibly strong relationship, she senses a growing distance between them. Sonja seeks the help of a psychologist (Valerie) to offer advice as to her damaged marriage.

Class distinctions play subtly into *Lantana's* storyline. Sonja and Leon's sterile, middle class existence, combined with that of John and Valerie, are strong counterpoints to the amorous blue-collar relationship of Nik (Vince Colosino) and Paula (Daniella Farinacci). Nik is a working class father, who cares for his three young children while his wife Paula works overtime as a nurse. When Nik is accused of a heinous crime, Paula must decide whether to believe her husband or the evidence against him; while Sonja's trust issues are delicately handled and exposed through sessions with her therapist, Paula's conflicted emotions are evinced only from her interactions with her husband and the police.

Lantana bespeaks its maturity of subject matter as the film occupies itself with the aftermath of events and consequences of the characters' actions. It is for this reason that the film shuns the more sensational fare of sex and violence. It is not the death of their daughter that causes the great divide between Valerie and John, but their reaction to their grief. Similarly, it is not Leon's affair itself that causes Sonja's concern, but the fact that he would not come clean with her and admit his transgression. Leon is forced to face up to the result of his repeated domestic absences when he finds his son using marijuana in their house, confident that he would not be caught by his philandering

father. As the film painfully documents, every action has consequences, and it is often the consequences that are more significant in the long run.

The film discusses the universality of communication and trust as elements of all relationships. *Lantana* illustrates with brilliance the necessity of open communication in order for any relationship to survive. The message of the film is embodied in the final words that Sonja speaks on the cassette from her last session with Valerie before the doctor's death. "It's not that he might have slept with another woman," she says slowly, "it's that he might not tell me. That would be the betrayal." Sonja acknowledges the capability of everyone to make mistakes (she comes close to committing adultery with a Latin man half her age in the parking garage of the dance club) but calls on her husband to have the courage to be honest with her. In the final moments of the film, Leon sits on his police car listening to Sonja's confidential tape. For the first time, Leon and the viewers hear Sonja's confession that she is still in love with her husband. It is not too late for Leon to win her back, to rebuild a family based on care and communication. But as John states so frankly, "sometimes love just isn't enough."

Adapted from a screenplay by Andrew Bovell called *Speaking in Tongues* and directed by Ray Lawrence, *Lantana* swept up seven awards from the Australian Film Institute and another five in the Australian Independent Film Awards. Though celebrated as a cinematographic triumph down under, *Lantana* has received far less respect and publicity than it deserves in the United States. The American audience has overlooked one of the most powerful and skillfully-crafted films of the year. It seems moviegoers on this side of the Pacific have some growing up to do. □



Geoffrey Rush and Barbara Hershey are flawless in *Lantana*.

Show me the soft money.

Campaign Finance Flaws

by Gerard Balan

In the political arena, money is the referee that dictates the rules of the match. Organizations from the teachers' unions to the Christian Right donate millions of dollars to political parties in order to influence politicians and shape the domestic and foreign agenda. To combat this corruption, prominent lawmakers have championed campaign finance reform, legislation that would ban national political parties from raising or spending "soft money," political funding that is largely unregulated and comes from unlimited contributions from corporations, unions, and wealthy individuals.

The campaign finance bill also prohibits unions and corporations from using soft money to fund advertising that mentions a federal candidate within 60 days of a general election and 30 days of a primary. On the other hand, the spending limit of "hard money," individual contributions to federal candidates, would be raised from \$1,000 to \$2,000. If a candidate is running against a wealthy, self-financed opponent, the amount of "hard money" allotted to the underdog candidate is tripled. Finally, state and local parties would be allowed to raise and spend up to \$10,000 in soft money from each donor for get-out-the-vote efforts and a few other party activities.

Garnering little public support following John McCain's loss in the Republican primaries, the campaign finance reform bill would have been declared dead and buried by now had it not been for the collapse of Enron. Now lawmakers are hard at work capitalizing on the scandal

Mr. Balan is a junior majoring in Psychology.

and pushing to sign the Shays-Meehan version of the bill into law. Their perseverance is paying off as the House passed the bill last week by a vote of 240-189. Though some Republican leaders have threatened to filibuster, Democrats appear

If the government is seeking true campaign finance reform, the answer is to limit government, not expand it. Those who doubt the maxim that "federal" does not equal "professional" should ask why corporations and interest groups are willing to give politicians millions of dollars.

to have the 60 votes necessary to stop debate and force a vote.

Though this "reform" bill is based on the premise that it will cleanse Washington of monetary corruption, it merely highlights the maladies of the politicians currently in office. First, bringing this issue to the forefront of the political agenda displays politicians' continued disconnect with the needs of the people. Despite being bombarded with news from the Enron scandal and a need for reform, the public remains apathetic to the campaign finance cause. In a recent "Portrait of America" poll, Americans ranked campaign finance reform 24th in importance. Instead, they picked the economy, the elimination of government waste, education, and health care among their top concerns that are being ignored. Second, hypocrisy is inherent in this legislation in that it does not go into effect until the next year and has no effect on the upcoming elections in November. In fact, John McCain, one of the most vocal supporters of this legislation, has no problem accepting tens of thou-

sands of dollars from Global Crossing and crying corruption when a political party does the same.

Though this legislation bans soft money, it allows federal lawmakers to raise funds in \$20,000 increments for outside organizations as long as those groups are "nonpartisan." The loose restrictions would allow party leaders to direct hundreds of thousands of dollars for such groups. In fact, House Democratic lawmakers are already making plans to take advantage of this loophole. House Minority Leader Dick Gephardt recently promised African-American members of his caucus that he will raise money for groups such as the NAACP and the Southwest Voter Project to pay for their voter registration and get-out-the-vote operations. It is only a matter of time before the Republican Party follows suit. Such a lack of leadership and integrity from our politicians warrants much doubt about their sincerity.

More damning than the hypocrisy of lawmakers who support the bill is that this legislation is clearly unconstitutional. In the 1976 *Buckley v. Valeo* case the Supreme Court was absolutely clear that "too much money" in political campaigns is not a constitutionally acceptable justification for regulating campaign financing. In the text of the decision, the Justices wrote, "A restriction on the amount of money a person or group can spend on political communication during a campaign necessarily reduces the quantity of expression by restricting the number of issues discussed, the depth of their exploration, and the size of the audience reached. This is because virtually every means of communicating ideas in today's mass society requires the expenditure of money." Consequently, the Justices ruled that the Federal Election Campaign Act's "contribution provisions are constitutional, but the expenditure provisions violate the First Amendment." Twenty years ago the Supreme Court acknowledged that campaign finance laws will not make politicians more ethical but will make it more difficult for average Americans to influence Washington.

Whether or not President Bush decides to sign this bill into law, members of

Congress will continue to lie and distort their political agenda from now until Election Day. However, if a group of citizens with a common philosophy or goal decide to pool their resources, form a special interest group, and challenge what the politicians are saying through paid ads at the forbidden times, they would be violating federal law under this bill. The corrupting influence of money is nothing compared to the corrupting influence of federal laws protecting politicians from free speech. Nevertheless, the precedent is already in place; making donations to politicians is considered a form of free speech protected by the First Amendment, which unquestionably

grants individuals and special interests the free and unfettered right to influence the political process, government, and voters. This freedom is what the framers meant when they wrote, "Congress shall make no law...abridging the freedom...to petition the Government for a redress of grievances." In addition, this bill is a violation of the Tenth Amendment, which clearly states that "the powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people." The Constitution does not grant Congress the power to regulate campaigns. In fact, Article II of the Constitution expressly authorizes the regulation of elections, so the omission of campaigns is conspicuous.

Constitutional issues aside, one should cast an eye of suspicion on those who stand to gain the most from this legislation, namely the media and elected officials. What campaign finance reform restricts are public expressions of alternative sources of infor-

mation and viewpoints besides those which dominate the media. In essence, the power of media increases one-hundred fold since they would have a monopoly on what to print or broadcast during the months before an election. This time period is the

House Minority Leader Dick Gephardt recently promised African-American members of his caucus that he will raise money for groups such as the NAACP and the Southwest Voter Project to pay for their voter registration and get-out-the-vote operations. It is only a matter of time before the Republican Party follows suit.

crucial point in a campaign; a sizeable portion of voters often do not make up their minds until a few days before Election Day. In addition, incumbents would have an easier time staying in office since they, unlike their opponents, are not restricted by campaign finance laws in what they can say or do in their official capacities, which makes news and garners them free publicity.

Despite the flashy title, campaign finance reform is nothing more than yet another big government scheme. Rather than "taking money out of politics," it will give the feds carte blanche to impose still more restrictions, more regulations, and more controls on how the American people can spend their money or lobby Congress. That the majority of Democrats, as well as many Republicans, are supporting this bill although they know that it is unconstitutional is clearly congressional misconduct. In their quest to garner votes for the coming election, they

have ignored and violated their oath to "protect and defend the Constitution of the United States." Even more

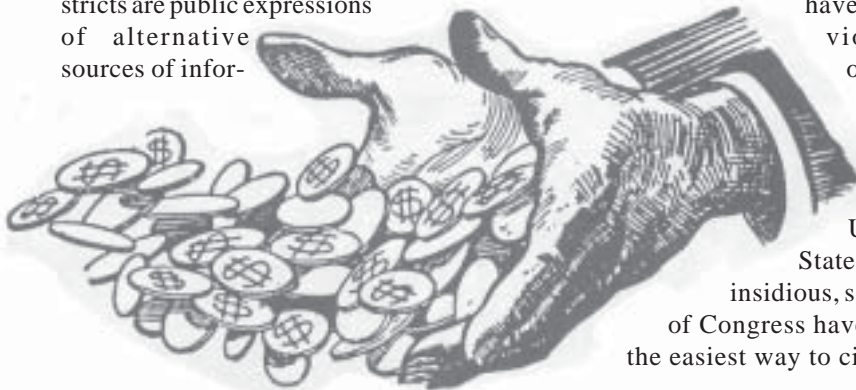
insidious, some members of Congress have learned that the easiest way to circumvent the

Constitution is through subtle laws with deceptive titles.

From the failures of more radical proposals such as the Equal Rights Amendment or President Clinton's National Health Care Proposal, those who choose to "reinterpret" the Constitution would rather institute incremental changes that will slowly lead to their goal. In this case, preventing and dissuading the people from participating in the political process keeps the current politicians in power. Otherwise why institute a sixty-day gag rule in a bill that is supposed to stop the influence of money in politics? The American people ought to see

through Congress' smoke and mirrors. Likewise, the media should overcome their own conflict of interest. Indeed, an attack on free speech and freedom of association today is an attack of freedom of the press tomorrow. If we do not continue to struggle to maintain our freedoms, government is more than willing to strip them away.

If the government is seeking true campaign finance reform, the answer is to limit government, not expand it. Those who doubt the maxim that "federal" does not equal "professional" should ask why corporations and interest groups are willing to give politicians millions of dollars. Precisely because the government controls virtually every aspect of our economy and our lives (whether by imposing trade restrictions or regulating how much water flows in our toilets), corporations and special interests know that they must influence government in order to protect their interests. Our federal government, created to operate as a limited constitutional republic, has instead become a leviathan that redistributes billions of dollars. One is not surprised when countless special interests and corporations fight for control of the money. Consequently, big government and big campaign money go hand-in-hand. Only when we return to a proper constitutional government that has little control over the economy or our way of life will money be divorced from politics. □



The Libertarian Reader

For a New Liberty by Murray Rothbard

Third Edition, Fox & Wilkes ISBN: 0-930-0730-29

Libertarianism: A Primer by David Boaz

The Free Press, ISBN: 0-684-3198-8

Loved by some, hated by others, Murray Rothbard nevertheless undeniably stands with Rand, von Mises, Friedman, Hayek, and Nozick as one of the intellectuals responsible for founding the contemporary Libertarian movement. *For a New Liberty* is to Rothbard what *Atlas Shrugged* was to Rand and *Human Action* was to von Mises, a radical manifesto compelling its readers to rethink all of their basic premises while it builds a profound new system of political and even philosophical analysis.

Rothbard's guiding thesis is what one would expect from a treatise of Libertarian political thought: all individuals possess exclusive rights to their own lives, bodies, and property that justice demands everyone to respect. His conception of Libertarianism is defined upon "[o]ne single axiom: that no man or group of men shall aggress upon the person or property of anyone else." Rothbard thus gets to the essentials of Libertarianism, that it is an ideology of freedom and autonomy.

Yet Rothbard distinguishes himself from most fellow Libertarians when he takes the final step toward what he considers to be the true logical conclusion of these premises: advocating the abolishment of the State entirely. While Rothbard calls this position Libertarianism (which he distinguishes from Ayn Rand's or Milton Friedman's "right-wing" Libertarianism), the name most contemporary political thinkers give Rothbard's position is "anarcho-capitalism."

Rothbard, and other anarcho-capitalists, differ from other anarchists most in that, as the term implies, they defend the free market as the only natural and just economic process that should take the place of State-dominated economies. All of the functions that the State currently undertakes, including police service, the court system and the military, can and should be fully privatized. In this way, Rothbard views anarcho-capitalism as the solution to what he saw as the shortcomings in "right-wing" Libertarian as well as leftist communo-anarchism.

While Rothbard cannot necessarily convert every "right wing" libertarian to anarcho-capitalism, his is one of the most insightful and fruitful critiques of Libertarianism yet penned. His questions are the important and interesting questions that a fleshed out Libertarian philosophy must answer. Fortunately, Rothbard addresses the anarchy/minarchy debate in less than 5% of *For a New Liberty*. Minarchist Libertarians can consistently accept the remaining 95% of his political, historical and cultural analysis.

At first glance, *For A New Liberty* may strike readers in 2002 as a dated political treatise. After all, among Rothbard's targets are the draft, the Vietnam War, and AT&T's government-enforced monopoly in local and long-distance phone service. But a closer read reveals a provocative political philosophy that remains just as applicable today as it was in 1973.

Indeed, one is often struck by how many of Rothbard's then-revolutionary ideas have trickled down into mainstream political discourse. Even opponents of privatization (of social security, of electric utilities, etc.) take the notion seriously as a debatable position, although the idea was considered extremist as recently as the early 1990's. Perhaps most significantly, even the first foreign attack on American soil since the War of 1812 failed to build public enthusiasm for a revival of the draft. Clearly, the principles embodied in this classic Libertarian treatise have stood the test of time.

— Jason Walker

**Libertarianism...
is an ideology of
freedom and
autonomy.**

Ask a political layman what Libertarianism is and one often gets a confused look followed by, "I don't know." In the cases where the respondent is not completely oblivious, the reply tends to be something about how much the Libertarian party likes guns and wants to legalize drugs. While both of those facts are indeed true, they exist only as corollaries of fundamental Libertarian principles. So what exactly are the core values of Libertarian philosophy? That question is extremely simple to answer: freedom, personal responsibility, and the sanctity of the individual. What proves more laborious is providing a convincing argument as to why adhering to these principles is better for both the individual and society as a whole. Ayn Rand's *Atlas Shrugged*, a seminal tome of Libertarian thought, should hold a special place on every Libertarian's bookshelf, but weighing in at

about 1200 pages, a Libertarian missionary may have trouble convincing a non-believer to give it a chance. What is needed is a lighter introduction, a primer as it were. David Boaz has written just that.

Libertarianism: A Primer begins with a brief tour of the roots of Libertarianism, proceeds with a delineation of core values, and then discusses specific

arenas of civil society and how Libertarianism applies to each. These topics include the rights of the individual, market economies, free trade, toleration, the Constitution, property rights, and the failings of big government. Along the way Boaz weaves together lessons of history and applications of philosophy, culminating in a powerful, overwhelming argument. Only the staunchest supporters of authoritarian government will be able to make it through this book without nodding their heads in agreement at least occasionally.

Central to all topics is the importance of property rights and the right of individuals to make voluntary decisions about their personal lives. As any good Libertarian should, Boaz holds high the right to keep what one earns, and to live one's life however one pleases, insofar as it does not trample upon the equal rights of others. As such, he concludes that the chief function of government should be that of protecting citizens from the initiation of force. Be warned, however, that Libertarians do not shy away from employing force for protection and retaliation. The distinction is crucial. Of course, once free from the threat of initiation of force, Libertarians are friendly enough folk; all they want to do is go about their business without being told how to do it.

Boaz concludes by discussing the obsolescence of the state and the future of Libertarianism in society. In particular he expounds upon how the Information Age will underscore in people's minds that government is becoming "an increasingly clumsy and obsolete way to supply most goods and services" and will usher in privatization for much of what is currently done by the government. By the end of this book, most readers will find it difficult to disagree. Indeed, this book is the answer to every Libertarian promoter's prayers. Libertarianism is not just a political movement, but a mindset steeped in deep philosophical roots. In succinct and articulate writing, Boaz has brought this rich heritage into a medium readily accessible to anyone who has freedom flowing in his veins and a few afternoons' reading time to spare.

—Andrew Gibbs

Film Series picks ...

Essential Viewing

by Reid Van Gorder and Adam Biacchi

Mr. Smith Goes to Washington (1936)

This film is a must see for anyone planning on a future in the US government. Mr. Smith, leader of the Boy Rangers, goes to Washington, DC with great ambitions but soon learns how corrupt the government actually is. After refusing to turn to the dark side of politics, Mr. Smith is framed in a career threatening scandal. The film concludes with the ever famous “filibuster scene”, where Mr. Smith shows the Senate just how long he can speak.

The Empire Strikes Back (1980)

After having his beautiful Death Star destroyed by the rebelscum of the galaxy, Darth Vader uses his power to show them who’s the boss. Vader displays the necessity of a strong military, not to mention the importance of Star Wars defense systems. When the leader of the terrorist movement, Luke Skywalker, challenges Vader to a battle, Luke’s ambition is no match for Vader’s mastery of the Force. Luke is sent away with his tail between his legs and his hand severed from his body.

Raiders of the Lost Ark (1981)

Dr. Indiana Jones is hired by the US Government to find the Ark of the Covenant. The only problem is that the Germans are also in search of this powerful relic. Dr. Jones must face desert heat, poisonous snakes, sword wielding Egyptians, his ex-girlfriend Marion,

Mr. Van Gorder is a junior majoring in Quantitative Economics. Mr. Biacchi is a junior majoring in Chemistry. The authors are members of Tufts Film Series.

and the Nazis. Luckily, Jones is carrying a whip and a gun, both of which can be very useful in a tight spot.

Wall Street (1987)

The film that taught us that “Greed is Good” is also the film that taught us how dangerous it can be to illegally invest funds from offshore accounts. When a deal turns sour, protagonist Bud Fox must choose between becoming filthy rich or doing the right thing



PCU: We're not gonna protest!

and ratting on his boss to the SEC. This film is a perfect how-to guide for any future stock brokers in the audience.

PCU (1994)

If there is one film that perfectly defines Tufts, this is it. From the conservative hat-

ing-radicals, to the meat-hating vegans, to the man-hating womynists—we’ve got ‘em all, and so does this movie. Some may laugh at this film, but the true conservative at Tufts will realize just how close it hits to home. If you ever need to get away from it all, just remember the passwords to the conservative fraternity: Reagan was the best president, Blukers are casual boating shoes, and the Jews killed Jesus Christ.

The Deer Hunter (1978)

By far the most conservative of all the Vietnam movies, this is the tale of a group of hard-working friends from outside Pittsburgh. The film opens with a wedding which shows the importance of family and tradition, while the group’s hunt-

ing trip displays their loyalty and friendship. The Vietcong who capture the friends are portrayed as cruel and cowardly, in stark contrast to Michael’s courage and caring. Similar to the war itself, a Frenchman leads Nik to his ultimate tragedy. Michael proudly wears his uniform upon his return home despite the horrors he witnessed. The film concludes with a stirring rendition of “God Bless America.”

The Delta Force (1986)

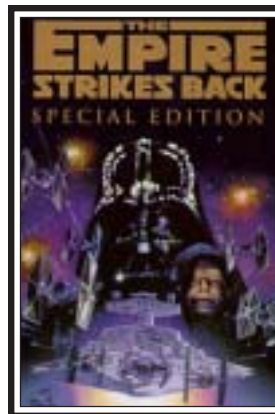
A very straightforward film. Fundamentalist Muslim terrorists hijack airplane. Chuck Norris, Lee Marvin, *et al.* get angry. Chuck Norris, Lee Marvin, *et al.* kill fundamentalist Muslim terrorists. Everyone lives happily ever after. Except for poor Pete.

Robin Hood: Prince of Thieves (1991)

The ultimate in anti-tax, libertarian film. The oppressive government of King John and the Sheriff of Nottingham taxes the common folk into poverty, but their savior arrives in the form of Robin of Locksley. He leads them to defy big government by seizing the tax money and redistributing it to the middle class. The exiled folks of Nottingham take up arms and forge a better life for themselves through the self-government of Sherwood Forest and fight for their liberty when it is threatened by the forces of the national government. Not bad for a Kevin Costner film.

Forrest Gump (1994)

A touching film recounting the successes of the most unlikely person. Forrest Gump, born with an IQ of only 70, was taught by his mother to always do his best and never give up. Through his tireless work ethic, undying loyalty, and commitment to a strict code of morals Forrest becomes a football star, a war hero, a quasi-celebrity, and a millionaire. This shows that in a capitalist economy making a better life for yourself is possible for everyone with a dream and some hard work. His dear friend Jenny on the other hand, immerses herself in a culture of drugs, radical leftism, and immorality which culminates in her death well before her time. □



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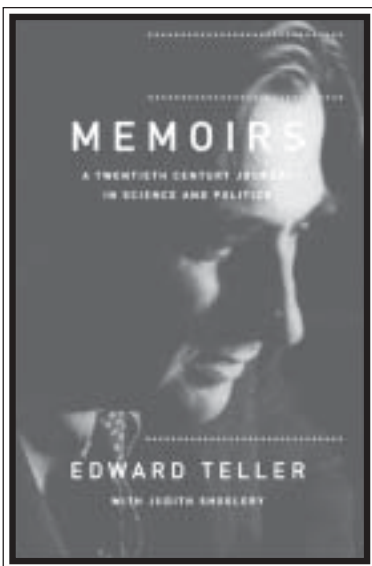
Memoirs: A Twentieth-Century Journey in Science and Politics

by Edward Teller

Perseus Books, ISBN 0-738-2053-2-X

A few months ago, one of the most influential minds of the 20th century released his memoirs. While largely unnoticed by those outside the physics or political communities, *Memoirs* by Edward Teller is a book well worth reading for anyone interested in the history of international politics and the bomb. For Edward Teller's life (all 91 years of it) is an encapsulation of much of 20th century military technology and the Cold War.

Teller is considered the "father of the hydrogen bomb." He was a student of Heisenberg and collaborated with such brilliant men as Enrico Fermi and Niels Bohr. He was a member of the "Martians," a nickname given to five of the greatest scientific minds of the last century who emigrated to the United States from Hungary. Along with Teller, they included Theodor von Karman, Leo Szilard, Eugene Wigner, and Johnny von Neumann. Together these men invented or developed the atomic bomb,



the hydrogen bomb, solid state computers, and nuclear reactors, technology that helped the United States win World War II and the Cold War. Without them, the Cold War may have taken considerably longer to end.

Teller is a unique figure in American history. An avid Cold Warrior, he is hated by many and loved by others. Born in 1908 in Hungary, he suffered first under the rise of Communism in his homeland and then the threat of Nazi invasion. With the help of the British, Teller fled Europe and came to America. When World War II began, he was invited to Los Alamos, where he worked on the atomic bomb project under Robert Oppenheimer.

After witnessing the abrupt rise to power of European fascists, Teller became convinced that peace could only be secured through strength. To that end, he pressed for the building of a second national laboratory

at Livermore, the development of the hydrogen bomb, and the creation of a national missile defense system, an idea he proposed to the newly elected Governor of California in 1967, a man named Ronald Reagan.

As a member of the Atomic Energy Commission (AEC), Teller helped to design the first nuclear reactors built in the United States. As a scientist, he was interested in how technology could better improve peoples' lives and often attempted to

use his position to influence the development of nuclear energy for peaceful purposes.

At the same time, Teller was a fierce opponent of the Soviet Union after World War II. Foreseeing the nuclear arms race and the contest that would occupy the world for four decades, Teller pressed for the creation of the hydrogen bomb before the Soviets developed it. At the time, this was a radical stance in the scientific commu-

nity (and remains so today), as many scientists felt that the United States should not develop weapons in general, the hydrogen bomb in particular. Teller withstood deep criticism for his actions, but he was later proved correct when the Soviet exploded their own hydrogen bomb soon after the United States.

Edward Teller's life encompasses many more important moments than can be covered in a brief review. His career is a journey through some of the darkest upheavals in human history, as well as some of the greatest breakthroughs in science. His influence on the outcome of the Cold War and the course of physics in the last century is profound. For anyone interested in science, politics, and what happens when the two are intertwined, there is no better book to read than Edward Teller's *Memoirs*.

—Jonathan Perle

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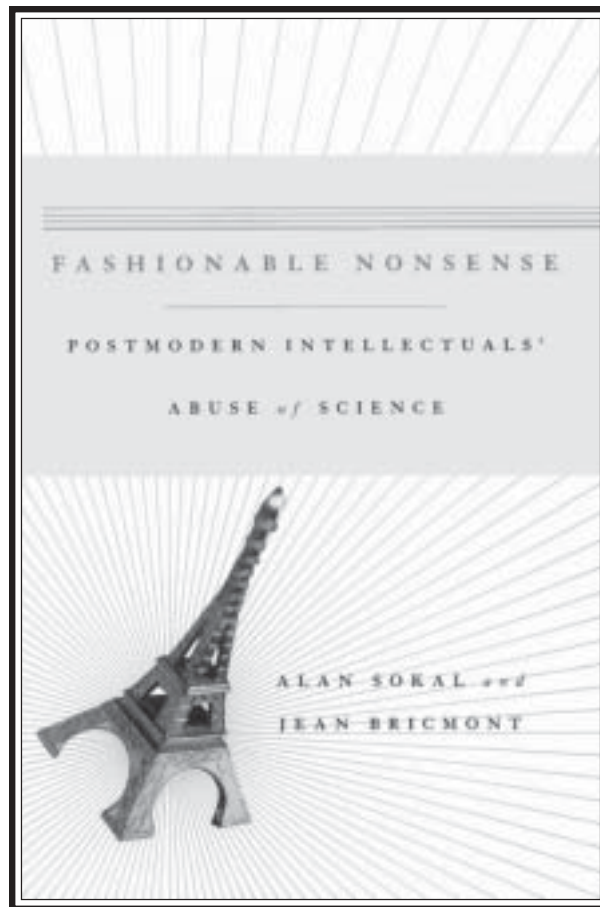
Fashionable Nonsense: Postmodern Intellectuals' Abuse of Science by Alan Sokal and Jean Bricmont St. Martin's Press, ISBN 0-312-20407-8

Since Aristotle, the worlds of philosophy and science have been intimately linked. Both rely mainly on the tenets of reason and logic, and, for the most part, their relationship has been cooperative. Naturally, the extent to which the disciplines have held to these virtues has ebbed and flowed. During the Dark Ages, all traces of scientific method and logic were lost while Romanticism severed all connections between reason and philosophy. More recently, philosophy has seen the rise of another attack on reason and logic. Its leaders espouse forms of cultural, moral, and scientific relativism. While by no means coherent and consistent, the movement as a whole is known as postmodernism. Oddly, while it tries to discredit science on many fronts, it retains the intimate connection to science by perverting mathematical and physical theory for its own radical purposes.

In 1996, one fashionable postmodern publication, *Social Text*, published an article called "Transgressing the Boundaries: Toward a Transformative Hermeneutics of Quantum Gravity." This work is exemplary of the style and content of postmodern work. Furthermore, it is a hoax. The author is Alan Sokal, a physicist at New York University, and his article is a rearrangement of direct quotations from the postmodern field and his own utterly false discourse on quantum gravity. He, along with another physicist, Jean Bricmont, republished the paper, as well as a treatise on the philosophical gobbledygook it satirizes, and titled it *Fashionable Nonsense*.

The names that Sokal and Bricmont condemn may not be common in the United States, but they are well-respected French intellectuals such as Jacques Lacan, who writes on psychoanalysis and *Mr. Holroyd is a sophomore who is majoring in Computer Science*.

its apparent application to topology. Debunking Lacan, Sokal and Bricmont carefully explain to the layperson what topology is while proving its connection to psychoanalysis dubious at best. Julia Kristeva bases theories of psychoanalysis, literary criticism, and political theory on mathematical set theory. As the two authors explain, however, the bulk of her work is founded on confusion between



finite sets, closed intervals, and infinite sets. (At this point, it is important to note that the technical theories in the book are well-explained, but basic background in mathematics and physics is helpful.)

Of course, the philosophers are not scientifically trained, so the physicists are left with a decided advantage when it comes to the finer points of quantum mechanics or Euclidian geometry. In effect,

much of the book reads like a Harlem Globetrotters' match. One should remember, however, not to sympathize with the philosophers. They have no obligation to invoke scientific principles in their work, yet they willingly use equations and scientific metaphors that are either incorrect or not applicable. This point is driven home in *Fashionable Nonsense*, as these philosophers seem to use science to pull the wool over the reader's eyes.

Postmodernism is also responsible for a relativistic attack on scientific method and knowledge. Some have suggested extreme skepticism whereby no real knowledge can ever be verified; no external universal scientific rules exist. They equate science merely with an entrenched myth of Western civilization. One feminist philosopher, Luce Irigaray, suggests that physics has unfairly concentrated on solid body mechanics rather than fluid mechanics. Though fluid analysis requires solving difficult differential equations yielding only approximated results and solid body are easily evaluated, Irigaray believes this is an injustice and the result of a phallus-orientated scientific world. Of course the male scientists, obsessed with their own rigid appendages, ignore the subtlety of the female fluidity.

Though Sokal and Bricmont are well qualified to complete their main objective, correction of the misuse of science, they often attempt to philosophize on the nature of science itself. On this subject they are less qualified, and their thinking is sometimes garbled. On the whole, however, the book is a success. The authors do a good job of explaining to the layperson the technical theories and their use or misuse. They superbly flush out the inconsistencies from the flowery philosophical language. Their message is clear and reassuring: philosophers are unnecessarily elevated on pedestals by society. Philosophy must be bounded by clear standards of logic and reason. After reading *Fashionable Nonsense*, one discovers that the intelligentsia is more often confused and irrational than the rest of us. □

Fighting terrorism for fun and profit.

Collateral Pain

by Alex Allen

In the months following September 11th, all Americans have felt varying, sometimes wildly strong emotions. Many of us have wished to seek justice for the heinous acts committed on that day. Few of us, thankfully, can truly comprehend how it feels to have lost a loved one in the attacks. In his latest film, *Collateral Damage*, Arnold Schwarzenegger (Gordy Brewer in the movie) attempts to show what might happen if an American (albeit one with an Austrian accent) decided to take matters into his own hands. Acting on his lust for revenge after a terrorist attack leaves his wife and son dead, Arnold travels to Colombia in search of the individual responsible for this attack. Naturally, many scenes of high tension and violence ensue.

Although the movie provides some amount of catharsis for those outraged by the terrorism, it is by no means a good film. The plot and its outcome are flawed from the beginning. As soon as his family is killed, Brewer, a strapping Los Angeles firefighter, begins the task of finding the identity of the terrorist. Eventually he realizes that any official investigation or retaliation efforts are going nowhere, so Brewer decides that he must seek vengeance himself. Thus the viewer suffers through a hackneyed scene of an ex-Army official tell-

ing Brewer that finding a way into the Colombian guerilla territory won't be easy. Of course, after the old soldier tells Brewer that he'll be lucky to get halfway there, the scene cuts to a shot of our hero already in Colombia—the viewer has no idea how he got there. As important as it is for filmmakers to cut to the chase in a the plot of an action film, it's always nice when the director fills in the gaping holes in the screenplay. But Brewer gets to Colombia somehow, is subsequently arrested, but later escapes prison in an attack/riot.

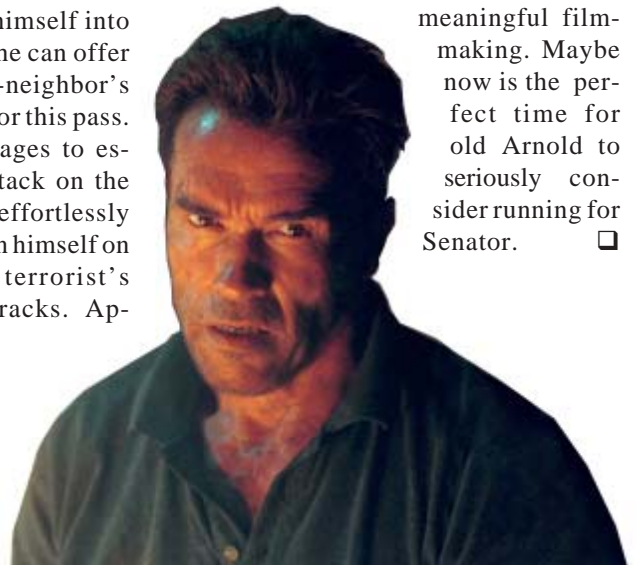
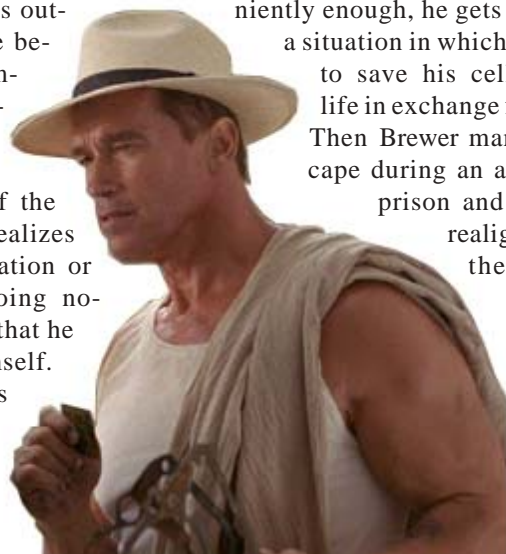
The viewer does get to see Arnold's exciting escapades, but there's no substance to the action. No one wants to see an action movie that is completely rooted in reality, but moviegoers are only so gullible. Brewer learns that he must have a "pass" to get into the guerilla-controlled area of Colombia, and conveniently enough, he gets himself into a situation in which he can offer to save his cell-neighbor's life in exchange for this pass. Then Brewer manages to escape during an attack on the prison and effortlessly realign himself on the terrorist's tracks. Ap-

parently, the viewer should suppose that this is all possible, but nevertheless the audience finds the plot too unrealistic even for a Schwarzenegger movie.

Then the film seems to borrow some style from James Bond. Brewer tracks down the abode of the terrorist, who goes by the name "The Wolf," and plants a bomb in the building. The Wolf manages to escape, captures Brewer, and throws him into a guerilla prison. Brewer wakes up in a cell to find a woman, whom he had previously met in a village, tending to his wounds. Possible? Maybe for Sean Connery. But Brewer discovers the woman is Mrs. The Wolf, the terrorist's wife. Now there's a coincidence! The rest of the movie proceeds as such: Gordy makes death-defying moves and risks his life to stop the terrorists from blowing up another building. Of course, I'll give you three guesses to figure out what happens in the end, and the first two don't count.

If you're looking for an interesting film that will make you think, keep looking. However, if you're looking for something mildly amusing to watch on a boring afternoon, you might be in the right place. If you're tired of people trying to tell you that having thousands of American lives and millions of dollars wasted by a spineless enemy is no excuse to fight terrorists, then this film is perfect for you. Still, *Collateral Damage* takes itself too seriously; terrorism is a touchy subject. Arnold Schwarzenegger acting as a fireman and trying to hunt a terrorist down in Colombia is not really something you think of as serious,

meaningful filmmaking. Maybe now is the perfect time for old Arnold to seriously consider running for Senator. □



Arnold—before and after terrorism.

Mr. Allen is a freshman who has not yet declared a major.

POW!

The Tufts Republicans, THE PRIMARY SOURCE, and friends went shooting last weekend. We were trained to handle, clean, and use revolvers and semi-automatic pistols.



NOTABLE AND QUOTABLE

It is better to be high-spirited even though one makes more mistakes, than to be narrow-minded and all too prudent.

—Vincent Van Gogh

Human subtlety will never devise an invention more beautiful, more simple or more direct than does Nature, because in her inventions, nothing is lacking and nothing is superfluous.

—Leonardo da Vinci

We mortals with immortal minds are only born for sufferings and joys, and one could almost say that the most excellent receive joy through sufferings.

—Ludwig van Beethoven

If Presley copied me, I don't care. More power to him. I'm not starving.

—Bo Diddley

Satire is a sort of glass, wherein beholders do generally discover everybody's face but their own.

—Jonathan Swift

To have a positive religion is not necessary. To be in harmony with yourself and the universe is what counts, and this is possible without positive and specific formulation in words.

—Goethe

I do not paint things. I only paint the difference between things.

—Henri Matisse

Wine comes in at the mouth
And love comes in at the eye;
That's all that we will know for truth
Before we grow old and die.
I lift the glass to my mouth,
I look at you and I sigh.

—William Butler Yeats

I've been making films for three decades. But a lot of the young actors keep telling their agents that they'd love to work with me. And that makes me feel really good. But then I've noticed that there are some young actors who'd rather work with Adam Sandler than with me.

—Martin Scorsese

I saw the angel in the marble and carved until I set him free.

—Michelangelo

The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails.

—James Joyce

The pictures I contemplate painting would constitute a halfway state and an attempt to point out the direction of the future—without arriving there completely.

—Jackson Pollock

The aim of every artist is to arrest motion, which is life, by artificial means and hold it fixed so that a hundred years later, when a stranger looks at it, it moves again since it is life. Since man is mortal, the only immortality possible for him is to leave something behind him that is immortal since it will always move. This is the artist's way of scribbling "Kilroy was here" on the wall of the final and irrevocable oblivion through which he must someday pass.

—William Faulkner

It's always been a gift with me, hearing music the way I do. I don't know where it comes from, it's just there and I don't question it.

—Miles Davis

Our mistake, you see, was to write interminable large operas, which had to fill an entire evening. And now along comes someone with a one or two-act opera without all that pompous nonsense—that was a happy reform.

—Giuseppe Verdi

A good book is the precious lifeblood of a master spirit, embalmed and treasured up on purpose to a life beyond life.

—John Milton

There is no end. There is no beginning. There is only the infinite passion of life.

—Frederico Fellini

Society is now one polish'd horde,
Form'd of two mighty tribes,
the Bores and the Bored.

—Lord Byron

Every child is an artist. The problem is how to remain an artist once he grows up.

—Pablo Picasso

Art teaches nothing, except the significance of life.

—Henry Miller

Let my name stand among those who are willing to bear ridicule and reproach for the truth's sake, and so earn some right to rejoice when the victory is won.

—Louisa May Alcott

The essence of all art is to have pleasure in giving pleasure.

—Mikhail Baryshnikov

Only Western civilization and those parts of the world to which Western values have successfully been exported have experienced a period of continued progress.

—Margaret Thatcher