Building accident 

kills 3 at Emerson

Chris DeFillippi
Suffolk Journal

Appropriately, most of the bystanders who gathered around the accident site were looking over a fire pit.

Three died on April 3, as a three-ton construction scaffold fell from the site of Emerson College's nearly completed new dormitory and activity center.

The scaffolding crashed two construction workers and a local physician who was driving by in his Honda. Hundreds of onlookers gathered around the scene hours after the accident to view the spectacle. The news of what happened at Emerson, no more than a 10-minute walk across Boston Common from Suffolk, spread to the University quickly.

An hour after the accident, which happened at roughly 1:30 p.m., students were already talking about it in class. Jeff Stinson, a senator for the class of 2009, heard about the accident when he received a call from his mother: "My mother called me to see if I was alive," Stinson said.

After he heard the news, he took along Class of 2007 Senator Chris Dwelley to check out the scene.

"We saw an ambulance fly across the Commons, something we had never seen in our lifetimes," Stinson said.

He compared the panic and property damage of the accident scene to ground zero. Dwellley was similarly shocked by the damage outside the 150 Boylston St. property. "They were in the process of moving the [scaffolding] when we got there," Dwelley said. "It was a mess over there."

One Suffolk student, who wouldn't give his name for quotations, talked about the amount of misinformation among students that arose over the incident.

"I heard a scaffold came down, which was correct. I heard a crane came down, I heard it was an UFO," he said. "It was ridiculous."

By the time the Journal got to the scene, the bodies had been removed, and all that was visible was the fallen scaffolding and the car crushed underneath it.

Police tape kept onlookers roughly a hundred feet away as they pointed, talked amongst each other about the accident and stared at the wreckage.

In response to the event, Emerson canceled all of its afternoon classes for April 3 in two of its campus buildings.

In the evening, a forum was held to discuss students' feelings about the fatalities happening so close to where students live and take classes.

The cause of the scaffolding's fall is, as of publication, unknown.

According to The Boston Globe, the main contracting company for the Emerson dormitory's construction, Macomber Builders, has received federal workplace violations for over a decade, some involving scaffoldings. Bostonian Masonry, which was subcontracted in the dormitory's construction, also has a record of worker safety violations.

Officials from the Occupational Safety and Health Administration are reviewing the incident and may conduct an investigation of any wrongdoings of which the companies may be guilty.
Crime lab director moonlights at SU

Chris DeFilippis

What goes on in investigating a crime scene is not like NBC's CSI series. There's no machinery that immediately matches a perp's fingerprint with a convicted criminal's photo and dossier. The guys in the lab aren't packing heat or interrogating suspects. Every step taken is due to a scientist's need for a comprehensive knowledge of DNA sampling, fingerprints and ballistics, they specialize.

When Suffolk adjunct Donald Hayes isn't teaching class, he serves as director of the Boston Police Crime Laboratory Unit. He's served as director for 19 years, and has given many Suffolk students tours of the facilities. On March 31, it was the section E Science and Technology class's turn.

Most of the work takes place in the lab itself, where Hayes and the lab's other employees look at evidence sent in by the City of Boston's 11 police districts or by its own investigators. "Go out to crime scenes too, sometimes," Hayes said to the class. "Major crime scenes with a lot of victims and people bleeding everywhere. If they got a major scene that's complicated, they call us up." Evidence comes in all shapes and sizes at the lab, ranging in size from human hairs to seized motorcycles. The evidence is processed by scientists with different specialties and saved for use in criminal court cases.

The lab section that studies one of the most commonly known forms of evidence, DNA, was closed off to the tour group, out of concern for contaminating samples. Hayes still gave the group the rundown of how DNA analysis works.

"99.99 percent of our DNA is the same, just because we're all humans," he said. The lab only looks at 13 regions of the billion or so regions of the DNA molecule. Of these 13 regions, the only part of the molecule necessary to identify an individual human being. The use of DNA technology has been powerful enough to conduct investigations and prosecuting suspects. The crime lab is part of the Combined DNA Index System, which is a national registry of convicted criminals' DNA. In Massachusetts, a person is forced to give a DNA sample only if they have been convicted of a felony.

"Over 200 times, [the Boston crime lab] has linked a convicted offender to a new crime with DNA evidence," said Hayes.

Later in his tour, the criminalistics section of the crime lab studies everything from footprints, fingerprints to bloodstains. Professor Elizabeth Zaskoll, senior criminalist at the lab, showed the group some samples of plaster casts made of some footsteps before returning to work.

While ballistics work is not as common at this crime lab, the criminalistics section does boast machinery that can restore the serial numbers of guns after they have been scraped off. "The south is scary," Hayes remarked, after noting that a large number of the guns used in crimes are purchased at WalMarts in southern states, which have laxer gun control laws.

At the trace evidence section of the lab, Hayes showed off some of the tools of the trade for examining fibers, shattered glass and other particles of evidence. He showed off a comparison microscope that allowed a person to view two samples, side by side, at once. "We use this microscope for tool marks," Hayes said. "With this, we can see if a tool made a mark (left at a crime scene) or we can exclude it from making the mark."

Other tools help crime-lab employees interpret evidence on a more fundamental level.

"We may get a substance and have to find out 'what is it?'" Hayes said.

The lab's microspectrophotometer is used to see how samples react to ultraviolet light, while its pyrolysis-gas mass spectrometer heats small samples into a gas before analysis.

Both devices help determine the chemical composition of evidence left at a scene.

Later in the tour, he emphasized that while highly sensitive scientific equipment is helpful, more mundane knowledge about the evidence and crime is also necessary.

"Most of the time, we look at [evidence] in the context of a criminal event," Hayes said. "We need to know context to interpret the evidence.

He gave an example of a hair of a suspect found at the crime scene. If the suspect was a friend of the victim, and had been to the house on other occasions, the hair's presence provides no helpful information.

The lab keeps evidence in storage for about a year, before shipping it off to warehouses for long-term storage.

Efforts to aid Hurricane Katrina victims continue at Suffolk

Kristin Morrell

Nearly seven months ago, Hurricane Katrina hit the Gulf coast region and the Suffolk community is no stranger to the victims of what many are calling the greatest natural disaster in American history.

One of the ways Suffolk University helped was by sending students to New Orleans to work in the hurricane insurance, they did not have flood insurance, and so the damage cannot be covered. The Student Bar Association sent law students over to assist the victims in dealing with the insurance companies.

The Black Law Students Association organized a clothing drive for the hurricane victims. Approximately 20 students skipped lying on the beach for a week and traveled to Mississippi to help raise money.

In Alternative Spring Break, students took time from their break to help out those who are in need of help to rebuild houses.

While in Waveland, Miss., the students did landscaping, worked on carports and developed a refinery that produces and purifies biodiesel and ethanol. The presentation included an outline for environmentally conscious manufacturing practices and a model for distributing the fuel throughout the state. Competing teams are eligible to win awards totaling $125,000. 10 or less of the semi-finalists will be selected to compete in the final portion of the contest on May 9 at the MIT Stata Center. The Finals will be open to the public free of charge.

OSHA tells Suffolk to investigate chemical spill

The Occupational Safety and Health Administration was alerted about a potentially hazardous chemical leak in the Archer Building's third floor. OSHA now needs to determine whether the clean-up met regulations. By April 5, Suffolk's Office of Environmental Safety and Health will be required by OSHA to conduct an investigation into the leak's cleanup to show that it was conducted according to regulation.

The notice from OSHA was posted publicly, as was legally required, and was attached to the front door of Archer 322, the Francis A. Sagan Energy Research Laboratory. Suffolk will be required to present OSHA with a report of the chemical cleanup, with supporting documents, which includes any of the University's findings, such as measurements taken to deal with the accident or the monitoring of the results of the cleanup.

People who inhaled the vapors brought about by a chemical stack leak were treated by emergency responders for symptoms of shortness of breath and potentially death from oxygen deprivation. The worse complications only occur if exposure is prolonged. The first aid measure for inhalation is simply to move the person to another room.

Suffolk improv comics win College Smackdown Championship

Seriously Bent, Suffolk’s improvisational comedy troupe won their second College Smackdown Championship in a row, in a contest at the Improv Asylum in the North End. The competition is sponsored each semester by the Asylum and allows for college improv troupes to compete against each other. The winners are gauged by who gets the most audience applause.

There were 12 troupes at the start of the semester and the top three competed at midnight on March 31. The other two groups were Mr. Gadi's House of Improv, from Amherst College and Drewed in Black and Vegan from Concord Academy.

The victory will win Seriously Bent a chance to do a show at the Asylum as well as getting a Gesters workshop with the owners of the Improv Asylum; lessons in improvisational comedy from professional comics.

Senior Bent started this school year winning the Boston Comedy Festival's College Improv Championships. The group will host their final campus show for the school year on Wednesday, April 19 at 8 p.m. in the Donahue Cafe. All of the improv troupes' campus shows are free and open to the public.

Student gets into semi-finals for alternative energy competition

Senior Henry Loud of Suffolk (along with three students from Worcester Polytechnic Institute) was chosen to enter a state competition geared towards developing alternative energy sources. By March 27, 11 teams have been eliminated in the semifinals, bringing the total of competing teams to 29. Loud's team, BiOctane, is still in the running.

Oxidation is one of the main ingredients of biodiesel and ethanol. The presentation was given by Christopher Hass, PhD, and his students from the University of Connecticut.

At the lab, Hayes showed off some of the lab's equipment. Hayes still gave the group the rundown of how DNA analysis works. Hayes still gave the group the rundown of how DNA analysis works.
Showcase brings talents of not too distant lands

Daniel Johnson
Journal Staff

Unity Week's March 30 finale began with an announcer's voice addressing the audience with airline jargon giving the impression of a simulated flight.

The theme of the showcase was airport Suffolk, and the showcase was a ticket to distant international lands.

Before any acts were performed on stage, Dean of Students Nancy Stoll gave a brief speech stating that, "One of the reasons this program gets bigger and better every night is because we have so much to celebrate."

The evening's hosts or "Co-Pilots," sophomore Alex Taylor and senior Janeeen Yee, immediately stepped aboard the plane following Stoll, introducing the first act.

Three members of the step team opened the show, who arose from a few shadows such as "S.U. is nice" let their bodies speak for them during the performance.

Following the step team, the first singer of the night, Elvis Newtons performed on a capella version of the song, "Musica Prohibita."

Throughout a series of dances, the Cape Verdean Association and began with a performance by various children who grow up in two cultures.

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Keeping with the show's fashion of having a dramatic change of tone with each new act, senior Rose Francois gave a spoken word performance of an original poem she had written.

Repeatedly stating, "This is a poem for the Goya children," she emphasized the differences of children who grow up in two cultures.

The Vietnamese Student Association was represented in the Unity Week Showcase by a fashion show performed at the Unity Week Showcase.

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"This is a poem for the Goya children," she emphasized the differences of children who grow up in two cultures.

The Vietnamese Student Association was represented in the Unity Week Showcase by a fashion show performed at the Unity Week Showcase.

One of the longer pieces of the event, the show told a visual story of love, and jealousy, and included several sultry scenes.

Junior Christopher Chartier took center stage, reciting a monologue originally given by Dennis Shepard as he spoke in the highly publicized Wyoming trial against the man that had murdered his son, Matthew, for being gay.

Chartier's somber attire, consisting only of a black shirt and jeans, contrasted heavily with the previously displayed flashy outfits, but allowed the audience to focus on his words rather than his appearance.

The next dancers to take the stage were members of the Suffolk University Hispanic Association and began with a performance by two couples. In the middle of the four dancers' movements, the music suddenly stops, giving the impression of a technical error, but it is all part of the show as three couples replace the previous two and more upbeat music begins to play.

Sophomore Joanna St. Louis' performance of "Music of the Sun" stood out more for its body language. Using backup vocals in the record allowed Louis to pay more attention to dancing in addition to singing as she held the microphone further from her body to dance with the musical interludes.

Much like the VSA's performance, the Asian American Association presentation depended highly on thorough storytelling.

The group's skit worked against Asian stereotypes through first showing the common misconceptions and then dispelling them.

Such stereotypes included Asian gangsters, Asians being shy and in arguably the most memorable part of the act, Asians striking fighting poses as sound effects from the videogame "Street Fighter II" played over the speaker.

Following the Street Fighter showdown, the situations from the same skit played, minus the stereotypes.

The Caribbean Student Network stepped off the stage, filling with both college students and children, the act thoroughly displayed diversity through dance before exiting the stage in a Conga line.

"Senior Simpson Say and freshmen Jennifer Ung sat down to give a performance of the song, "The Sun Will Rise Up Again," which made reference to the Cambodian genocide were two million people died under Pol Pot."

The final act of the show was a performance of "What's Going On" performed by Jillian Klomberg and freshman Claire Royovsky, during which the stage filled with all of the previous performers of the show who encouraged the audience to stand up and sing along.

This final image gave a sense of both the diversity and unity of Suffolk University.

In keeping with one of the most popular aspects of Unity Week, the last words announced on stage were by Yee who said "We got food...Good night!"

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Suffolk still cares

KATRINA from page 2

group volunteered in local communities to help with reconstruction, debris removal, tree removal, painting and helping to prepare meals for those who lost their homes.

"It was such a great opportunity to be able to give homeowners hope and a helping hand in a hard task of rebuilding their lives from the ground up," says senior Hilary Huling, a student leader for the ASB trip to Mississippi.

Many of the participants felt that by giving up a traditional spring break, they gained an experience of a lifetime that will be with them forever.

Even though many of the hurricane victims lost their home and personal items, ASB participants said the victims had great attitudes and were very gracious.

"I definitely learned that what we see in the media is far from what actually is real," says senior Justen Cantan. "Until I went to Waveland, I thought that seeing images and hearing stories were powerful."

As for the future of the Hurricane Katrina relief at Suffolk, ASB is currently planning a return trip in July but not just for a week, but for a full two weeks, to assist residents again.

Suffolk Cares is continuing to sell bracelets and is always open to new ideas for how to help the Hurricane victims, as well as volunteers to assist the effort.

Sarah Coyne
Assistant Editor

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Opinion

Staff Editorial

There is no academic liberal-elite P.C. Gestapo that is preventing you from saying anything of substance that is on your mind. Liberals of any variety are not organized enough to pull that sort of thing off. If you rattle off a bunch of stereotypes, racial epithets and cavilerly suggest that the unfortunate should just fend for themselves (and you aren't clever enough to make it funny) you are not a victim of liberal oppression if everyone tells you to shut up. The thoughtfulness you get as a response is far more valuable than the unthinking loyalty to the thoughtfulness of the argument you made in the first place. You got what you earned, so stop whining about it.

There are, however, plenty of people who disagree. The faculties of universities are disproportionately left-of-center, and many on the right view colleges themselves as liberal indoctrination camps. David Horowitz, a conservative pundit, has for years suggested an academic bill of rights that would push for political diversity in America’s college campuses. Some conservatives have, ironically enough, gone so far as to suggest that some sort of affirmative action for Republican professors might be in order, in terms of hiring and tenure.

This may be a problem, but having a professor who disagrees with you isn’t oppression. Neither is it oppression if most of your classmates disagree with you. Really, at no point in the history of the American college has the atmosphere been more oppressive.

In the 1950s, saying the wrong thing on campus could get you blacklisted by the time you entered the job market. In the 90s, hanging around with the wrong campus organizations could get you the FBI on your tail. Students at first had little recourse in expressing doubt for a professor who was unfair or incompeent. These days, we have teacher evaluation forms, which can make a difference in terms of keeping a job, getting promoted and receiving tenure.

This is not to say that professors who use their classrooms as a political pallot are not a problem. What is a bigger problem, however, is how often “biased professors” are used as an excuse by students for not making well rounded, fact-based arguments in class discussions. It’s a lot easier to play the victim than do the work necessary to make a convincing argument.

In the past, opposition meant a professor giving you a low grade on a paper because he disagreed with you politically. Now, it means being made slightly uncomfortable when a professor makes a Bush joke in class.

There will always be professors who try to push their ideologies on students. Boses can be jellies sometimes. But it’s not oppression. It’s barely even my-manager-made-me-take-down-the-Dilbert-cartoon-from-my-cubicle league. Students have the resources to weed out jerk professors these days.

Never has the college atmosphere been more hospitable to minority ideas than today. If you discuss any issue intelligently, use actual facts in your arguments, and make it clear you are proposing a solution to what is demonstrably a problem, then people, while maybe not agreeing with you, wiU still hear you out. Your arguments, and make it clear you are proposing a solution to what is demonstrably a problem, then people, while maybe not agreeing with you, wiU still hear you out.

Even the hippies faced more oppression on campus than what kids face today, and they still spoke out. So if you want to complain about the PC establishment silencing you, that’s fine. It just means you’re less ballyhoo than a hippee.

Letters to the Editor

SGA lacks democratic process

What does the 2000 Presidential election and Suffolk University have in common? Give Up? Well be honest not a whole lot, sans the Student Government Association’s election process.

Last Thursday, the SGA held elections for the write-in candidates as well as for next year’s Executive Board. Before I continue, I should probably give a general explanation of the election policy. In order for a write-in candidate to be considered by the SGA, he or she must receive a minimum total of four votes during the school’s general elections.

Following this, candidates are asked to appear before student government. Each of the candidates is asked to give a speech. Following the candidates’ speeches, SGA then moves to a vote.

The entire Executive Board has the chance to support or not to support those running; the candidates’ class senators then caucus to officiate and decide the victor of the race. The Executive Board elections are similar in manner. The SGA nominates and votes for acting members to fill the following year’s seats for secretary, treasurer, vice president and president.

With with this process in mind, consider the following: In the March senate election, the class of 2009 had seven available seats with only six candidates running, a write-in section was put in place to help fill the final seat. Three students received enough votes to be considered eligible. There were a total of 16 votes created.

The first candidate received eight, seven less than the lowest vote getter (Rob Menje), while the other two candidates received only the minimum number of votes.

I have yet to meet a student that has been asked as to what they feel needs to be changed here at Suffolk. Some of the elected officials seem to be treating student government as if it were any other group, they only accomplish what they feel is important, not the students. My question is this, “Where has your voice gone?”

Hope left in Katrina’s wake

I found out earlier this year that I was chosen to be an advisor for Alternative Spring Break. I saw ASB as a chance for me to give a gift - to give myself to those in need and to be a part of an amazing group, something my money could not do. Margaret Meade appropriately describes what I feel ASB is really about, “a small group of thoughtful, committed and dedicated citizens can change the world. Indeed, it’s the only thing that ever has.” We were given a copy of this quotation on the second day in Waveland, Miss.

As we made our way to Waveland from the airport, along the highway, we saw there were piles of trash-decayed lights and other debris. The further we went, the more destruction we would see. Doors and trash barrels were hanged in trees like ornaments; cars were abandoned as if they always belonged where they lay at the side of the road, and trees were down all over like piles of twigs. The destruction of the hurricane and our spirits quickly transposed themselves; singing laughing and joking quickly became whispers of disbelief and statements of awe. The closer we got the further our mouths hung open as we took in what we saw. As we turned onto Waveland Avenue, the true devastation became apparent. "Nothing was left. The bare cement slabs, piles of debris and abandoned cars may seem like nothing, but all the devastation couldn’t mask the hope that exists there. American flags dot the landscape on piles of debris, on roof tops and on the beach. We had our first group meeting that night. We talked barely about our expectations and how what we saw matched up with the reality of Waveland. I was still in shock. One of the group members likened this to a third world country, the Philippines where she had grown up. It was hard to believe we were still in America. We touched on how we could be the richest country in the world and still have a situation like this in Waveland. The first morning dawned a beautiful day and brought a project that would set the tone for our group. We cleaned debris from over four miles of the beach. The beach was an amazingly beautiful and pristine beach that Katrina left untouched. The next day we worked with trash picking, plastic, trees and other debris. The first night was equally impressive; we sat on the beach in a circle and talked about what our impressions were and what our expectations had been and how we felt at that point. I watched several students hold back emotions as they discussed what they were seeing and what they felt. One person see VOLUNTEER, page 5
It’s not xenophobia, it’s enforcing the law

This past Monday, the U.S. Senate Judiciary Committee passed a controversial bill that would give amnesty to the project-ed 11-12 million illegal aliens currently residing in America.

The bill would also create a guest worker program, allowing 400,000 illegal immi-

Nathan Shrader

grants to enter our nation each year without penalty.

POLLING data indicates that about 80 per-
cent of Americans want the government to take a harder stance on illegal immigration (Gallup Poll, March 27).

Common sense would indicate that the Judiciary Committee has passed a piece of legislation that is miserable public policy.

We ought to recall the words of President Ronald Reagan who said that "a nation that cannot control its borders is not a nation." Americans should be concerned about the current figure of 11 million (or more) illegal aliens living within our borders.

However, they should be more con-
cerned with the fact that these illegals are costing American taxpayers upwards of $10 billion annually, according to the Center for Immigration Studies.

These costs include $2.5 billion for Medicaid, $2.2 billion for treatment for the uninsured, $1.9 billion in fines school lunch-

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VOLUNTEER from page 4

pointed out a child’s teddy bear left in a pile of trash while another pointed out a baby’s shoe stuck in the mud.

The second day I woke up just before dawn. I left the tent to see an amazing sunrise, to hear the surf gently crashing on the beach and the birds beginning to rouse.

At this point, I had a good idea why people like Waveland and I am a fan of why they are determined to rebuild their community.

This day would bring a new and perhaps better assignment: We were to begin working on the Cooks’ family house. The Cooks, George, a World War II vet and his wife, have been in Mississippi all of their lives, moving into their house in 1955. We painted the out-

Miss. teaches lessons in service

Waveland brought a multitude of different projects and a multitude of different feelings. We began by helping a woman that had not been back since the hurricane. We helped remove what we could from her house before it was to be ball-ed by the Army Corps of Engineers. We found her wedding gown; she had been saving it for her wedding which is now post-

It wasn’t easy to leave
SU Theatre Department showcases ‘7 Stages’

James Moreau
Journal Staff

On March 29 and 31, the Suffolk Theatre Department put on the production "7 Stages," giving a new meaning to the phrase "a theatre near you." The premise of the acts was that each scene would take place in a different section of the Suffolk University campus; in this case taking place in the Donahue and Archer buildings. After an allotted amount of time in one scene, a buzzer would ring, signaling the group to move on to the next scene and location.

The show started in front of the Studio Theatre on the fourth floor of the Donahue building. From there, the viewers signed their names and split up into groups of seven or less and were led to their destinations by the producing director, Ken Fonzi.

The first stage was in a small utility closet adjacent to the Studio Theatre where the viewers were instructed to cram as far inside as possible. Once inside, the male and female students were already in character; the woman tearing up toilet paper and the man sitting and staring at her, waiting for her to begin.

The act progressed into a chilling discussion on the topic of marriage and child bearing. Their future together was complicated by the fact that the female character was mentally handicapped.

The second stage began in the fourth floor stairwell and led up to the fifth floor. Inside was a woman standing on the window sill listening to loud music, pretending like she was about to jump. A friend who came to her rescue found out that she is the object of the suicidal woman's affection, and had taken this opportunity to come out of the closet.

The Interfaith Center was the location of the third scene where a woman was praying to God, questioning why she couldn't be with her lover because of family and ethnic reasons. Her sobs were followed by planta and foreign-tongued phrases with her head in her hands, looking up to the ceiling.

The fourth stage led to the staircase in Archer that accesses the roof. Here, a pregnant woman was sitting on the top stair singing Patsy Cline's "Crazy," eating a burrito and talking to her unborn child in between lines of the song. Her singing was accentuated by the resonance provided by the stairwell and the smell of the burrito, which was not a fake stage prop. With her rendition of "Crazy," along with her monologue, the actress vowed her commitment to her child and hinted at her colorful, yet sadly delusional future lying ahead.

The fifth scene was a work in moving progress, as the group had to follow the man and woman from the first scene down five flights of stairs in Archer. When they were in the elevator, they stopped at each floor to exchange dialogue. After a point was made between the two, they would hit the button to close the door and go down to the next floor.

The last stage where acting took place was in the basement level of Archer's men's bathroom. A man was sitting in the dark, reciting lines which he planned to tell to his daughter, who apparently was unaware he was her father. Much of this scene was filmed with silence and the man's soft-spoken lines of, "I'm so sorry, so, so, sorry," followed by the playing of Patsy Cline's "Crazy," which gave the impression that this man and the woman from scene four were connected somehow.

The seventh stage took place in the Archer conference room and was held for discussion of the play's technical and content aspects. Here, the crew and cast discussed some of the difficulties they had been working on location with people walking through scenes, and making a scene of their own, as well as people getting lost between scenes.

The artistic director, Caitlin Langstaff, a Suffolk University adjunct and visiting artist, had written most of the last two scenes, but besides that and the first scene, see STAGES, page 10.

Scarier than the bird flu

Daniel Johnson
Journal Staff

With a title like "Poultrygeist," one might expect a parody of the classic horror flick "Poltergeist," but aside from nods to the thriller such as the misuse of an Indian hoity-toity "spooked from the specter," the basis of "Poultrygeist" is very different.

In recent years, the fast food industry has been exposed by such works as Eric Schlosser's "Fast Food Nation" and Morgan Spurlock's film "Super Size Me" for neglecting human health in favor of better business. These non-fiction projects have uncovered revealing facts about the production and effects of fast food, such as what happens to the body when you only eat McDonalds for a month. However, since they are non-fiction accounts they lack a linear story that may appeal to the non-fiction accounts they lack a

though based on a realistic scenario, the film's plot still has enough out-of-the-ordinary twists to defy predictability. As opposed to attacking any one company, the fictitious American Chicken Banker fills the early antagonist role by building a restaurant on top of an Indian burial ground, outraging protesters in the process. The horror aspect of the film quickly kicks in, and before long AGB's new location is taken into possession by the previous inhabitants of the burial grounds.

"Poultrygeist," actress Kate Graham described the combination of plot and entertainment of the movie during a phone interview. "The plot is really interesting, I mean it's largely autobiographical by the writer with also some political underpinnings," and continued, "It's a pretty good combination of good fun [and] a meaningful message."

In addition to the plot of the film, special effects fans will not be disappointed as Jason Yacham, who plays Arbie, the main character of the film, stated, "They are incredible actually...with as little of a budget as they had, of what they were able to accomplish production on "Poultrygeist," a horror movie detailing the nightmare of fast food. Despite being a work of fiction, the movie is far from being detached from reality as the film's director, Lloyd Kaufman, explains, "Poultrygeist" was inspired not by radiation, not by... toxic chemical waste...[it] was inspired by the fact that McDonalds put a store... right next to the Troma building and I had to go down to the basement of the Troma building and fight off these rats the size of kielbasas and the doodie, the crap, the babies and the nest, it was like a rat Poconos Mountains."

Though based on a realistic scenario, the film's plot still has enough out-of-the-ordinary twists to defy predictability. As opposed to attacking any one company, the fictitious American Chicken Banker fills the early antagonist role by building a restaurant on top of an Indian burial ground, outraging protesters in the process. The horror aspect of the film quickly kicks in, and before long AGB's new location is taken into possession by the previous inhabitants of the burial grounds.

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In addition to the plot of the film, special effects fans will not be disappointed as Jason Yacham, who plays Arbie, the main character of the film, stated, "They are incredible actually...with as little of a budget as they had, of what they were able to accomplish production on "Poultrygeist," a horror movie detailing the nightmare of fast food. Despite being a work of fiction, the movie is far from being detached from reality as the film's director, Lloyd Kaufman, explains, "Poultrygeist" was inspired not by radiation, not by... toxic chemical waste...[it] was inspired by the fact that McDonalds put a store... right next to the Troma building and I had to go down to the basement of the Troma building and fight off these rats the size of kielbasas and the doodie, the crap, the babies and the nest, it was like a rat Poconos Mountains."

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Survey Says

The Journal Arts staff would like to take this opportunity to share some of their favorite and not so favorite musical inclinations. Feel free to use some of our suggestions or send us some your own. And being the diplomatic publication we are - we'll print them.

Most Overrated Band

Alex - Bright Eyes because I feel like Conor Oberst is the new Chris Carrabba.
Lark - Kanye West is talented, sure, but he's all talk and attitude. As far as I'm concerned.
Amanda - Coldplay - Give me a break, every song sounds alike. I'm sorry Chris Martin we already have a Bono, the position has been filled.
Rose - Kanye West - He is his own biggest fan and it shows. Maynard croons and when Maynard croons 'You're pushing and showing me' it's hot.
Kevin - U2 - Bono is Just a miserable guy whose records.
Lark - Ours, granted she is a bonafide star! I have unabashedly loved the diva's cover because if you're going to wallow in animosity and angst and throw away the diva's cover because if you're going to wallow in misery you might as well do it with Celine. But if you've got too much self-respect, 'Just Goodbye' by Jeff Buckley is quite simply one of the best songs ever.
Amanda - Marvin Gaye - 'Let's Get It On' - You can't mess with a classic, but you can mess around during one.
Lark - Smashing Pumpkins - Tonight Tonight - It's just a great song. It's smooth, sensual, yet rough. Just the way I like it.
Janssen - H.O.T. (High-five Of Teenagers) because they're loud, fast and hard and not enough people like them.
Nick - Sublime - Great band, but they weren't the best of musicians and all their songs sound the same.

Best Song to Make Whoppie to...

Alex - "Costello" by Straight to Hell - Because anything by them is amazing to make love to or so I assume.
Lark - "Push it" Live by Tool - because it's long, melodic and when Maynard croons 'You're pushing and showing me' it's hot.
Amanda - Marvin Gaye - 'Let's Get It On' - You can't mess with a classic, but you can mess around during one.
Rose - Bob Marley and Eryka Badu - Turn the Lights Down Low - Because, I don't make whoopie, I make love.
Kevin - Something _ - Corporal "Ruthless" - because I listened to this song for two weeks straight in my car crying.
Janssen - "I Love Jerks and Child Abuse" - Ariel Kurt - It speaks for itself.
Nick - "The Girl I Love. She Got Long, Black Wavy Hair" - Led Zeppelin - because it's the ultimate love song. It describes a beautiful woman.

Most Underrated Band

Alex - Jet because I think they're such a solid band, but people don't give them credit.
Lark - Hum is the most underrated because they are highly respected and regarded by so many bands, but few people have actually heard their records like Downward is Heavensward.
Amanda - U2 - Bono is Just a miserable guy whose records.
Janssen - The New Bomb Turks because they're loud, fast and hard and not enough people like them.
Nick - The Talking Heads because I believe they were a lot greater than they were given credit for.

Best Breakup Song

Alex - "This is My Final Goodbye" by Comeback Kid - because it holds so much animosity and angst and that extracts the bitterness right out of my mentality towards relationships.
Lark - Ani DiFranco "Tribute" - because the line, 'And I don't use words like love/ because words like that don't matter/don't look so offended/you know you should be flattered' says it all.
Rose - Kelly Clarkson - Miss Independent - There may be a lot of people that like Marley's out there, but not all of them are as talented as Stephen.
Kevin - Ted Leo and the Pharmacists - They are great musicians and song writers and put on an amazing live show.
Lark - "Running on Go" by The New Bomb Turks because I really like the line 'The best part of breaking up is finding all over again.'
Janssen - The New Bomb Turks because they're loud, fast and hard and not enough people like them.

Favorite Pleasure

Alex - "Chicago" the musical, because it's one of my favorite musicals of all time.
Lark - Colored and Campbell are my fix when I need catchy tunes. I don't care if Claudio sounds like a girl.
Amanda - John Mayer - I have unashamedly loved the man before he gained major radio play and I think it's a damn shame he doesn't get the respect he deserves as a talented guitar player.
Rose - Kelly Clarkson - Miss Independent just keeps on rolling out the hits! Forget American Idol, she is a bonafide star.
Kevin - The Used - Their first CD is amazing and it's an album I could listen to for days and days. Plus they've gone downhill since their first release.
Janssen - H.O.T. (High-five Of Teenagers) because they're the Korean Backstreet Boys, but so much better.
Nick - Dave Matthews Band - they're a great band, but I just hate the whole crowd. They're all meanheads

Participating Staff Members:

Alex Kelly Janssen McCormick
Lark Rissetto Nick Papadopoulos
Amanda Bellamy Rose Francois
Kevin Du

Good Answer! Good Answer!
'Poultrysteist' pulls through with small budget

POULTRY from page 6

to come up with. "I saw Suebooff, who plays Micki in 'Poultrysteist,' details how actors worked with the effects crew of the motion picture, 'When you're working on a low-budget film or whatever it is and you don't have like CGI and all these special, crazy effects, people worked really hard to make stuff together with what they had to make it happen, I mean it was amazing," of Suebooff. "Then we would get trained to work with them and it was frustrating. If it falls you got to do it again, but then you have to make it again because you already used it."

Cast and crew often performed multiple roles during the production of 'Poultrysteist,' as Yachnich went on to explain: "Most cast members did various stunt work. "We did a lot of combat training...stage combat and stuff like that, so we're all doing our own fighting...we had a day where we were taught how to shoot guns," but also described the safety given in this last case, "they had policemen there, they had actual people who were trained on how to do it...they were very careful about it and very safe."

The close ties experienced during filming no doubt contributed to Lloyd Kaufman's frame of mind when he said of the production, "'Poultrysteist' was the best, [and] absolutely enjoyable every second of the time, great people, [and] everything was perfect."

Though not officially released as of yet, more details can be found regarding the film at www.poultrysteismovie.com.

Tales of a Duck Tour worker

Kevin Du
Journal Staff

As I enter the bathroom of the Science Museum, the smell of sweat and Lysol fill my lungs and I start to cough. I walk over to the sink and splash cold water onto my face. My eyes re-focus and I stare into the mirror and realize what I am wearing: an even-sized, faded red Polo tucked into a pair of khakis. I wanted to throw up. That's when it hit me. I'm working for Boston Duck Tours.

Technically, I wasn't working for the Duck Tours, but with them. After tons of paperwork and two interviews, I had received a job working for Sharp Shooters Imagery.

The company takes pictures at certain tourist events such as the Harbor Cruise, Canoe Lake, and of course, the Boston Duck Tours. Since I'm a student photographer, I thought this would be a good way to get my feet wet in the photography field.

Wrong! Creativity and imagination were not required or suggested. Instead, I found myself using the same formula and taking snap shots of tourists and sight-seekers with a Boston Duck Tours safety buoy. I try to set them up for a picture and they just smile, shake their heads and keep walking up the ladder, totally ignoring me. I didn't expect out of this job was a summer full of fun and aggravating memories.

As days go by, work becomes routine. When the Duck Tour employees begin to load in public groups for this 80-minute fun ride through Boston, it is my job to run up to the head of the line, smile, set everyone up in group poses, point and shoot. When the Ducks leave, I run inside to print the photos and I sell the photos back to the customers as a souvenir.

Needless to say it's very boring and time consuming. After a few days, I began categorizing my costumes into separate categories. On one side, I have the loving family group: grandmothers, dads, uncles, grandparents and kids all happy to take a picture for me and all are willing to buy the pictures. They joke around with each other, make wise cracking remarks and sometimes tip me for capturing a treasured moment of their family. These are the types of groups that truly make my job fun and easy.

Another type of group is non English-speaking foreign tourists. I try to set them up for a picture and they just smile, shake their heads and keep walking up the ladder, totally ignoring me. I didn't usually make much money with this group. However, I am fluent in Chinese, so the non English-speaking Chinese families can't use that excuse, so they have to take a picture. That's one good reason I'm glad I learned the language as a kid.

Wealthy Europeans are stereotyped as ditzy, nice people, but not at the Duck Tours. Not most anyway. These Versace wearing, eyebrow plucking, $5,000 purse carrying tourists are often rude, and I'm just talking about the men.

"These Versace wearing, eyebrow plucking, $5,000 purse carrying tourists are often rude, and I'm just talking about the men."

and stop me from taking any shots, giving me every excuse to not take it. If I try to convince them to get their photo taken they get so angry that you can see their eye's twich and a little red vein pop from the side of their neck. These are the type who will push their kids up the stairs and knock you down just to avoid a photo. I once had a lady yell at me and racially insult me while I was trying to show her picture. "I said no! Don't you understand English?" she screamed at me. "Open your eyes and your ears Bruce Lee!"

As weeks go on, my patience goes with it and customer excuses to not get their photo taken grows. I'm allergic to the flash! "I'm part of the witness protection program."

And my personal favorite, "No! You don't have to take my photo! Stop trying to scam good innocent people of their well-earned money and get a real job!"

But not all is lost. I've learned to come up with my own witty sayings myself. "Mr. It's a safety precaution. God forbid anything ever happens such as people falling off the boat and disappearing, we would have a record that you were on the Duck."

Every time I have a bad tour, I would start to question why these people treated me and my fellow co-workers so badly. Is it really that big of a deal to take a picture before you go on the Duck?

Since it is a job, one must stay professional and maintain the business motto that the customer is always right.

However, behind closed doors of the break room and on stools at bars, the rants fly. What part of first come first serve do people not understand?

It's not our fault you had to show up for a two o'clock appointment, and three at and missed your tour! If you don't want your picture taken, just nicely say, "I don't want my picture taken" instead of yelling in my face about how I'm a merchant from hell here to suck out your soul! Taking pictures for the Duck Tours this summer has made me realize something, I can't stand tourists.

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About three or four inches thick.

Black, accordion-style file folder missing.

Personal documents inside.

Last seen between the second and fifth floor of Donahue on the afternoon of Wednesday, March 29.

Owner is offering a $50 reward. Contact bnordemo@verizon.net if found.
**Russian flick is enjoyable mess**

Amanda Bellamy  
Journal Staff

Who needs to pay an arm and a leg for a spanking new release every Friday? Save yourself some money and catch a matinee. There are a few enjoyable cinematic nuggets in their third and fourth week runs waiting for you.

Few films qualify as uniquely good and bad as "Night Watch." Just as visually stunning as its Hollywood counterparts, this diamond in the rough suffers from an over-cooked and bloated storyline.

After two years and a record-breaking run in its native Russia, "Night Watch" or "Nochnoi Dozor," opened Feb. 17 to limited audiences in the States. Conceived as a trilogy, the sequel "Dnevnoy Dozor" opened this January overseas and became the highest-grossing film in post-communist Russia.

Due to plotlines threaten to both destroy Moscow and upset the delicate balance between Light and Dark. The film centers on Anton, a misguided soul who discovers his true identity and powers as an Other.

As an Other, Anton can choose to align himself with the powers of Light and Dark. The ultimate Dark Other uses his spine as a sword, while a swirly vortex of innumerable bats takes hold of the city.

Well cast, Konstantin Khabensky as Anton staggers through Moscow, attempting to save the world. His performance encompasses enough humor to acknowledge he's acting in a silly movie and enough talent to make the most of it.

While Russia hasn't delivered the next cinematic masterpiece, "Night Watch" does offer a highly watchable and enjoyable mess of a film. Populated with witches, vampires, tigers and bears, the film provides an excellent, international alternative to Hollywood sci-fi blockbusters. Unfortunately the same blunders that hinder most mainstream American efforts seem to inhabit the international community as well.

**Straight to DVD**

Amanda Bellamy  
Journal Staff

As "The Libertine" Johnny Depp cautions "you will not like me!"

What a bold way to begin a film considering the audience has two hours to spend with this character.

The Earl of Rochester, or the Libertine, indulges his way through life in orgies and other debauchery. When not engaged in activities considered illegal and immoral, Rochester makes time for his one true love and passion, the theatre. There he falls in love with a promising actress (Samantha Morton), who he eventually takes under his wing and beds.

Banished and unbanished by King Charles II (John Malkovich), Rochester is charged with possessing "The Libertine" from a fate worse than death, straight to DVD.

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Stages; a moving work in progress

STAGES from page 6

the production was highly improvised.

With only one meeting and four rehearsals, Langstaff noted why she liked this type of theatre by saying, "it lets the actor really create the character."

When asked about where she had drawn these ideas from, Langstaff mentioned, "My two main inspirations are Augusto Boals and Mike Lee." The reactions to the performance were highly positive, with students praising its originality and heartfelt appeal.

Suffolk sophomore, Julia Gustafson, said she "really enjoyed the part in the utility closet and in the stairwell, they were very emotional." Gustafson commented that the woman in the fourth scene "easily could have been a 40s star."

Kerri Colameta, a Suffolk graduate, stated, "I really liked how the scenes moved around from sad to happy."

In the future, Langstaff intends to put together a live performance piece in a deli, similar in style to "7 Stages."

Do you wish you could be included in our music poll? Then join our staff!

suffolkjournal@hotmail.com

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*Payments based on a weighted average student loan of 5.5%, and a graduated payment plan - call for details.

President David Sargent invites you to meet with him to ask questions, express concern, suggest ideas, and tell him how you feel about Suffolk.

Please take advantage of this opportunity to meet and speak with the President.

No appointment necessary.

HE WANTS TO HEAR FROM YOU!!
**Bonus** Plague Ground by Chris DeFillippi

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Cool runnings; SU athletes gear up for race

MARATHON from page 1

and London," he said. Joining Rivera and Utama in the race will be junior Ryan Fattman.

Fattman is qualifying for the race by raising $3,5000 dollars for a cause close to his heart, the American Liver Foundation.

"My dad's best friend passed away from liver disease," explained Fattman who will be running his second Boston marathon. Fattman is well on his way to reaching his goal; he currently has $2,325 dollars.

"I wasn't thinking 'wow, I finished the marathon.' I was thinking 'wow, I'm gonna die.'"

Fattman Senior

Fattman recalls his first marathon experience as exhilarating and unbelievable. "It was eye opening," said Fattman about his first marathon. "I had trained on a treadmill," he admitted. "I was unprepared for the crowd's enthusiasm and the unique characters that donned creative costumes for the race."

"All I did was ask for spare change," Fattman explained. "He himself runs an average of 33-40 miles a week. Overall, he has completed six marathons and this one will be his seventh."

"The best part is finishing [the marathon]" said Utama. "It'll be the most painful [marathon] I've run."

"I wasn't thinking 'wow, I finished the marathon,' I was thinking 'wow, I'm gonna die.'"

Fattman

The future, Fattman plans to start his own non-profit group with his sister with the proceeds going to high school education. Utama, a native of Indonesia, believes that this marathon could be his most memorable marathon because he knows many of his friends will be cheering from the crowd; another reason he expects will make this race memorable is the pain.

"It'll be the most painful [marathon] because I'm lacking practice," he admitted. "One doesn't become a marathoner over night; Utama recommends that the average person receive at least half a year of training beforehand."

He himself runs an average of 33-40 miles a week. Overall, he has completed six marathons and this one will be his seventh. All three runners acknowledge the fact that they expect a considerable amount of pain during their run.

"It was too painful his mind blocks out the pain. When you face so much pain it becomes mental," said Rivera about his marathon experience. He stated that when it becomes mental, "then the next 10 miles are hell."" Fattman described the experience. "You start feeling pretty good at the first 10 miles because the first 10 miles are downhill," said Fattman. "Then the last 10 miles are hell." Rivera expressed similar sentiments. "When you face so much pain it becomes mental," said Rivera about his marathon experience. He stated that when it becomes too painful his mind blocks out the pain. He believes that running is "60% mental and 40% physical."

With 11 days left until the big race, emotions are running high for the marathoners. "I'm excited and nervous," said Utama. Fattman is looking forward to the big day and states that he plans on making marathon running a part of his life. "It's something that as long as my body allows me to, I'm going to do."

At the end, the most important thing for the runners is finishing the marathon and looking in the experience. After his first marathon Fattman admits that he cried near the end. "I wasn't thinking wow, I finished the marathon," said Fattman. "I was thinking 'wow, I'm gonna die.'"

For Utama his favorite part of the race is its sweet ending.

"The best part is finishing [the marathon] and looking at your friends and family there with a dozen Crispy Creme donuts," he said.

For more information for getting your event listed in Dateline contact the Student Activities Office at (617) 573-8320.

Wednesday, April 5th

Dinner Theater- Performance
7:00pm
Donahue Cafe
Brought to you by the Performing Arts Office

Understanding the Culture of the US Workplace
2:30-4:00 pm
Sawyer 321
Brought to you by Career Services and the Graduate Student Association

The Cuban Exile in Southern Florida: Identity and Political Power
4:00-6:00pm
Sawyer 1129
Brought to you by the Government Department

Thursday, April 6th

Minorities in Public Office
1:00-2:30
Donahue 311
Brought to you by the Political Science Department

Connections to College: Diversity Workshop
5:00-7:00pm
Donahue 403
Brought to you by SOULS

Dinner Theater- Performance
7:00pm
Donahue Cafe
Brought to you by the Performing Arts Office

Boston Area Rape Crisis Center: Clothesline Project
12:00-4:00pm
30 Somerset, 1st Floor
Brought to you by Health Services.

Friday, April 7th

Dinner Theater- Performance
7:00pm
Donahue Cafe
Brought to you by the Performing Arts Office

Ninth Annual Service Day and Dinner
Volunteer at Various Locations
Sign up at the Hub, Student Activities Office (DS2), or SOULS Community Service Center (D424)

Dinner: 5:30-7:30pm at the Holiday Inn (Government Center)

Monday, April 10th

STEW Auditions
6:00pm
Donahue 403
Conducted by the Performing Arts Office

Tuesday, April 11th

Acting Out! Auditions
6:00pm
Donahue 403
Conducted by the Performing Arts Office

Wednesday, April 12th

Harlem Rockets Comedy Basketball Game
7:00pm
Ridgeway Gym
Tickets on sale at the HUB

Roommate Confidential: 4th Episode Premier
4:00pm
Donahue Cafe