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**Coffee in Vienna**
*by Dean James Johnson*

**We arrived in Vienna on New Year’s Eve**

We arrived in Vienna on New Year’s Eve in a driving snow storm and left, two and a half months later, in a driving snowstorm. The Slovenian taxi-driver who picked us up at the train station insisted that it never snows in Vienna, but the weather for the next ten weeks proved otherwise. Day after day, I read and wrote in the small Biedermeier house we were renting and peered up through an overhead window to watch the snow coming down. I sometimes checked the Boston weather, which always seemed to be around 50 degrees.

Fortunately this was Vienna, whose singular contribution to civilization — beyond Haydn, Mozart, Beethoven, and Schubert — is the coffee-house. I remember reading somewhere that coffee was first introduced to the West in Vienna, in 1666. The city has acknowledged the debt by the scores of restaurant-sized cafés that serve thousands of customers daily. In the nineteenth century each café had its particular personality and accustomed clientele, who spent hours there every day reading newspapers, writing books, receiving invited guests, or engaged in conversations that stretched over months. Some directed their postmen to deliver mail to them there.

While the options for food are limited mostly to cake at Vienna’s cafés, the list of beverage choices fills several pages in the menu. They specify varying proportions of coffee to milk or cream, varying strengths of the coffee itself, and a whole array of supplements that are welcome on a cold January afternoon: rum, cognac, grappa, Armagnac... The actual cup is tiny by American standards — I figured you could fit six or eight of them into one of those silver coffee mugs commuters clutch — and inside that tiny cup is not more than one inch of coffee. But miraculously the cafés distill all the coffee in Vienna.

***Dean Johnson takes a break from his newspaper and coffee in the famous Café Central at Herrengasse 14.***

**My Core Story**
*by Holly Naylor*

**My first-day impression of the Core**

My first-day impression of the Core was not very good. Having come from a rather wimpy education system of rural New Mexican mining villages, I sat down in the Tsai Center with 500 strangers moping over the fact that CAS 105 had just placed me in a remedial writing class. An innocuous-looking professor took the stage in front of me. Over the next ninety minutes, I sank lower and lower in my chair as he boomed into the microphone that, unlike the scholars of ancient Greece, our generation of students was ignorant, lazy, spoiled and basically worthless. Then came the discussion section: read this entire book and write a paper on it — by the day after tomorrow.

I went home, and I cried. A bit dramatic, I know, and I did calm down once I saw that my oversized copy of Gilgamesh was essentially a poem in large print. But the lecture was a challenge; the professor was goading us to prove him wrong. That entire first semester in the Core was completely overwhelming for me; never before had I been pushed so hard to read, write about, and understand so many new concepts. My remedial writing class truly paled in comparison. After finishing that last final, I knew that if I could...
power of three or four such silver mugs into that one inch, a process I sometimes contemplated as I lay wide awake at 3 o’clock in the morning. I soon learned what time of day I should order hot chocolate instead.

The beauty of the Viennese coffee-house is that for the price of one tiny cup of coffee you can stay inside for hours, watching the snow, reading a book, or paging through the mountains of newspapers in four or five languages available for perusal. The newspapers are threaded onto a long stick so that customers don’t walk out with them, and it takes some practice to read them without tripping a waiter or knocking your cake onto the floor. But they are source of great pleasure.

My two favorite coffee-houses were the Café Schwarzenberg, which opened in 1861, and the Landtmann, Sigmund Freud’s preferred café. The Schwarzenberg is filled with dark wood paneling, mirrors, and high windows that give out onto the Ringstrasse, the wide boulevard cut in the 1860s that encircles the old city. It is modest in size, with tables hardly big enough for two people, but for that reason it radiates a quiet, comfortable warmth. The mirrors permit you to watch the faces of both partners in a conversation.

The Landtmann by contrast is grand and even theatrical. You check your coat at the door and are seated in a vast, sumptuous space by a tuxedo-clad host. The tables have heavy white tablecloths and, as the Landtmann sits next the Vienna stock exchange, you often see clusters of businessmen huddled over their coffee, considering their options. The air is filled with the tinny clink of small spoons stirring tiny cups.

But these oases of calm were the preferences of a professor on sabbatical who had hoped, futilely it almost always turned out, to get his work done somewhere other than a small dark house. Even in the quiet cafés, the distractions — of the newspapers, of life in the street outside the tall windows, of watching other people — almost always proved too tempting. So my recommendation is to go guiltlessly to the Café Central, a vaulted, noisy, happy place where a jolly piano player moves seamlessly from Johann Strauss to Stephen Sondheim to Tchaikovsky without ever looking at his hands. There will always be time for work.

In 1917, the Austrian Foreign Minister dismissed initial reports of revolution with a derisive snort: “Who could make a revolution in Russia? Surely not harmless Herr Trotsky, down at the Café Central?” Leon Trotsky spent many days as a ‘Centralist’ between 1907 and 1917, playing chess under its soaring ceiling.

In August 2006, Dean Johnson returned from a year-long sabbatical spent in Paris, Vienna, and Venice.
Catching Up

Updates from the lives of current Core students, alumni, faculty and staff.

Jorge Alday (CAS/COM ’97) is completing an MS in International Public Policy from University College, London. He has also become engaged to Ms. Zsuzsa Szemere of Budapest, Hungary. He can be contacted at j.alday@ucl.ac.uk. ● Grecia Alvarez (CAS ’07) received a Gates Millennium Scholar scholarship from the Bill & Melinda Gates Foundation. ● Three members of the CAS ’06 class were honored with the Boston University Scarlet Key Award for exceptional achievement in student activities and organizations: Maria Arce, Kim Petta and Joshua Wilson. ● Beloved Core tutor Cristina Arroyo became engaged this October when her novio Daniel Lampert proposed in Central Park. They plan to be married in 2007. ● Elizabeth Churchill (CAS ’04), returns to BU after earning a Masters at Yale – summa cum laude! She has accepted a position as the Administrative Coordinator in the Department of Religion. ● Professor Franco Cirulli and his wife Julie Hassel welcomed their new son Francesco to the world on September 8th. ● Professor Eve D’Onofrio’s article “Child Brides, Inegalitarianism, and the Fundamentalist Polygamous Family in the U.S.” appeared in the December 2005 issue of the International Journal of Law, Policy, and the Family. ● Alexa Dooseman (CAS ’06) was published in The Brownstone Journal, BU’s journal of undergraduate scholarship and research. “The Pictured Blush: A Look at Robert Browning’s ‘My Last Duchess’” can be read online at http://bu.edu/brownstone. ● Marie De Gomez-McDonnell is happy to report that her husband Desmond and children Colin, 3, and Peter, 1, are thoroughly enjoying the sunshine of San Diego. Classmates are welcome to drop her a line at mariedegomez@yahoo.com. ● A poem by Robyn Fialkow (CAS ’09: Philosophy and Religion) will appear in Third Rail: An Anthology of Poetry of Rock ’N’ Roll, published by MTV. Her winning entry in MTVu’s competition, Fialkow entered MTV’s contest with her original poem composed only of Beatles’ lyrics. The poem, written as if from John Lennon to Yoko Ono, addresses the couple’s relationship and their enduring love after death. ● John Finnerty, Assistant Professor of Biology and coordinator of CC106, won the Gitner Award for Distinguished Teaching. The Prize was awarded at the College of Arts and Sciences Class Day, held in May 2006. ● Stephanie Frana (CAS ’07) was awarded the Barbara Argote Junior Award in Linguistics in Spring 2006. ● On February 2, Professor Marilyn Halter gave a talk on “Twentieth Century Immigration: Immigrants and Identity since 1965” at Primary Source in Watertown as part of their series “U.S. Immigration, Emigration, and Migration in the 19th and 20th Centuries.” She also has a chapter on “Ethnic and Racial Identity” in the newly published volume, A Companion to American Immigration History. ● Professor Daniel Hudon was published three times in YES Magazine. His article on “Edwin Hubble” was in the Aug/Sept 2005 issue; “Return to Launch” appeared in the June/July 2005 issue, and “Beyond 92: The Transuranium Elements” ran in April/May 2005. ● Professor George Kalogeris’s translations of “Three Secret Poems” by the Greek poet Seferis were featured in Harvard Review No. 30, with accompanying commentary by David Ferry and David Ricks. In Spring 2006, Pressed Wafer Press published his book, Camus: Carnets, a collection of poems inspired by the personal journals of the French author. ● Matthew Kelsey (CAS ’07) is proud to announce the first issue of Pusteblume, BU’s journal of translation, of which he is the first editor. ● Trustee Scholar Jane Losaw (CAS ’07) was awarded the Alice Brennan Humanities Fellowship from the Humanities Foundation for her work in history; she spent the last year in Madrid studying such topics as Opus Dei, the Spanish Inquisition and witchcraft in Modern Europe. According to Core lecturer Professor James Schmidt, her paper for HI 314, “The European Enlightenment,” was “the best paper he has read in the five years he has been teaching the course… a model of the sort of work that students should strive to emulate.” ● Michael Maguire (CAS ’93) and Jill Coletta Maguire (COM ’03) are now living in West Roxbury, Massachusetts. They would like to announce the birth of their first child, Alexander Michael Maguire, on January 23, 2006. Contact them through www.michaelmaguire.org. ● Chris McMullen (CAS ’95) has returned to campus after a stint molding the minds of youth (at best). After leaving his post as a third grade

Continued NEWS page 4
Eliot, Shakespeare, and Core, Oh My!

by Julie L. Sagoskin

Core instructor Dr. Jennifer Formichelli is glad to be teaching here at Boston University, or rather back, since BU is her alma mater. Professor Formichelli studied in the University Professors Program at BU and worked with Professor Christopher Ricks before doing moving to England to complete a doctorate at the University of Cambridge. Thus far in the semester, she’s finding her first-and second-year Core humanities courses to be, in her words, “exciting new adventures.” She reports that she especially enjoys “getting to teach with extraordinary people from all different fields” and “working in collaboration with students who chose to partake of Core for their first years as college students.”

Although she was busy this summer saying goodbye to her colleagues in the English department at Princeton University, and making preparations for her move to Massachusetts, Professor Formichelli found time to write a review for the August issue of The Cambridge Quarterly, on an edition of T.S. Eliot’s “The Waste Land”. This former Trustee Scholar has also been working on an article in which she examines the way books that T.S. Eliot reviewed as a literary critic influenced him as a writer. Between relocation and article research, she has also been sneaking in time to start a book on Shakespeare and lying, a topic which addresses acts of speech as well as how lying can be seen as an inherently dramatic act.

Though Professor Formichelli admits she sometimes misses the familiarity of teaching classes on English literature, she says that she’s impressed with how the Core Curriculum allows students to learn as generalists, across disciplines, a process which enriches specialization. Just as Professor Ricks led her to the path of literature, so Professor Formichelli hopes to inspire her students to think about the world in which they live and the way they live in it.

If you’d like to interview one of our new instructors for the next issue or for online publication please contact the editors at deideis@bu.edu!
New Year, Dim Sum
by Avery Ana LuBell

On Sunday February 5th, a small party of students flying the banner of Core in the City gathered at 10 AM to take the T to Chinatown to watch the traditional Lion Dance and then treat ourselves to a meal of dim-sum or “heart’s delight.” By tradition, dim-sum is served in succession and eaten in small portions. During the Lion Dance (see photo at right), various companies and families paraded red, orange, black and white Chinese lions through the street. Shopkeepers offered bowls of oranges and lettuce, and if a lion stopped to take the food, it was assumed that shop would have good fortune for the New Year. After watching the procession of carefully crafted lions, we went to the dim-sum meal. To be clear, this was not a typical Sunday brunch. The room was as big as a ballroom dance floor, with tables for 12 crowded in close that filled the room. Squeezing between the tables full of hungry patrons were waitresses with carts of various dishes: dumplings, meats, even dessert. In place of individual orders, one person would order for the whole table — chicken feet, sweet bread with beans in the center, shrimp wontons — and the waitress would lay out a tray of each dish for the table to share. Everyone used chopsticks to select what they wanted from the main dishes. There was always a pot of tea circulating the table or being refilled by a waitress. This was not a simple dine-and-dash meal, for although we arrived in Chinatown early in the morning, we did not leave the restaurant until well into the afternoon. This Core in the City trip was a terrific example of one of the fundamental purposes of our time in the Core: the cultivation of appreciation for, and engagement with, cultures that we are not accustomed to. Di

The Polytropos award is presented to graduating seniors. These students receive warm words from their professors at the annual Core Banquet at the end of the year, and a certificate which reads: “Recognizing that, throughout the junior and senior years at Boston University, it has been his/hers mindfully and resourcefully to venture, to see, to answer, and, with all these, courageously to remember and return; expecting in future years the continuation of these actions; expecting that, although cyclopes dwell far in many offices, whether Poseidon be calmed or much reamplified, yet the gray-eyed one will not long be absent from him/her; recognizing and expecting these things, the faculty hereby bestows the high honorific cognomen of Polytropos.” Pictured above are the 2006 Polytropoi, clockwise from left: Joseph Jerome, William Goldberg, Jonathan Wooding, Christine Toohey, David Schlesinger, Jon Goren, Hank Sway, Alessandra De Lucas, Grace Smith, Alexa Dooseman. Di
NAYLOR continued from p.1

make it through the Core, I could make it in any academic setting.

I pushed through the program over the next year and a half, sometimes reading every word of every book, sometimes slacking off then regretting it during finals. The Core quickly became more to me than just classes. I moved into the Core House, made many of my closest friends through the program, and ended up choosing my major because of an inspiring Core professor. At the end of the two years, I still felt my Core education was not finished and decided to start my own Core organization, the Core Current Affairs Association (CCAA). (Note: The CCAA holds events every semester for you to meet and hear the world’s top experts talk about current events. We’re even talking heads of state here. Don’t miss out!) I essentially hung around that office until my last day in Boston.

To be honest, few days have passed since then when I have not used something I learned in the Core. When I was buried under thousands of pages of reading each week as a master’s student, understanding all the references to books, theories and historical events whose original sources I had read in the Core made my studies a lot easier. Today, as a teacher in Beijing, a spontaneous explanation to my students of why long hair is associated with rock music and rebellion becomes a lecture about the ‘60s, Locke, de Tocqueville, and the roles of citizens and governments in society. A discussion about Bird Flu becomes a science lesson about genes and memes. When I read the newspaper, see a movie, or just talk with another random and fascinating person I meet in my travels, I think back on that first day of college and laugh. How dull, how absolutely superficial would my appreciation of the world be without the Core? A Greek scholar I still may not be, but amidst the chaos of the world’s fastest developing society, I can definitely hold my own.

Hanging Out with Han Shan

By Zachary Bos

On one of his many scholarly excursions to China, Professor Eckel saw a print in a market that he thought would be happier in Room 119. Ever since it was hung in the Core office, students have examined the work when they study Lao-Tzu and Confucius each Spring. Han Shan, on the left, is the “Cold Mountain” poet who withdrew from society to a cave, where he cultivated accord with the natural world. By his own account, he composed over 600 poems and lived to be 100. Others say 120. His smiling friend is Shih Te, a monastery kitchen worker whom the otherwise reclusive Han Shan visited often.

The original image was painted by Buddhist poet and painter Lu Pin (1733-1799). In the poem accompanying the picture, the two companions lyricize:

“Tee hee hee, if I smile more often and worry less, the world will worry less and smile more. Amidst the ending of suffering, happiness will arise throughout the land. The emperor and subjects will be full of joy, the father and son will join hands and cultivate labors of happiness, the husband and wife will play music together in harmony. How can one work happily without joy? Hee hee.”

(Translated by Mak Mun Thye, Amelia Zhang and Guangyuan)
The Core Critic reviews “The ILLUSIONIST”
by Danielle Nadeau

In director Neil Burger’s screen adaptation of Steven Millhauser’s fictional short story “Eisenheim the Illusionist,” Eisenheim, played by Edward Norton, is a magician in early 1900’s Vienna who falls in love with a duchess well above his social class (Jessica Biel). The attentive reader will have noted the striking similarity between Eisenheim and Petrarch, who both pine for someone whom society deems unattainable. At a young age, the two lovers are separated by a stratified society, causing Eisenheim to travel the world and perfect his craft so that one day he can make both Sophie and himself “disappear.” When Eisenheim returns to Vienna as a master illusionist, his love for Sophie is renewed when they meet on stage. The plot thickens as Duchess Sophie becomes engaged to the Crown Prince (Rufus Sewell), a Machiavellian royal trying to acquire more principalities to extend the power of his father’s reign and eventually overthrow him.

Throughout the film, Giamatti’s character struggles to understand both the tricks behind Eisenheim’s acts as well as to keep the balance between an ever-increasing social tension of the people and the aristocracy.

The film portrays the Zeitgeist of turn-of-the-century Vienna quite accurately, with a population boom due to industrialization and the growing tension of a looming war — pegging the definite stratification of the upper and lower classes. Due to the Marxist routinization of industrialization caused by the deprivation of something that could help them escape their alienation from society, which, as Marx points out, leads to revolution. Also, there is a glimpse of the unsettled power struggle among the leaders of the Austrian Empire. The audience was left expecting Dean Johnson or Freud to turn the corner outside one of the famed Vienna cafés and spout his psychoanalytic babble about spirits and illusions being related to repressed sexual desires or something to the effect of, “illusions comment themselves to us because they save us pain and allow us to enjoy pleasure instead. We must therefore accept it without complaint when they sometimes collide with a bit of reality against which they are dashed to pieces.”

In the film, people, including the Chief Inspector, believe Eisenheim possesses supernatural powers when they see him perform. When threatened with an arrest for “fraud,” Eisenheim confidently goes to the crowd awaiting his return and remarks that everything he does is an illusion, a foreshadowing of events to come. Both a blurring of the line between reality and illusion; and eternal love are prevalent themes throughout the movie.

Norton and Giamatti lead this otherwise jumbled cast with their tense, but also jovial interactions. Norton steals the show as a magician/knight in shining armor defeating bias, high society, and even the perception of reality for love. Giamatti, although a superb actor and asset to the cast of the Illusionist, is becoming typecast in the role of a morally ambiguous man who must make the ultimate decision, which is reminiscent of Gilgamesh. Biel left the audience wanting, as her acting skills have not matured from her appearance on TV’s “Seventh Heaven.”

In ability and boorish in comparison to Norton, Biel cannot live up to the refined duchess who walks the line between acceptable behavior and personal desire that her character demands.

Although casting directors Deborah Aquila, Nina Gold, and Mary Tricia Wood were not completely infallible in their choices, the suspense, mystery, and triumph of love over cast (pun intended), accompanied by Philip Glass’s brooding musical renditions, qualify this film as a “worth-the-ticket-price.”

Photos from the 5/19/06 CORE BANQUET

At the year-end Core Banquet over 200 students and faculty gathered to celebrate the sophomores’ completion of the program. Professor David Eckel opened the banquet with welcoming remarks, journals and t-shirts were distributed, and students were unforgiving in their traditional faculty roast. The skit’s theme was “stargazing” and was organized as a lecture by a comically pompous professor who was repeatedly interrupted by objections from students masquerading as faculty including Tabatabai, Eckel, and Ricks.

Clockwise from upper left: Sarah Ryan, Elizabeth Francis, Claire Bennett, Courtney Futryk, Adriane Musgrave, Jasmina Jakupovic, Annalisa Amicangelo, Jana Sico, Kaitlin Ho, Claire McGregor, and Professor Diana Wylie.
De Ideis Staff
Editor-in-Chief: Danielle Nadeau (CAS ’08)
Managing Editor: Zachary Bos
Contributors: Dean James Johnson, Holly Naylor (Core ’02, CAS/GRS ’05), Dane Miller (Core ’06, CAS ’08), Julie Sagoskin (CAS ’09), Avery Ana LuBell (Core ’06, CAS ’08), Zachary Bos
Advisors: Liberty Davis, James Johnson
We are currently accepting articles and artwork for Vol. V Number 2: Winter 2007, the next edition of De Ideis. E-mail deideis@bu.edu for information on contributing as a writer or staff member, or if you would like submit news to Catching Up.

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• Kaiser Mélange: coffee mixed with an egg yolk, topped with whipped cream

The Core Film Series presents movies that interpret and reinterpret the Core texts. According to sophomore Danielle Isaacs (disaacs@bu.edu), The Godfather relates closely to Machiavelli: “It’s a working out of the ancient idea that the ends justify the means, and that you must caress your enemies before crushing them.” Coming up this semester are 10/23 Hamlet, CAS 313; 11/13 Lost in La Mancha, CAS 226; and 12/4 The Seventh Seal, KCB 106. Movies begin at 6:30 after refreshments at 6.

Quick Wit by Zachary Bos

“Few Core Finals”

♪ The Sassan Song ♪
On February 23, 2006, students filled the Tsai auditorium for the 4th annual CAS Talent Review. One of the acts was an original song, written and performed by David Carroll, Rohit Kumar, and Mike Toohey in honor of an instructor who’d touched their lives. The lyrics follow, as well as a photo from that professor’s days as a summer camper in Connecticut.

(speaking) This is a song for Sassan
I hope we don’t sing it wrong.
♫ So we get an A in his class
He’s the teacher with the nicest . . . face
He is the coolest teacher in the school,
He makes all the girly-girly-girls drool
He’s our hero (he’s our hero) woah, woah
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His name is, his name is . . .
SAAASSSSSSAN!!! TABATAAAAAIIII!!
YO he talks about Aristotle!
Raised us straight from the bottle
. . . But that’s not all he did.
He taught about Pericles, Odysseus,
Gilgamesh was funky fresh
Adam, and Eve, and Plato, and Steve
He’s always right so don’t put up a fight
If you’re lost in the darkness
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