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in
this
issue

**Author shakes
detectives**
page 9

**Rams run streak
to six**
page 13

**And the winners
are . . .**
page 10

Held during activities period

Course scheduling violates regulations

by Joe Coughlin

A management course is being held during student activities period on Thursdays violating university regulations listed in the School of Management (SOM) and College bulletins.

The course, Problems of General Management, has been offered during student activities period for the last ten years.

"The period between 1:00-2:15 p.m. on Tuesday and Thursday is reserved for student activities, faculty meetings, guest lectures, and films," according to the bulletin. The management course is being held from 1:40 to 4:20 p.m. on Thursday.

SOM Staff Assistant Pamela Scricco, who is in charge of SOM scheduling, said she knew of the problem. She said Management Professor Joel Corman had requested that the class be held during

these hours because of convenience in case discussion in the class.

Scricco also explained that having the class meet during the student activity period would only cut into one other class period at 2:30 p.m. instead of three at 2:30, 4:30 and 5:30 p.m.

When asked why he requested these class hours Corman said, "I didn't know that it did affect student activity period. I thought they went from 12 to 1:30 p.m. on Tuesdays and Thursdays."

When told the correct hours of activities period he responded, "Since when?"

Corman felt it would be "impossible" for the course to meet two days a week, on Tuesdays and Thursdays, like other courses. "I need one block of time to teach this course," said Corman. "Certain courses lend themselves for continuity purposes." Corman confirmed Scricco's

statement about this time being good for case discussions crucial to the course.

Student Activities Director Duane Anderson said "Philosophically and in practice I'm very much opposed to the scheduling of courses during activities period. Students pay an activity fee (\$35) and have a right to take advantage of that."

"We operate under some disadvantages at Suffolk as it is. The only time to plan an activity is during that period. Facilities are a real problem as well. It makes it even worse if there are classes during these two activity periods. Even on campus colleges activity periods exist and are carefully protected."

Dean of Students D. Bradley Sullivan was unavailable for comment.

Several courses in other departments

see COURSE page 5

SUFFOLK JOURNAL

Vol.35 No.20

SUFFOLK UNIVERSITY, BEACON HILL, BOSTON, MASS./ (617) 723-4700 x323

January 31, 1980



Brian Black photo

SUFFOLK POLICE say that better wages and working conditions are two of the areas where they hope to benefit from their newly created Suffolk University Police Union.

Study days before finals defeated narrowly by faculty

by Maria Girvin

A narrow margin vote by faculty cancelled the chance of students being allowed study time before finals.

In the recent faculty assembly approximately six votes vetoed an earlier recommendation that students be given two reading days before final week. College of Liberal Arts and Science (CLAS) Dean Michael Ronayne said that he did not see the possibility of the proposal being reintroduced, despite the slim margin in which the proposal was defeated.

Ronayne gave the reason for the proposal turndown as being the cutting

into Tuesday and Thursday meeting classes. Instructors felt they needed all the time possible to instruct these courses, especially in the fall semester which is the shortest. The spring semester could not allow the cut of classes because of summer school commencement which follows immediately at the end of the spring semester. "We're sort of locked in," said Ronayne.

Other issues discussed by the faculty concerned the lack of faculty space in the Ashburton building. "There's no lounges," said Ronayne. "The faculty asked that building plans in phase III of the renovations give some concern to some kind of faculty common room."

The dean said that a prior issue of a faculty club was voted down due to high dues and a questionable use.

Also, faculty reviewed the list of graduate candidates, a formal process undertaken in the assembly three times yearly. Ronayne said the procedure gives faculty members an opportunity to check the status of 'incompletes' of students, who have indicated they will graduate.

In addition to this, Ronayne said that the grading system was discussed with sharp disagreement between faculty members. "Some feel that the minus grade should be introduced," said Ronayne. He said that such an addition to Suffolk's grading system would raise the present eight grades slots to 12 distinct grade slots in which to categorize students.

Also concerning grades, faculty discussed recommendations of raising the 3.0 semester cumulative grade point average required for Dean's List, to be more in line with the 3.2 required for graduating honors.



Jeff Newman photo

COLLEGE OF LIBERAL ARTS AND SCIENCES Dean Michael R. Ronayne says that there is little chance that the faculty will reconsider instituting two reading days before finals.

SU police unionize; contract unsettled

by Maria Girvin

Suffolk police have recently organized a campus union called the Suffolk University Police Union (SUPA) to represent their force and are presently working on a contract to present before administration.

According to Policeman Dave Mahoney the union was voted in by the eight member police force Jan. 17 when the National Labor Relations Board supervised an election. Previous to the election, Mahoney was elected president of the union in October.

Mahoney said that the union is in the process of drawing up a contract to negotiate with administration. Although he offered little comment as to what the union will ask for he did say that salary and working conditions were some of the issues.

"Administration seems to be taking it all very well and are being very helpful," said Mahoney. President Thomas A. Fulham said that the union did not surprise him but neither was he expecting it. "You hear all sorts of things around here and as you know, I'm not much for volcanic reactions," said Fulham. He too declined comment on the union saying that his legal position dictated him to do so.

This is the first patrolmen's union to be

created at the university and is considered typical of those on other college campuses such as Harvard, Massachusetts Institute of Technology (MIT) and University of Massachusetts.

According to Thomas Kennedy of the National Labor Relations Board a small independent union like SUPA's is not unusual but said that it is a minority union. "However, I can't predict the success of it," said Kennedy.

The new union does not affect the job opening that has recently occurred with the resignation of Sergeant Michael Lyons. According to Police Chief Edward Farren the job is a management position and will be bidden within the university and publicly.

A pioneer in a drafty business

by Tricia Kelley

There were a few choices: we could turn around and walk out, cover our eyes, or laugh and stick around. My girlfriend turned to walk out. I grabbed her by the arm, while apologizing for her to the bouncer. We stayed.

CORNER VIEW

After paying the two dollar cover charge, we were seated between a crowd of older, jeering women to the right and younger, giggling girls to the left. There were a few couples scattered throughout the club while three single men sat at the bar.

The commotion caused by the impatient ladies halted when Ken, the disc jockey, announced the arrival of "New England's pioneer for nude entertainment, Sweet Pie!"

A round of applause and an array of shrill whistles sounded as a heavily bearded, wavy-haired man, clad in black top hat and black velvet cape made his way on stage. After climbing over the railing surrounding the stage, the barefooted entertainer seductively removed his cape as his eyes grew wider. He revealed a skimpy black leotard with

see BOOGIE page 8



SWEET PIE, a male stripper, at his piano entertaining giggling, jeering women.

Proposal to be submitted to reinstate Rathskellars

by John Kelleher

The Student Government Association Rathskellar Committee is drawing up a proposal to present to President Thomas A. Fulham requesting the reinstatement of Rathskellars.

The proposal will present options to Fulham that the committee feels would prevent outbreaks of violence at future Rathskellars, should they be reinstated.

At a recent meeting, the committee came up with several changes that could be made at Rathskellars. They then called an executive session to decide which changes they would put into the proposal.

The committee also made a decision to pay for the \$400 worth of damages to university property during the outbreak which occurred at the Christmas Rathskellar, Dec. 20, 1979.

"I think we'll pay for it," stated Rathskellar Committee Co-Chairman Thomas Keaveney at the meeting. "That will be our first move. As of right now, it will probably come out of the Rathskellar budget."

As for changes which may be put into the proposal, a "modification of the ID check" was considered a possibility. Two ways of implementing this were discussed.

First, each person would have to show a Suffolk ID to get into the Rathskellar, instead of a driver's license or liquor license, to determine who could consume alcoholic beverages. This would make Rathskellars accessible to Suffolk students only.

An alternative plan would allow Suffolk students to "sign in" one guest each, and

take responsibility for that guest's actions. These plans, the committee explained, would help prevent problems caused by non-Suffolk students who have reportedly been involved in much of the previous trouble.

Another possibility involving guests of Suffolk students that the committee considered was that the guests would have to pay a cover charge of two dollars to get into a Rathskellar in addition to signing in.

Another deterrent to violent behavior discussed at the meeting was the use of additional security. The committee discussed the possibility of hiring one or two Boston policemen "to work in conjunction with Suffolk police" at Rathskellars.

The presence of Boston policemen, the committee reasoned, would be a stronger deterrent against the violence as it would negate the limitations that Suffolk policemen face. Students would be much less likely to start trouble knowing they will be confronted by the Boston police who have the power to make arrests and use physical force with troublemakers. Apparently this was not done at the last Rathskellar.

Another idea brought up by the committee was to limit the number of beer tickets sold to each person in the last couple of hours of each Rathskellar. This would prevent the frustration of students who are stuck with tickets that they cannot use.

Basically, the committee is working on a proposal that will deter people from



Jeff Newman photo

RATHSKELLARS ARE NOT totally out of the question if a reasonable plan to curb violence is submitted, says President Thomas A. Fulham.

violent actions. The proposal will probably include selected ideas from this meeting that the committee feels will be most successful in preventing trouble.

The decision whether or not Rathskellars will be reinstated will be Fulham's after the committee hands him the proposal. In a recent interview, Fulham stated that there is a possibility that Rathskellars could be held this year provided someone comes up with the right plan.

"A plan would have to guarantee that this type of incident would not happen again," he explained.

What type of plan would this be? "I don't know. I really don't know," said Fulham. "I have no idea how you can control people who can't control their own

actions when they've had too much to drink."

Another problem, according to Fulham, has been Suffolk's relationship with its neighbors. "People (at Rathskellars) go out and buy their own beer and throw the bottles and cans on the doorsteps around here," he explained. "We've worked so hard to be good neighbors but it takes so little to blow our reputation ... People should become involved with us, not anti-us because of misguided behavior."

As for when he thought Rathskellars might be reinstated, Fulham stated, "Someone may come up with a great plan tomorrow or they may never come up with one."

Monies given to three committees and Presidents' Council

by Nina Gaeta

Money amounting to \$6000 from late Student Activities fees was dispersed to three committees and the President's Council by the Student Government Association (SGA) in this week's SGA meeting.

SGA treasurer Joseph Paluzzi reported that the money came from late tuition payments, and was dispersed to the committees by a vote of 19 to zero with one abstention. \$1500 is allocated to Junior-Senior Week committee, \$1500 to Freshmen-Sophomore Week Committee, \$2200 to the President's Council, and \$800 to the Social Committee.

The Rathskellar Committee is gathering information to try to get Rathskellars re-instituted. Committee chairman Thomas Keaveney said they were given a bill for the damages to the door and window by the fighting crowd. "So far, we have met with Duane Anderson (Student Activities Director), and have discussed six changes that will have to be made. We'll have to present them to (Police Chief) Ed Farren and then to (President Thomas A.) Fulham and hope that we can get them back."

Curriculum Committee members Vincent Conte, Joseph Harrington, and Robert McCarthy have looked into complaints by marketing students that the courses and electives offered are limited. "We received complaints of not enough



Brian Black photo

\$6000 OF LATE student activities fees was reallocated unanimously by the Student Government Association to three SGA committees and the Presidents' Council this week.

classes, and over-crowding in those offered," said Conte. "First we met with the chairman of the marketing department (Weldon Walker), and he said he couldn't do anything; then we met with Dean (Richard) McDowell, and he told us to meet with Pam Scricco. We may be getting the run around, but maybe she can help us."

SGA and President's Council executive boards met last week to discuss a proposal allowing 10 percent of the Council's budget to social events. Both endorsed this proposal, and there will be further meetings to fill in the final details.

First refused by the Finance Committee, the SGA approved \$210 for

the NECAA conference representatives for food. The Finance committee said the request was not detailed enough, and after a discussion, the money was appropriated.

In other SGA action issues discussed were:

Two letters now being drawn up by the Newsletter Committee were discussed.

A request for a change machine in the lounge which, before the Investment Committee of the board of Trustees and must be approved by President Fulham as a final measure.

The Social Committee was allocated \$260 for coffee house expenses; \$30 for the janitor, and \$230 for security.

Nomination papers which will be available Feb. 4 for a special election to fill senior Kevin Scott's position on the SGA.

McCarthy's report that Professor Alberto Mendez would like a representative from the SGA to sit on the Springfest Committee.

Secretary Ann Coyne's report to the SGA that Fulham's secretary complained about the condition of the President's Conference room after an SGA meeting.

There will be a meeting today to form a regular social committee in the SGA office.

Author Vincent Bugliosi's unavailability to speak at Suffolk. Conte said they are looking for an alternative speaker. Bugliosi is the author of the book *Helter Skelter*.



Jeff Newman photo

BACK ON THE AIR is WSFR Disc Jockey Lisa Camenker, as the closed circuit radio station began its broadcasting this semester on Monday.

WSFR comes back on the air, cancels 'Earth and Hot News'

by Gina Russell

Suffolk's WSFR is back on the air this week after a three week shutdown due to work required to fix the junction box after an amplifier burn-out.

The junction, or distribution, box was workable last week but WSFR did not resume its regular 9 a.m. to 5 p.m. schedule until this Monday.

The cancellation of *Earth News* and *Hot News*, "because it wasn't worth anything," according to WSFR Station Manager Barry Dynice, made available a new time slot for WSFR news this semester.

The news, formerly just aired at 11:55 a.m. has expanded to include two separate time slots, still at 11:55 a.m. and again at 2:55 p.m., said WSFR News Director Donna Piselli.

Piselli said the *Earth News* and *Hot News* was a waste of 10 minutes and that the two 10 minute broadcasts will save a lot of time and was not feasible last semester because of the lack of staff.

There have been no big changes in special programming, according to Dynice except for a concert performance of Robin Lane and the Chartbusters, Feb. 29, presented by WSFR and Suffolk television station WSUB.

The addition of new special programs depends on the success of the Lane Concert, said Dynice. "We'll have to go on its strengths and problems though there have been no problems encountered so far," he said, "but we still have five weeks to go."

Shortages — a headache for Campus Bookstore

by Don Jones

Late purchase orders submitted by professors, competition with colleges with larger populations, increased classroom enrollment, wrong purchases by students, and shipment delays contributed to the unavailability of books this semester, according to Campus Bookstore Manager Lou Peters.

Peters indicated the unavailability problem has been in existence for the past two spring semesters. "We had a 25 percent shortage of books this semester," said Peters.

This semester the bookstore, according to Peters, was running ahead of last year's pace, mailing out orders four weeks earlier than last year so that they could have a four week lead time with publishers throughout the United States, the majority being located in New York and New Jersey. However, the problem continues to create financial problems for the bookstore, and according to Peters, the bookstore will mail orders ten weeks in advance for next fall.

In discussing factors for delays, Peters emphasized that requests are made to professors to send in book orders for spring semester courses between October and November. Peters said that professors' indecision about what books will be used causes delay.

He pointed out that delays also occur when newly appointed professors are unaware of the specific books available for use in a spring semester course.

"After the orders come from professors they have to be edited. To do that I have to use a buying guide providing copyright dates. The guide helps us buy used books from students." There was a week delay in the delivery of the guide from Barnes and Noble in New York.

"The bottleneck hits when 2,500 colleges put in book orders at the same time. As a result the publishers are stacked. Many colleges were three weeks behind schedule," said Peters. He pointed out that Suffolk is in a fierce scramble with other colleges in getting books delivered. "When

a college with a student population of 60,000 students puts in orders on books, it's tough to get orders in on time."

According to Peters, History Professor Vahe Sarafian experienced difficulty in receiving books he had ordered. "As a result Sarafian is forced to revamp his course," said Peters. He said it is impossible to keep track of books out of print. "The publishers never let me know in advance," said Peters.

Sarafian stated that publication of Eastern Europe, was cancelled and a limited number of Indian Southeast Asia were still being published; both books were slated for use in his course. Sarafian indicated that publication of the latter has been limited for the past eight years. Almost nothing has been published on Eastern Europe for the past 15 years, according to Sarafian. Manuscripts and alternative sources from the college library would have to be used for the courses.

Biology Professor Phillip Mulvey said that he initially projected 20 students would be enrolled in a biology class; only 20 books were ordered. However, 11 additional students had enrolled in the class, so that more books had to be ordered with certain delays. Mulvey suggested that this particular problem was caused by the current system by the Registration Office. At no point in time is there a realistic assessment of class size for the spring, according to Mulvey.

College Registrar Mary Hefron said that there is no possibility of a change in the current registration process of mail-in registration for sophomores, juniors, and seniors and walk-in registration for freshman and transfer students. Under the current system, freshmen and transfers register one week before the opening of classes in the spring semester.

Hefron said that if the current system were to be changed, Financial Aid, the Accounting Office and Student Activities would have to be consulted. She said a change being made in the foreseeable future is not impossible, but it is definite that a



Jeff Newman photo

PROFESSOR INDECISION about which books are to be used in a semester causes bookstore shortages, according to Bookstore Manager Louis Peters.

change in the system will not take place in 1980, because of the new computer process effective this summer.

Students are to blame for buying the wrong books which also causes bookstore depletion, according to Peters. "Students don't know what they are buying. Confusion is created between students and the bookstore. They should wait until classes start and not purchase them prior to the start of school," said Peters.

Peters said that as late as last week 400 books ordered by the English department were scheduled to arrive. Peters said that 50 copies of used books had been bought back from students. English Department Chairman Frederick Wilkins stated the books eventually arrived but stated that a delay occurred.

Former Student Government Association Representative Joseph Hayes (Journalism '78) said that efforts were made by the SGA Investigation Committee

in 1976 to get professors to send in book orders on time, along with persuading professors to use the same textbook for two consecutive years, without ordering additional books.

Hayes recalls that a table was set up where students in large numbers would return books that were no longer of use to them and have other students purchase them. Because of those efforts the bookstore, according to Peters, did not encounter the problem of book shortages. Peters said the law school is going to make a similar effort this semester.

SGA President William Sutherland said that similar efforts could be made this semester by the Investigation Committee. Sutherland admitted that he was unaware of the problems encountered by the bookstore. "I plan to meet with Peters as well as bring up the matter in a future (SGA) meeting," said Sutherland. Peters said he hopes that efforts of this kind could be made annually.

1st Party of the Semester Hat Party

at

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Feb. 3, 1980 8 pm - 1:00 am
Admission — \$2.00

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1:00 Mixed drinks

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Tickets Available in Cafeteria

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Send a message to your sweetheart for Valentine's Day. For 50¢ you can send an inch of love (approximately 26 words) in the Journal. Deadline is Friday, Feb. 7 in RL19.



JOB I

Domestic Special:

Ballantine Beer

12 oz. cans \$1.60 6/pk.

\$5.90 case

Imported Special:

St. Pauli Girl

\$3.39 a sixpack

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Friday, Feb. 29 in The Auditorium

Tickets:

\$2.00 Suffolk students

\$2.50 Guests

\$3.00 All people at the door

Tickets Available in the Radio Station RL16

Suffolk may join group specializing in legislation

by John A. Heyes

Suffolk University may soon be associated with the Massachusetts Independent Student Coalition (MISC), a lobbying and research group which deals primarily with legislation affecting students in private colleges and universities in the state.

Consultations between MISC officials and representatives of the Suffolk student body have begun and more meetings are scheduled for future dates.

"It looks like we are going to participate in MISC," said Student Government Association Vice President Robert McCarthy. "But it is a decision that should be made by members of the freshman and sophomore classes because they are the ones who will benefit."

McCarthy said that the opinion of these two classes will be ascertained before a final decision is made.

If MISC is accepted by Suffolk students, he explained, it will be a club functioning on campus because subcommittees are too time consuming and SGA members "have to allocate their time to other things."

MISC, a statewide coalition of 20 colleges and universities, was begun in February, 1978 and "has begun lobbying efforts on all matters that affect students attending private colleges and universities in the state," according to MISC President Jeff Field.

The state-wide organization claim credit for being a major force behind the passage of Middle Income Student

Assistance Act, which accounts for a one billion dollar increase in financial aid annually and has worked in conjunction with the Coalition of Independent Colleges and Universities Students on other national legislation related.

Field said that MISC is generally interested in financial aid legislation, but the organization is actively participating in three specific areas this year.

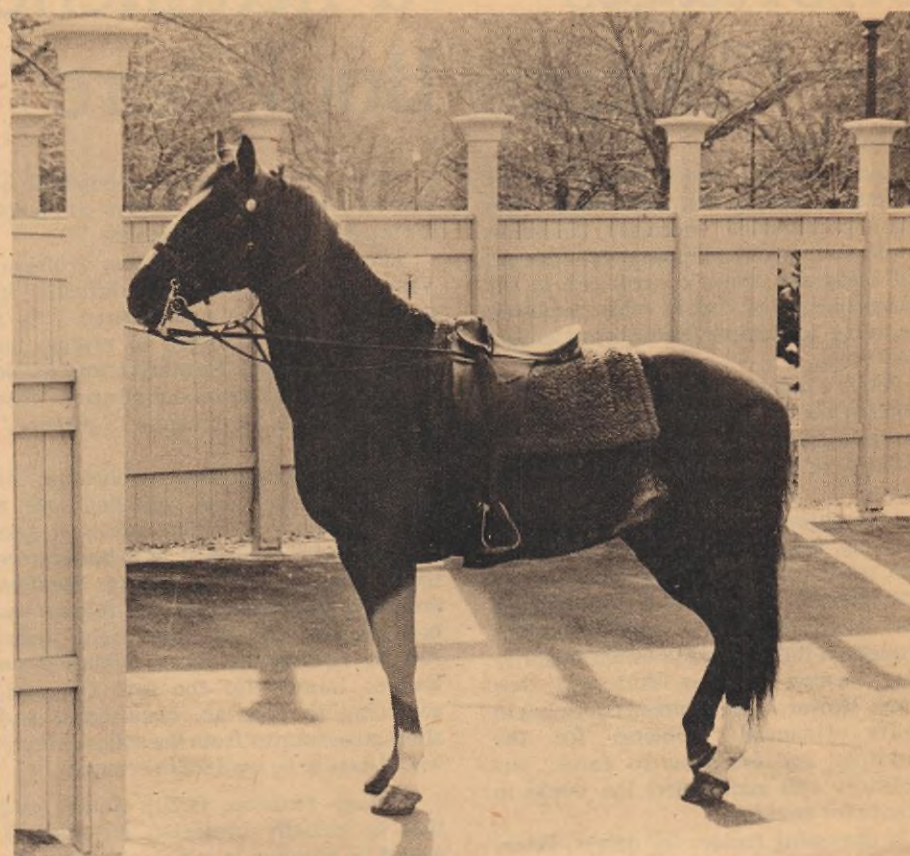
MISC, he said, has filed a bill in the state legislature that, if approved, would lower the state's drinking age to nineteen; is promoting a bill which would establish a committee to provide students with assistance in scholarship and financial aid matters; and is advocating "truth in testing" legislation similar to that passed in New York.

Two other projects will also begin shortly, Field said. MISC plans to create an "information decimating office" so that students will have ready access to information affecting them and start a financial aid peer group which would provide students with counseling to help them make decisions in monetary matters.

In return for its services, MISC asks for a donation from coalition members.

"We never asked for donations in the past," Field explained, but now, "We are asking for a minimum of \$50."

"We're not so interested in the donation," Field said. "What we really need is the manpower."



TIRED OF CHASING down crooks is this Boston Police horse taking a break in the Public Gardens.

Jeff Newman photo

UP TEMPLE STREET

1-2:30 p.m. Clubs/Organizations

Thurs., Jan. 31

F-338A	Internt'l Students
F530	Cheerleading
R-2	TKE
R-3	TKE

Tues., Feb. 5

F134A	SGA Meeting
F338B	Presidents Council
F530	Cheerleading
F603	CAPI
R-2	TKE
R-3	APO

Thurs., Feb. 7

F530	Cheerleading
R-2	TKE Meeting
R-3	APO Meeting

ANNOUNCEMENT

JOHN IRVING, author of the best selling novel THE WORLD ACCORDING TO GARP, will present a reading of his work in progress THE HOTEL NEW HAMPSHIRE on Sunday, Feb. 3, 1980, at 8 p.m. The reading will take place at the Suffolk University Theater, 41 Temple St., Beacon Hill, Boston. Admission is \$4.00 and proceeds are to benefit the HUB OPERA COMPANY. Tickets are available at BOSTIX and at the door. For information, please call 731-1465.

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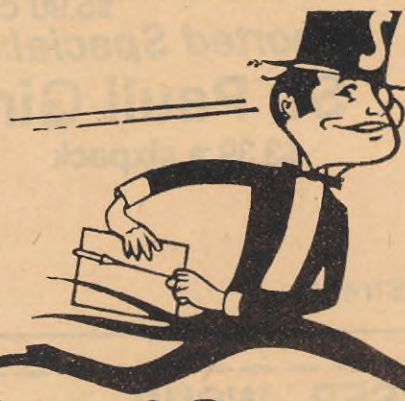
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Feb. 15, 1980 is the filing deadline for Financial Aid forms for 1980-81 academic year.

If you received workstudy for spring semester 1980, see Chris Perry in the Financial Aid Office for placement.

Course schedule violates regulations

continued from page 1

meet just one day a week without breaking into the student activity periods. When Corman was asked if he had ever considered switching his course time (possibly on Monday, Wednesday, or Friday which would not interfere with the activity periods) he said, "I hadn't ever thought about it. Basically, you're the first one complaining. I've been doing it for ten years. It's tradition."

Dean Richard McDowell, when first contacted, said he would investigate the matter. However, later, he referred the problem back to Scricco, adding, "I personally thought it would meet on Wednesday afternoons. We'll certainly take a look at it in terms of the fall."

President Thomas A. Fulham agreed with Anderson that the students' activity period should be protected, stating "student activity period is student activity period and that's what it should be used for." He later added this is true unless it is a "crucial and critical" problem.

Fulham explained that the Management Department "had very difficult problems trying to get enough course registrations for people this semester especially." He

guessed about "ten or 12 students needed the course for graduation," so it was scheduled during that time period.

"Under ordinary conditions" Fulham said he would not condone the schedule, but said it was "probably the only spot left. Course work has to take priority over everything else," said Fulham.

Students registered in the course refused to comment on the subject.

Expressing concern for the future of the student activity periods, Duane Anderson said, "This is the first time I've been confronted with this since I've been here. I hope it's not the beginning of a trend."

Corrections

In last week's *Journal*, Joseph Gierlo was incorrectly identified as Mike Giangregorio in a picture. In the recent arts supplement, Tracy Roach was identified as Anita Gevinson and Gevinson was identified as Roach in their pictures.

Last week's SGA editorial should have read a SGA member must miss two consecutive meetings or five other meetings before violating SGA constitution



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MENU



For Week, ending: Feb. 8, 1980

MEALS

Breakfast	7:45 A.M.-10:30 A.M.
Lunch	11:00 A.M.- 2:00 P.M.
Dinner	3:00 A.M.-Closing

Serving Hours

Mon thru Thursday	7:45 - 6:00 P.M.
Friday	7:45 - 5:30 P.M.
Saturday, Sunday	CLOSES

ENTREES

Monday

Hot Turkey Sandwich
gravy
Whipped Pot.
Vegetable
\$2.10
Baked Manicotti
Sm. Salad
Gr. Cheese
\$1.85
Chicken Noodle
Soup
\$.55-\$.75

Tuesday

Potted Swiss
Steak
Whipped Pot.
Vegetable
\$2.10
Chili Con
carne
Rice
\$1.60
Vegetable
Soup
\$.55-\$.75

Wednesday

Chicken
Cacciatore
Oven Brown
Potatoes
Vegetable
\$2.10
BBQ Beef
on a Bulkie
French Fries
\$1.85
Beef Barley
Soup
\$.55-\$.75

Thursday

Beef Stroganoff
Buttered Noodles
Vegetable
\$2.10
Baked Ziti
Sm. Salad
Gr. Cheese
\$1.75
Chicken Rice
Soup
\$.55-\$.75

Friday

Fried Clams
French Fries
Cole Slaw
Tartar Sauce
\$2.15
Baked Macaroni
and Cheese
Vegetable
\$1.65
Clam Chowder
Beef Noodle
Soup
\$.55-\$.75

In addition to the daily menu we have a full Deli Bar, assorted desserts and beverages, Breakfast Specials, grill items, and Hot Sandwiches including:

Hot Italian Sausage	\$1.30
Grilled Boudon	\$1.50
Hot Pastrami	\$1.25
Fishwich/Fries	\$1.50
Hot Meatball Sub	\$1.15
Steak and Cheese	\$1.75

This Menu is subject to change upon availability of the product

CALENDAR OF EVENTS

HAPPY VALENTINES DAY FROM THE STUDENT ACTIVITIES OFFICE

Fri. Feb. 1

SGA Coffeehouse Comm sponsors Marty Bear Ridgeway Lounge 2:30 - 5:30 p.m.

Fri. & Sat. Feb. 1 & 2

Theatre Workshop Boston presents The Swan Soliloquy. S.U. Theatre \$4.00 \$2.50 w/l.D. 8 p.m.

Sun. Feb. 3

Hub Opera/SU Theatre presents John Irving A reading of new works Auditorium 7:30 - 11 p.m.
TKE presents 2nd annual HAT PARTY — Kickas Pub \$2.00. Head gear and proper dress. I.D.'s 8 p.m.

Thurs. Feb. 7

SGA Film Comm. presents Stepford Wives 1 p.m. Aud. 8 p.m. A14
Black Students Assoc. presents film "Montgomery to Memphis F134ABC

Sun. Feb. 10

Delta Sig and Phi Chi Theta sponsor Valentines Day Party at Pat O'Briens ID's required 7:30 p.m. - 2 a.m.

Sun. Feb. 10 & 17

WSFR — WSUB sponsors Concert — Robin Lane and the Chartbusters with Features. Aud.

Hill House sponsor Night of Living Dead Feb. 10 7 p.m. and Oklahoma Feb. 17 7 p.m. Auditorium

Thurs. Feb. 14

SGA Presents film TOMMY 1 p.m. A24 8 p.m. aud.

Tues. Feb. 19

AMA Career Day Guest spkr. Ellen Wallach workshops in Adver., Sales, Marketing & Retail. BU George Sherman Union 12 a.m. - 4:45 p.m.

Thurs. Feb. 21

SGA presents film Norma Rae 1 p.m. aud., 8 p.m. aud.
Black Students Assoc. presents film "The Harder They Come" F134 ABC

Tues. Feb. 26

APO Sponsors Annual Blood Drive Ridgeway Building.

Thurs. Feb. 28

SGA presents A. Whitney Brown Auditorium

Fri. Feb. 29

Womens' Basketball

FEB. 1 @ NICHOLS	7:00
FEB. 4 @ WORCESTER	7:00
FEB. 6 @ FITCHBURG	7:00
FEB. 8 @ REGIS	7:00
FEB. 12 @ MERRIMACK	7:00
FEB. 15 @ ENDICOTT	7:00
FEB. 15 @ FRAMINGHAM	7:00
FEB. 20 @ BRYANT	7:00
FEB. 22 @ WESTERN NE	6:00
FEB. 26 @ LASELL	7:00

HOCKEY

FEB.
1 @ MCP 9:45
5 @ RIC 9:30 BROWN UNIV.
6 HOME: TUFTS 7:45
@ B.U.
11 @ CURRY 9:00
13 HOME RIC 7:45
@ B.U.
15 @ U. MASS 9:00
20 HOME: ST. FRANCIS
7:45 @ B.U.
23 @ HAWTHORNE 8:15

Men's Basketball

SAT. FEB. 2 @ WORCESTER POLYTEC	8:00
MON. FEB. 4 HOME: NASSON COLL	8:00
TUE. FEB. 5 HOME: GORDON COLL	8:00
SAT. FEB. 9 HOME: TUFTS UNIV.	8:00
MON. FEB. 11 HOME: MERRIMACK	8:00
WED. FEB. 13 @ MASSACHUSETTS INS.	7:30
SAT. FEB. 16 @ BRANDEIS UNIVERSITY	8:00
MON. FEB. 18 @ RHODE ISLAND COLL	8:00
WED. FEB. 20 HOME: CLARK UNIVERSITY	8:00
MON. FEB. 25 @ FRAMINGHAM STATE	8:00

editorials

Students losing on \$35 fee

Two and a half hours a week is all the time scheduled for student activities; even this little time is being encroached upon by uncaring administrators.

This two and a half hours is split up on Tuesday and Thursday where from 1 to 2:15 p.m. is left free for "student activities, faculty meetings, guest lectures, and films," as stated under academic regulations in the School of Management and College buildings. However, Problems of General Management, a required management course, is offered from 1:40 to 4:20 p.m. on Thursdays. This means that students enrolled in this required course must miss all activities planned during this period and also probably cannot belong to organizations that hold their weekly meetings on Thursdays.

A glance at last week's Up Temple Street in the Journal, a listing of meetings and activities during the week, shows that Gamma Sigma Sigma, Hellenic Cultural Club, History Society, Cheerleading, Committee Against Political Injustice(CAPI),Tau Kappa Epsilon and the Junior/Senior Week Committee all met on Thursday during the activity period. Also during that period, the Women's Program Center sponsored "Alcoholism Program," the Literary Society presented the Boston Shakespeare Company, there was a movie brought by Student Government Association and CAPI held a forum for discussion on the relation of apartheid to America's socio-economic tensions.

Why should students be forced to miss half of an organization meeting or one of the activities scheduled? Students who pay \$35 a year in activity fee which funds such events as the movie and the Shakespeare Company coming to Suffolk, are being ripped off. They are paying \$35 for services they cannot get because of the scheduling of this management course.

Management Professor Joel Corman, who teaches the course, said he did not realize it cut across student activity time. If this is so, why did not some one tell him? The course has been offered at the same time for the last 10 years. Surely someone could have informed him.

SOM Staff Assistant Pamela. Scricco said she knew it interfered with the activity period but that by starting it at 1:40, it would not interfere with night courses being offered at 4:30 p.m.

Success recipe — hard work, little aid

What's good about Suffolk?

This question is sometimes heard around campus and the answer is the organizations and departments that work hard, with limited facilities and budgets to bring something good to the university

There is no gym at Suffolk. And nobody probably regrets that more than the athletic office. What can students do who want to get in shape? The athletic office scouted around and came up with some solutions.

There is a free swim offered at the Lindemann Center on Staniford Street on Monday and Thursday from 2 to 3 p.m. and on Tuesday from 3:30 to 4:30 p.m. every week. There is also a beginners tennis clinic on Tuesday and Thursday at 1 p.m. at the Charles River Tennis Club.

What makes Suffolk special is the hard work put in by some students. The new Literary Society has been active this year in trying to entertain and educate people at the school. It introduced many people to Shakespeare last week and has brought many interesting authors to speak during the year.

The Women's Program Center is currently trying to inform the Suffolk community about alcoholism. Men as

Music off the radio, into the auditorium

When WSUB and WFSR members want to see quality concerts at Suffolk, they do not complain about past efforts or about there not being any this Semester. Instead they go out and plan their own.

This dedication is to be commended. This is beyond the TV station or the radio station's duty and time consuming jobs. The people on these staffs already put in many hours without compensation to keep the music flowing through Ridgeway and to tape events to be shown over closed circuit television.

The main band featured is Robin Lane & The Charbuster, a local group who has just signed with Warner Brothers record company. Getting this band before they go big will give Suffolk students a chance to see them for only \$2. The other band playing will be Features, of which Suffolk student Jeff Locke is a member.

WSUB and WFSR are conducting a big publicity drive

well as women can learn from scheduled lecturers.

Offered every week on Thursday at 1 p.m. in the auditorium is a free movie, put on by the Student Government Association. Everyone can enjoyably pass time here before their next class.

There are services available that many students are not aware of. The Counseling Center offers personality tests given to students who are unsure of what field they want to go into or what to major in. The personality tests help students set career goals. Career guidance is also offered at the Center.

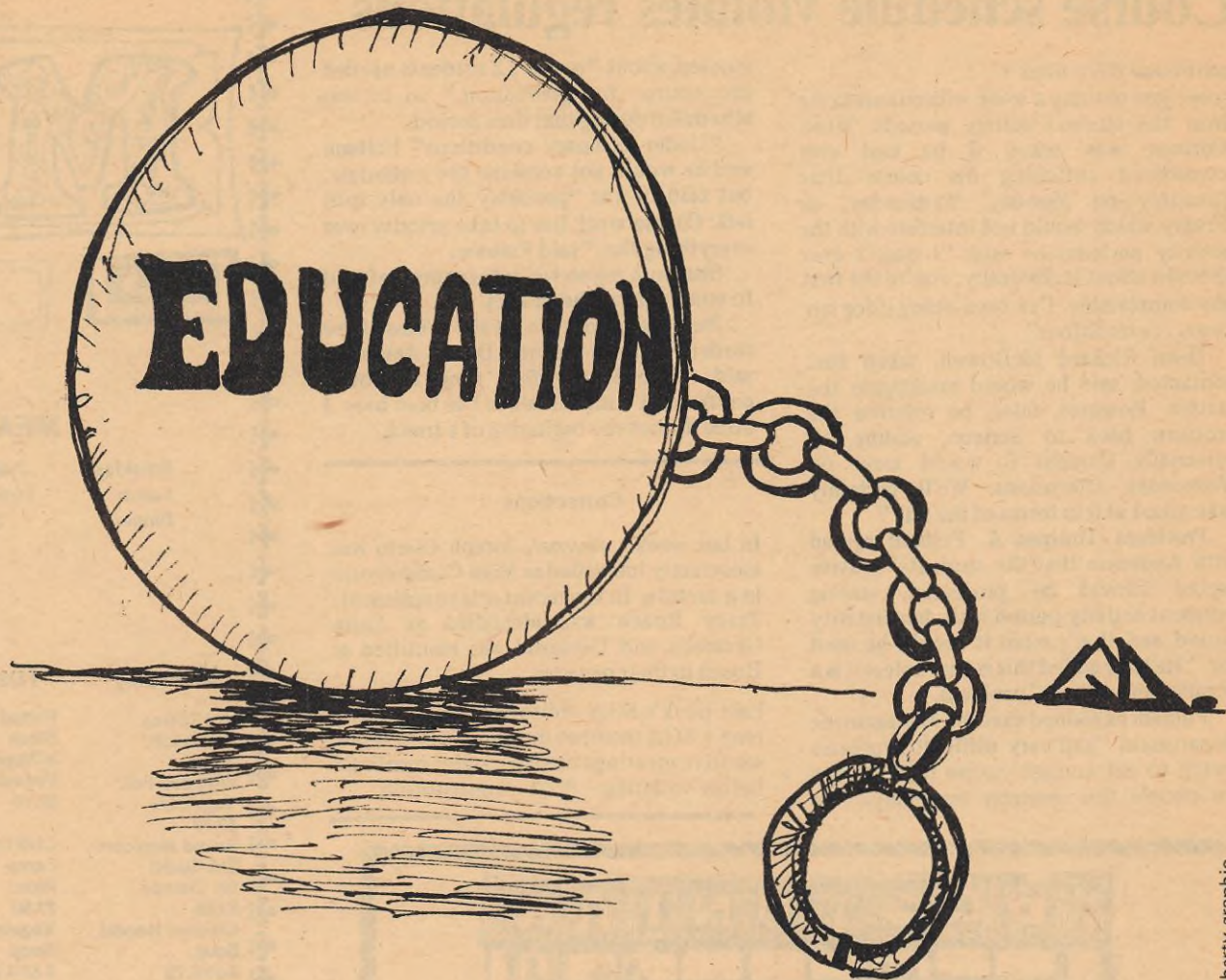
Students have also helped turn the tide of political apathy by forming Citizens against Political Injustice and Young Americans for Freedom. These groups often offer discussion, lectures or film about political issues.

With a lack of adequate facilities such as the crowded Ridgeway Lane building and no gym, it is amazing there are student activities. The administration should think about what could be accomplished if these good things did not have to exist in spite of the university.

This effort and spirit will hopefully make their concert a success.

So far this year

President Thomas A. Fulham and Vice President and Treasurer Francis X. Flannery have saved \$236.00 each, by parking in the only free spaces in the university.



Gerry Doherty graphic

organization meeting held on Thursday, transfered to a night course.

President Thomas A. Fulham said he was opposed to classes being offered during the activities period unless it was "crucial and critical." The Journal feels that nothing is so crucial that it has to be scheduled during two and a half hours a week set aside when there are literally hundreds of other hours during which it could be held.

SUFFOLK JOURNAL

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— Joseph Pulitzer

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letters

CLAS faculty says 'pull together' in tough times

Editor:

After reading the front-page article on tuition increases which appeared in the Dec. 6 issue of the *Suffolk Journal*, one could easily conclude that the major reason for double-digit increases in tuition is greedy faculty demands. This letter aims to substitute some hard facts about faculty compensation for the allusions suggested in the article, and thereby to head off the possibility that faculty and students could become adversaries as the entire Suffolk community attempts to live within an inflationary economy.

First, the College of Liberal Arts and Sciences faculty has not asked for 13 to 14 percent salary increases for next year. Even if we had, asking and receiving are two different things — the former can float within the realm of possibility, while the latter brings one back to reality. The realities of received faculty compensation can be more accurately tested by citing concrete statistics recorded over the past few years. Since 1976-77, CLAS faculty salary increments have totaled 20.4 percent (average 6.8 percent), while tuition has risen 39.5 percent (average 13.2 percent — tuition rising nearly twice as fast. In the area of total compensation (salary and fringe benefits), over the last two years every rank of the CLAS full-time teaching faculty is rated below average by the American Association of University Professors' rating system (comparing Suffolk University with similar institutions). Total compensation for 43 percent of the CLAS faculty

(Associate Professors and Instructors) has received AAUP's lowest rating for the last two years, while the rest of the faculty's compensation has received the next to lowest rating. Moreover, these levels have obtained despite assurances that at least an "average" compensation scale (according to AAUP ratings) would be maintained. In short, recent rates of increase in tuition costs have occurred in spite of CLAS faculty compensation levels, not because of them.

These statistics are presented in an attempt to restore some balance in perceiving the entire financial picture here at Suffolk. It is not meant to challenge the integrity of our financial management. On the contrary, while, like the students, we too feel that clearer disclosure could help explain spending policies, we are confident that these policies are being enacted prudently and honorably. Inflation is taking money out of all of our pockets — administration, faculty, staff, and students — while we all have needs which must be considered. No one segment of the Suffolk community should be blamed for increased costs. Rather than alienating one segment from another, we need to reaffirm the realization that if we are successfully going to manage a difficult situation, we must all pull together.

CLAS Faculty Life Committee
Harvey Katz, Correspondent Cynthia Latta
David L. Robbins, Chairman Mary Mahoney
John C. Cavanagh Arthur J. West, II

Congratulations basketball, hockey, women's teams!

Editor:

I would like to comment on a situation that has made a great impression on me in the area of sports at Suffolk University.

First I want to call your attention to the recent surge of victories by our basketball team, taking them from a total of two wins and seven defeats to eight wins and seven defeats as of this writing. In other words they have been the victors in the last six games; notably a big win over the highly ranked Salem State and also over Lowell, a Division II power.

I feel that congratulations are in order for this wonderful reversal from a losing to a winning streak! The team spirit is excellent and they certainly deserve our strongest support.

Also to be highly commended is the hockey team which, despite a lack of varsity status, has rolled up an excellent record and has scored a stunning victory of six to three over MIT. There is no question that they deserve the varsity status that has been recently conferred on them. They have come a long way in a short time and are a talented, well-coached and well-disciplined team. They are also most deserving of our enthusiastic support.

Last but not least is the fine spirit and teamwork shown by the women's basketball team. Keep it up girls, and more power to you! We are with you all the way!

Alberto Mendez Herrera
Associate Professor of Spanish

Fulham: no complaints about Arts Supplement

Editor:

Since I am quick to complain when I don't like something, I would like to be equally as quick to congratulate you and your staff for the excellent arts supplement to the Jan. 17, 1980 edition of the *Journal*. It is interesting, well set up and professional in quality. A fine example of good work.

Thomas A. Fulham
President

Stimulating, challenging writing by reporter

Editor:

Frank Conte's articles in the *Suffolk Journal* are stimulating and challenging. His topic, usually an informative stimulant with a flash back to events that shaped living history; history close enough to verify it with parents and grandparents who lived through those times. It may stimulate a course in Oral History, so widely used as the core for history books.

On Nov. 29 Frank Conte had an article on Young American's for Freedom (YAF) and its opposition to academic freedom where different philosophies of political and economic practices are presented by professors, and are judged and evaluated by students as individuals capable of brain work. Conte read danger in the article by Greg Gegenheimer, a leading light of YAF, captioned "Beware of Leftist Professors." In this article he also attacked the American Association of Union Professors.

At the close of the review of the article, Conte briefly reviewed gains made for people started by minorities. These gains were historically and consistently opposed by people like Gegenheimer, the high priests of reaction.

Conte's thoughts in the *Suffolk Journal* should stimulate critical thinking as students prepare to go into ... (an) increasingly competitive world," as even Leo Fitzgerald of YAF sees it. As Conte sees it freedom should be an open road for all.

In the *Journal Arts Supplement*, Conte's review of Hunter S. Thompson's articles and books constitutes a challenge for me. I must find out what "Gonzo" means. It's not in my fat dictionary, but my dictionary is old and so am I. The two quotations, one by William S. Burroughs, the other by Hunter S. Thompson are aptly put promises of Conte's review. The first states that writers mirror the times. The second refers to truth in journalism as a chancy thing. The review is well written and a challenge to my curiosity I'm not aware of having read Thompson, I must find time to read him.

Well Frank keep up the good work.

Miriam De Fazio
History '80

Letters To The Editor must be submitted by Mondays at 12 p.m. They must be typed and signed.



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the weekly break

Boogie in the buff — a shivering trend

continued from page 1

a chain criss-crossed over his chest, as the older portion of the audience chanted, "take it all off, Sweetie Pie!"

Much to the pleasure of the matronly crowd, he swayed his barely covered posterior on the railing, not very far from their faces. He began prancing about on top of the railing, stopping at several intervals to accentuate, in pulsating movements, a certain area of his body.

The gray-haired crew grew mad with delight, still squealing for more. The time came for Sweet Pie to get down to business. Standing center stage, he slowly removed the leotard from his shoulders. The younger patrons' faces looked as if they were exposed to the sun too long. Sweetie's process of undressing became long and involved until finally he was completely exposed, except for a small sock-covered area, which was not his foot.

He continued to entertain by performing some bizarre tricks, assisted by his sock-covered area and his chain. First, he attached the chain to the sock. Then he picked out a lucky red-faced girl. A friendly game of swinging the jump rope followed to the tune of "You Always Hurt The One You Love." But, louder than the music, were the chants to "bring that chain over here" sounding from the girls' elders.

After a quick chat with the girls, he learned that Loretta and Joanne were celebrating their birthdays. A simple spoken "Happy Birthday" would not have been Sweet Pie's style. He designed the two girls a card of most unusual artistic quality. At first we guessed the design was a snake, but soon we realized this guy would never work for Hallmark. The card was passed around to be signed by all, while Sweet Pie led a chorus of "Happy Birthday to You," the mildest tune he sang all night.

Yes, he sings, too. He even plays a mean piano. The audience clapped to the beat, while Sweet Pie belted out a song entitled, "Hey, School Girl, Going My Way?" The tune was dedicated to that section of the

audience from Suffolk. The scene was of unmistakable originality, as the nude (sock and newly-donned derby hat non-inclusive) Sweet Pie rhythmically thumped his leg on the stage floor, while singing about the present state of the economy:

When you gotta choose
Between gas and booze
A buck a shot
Man, you pay your dues . . .
It takes gas to move your ass
It takes gas to go to Mass
So save a gallon for God.

In attempts to clean up his act, he produced a feather duster. After dusting off his sock, while muttering, "I must have a clean show," he left the stage to wander among his new friends, dusting off parts of their bodies that he considered dusty. The ladies willingly participated in the clean-up. They even offered to dust off certain areas of Sweet Pie that he seemed to have missed.

The life of a male entertainer

is not all that safe. "I was

shot at in Michigan," said

Hill.

Mr. Pie returned to the stage, giving orders to stick around and promising to return.

We had just witnessed our first male strip show at Alex's in Stoughton. We had originally aimed to view an act at the Golden Banana on Route One in Peabody, but the show had been cancelled due to parking facilities. The men seemed more disappointed with this termination than

the ladies. Nine out of ten men surveyed, wittily reacted by saying, "Oh, no, I was supposed to get a job there!"

Being determined to view this form of entertainment, we traveled to Stoughton to witness Tai Monet's "Adam and Eve Review." Sweet Pie, Joshua Hill and Pam, the female stripper, made up one half of the review. The other half was in Tyngsboro with Tai Monet, the prominent burlesque queen, who is capitalizing on the success of her review. "Women are coming out in droves. They even drag their husbands," says Joshua Hill. The review is warming up for Miami, Las Vegas and Germany for which they are leaving on February third.

While Pam pleased the handful of men with her routine, Hill discussed the events of his life since he left home at age 16. Hill, who estimates his age between 20 and 30, considers himself a dancer, not a stripper. Originally from Newfoundland, he started his career as a go-go boy in San Francisco.

He was featured in two movies, "The Entertainer" and "The Stunt Man." "The Entertainer" won honorable mention at the American Film Festival in 1974. In "The Stunt Man," starring Peter O'Toole, "I played a tourist and a German soldier that dies," said Hill. He has been hired to play three Gong Shows. "I played a women. Nobody knew I wasn't one until the end of the show," said Hill as he flashed a wide grin.

The life of a male entertainer is not all that safe. "It's not the nudity that bothers me, it's the detractors. I was shot at in Michigan. A truck driver almost laid into me in California, and I was arrested in Frisco. I was in jail at San Bruno for a week," said Hill.

Hill has been traveling steady for the last ten years. "I am totally show business oriented. I have to work every day or I'll get sore. I treat work just like an exercise class," he said. He works four 20 minute shows a night. "By the end of the night I'm

ready to fall on the floor. But, it's fun," he said happily.

Hill never drinks before or after a show. He takes no drugs. "Every once in a while I'll have a beer. If I took a toke, I'd pass out," he said.

After complementing them on their "crazy dips," he ran back on stage and began to illustrate "the elegant way of taking clothes off."

As Pam picked up the glittering outfit she recently shed, Hill legally defended his occupation. "We have a constitutional right to say, do and watch what we want to. We are exercising our rights" stated Hill. Stripping is acceptable, but once a stripper fondles himself, his routine is considered pornographic. "But even with pornography, people have a right to watch. It's their business," Hill complained. With that, Hill went backstage to change into a costume of his own design.

Meanwhile, Sweet Pie rollerskated through the audience autographing his black and white photos. The 36 year old entertainer lives out of his van, parking over night in the lots of the clubs where he is playing. "One night I had a show at the Paradise. I parked right outside and stayed there all night," said Pie.

Then, when a member of the audience asked Sweetie when he would get over his shyness, Sweetie plunked himself on her lap, whipped off his sock, and replied, "I'm not shy!"

By this time Hill had made his way on stage. His attire consisted of denim shorts, a black T-shirt decorated with glittering hands, a pair of Mork-like suspenders, an arm bracelet, and a frayed band of material hanging from his knee. The outfit was quite unlike that to which the audience had previously been subjected.

The cute small frame of Joshua Hill danced under a disco ball that sent

"One night I had a show at the Paradise. I parked right outside and stayed there all night," said Pie.

glimmers of light around the club, while red and blue lights flashed around the stage like lights that flash around a used car lot in the evening.

Hill left the stage to dance with a few of the audience's enthusiasts. After complimenting them on their "crazy dips," he ran back on stage and began to illustrate "the elegant way of taking clothes off." He removed his shirt while raising his eyebrows and smiling like Snoopy. He swung the shirt around his neck as his suspenders hung loosely. He undid his zipper half way to reveal his stomach, which wiggled in and out like a Hawaiian belly dancer's stomach. Soon the only thing that stood between him and nudity was his jock strap.

"Ladies wear both a jock strap and a G-string. Guys wear just the jock. The difference is between the amount of material and the amount it covers!" said laughing Joshua Hill.

He concluded his routine, saying good night to an audience thrilled by his professional dancing ability, but disappointed with him for not taking it all off.

This time the events had taken a turn. I had to drag my once reluctant friend out of the club. She just hadn't had enough of swaying with the cheery sing-alongs, seeing the latest of women's fashions, even if they were on the floor, and receiving some good tips from a talented roller skater.



WHETHER HE'S SINGING, playing the piano or rollerskating, Sweet Pie boogies in the buff. The pioneer of the male strip tease even brings the audience into his unique act.

A detectiveless novel, a new horizon for Parker

by Susan E. Peterson

Robert Parker, author of five detective novels, sat back in his chair after an hour's attempt at explaining why his latest novel is not a detective story, and said, "I don't know; I just write."

His comment reflects his impatience with interviews and similar forms of explanations rather than a summation of his thoughts on writing, for Parker, in his life and his writing, is a doer, not a talker.

Dressed in a beige duck-down vest and worn corduroys, Parker sipped coffee in between answering questions about his latest novel *Wilderness*, his first detectiveless novel.

Parker wrote the Spenser detective novels while he was a professor of English at Northeastern, a job he left last year. He quit, he says, because the success of those novels made teaching unnecessary and because he was "tired of having to explain for a living." The Spenser novels are sprinkled with caustic descriptions of Parker's experiences in the cinderblock jungle of Northeastern, along with cynically familiar descriptions of the Back Bay and other Boston locales.

With the detective Spenser character, Parker added a plain - talking, tough character to the scores of like detectives in the genre, but the local flavor and the insider's dissection of academia made the novels unique.

As the series developed, the Spenser character became less a stereotypical private eye, than a person who faced the ethical problems of his work with compassion and understanding, with a good share of self-doubt. The Spenser character fell away from the routine of the detective genre in novels like *Mortal Stakes* and *God Save the Child* as he wondered if the detective business was not unlike a small boy trying to play sandlot ball at the Fenway. The formula crumbled more with each succeeding book.

Thus the shock to Parker fans was cushioned somewhat when *Wilderness* was published. The detective Spenser vanished, replaced by a character named Newman, a novelist from the burb wastland off I-93, who witnesses a mob killing as he is jogging home from the health club. Newman identifies the mobster and is forced to back down when the mobster threatens his family. He wonders, like Spenser, if his work has anything to do with his life; he wonders if he has the courage and stamina to fight for his family and his honor.



DRESSED IN A BEIGE duck-down vest and worn corduroys, Robert Parker talks about his latest novel, "*Wilderness*," his first detectiveless novel.

The setting of *Wilderness* is not drastically different from the Spenser novels as it is set at the edges of Boston academia. It is the humanness of the characters that makes the novel real.

"I am always interested primarily in two things in all the books . . . the question of honorable behavior, and . . . also in the need for human beings to have something central in their lives. The worst people in any of the books I write are people who don't care about anything," Parker said.

So when Newman faces harassment and death threats from the mob, he discovers whether he has the courage to fight back, to preserve his honor, and he finds what is most important to him.

"The question of honorable behavior can only be examined when there is stress — you can't measure courage unless there's pressure, and stress tends to be most real when it is mortal. So the conclusion in *Wilderness* is what I have always tried to do in all the books — that is take them outside

the standard context. Through much of our lives we never have to worry about right and wrong, only legal and illegal — in much of our lives if we have a problem we employ someone to solve it," Parker said. "There is very little that we ourselves do to maintain ourselves.

"It does seem to me that the question of behavior based on the situation and whether or not the action is one of a good man or a bad man is much harder and much more complicated to try and solve in the context of ordinary everyday life. So the problem can be much more clearly seen outside that context. So the wilderness of the title is intended to be both a moral and intellectual as well as a physical wilderness. Thus the problem of whether civilized people should kill other civilized people is part of the moral wilderness into which people put themselves."

As the Parker theme has developed, his characters have become more real because they face threats of death in which they

have to defend themselves. *Wilderness* takes an ordinary man and places him in a situation where he finds his strength and finds what he cares about the most, as Spenser found when he faced the problems presented by his cases. But the Spenser mystery series is not ended, Parker said. The next Spenser novel will be out next month and is titled *Looking for Rachel Wallace*. "The next one is called *Early Autumn*, which will be out in the fall, and the next one is called *Tinseltown*," Spenser has changed and grown up with each book, and Parker says he would be happy if he could write nothing but Spenser books for the rest of his career as he "can do all I want to do as a writer within the Spenser character. *Wilderness* is a departure for economic reasons."

"It is largely a marketing change rather than a change in my own attitude. If you write detective stories — that are classified as detective stories — you can be reasonably certain of a certain basic sale. There's a floor on the number of books you can sell and publishers like that because they can pretty well count on selling enough books to make a profit.

"On the other hand, there is usually a ceiling on the number sold of hardcover books which are considered to be detective stories, or science fiction, westerns, or any kind of genre. They get classified; they get put on the rack in say, the mystery section, and the general reader, unless he or she is specifically interested in mystery, science fiction, or whatever, tends to go right past the mystery rack. Consequently, you make less money writing detective fiction than you would writing general fiction.

"I decided to write a non-Spenser book not because, as someone once said, I decided to go straight and be serious, but rather because I wanted to see if I could make more money. So, in a way, *Wilderness* is my hack work and not the Spenser books — the Spenser books are the art," Parker said, "And it worked. We just sold the book to the movies which makes quite a bit of money all around."

Whatever the reasons, whatever the explanations or lack of them, the fans of Robert Parker have watched the emergence of an author from the restraints of the detective genre.

Robert Parker will speak at Suffolk on Thursday, February 7, in F636 A&B at 1 p.m.

Like a fireman Baxter rushes to take stand on Iran Crisis

by John Heyes

The Temple Street Auditorium was packed with Suffolk law students who came to hear Judge Richard Baxter, a member of the World Court which called on the Iranian government to free the American hostages it has held since October.

It was his tenth appearance in two weeks, but he showed no signs of fatigue. In fact, this rigorous schedule has sharpened his style, for he has found the perfect format for his speaking engagements.

"It has been my experience that even the most dreary address is redeemed by the question and answer period that follows, so I reverse the process.

"It usually turns out that there is no time left for the address, so it should work out well tonight because I have no prepared address."

Baxter came to Suffolk to commemorate the creation of the Suffolk University International Law Society.

Baxter's beginning the address with a question and answer period was not his only innovation in the art of contemporary speech making. He also began the session by asking himself the first question.

The question was about Iran, as were most, and Baxter promised to keep himself "under control" so he would take "only twenty minutes" to answer his question.

The room was still as Baxter paused to check his watch.

Baxter, who was elected by the United Nations Security Council and General Assembly to serve as a judge on the International Court of Justice at the

Hague in 1978, was summoned to hear the United States' case against the Iranian government, which had taken 50 American hostages.

"The summons came on November 4th" he began dramatically

"I can't say anything about the merits of the case or about what individual judges thought," he explained, but he did describe the complicated process which let the court's unanimous decision to call for the release of the hostages.

And he did it in less than twenty minutes — a remarkable feat.

"Of course there's no way of enforcing our judgment if state fails to carry out our decision," Baxter admitted. "The authority of the court rests basically in a state's acceptance of the decision," he said, and the record is "fairly good on that" though Iran did not need the court's call.

But Baxter does not advocate expanding the court's ability to enforce its verdicts.

"Enforcement is a false issue," he declared. "It's asking the wrong question. The conviction that we ought to obey the law does not come from the fear of punishment; it comes from pressures other than 'I will punish you if you don't do this'."

Baxter, who will soon return to the Hague for his "spring semester", also cleared up some misconceptions about his job description by appearing at Suffolk. He does not have to spend his term locked up in the Hague.

"I do not have to live in the Hague," he said. "My job is like a fireman's: I have to respond when the alarm is sounded. That's one of the fringe benefits."



JUDGE BAXTER explains the complicated process of the International Court in Suffolk's auditorium.

Jeff Newman photo

arts & entertainment

Forman's images of 60's top '79 list

by Jeff Putnam

The best movies of any time — that is to say those which have the most impact — are those which either create a world of their own or offer a credible reflection of contemporary society.

Movies

Therefore, it is no surprise that the 10 best movies of 1979 were those which took the latter course and provided both an insightful reflection and a universal vision of society in the preceding decade.



COPPOLA'S VERSION OF A JOURNEY into madness made the top ten.

Despite the variety of subject matter found in the year's releases, as well as among the 10 best movies, the subject matter of those 10 movies can be classified into three basic categories: the continued interest in the Vietnam years (*Deer Hunter*, *Hair*, *Apocalypse Now*), the increasing discontent with the system, especially concerning justice (*And Justice For All*, *Onion Field*) and energy (*China Syndrome*), and examinations of both sociological and personal relationships (*Hardcore*, *Manhattan*, *Breaking Away*, *Kramer vs. Kramer*).

The 10 best movies of 1979 then, in ascending order, are:

10. *Hardcore*. *Hardcore* is a disturbing film which depicts the struggle between contemporary moral and religious values and the pornographic underworld.

Religious devotion and sexual deviation lock horns when Jake Van Dorn (George C. Scott), a devout Midwestern Calvinist, enters the abysmal Californian pornographic underworld to search for his missing daughter. The social tension is exposed when Van Dorn discovers that his daughter is being exploited in pornographic movies.

The tension is also apparent between Van Dorn and Nikki (Season Hubley), a seasoned veteran in the world of prostitution, who helps him in his search for his daughter. The two continually degrade and question each other's background, values, and morals. Their relationship symbolizes the endless struggle between morality and immorality, of which it is clear there can be no compromised solution.

Scott is perfect as the devout Midwesterner whose grim manner sets the tone for the movie. His realistic, excruciating disbelief and horror lies far deeper than the reddening in his face. Hubley's performance, hesitant at first, blossoms into a fully-developed characterization.

9. *And Justice For All*. This film deals humorously and effectively with the injustices inherent in the American justice system. Its dry, "gallows" humor lampoons that branch of American government much like *M*A*S*H's* attack on the army and *Network's* focus on television.

Injustices abound throughout *Justice*. A young man apprehended for a minor traffic violation, mistakenly detained and eventually convicted of murder, is brutally beaten by fellow prisoners and finally

killed after taking hostages in order to call attention to his innocence. The judges involved are a corrupt sex criminal (John Forsythe) and a madman with a deathwish (Jack Warden), and are portrayed as being less respectable than the 'criminals.'

Justice also focuses on the moral pressure on defense lawyers who defend and often liberate guilty criminals, who then go on to commit more crimes. It also criticizes the peer review boards that often become harmful witchhunts instead of valuable aids to preserving integrity in the judiciary.

The exaggerated judges are consistently well-played by Warden and Forsythe; Al Pacino is very good as the central figure, an embittered defense lawyer; but Jeffrey Tambor steals the movie as Pacino's

emotionally-troubled law partner, ironically the most realistic and sane character as well, because he realizes the moral futility of his occupation.

8. *Breaking Away*. *Breaking Away* is a simple slice of life about growing up in the Midwest, with its restricting values and uncluttered lifestyles. The male bonding between four maturing boys is never pushed to the traumatic limit as in *Deer Hunter*, but is more universal because of its simplicity.

The relative anonymity of the cast enlarges *Away's* convincing reality. By being personally unfamiliar to the audience, the cast assumes an air of authenticity in their portrayals of characters whose Everyman nature makes them already familiar to the audience.

Although the film's plot concerns bicycling and the conflict between college students and the hometown youths who spend their time swimming in a limestone quarry, the true substance of *Away* is in its appraisal of the relationships between the friends (all excellently played by Dennis Christopher, Dennis Quaid, Daniel Stern, and Jackie Earle Haley), who are faced with the difficult maturing process.

Away focuses on one of these boys (Christopher), who through his deep affection for the Italian national bicycling team, Cinzano, adopts Italian culture, and his relationship with his father (splendidly played by Paul Dooley), who like his son chose not to go to college. One touching scene between father and son outside the university, in which the former relates all his fears, hopes, and broken dreams, is one of last year's most powerful scenes in American cinema.

Away also deals with relating to one's self, because in maturing and through interaction with his friends, each of the four youths begin to comprehend their own values, strengths, and weaknesses.

7. *Manhattan*. Woody Allen's follow-up to *Annie Hall* and *Interiors* blends the topical and situational humor of the former with the calculated intensity of the latter. This merge evidences Allen's growth as a director, from the slapstick buffoonery of *Sleeper* and *Everything You Always Wanted to Know About Sex* to the intellectual comedy of *Hall* or *Manhattan*.

Manhattan deals with the pressure that the pretentious Manhattan lifestyle (as envisioned by Allen) puts on relationships. Allen's relationships with women have been troubled ever since his 1970 directorial debut, *Take The Money and*

Run, and are likewise perverse in *Manhattan*.

His lesbian ex-wife (Meryl Streep) has written a simmering expose about their married life. He dates a 17-year-old high school girl (Mariel Hemingway), until he jilts her for his best friend's mistress (Diane Keaton). Meanwhile, his friend (Michael Murphy) goes back and forth between his wife (Ann Byrne) and mistress.

Manhattan also exhibits the stress that the life-style puts on the friendship between Allen and Murphey, who find themselves sharing a lover, and Keaton and Byrne, who form an uneasy alliance despite their relationships with Murphey.

As usual, for an Allen comedy, the adequate cast plays off his insecurities, providing for the film's humor. As she did in *Hall*, Keaton commands a major role, and is the only actor Allen has ever allowed to dominate a scene with him.

6. *The China Syndrome*. The most prophetic movie of the year, *China Syndrome* is a taut thriller concerning a nuclear reactor accident. The fact that it opened as the Karen Silkwood case went to trial and about a week before the near catastrophe at Three Mile Island makes it all the more fascinating.

Yet despite these profound coincidences, *Syndrome's* real power is in the suspense that builds to a powerful climax. Like a nuclear accident, which begins as a routine problem before exploding into catastrophe, *Syndrome's* plot is seductively simple before becoming a white-knuckled ride to an apocalyptic conclusion. Its well-structured suspense would carry *Syndrome* on its own merits without its coincidental connotations.

Avowed anti-nuke activists Jane Fonda and Michael Douglas are very good as the television reporter and cameraman that expose the accident and subsequent cover-up. Jack Lemmon is stunning as a control room supervisor torn between his moral integrity (in exposing the cover-up), his belief in nuclear safety, and his job loyalty.

5. *The Onion Field*. *The Onion Field* draws its power not from what it presents, but what it suggests. Which is not to say that it aspires to pretentiousness, but rather that in its authentic portrayal of a true episode, it suggests a wealth of underlying themes and important images.

Field is a faithful account of the 1963 murder of a police officer (Ted Danson), the trial of his murderers (James Woods, Franklyn Seales), and the effects of the murder on the officer's partner (John Savage) who witnessed the brutal killing.



THE HORRIFIED INNOCENCE of John Savage reflects the mood of "The Onion Field."

Two images stand out in Joseph Wambaugh's excellent adaptation of his own book. The first is the murder itself: the look of horrified innocence on Danson's face before it is shattered by a bullet fired by Woods, whose intensely savage expression conveys the brutality of the act, and Savage's terrified and anguished scream that captures the hideous bundle of emotion of the preceding action.

The other is of Savage, after it is clear that the murder has had a serious psychological effect on him, and, unable to cope with his screaming baby in the next room, placing a loaded gun in his mouth, ready to terminate his torture. Whether or

not he fires is irrelevant; the very fact that the circumstances precipitate such a climax, evidences a profound glimpse of the inner turmoil that a victim undergoes.

Unlike *And Justice For All*, *Field* associates itself with the indecencies of the American legal system not with satirical comedy, but with an angry, suspenseful tension. It is maddening that after the brutal murder and lengthy appeal-ridden trial which drives Savage to the brink of his sanity, that the confessed and convicted killer should be paroled instead of duly punished.

Chosen to physically approximate the people involved in the actual murder, the cast's authentic portrayals infuse *Field* with an all-too-realistic power. Woods and Savage offer tremendous performances that resound with intense veracity.

4. *Kramer vs. Kramer*. In its attempt to simplistically rationalize the 1970s, *Kramer vs. Kramer* authentically and symbolically details the breakdown of order during the decade, and the often futile attempts to restructure it.

Ted Kramer (Dustin Hoffman) is a rapidly ascending advertising executive, whose wife (Meryl Streep) walks out on him and their young son (Justin Henry). She leaves because she feels that he neglects her in favor of his career (an attempt to bring order) and she wants to "find herself" (another attempt to bring order). Thus, in their attempts to bring order, they shatter their secure positions in society — he as executive, she as housewife and mother.

Kramer's primary thrust is its appraisal of family relations, once the foundation of society. Here only the father-son relationship is genuine; the mother-son is understandably strained, and the husband-wife is realistically painful. If society has lost its base, how long can it survive?

Hoffman delivers a moving performance (perhaps the best of his career) as the man torn between career and family. Streep and Henry are outstanding in supporting roles to Hoffman's intense portrayal.

3. *Apocalypse Now*. *Apocalypse Now* is director and screen-writer Francis Ford Coppola's epic vision of the Vietnam war as a descent into Hell. Since *Now* is based on Joseph Conrad's *Heart of Darkness*, more than the actual Vietnamese conflict, it is not as authentic as Cimino's *Deer Hunter*, but it is just as compelling in its metaphor of Vietnam as Hell.

The first part of the film documents the river voyage into Cambodia by Captain

Willard (Martin Sheer), assigned to terminate the command of Colonel Kurtz (Marlon Brando) who is viciously abusing his power upon the natives. Long held as a symbol of a moral voyage and the maturing process, the river odyssey becomes a personal purgatory for Willard and the men accompanying him.

This portion contains the film's most effective images as demented Lt. Col. Kilgore (Robert Duvall) leads a helicopter attack on a Vietnamese village to the authoritative music of Wagner, and one of Willard's companions (Sam Bottoms) water-skis behind their boat as bewildered

see VERY, VERY page 15

It's a mad, mad store

by Alice Whooley

Bogey stands coolly in his white tuxedo, unrattled by the procession of people who enter. Woody Allen takes a nervous, inquisitive pose at the other end of the room. One almost wonders if he's going to ask Bogey for advice again, as he did in *Play It Again Sam* Jimmy Stewart is in the corner, looking as he did in *Mr. Smith Goes To Washington*, the portrait of the average American-Hollywood Style.

No, this is not a wax museum but a movie memorabilia store called Movie Madness. The store sells posters, books, buttons, souvenirs and anything else the ardent film buff could wish for. All one needs is some stale popcorn and it's just as good as going to the movies.

At Movie Madness you can read up on your favorite director or obtain a script from a film you've sat up till 3 a.m. to watch on T.V. This is just the type of store which compete with New York for being the capital of the film buff, Cambridge has always wanted.

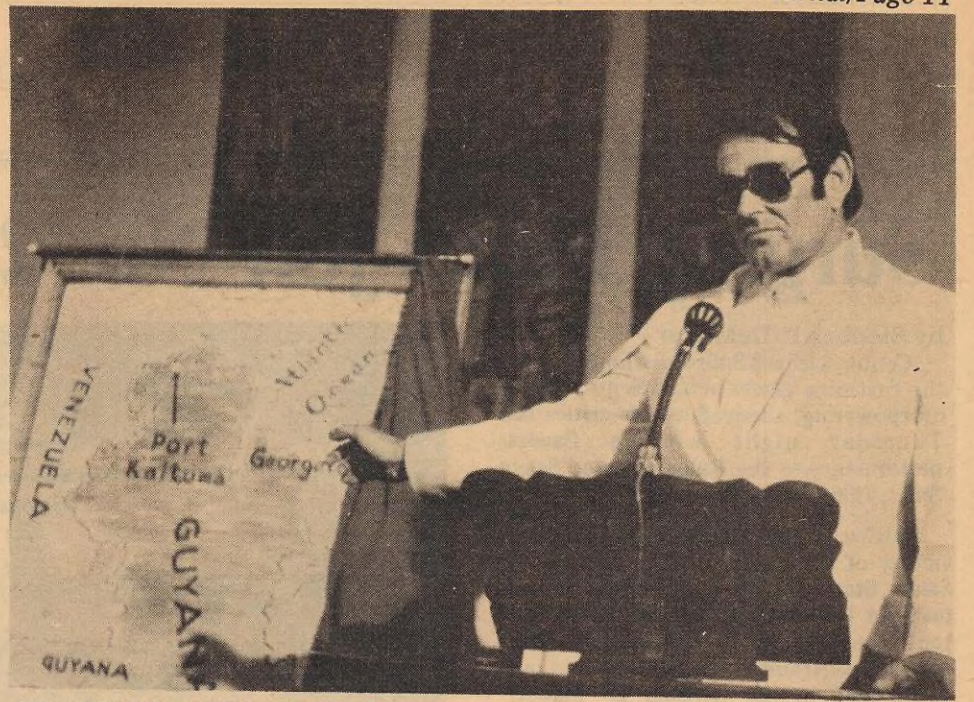
Frank Biletz has been managing Movie Madness since last September. The shop was originally a brain child of David Skinner, who left Biletz in charge of the store when he decided to travel. Biletz describes his job, "I love movies and I love reading novels. It's great doing something for a livelihood that includes both."

Although you can envision Biletz as a youth with a permanent pallor from too many Saturday matinees, he contends that he didn't go to the movies much as a child. But, there was one film which affected his later habits; "When I was 15 I saw Igar Bergmen's *The Seventh Seal*. It astounded me how a film could ask so many serious questions about such important subjects." Biletz would later say that foreign films were his first love. He went on to say "I like even bad Kathryn Hepburn films of the 30's and the 40's. I'm also fond of the film noir, war, and suspense films."

Biletz is a fan of "the repertory cinemas." He says, "I very rarely see a film that isn't at least six months old." He feels that the Orson Welles Cinema is risking its image as a "counter-culture" cinema by the length of time they are presently keeping their films.

A major part of Biletz's job is to be informed on a wide variety of movie subjects whether it be *The Thief of Baghdad* or *Annie Hall*. He talks about the difference between the performers of yesteryear and those of today; "there are no more real stars left."

"It is much easier to imagine inviting Al Pacino or Dustin Hoffman to dinner than Clark Gable or Humphrey Bogart." He refers to the unsuccessful Christmas release



JIM JOHNSON INSTRUCTS his followers to leave San Francisco with him, in "Guyana--Cult of the Damned."

Electric Horseman starring Jane Fonda and Robert Redford, two known moneymakers at the box office. He believes that films are now being judged for their own merit rather than who's in them.

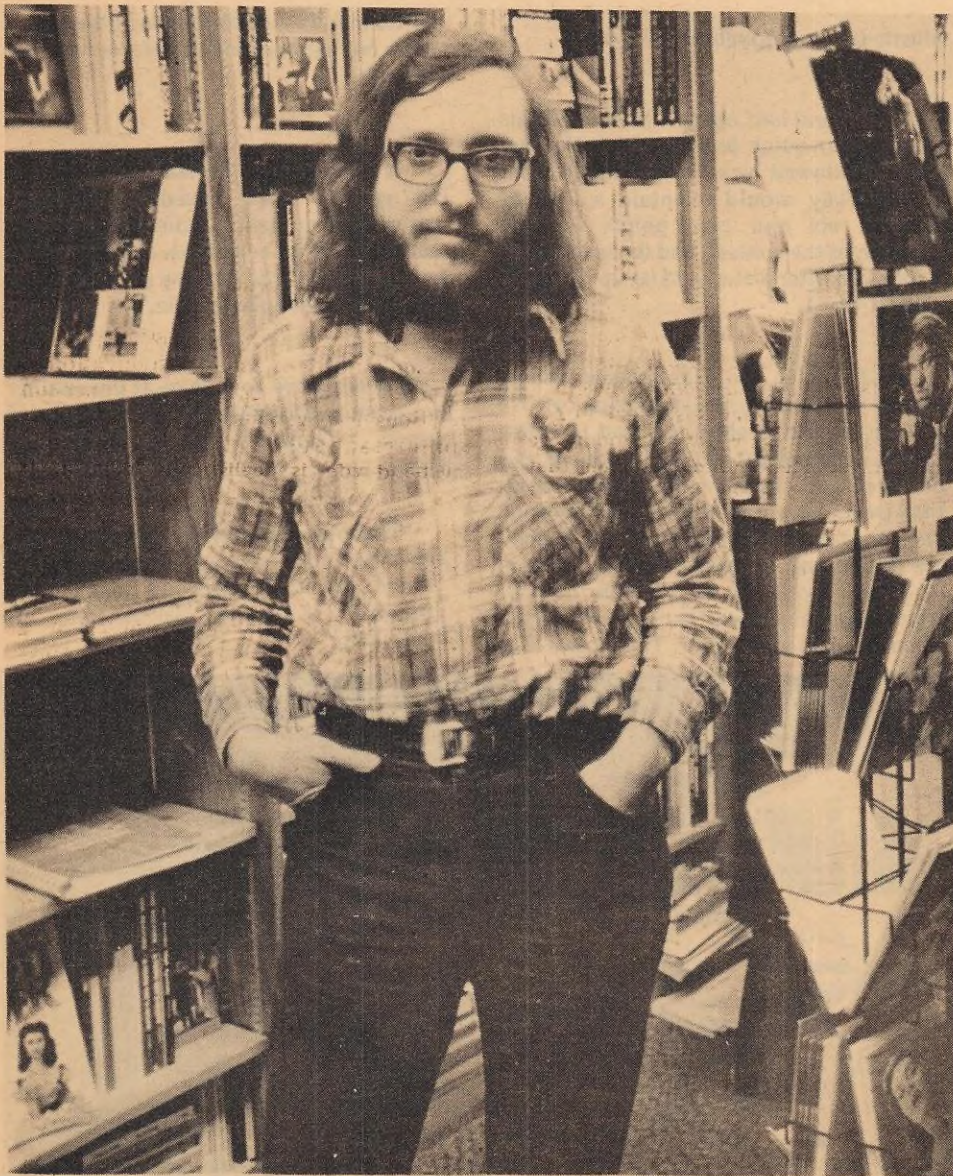
Speaking of the interest of the people who patronize his store he said that "Alfred Hitchcock is the most written about director and *Casablanca* almost

everyone's favorite film."

Biletz doesn't think much of either the film critic for *The Boston Globe*, Bruce McCabe or Michael Blowen. He feels, "they're both terrible writers with terrible taste."

He rubs his beard and gives me permission to quote him.

Bogey would have been proud.



MAD ABOUT MOVIES: Frank Biletz, proprietor of Movie Madness.

Guyana interesting film

"Guyana, Cult of the Damned" Produced and Directed by Rene Cardona Jr. Starring Stuart Whitman, Gene Barry. Now Playing at Sack Beacon Hill.

by Donna Piselli

"I will build you an Eden where we will be cleansed of all our sins."

Sound tempting? The words and promises of cult leaders are strong and powerful. But the existence of following cults in today's society is a growing and major concern.

Guyana, Cult of the Damned is a docu-drama which concerns the problems of religious sects and presents some answers about the tragic mass suicide in Guyana only two years ago.

Movies

It is early 1977, in a San Francisco church, the Reverend James Johnson (Stuart Whitman) exhorts his congregation to leave America and its oppression. He promises them paradise and salvation from evil if they follow him to a settlement in Guyana, South America. Enthusiastically they endorse Johnson's idea and prepare for the move.

At the same time, apprehensive relatives of the cult members are seeking help and assistance from Congressman Lee O'Brien (Gene Barry). They are concerned about the safety of their families and the future of Johnson's Temple. O'Brien agrees to investigate the sect, hoping to bring answers home to the United States.

Unfortunately, O'Brien's visit to Guyana is not successful. Convinced he is a target of the CIA, Johnson orders his people to appear content and fulfilled with their lives on the settlement. O'Brien doesn't see the truth; he sees happy faces, singing and dancing. The real Johnson town is filled with punishment, hunger and sadness; the future for these people looks dim.

Guyana is narrated by a member of Johnson's Temple who was saved by Congressman O'Brien — one who escaped "the white night," and the tragic loss of life. The young man explains how one can easily surrender to the power of a charismatic figure like Johnson. In a sense, he is warning the audience against following cults and uses his story as an example for others. The narrator describes Johnson as "a maniac who wanted to destroy himself and take his people with him." He realizes that *Guyana* is not a paradise, instead he sees it as a living hell.

The movie, based on the true story of Reverend James Jones and The People's Temple, is an attempt to invalidate the glory bestowed on sect leaders. *Guyana* details the life of a leader who promises a dream and delivers a nightmare. He is a

man who offers strength and direction to the young, compassion and understanding to the old. People of all ages, race and occupation are devoted to him. They are looking for a better life, searching for guidance — and the promise of paradise is the solution.

Guyana tells us differently.

Although the film is neither inspiring nor original, it is not the typical docu-drama. It infects the audience with a negative attitude toward society's cult leaders and fills us with a degree of pity and sorrow for the helpless followers. In fact, the movie succeeds in its attempt to show the danger within the existing sects in the U.S. today.

There is a strong effort within the film to realistically present the outward effects of cult living. The robot-like actions, the repetitive, daily routine and the bland faces are the result of one insane man's power. Johnson's people are not supposed to think, they only work and obey. They are trapped in a world where they must submit themselves to the lowest forms of human behavior. By giving their whole lives to Johnson they hoped to find a better way of life; each unaware that death was his ultimate goal.

Johnson was a dying man. Hidden behind his dark glasses was a man addicted to drugs; a man afraid of living. He brought only despair to his people. Some were lucky to escape, others were not.

The film is straightforward, factual and informing. The performances of Whitman, Barry and the other actors, therefore must neither be commended nor criticized. The cast members, in their selected roles, are believable and strong. However, it is impossible to make a judgment about the authenticity of the docu-drama since it is not known whether the events, the actions and the statements are accurate.

Guyana, Cult of the Damned is a story that will open your eyes to the world of cults and religious sects. Perhaps the film's message is ironically told within James Johnson's motto: "Those who do not remember the past are condemned to repeat it."

The tour stops here

Although the author of The Magical Trivia tour, which appeared in our recent Arts Supplement, contends that intelligence is its own reward we arts editors are a more generous lot. Therefore we would like to congratulate Jack Brienzi for winning with the most correct answers. Mr. Brienzi can pick up his prize any time after Friday afternoon. We would like to thank everyone who participated. For those of you who didn't do so well here are the correct answers.

1. Roger Miller
2. Carlos Santana
3. Stealers Wheel
4. Beach boys
5. Humble pie
6. Abba
7. Miracles
8. Abbey Road-London, England
9. Doobie Brothers — song was written by Michael Macdonald and Carly Simon.

10. Jim Morrison — died of drug overdose, others died in plane crashes.
11. David, Stephen, Graham
12. Elton John — "Lucy in the Sky With Diamonds"
13. Jackson Browne — he co-wrote it with Glenn Frey.
14. New York City — Brooklyn
15. Cream, Yardbirds, The rooster, Derek & The Dominoes.
16. Buddy Holly
17. Stone Ponies
18. Brian Wilson's (Beach Boy) dog Shannon
19. Boz Scaggs
20. Mitch Ryder
21. Neil Young, Stephen Stills, Richie Furay, Jim Messina, Bruce Palmer, Dewey Martin.
22. Gene Simmons of Kiss
23. Bob Dylan
24. Captain & Tennille
25. Edgar Winter Group

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Surging Rams jolt No. 2 ranked Salem, 71-60

by Stephen P. DeMarco

Center Richard Sullivan, whose play for the first nine games or so was not exactly overpowering, silenced all his critics last Thursday night with a flawless performance as the Rams defeated Salem State, 71-60, at the Cambridge Y.

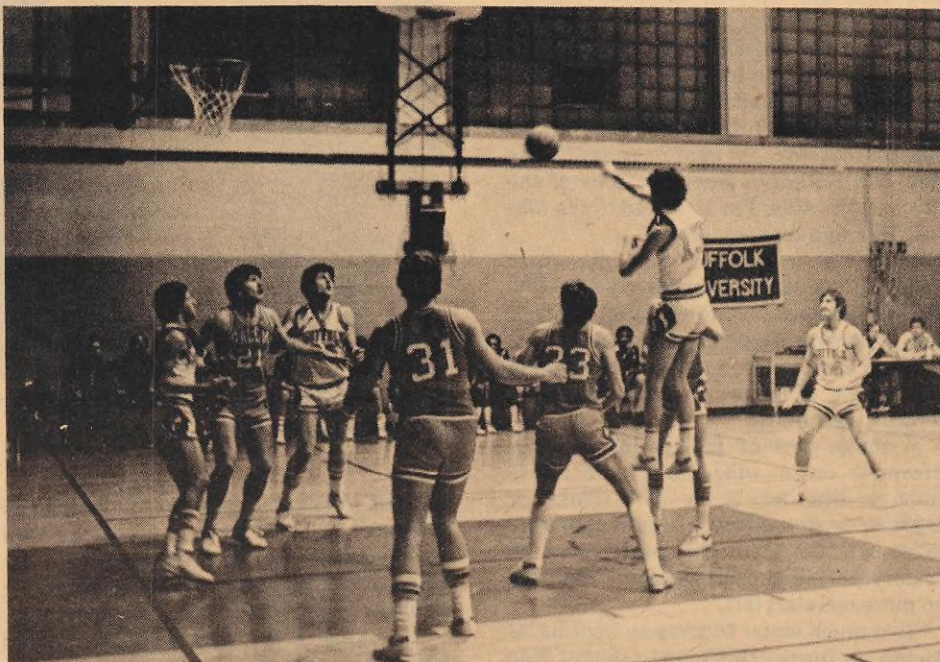
This was the Rams' most heralded victory of the season for three reasons: 1) Salem State was the number two ranked team in Division III, and the Rams just took them apart; 2) It was their fifth consecutive triumph; and 3) it should put them back in the Division III playoff picture with 12 games remaining.

"This was probably our biggest win in that we defeated the number two ranked team in Division III," said Coach Jim Nelson, "but it was not necessarily our best game. We played better all-around against Babson."

During this latest winning streak, the Rams have achieved success because they are playing solid team basketball. Team ball breeds champions; clubs that resort to one-on-one, run and gun type basketball will usually not put together strings of victories.

Most of the Ram players have had their single fine performances during the victory skein, and Sullivan was overdue for his. The senior from Brighton scored 18 points, 10 in the second half, a lot of them being answers to Viking hoops. He also grabbed 11 boards, and is becoming more aggressive underneath.

Despite these impressive statistics, Sullivan's most important contribution had to be his smart passing. Twice in the second half, he drove baseline off the four corners offense. He was double-teamed, but dished off to wide open men at the foul line. Steve Dagle (16 points, 12 rebounds) and Dave Lewis (6 assists) cashed in on jumpers from these passes, Dagle's hoop giving the Rams an 11-point bulge which proved to be insurmountable. "Sully has been real tough inside the past three games," said Dagle.



A MAJOR REASON why the Rams have been winning is their superb team passing, as they accumulated 19 assists against Salem. Rich Sullivan (13) dishes off here.

Salem State began the game in a 2-3 zone, and they had one guard pressuring the ball coming upcourt. The Vikings varied their defenses often; almost every time the Rams came down the floor it was different. They went from the 2-3, to a 1-2-2, and then to a man-to-man.

The Rams were fouling the Vikings' two big men, Ed Gieras and Dave Knight (16 and 12 respectively), early and often, but were later able to contain them thoroughly. The score had been tied eight times when Dagle hit a jumper to give the Rams a 24-18 lead.

In the early going, both ballclubs were somewhat sloppy in their offensive execution and this resulted in a low scoring first half. It ended in Suffolk's favor, 26-21. The officials made a lot of travelling calls in the half, and they were

whistle-happy throughout the game.

The second half opened with the Rams scoring four quick points; a Dick Noonan jumper followed by a Sullivan layup from Lewis. They would maintain a lead of between six and nine points for the duration of the contest, and the lead would peak at 13 after a steal and layup by Lewis made it 44-31.

At this point, the Vikings went into an intense full court press and reeled off five straight points to chop the lead to eight. Lewis could not get the ball inbounds and he called a crucial timeout. With the poise that Dave has, he is playing like anything but a freshman. After the time-out, Janedy was fouled and he made two free throws (the captain was 12 for 14 from the line) which brought the lead back to 10, and the game was just about over. The closest that

the Vikings would come would be 56-50.

The Rams went to the four corners' offense with about five minutes remaining to kill the clock. A play occurred which typified the Rams' winning style of late; they passed the ball around six times before Janedy, out beyond the top of the key, found Sullivan wide open under the hoop for a layup. The players were simply looking for each other.

The last two minutes mostly consisted of Janedy shooting foul shots, although Salem's Frank Conway, a reserve forward, displayed some sour grapes in trying to pick a fight with Michael.

"We're playing pretty good," said Dagle. "Davey (Lewis) has really come along. This was a great game, a big win for Saturday night (against Lowell). Lowell is tough and they have always had the height. Eddie Mitchner played real well coming off the bench and was tough on the boards."

Mitchner was the sixth man in the game, and he contributed tough defense and key rebounds.

"It's about time we started to win the big games," said Janedy. "Everyone contributed tonight. Eddie Mitchner was real tough. It is the defense that is winning games for us — the defense in the last few games has been unbelievable."

"I would have to vote us as the number two team in Division III next week," said Nelson. "Tonight's victory speaks for itself."

"Without question we can play better, especially when we are being pressured. We turned the ball over too many times tonight — luckily Salem did not capitalize."

Goats win one and lose one by a one-goal difference

by Jon Gottlieb

The Goats raised their record to 7-3 last week by virtue of a 5-4 win over Worcester Polytechnical Institute (WPI), and a 10-9 setback against St. Francis, Maine. With the combination of a steady defense one game and a barrage of goal scoring the next, the team heads into the second half of the season on a collision course with a hopeful Division III ranking next year.

GOATS 5, W.P.I. 4

SU's Jim Duffy had two goals and one assist (five points), to add to his team lead in scoring (27 pts., 13 goals, 14 assists), and in the process helped out a balanced team effort in a come-from-behind 5-4 victory at the hands of WPI at the Worcester Arena.

Steady offense and defense was the story in this one. "You have to have a good blend of both in order to win," said Coach Tom Foley. "We're a young team and we've got a lot of things to work on. We're getting there."

WPI (3-5-1 on the year) jumped out to a 1-0 lead on a Pete Millet goal. Suffolk tied it up on a first period goal by Jeff McLaughlin. Duffy put the Goats ahead 2-1 at the nine-minute mark. Ken Pefine and Ed Crescitelli assisted on "Mac's" goal, while Joe Greene and Tony Camiolo helped out Duffy.

Jim O'Keefe of WPI then tallied two goals a couple of minutes apart to give his team a 3-2 lead. However, just before the close of the initial period, SU's Doug Lawson tied the score at three with Mike Angiulo and Jim Harte assisting. Coach Foley said it was not the greatest period in the world, stating a lack of good skating

and defensive pressure hurt.

Foley's team won the game in the second period with Suffolk doing all the scoring. Goals by Paul Doris (assisted by Bob Kelley and Duffy), and an insurance marker by Duffy at 11:27 past WPI goalie Bruce Beck put SU up 5-3 at the close of period two.

Foley said that his team did a good job in the middle frame. Now, the only thing he warned the Goats to guard against was the threat of an early WPI score. Sure enough, 39 seconds into the third period, Millet pocketed his second goal. That goal would be the last scored against SU goalie Kevin (J.C.) Penney (3-2 record), who received kudos from Foley. "WPI got a couple of goals on a bounce here, a bounce there. If a goal tender can bounce back from that, it's pretty good, He did."

Credit the Goats for a great penalty killing effort. The team was short handed for a good part of the third period, (7:00, 11:00, 14:40). Durable defensemen Dan Doherty, Joe Greene, and Mike Callahan thwarted any WPI effort for power play goals.

GOAT TALES: Coach Foley said that Jim Duffy played "a super game all around. He really controlled the tempo" ... Foley added that he had "a lot of respect for that team, (WPI). We've developed a small rivalry against them." He admired their style of skating, movement, and checking ... The Goats avenged an earlier 4-2 home defeat by WPI with the win.



GOATS' GOALIE Bob Rooney suffered his first loss of the season against St. Francis. The Goats are off to a 7-3 start.

ST. FRANCIS 10, GOATS 9

The statistics can fill a record book ... Nineteen total goals, over 100 total shots on net, but when the smoke finally cleared, the only numbers that mattered were 7 seconds on the clock in the third period as St. Francis' Jim Connerty took advantage of a confused SU defense to place one behind netminder Bob Rooney to give his quick team a 10-9 pasting over the Beacon Hill "five."

More numbers? Well, besides the fact that St. Francis, AKA University of New England (if you can believe that), handed Suffolk goalie Rooney his first loss of the year (now 4-1), neither he nor counterpart Paul Ferand escaped without being bombarded with shots. St. Francis shooters peppered Rooney with an

astounding total of 52 shots. The Goats fired an amazing total of 50 shots on Ferand themselves.

The reason for the showings? Coach Tom Foley cited the "incredible" skating pace of the Maine representative, among other things.

"They have a lot of personnel," said Foley. "Every single St. Francis man is ready to play the game. They're a good team. You can't keep them down."

The scoring was the offense lovers dream — 29 players, 16 St. Francis players and 13 from Suffolk had at least one point in the game. Led by Tony Camiolo's three-goal hat trick, the SU contingent saw Ken Pefine and Jim Duffy counter with a goal apiece while Jeff McLaughlin and Paul Doris rounded out the goal scoring with one each. Assist leaders Duffy and Bob Kelley both had three while McLaughlin

see GOATS page 14

Offensive burst brings sixth straight victory, 78-73

by Joe Flaherty

Exciting? The Rams raced back from a 15 point deficit (62-47), outscoring the Division II University of Lowell Chiefs 31-11 in the second half for a 78-73 win, extending Suffolk's winning streak to six and giving the Rams an 8-7 record.

The Chiefs arrived in Cambridge with a big team, including four players over 6'6", but after the events of the second half they left mighty low. Lowell's height and quickness had been expected to carry them to victory but as in life, disadvantages can be overcome with heart and hustle.

"The effort we put in when we were down is characteristic of what we have been doing all season," said coach Jim Nelson.

By just glancing at the comparative heights of the two teams during warm-ups it was easy to understand why Lowell might be expected to dominate the inside game and perhaps win. But Suffolk is gaining increasing confidence as the season progresses and at this point they could probably defeat any Division III team.

In the beginning the Chiefs looked tough. Lowell had height on the floor and on the bench, although they failed to dominate the rebounding or any phase of the inside game. Still, the Rams, unable to put together any spurts, fell behind early. Suffolk could not penetrate. Each possession seemed a challenge and only Dick Noonan's jumper prevented Lowell from pulling away.

The Rams found themselves caught up inside with the Lowell guards, Mike Robertson and Darren Foster, grabbing stray bounds and then pushing the ball quickly up court. The Chiefs were unable to shed Suffolk, however, and led by scores of 12-4, 16-10 and 22-18.

The high certainly helped with Rick Tienhara, Peter Forbes, Brian Coke, Joe Hadad, Fred McCall, and Randy Bell forming a sizeable frontcourt. While not dominating the inside game, the Chiefs were certainly outplaying Suffolk underneath, to the point of cutting off Richard Sullivan's usually effective inside game.

The Rams fell behind 27-20 and snuck back to within a point before Lowell opened a 37-31 half-time lead. It could have been worse if not for Lowell's penchant for turnovers.

The second half started ominously for Suffolk with the Chiefs taking total control and running up a 51-41 lead on a Foster jumper. Noonan continued to hit from the perimeter but Lowell, unlike Suffolk, was running and rolling. The Chiefs scored with little trouble.

It appeared to be Lowell's game. Foster and Robertson blended quickness and good passing with Coke (10 points), who moves well in front of the basket, and co-capt. McCall (14 points), the chief offensive threats for Lowell.

Freshman guard Ray Carroll, who gave Lowell additional quickness in the backcourt, sunk two free throws, making it 62-47. A large lead but certainly not insurmountable. "Dick Noonan kept us in the ball game," said Donovan Walker. "At the beginning of the second half nobody was shooting but Noonan."

Down by 15, Dr. Jekyll became Mr. Hyde and the Rams were off to the races. Suddenly the Suffolk defense tightened the breaks started going Suffolk's way, and Lowell fell into foul trouble. The momentum and tempo was Suffolk's. Baskets by capt. Mike Janedy, Walker, Dave Lewis, (who had another fine game with 18 points, seven assists and three steals) a Janedy steal and lay-up, Tony Jenkins, a Lewis jumper, an Ed Mitchner jumper, Walker and another jumper by Mitchner sent the Ram bench into excited applause and Suffolk out in front 57-66.

The Ram offense came together, with everyone on the floor contributing. Jenkins and Walker came up with fine performances under pressure. Mitchner dragged down a couple of key rebounds and found himself open twice from the corner.

The Rams received a Cowens-like effort from Steve Dagle who had 13 points, had 13 rebounds, usually in heavy traffic. Dagle applied strong defensive pressure on the Lowell front court which, despite its height, missed countless second opportunities under the offensive boards. Offensively, Lowell's big men left something to be desired with poor inside shooting.

Early in the game Dagle made a flying block of a Robertson drive in addition to three brilliant tip-ins. "Dagle was immense on both backboards against an extremely large frontcourt," said Nelson.

"They took off the second half," said Dagle. "We didn't lose our patience. Davey Lewis is looking real good at the point. The bench is doing a fantastic job."

The Rams seemingly scored on each possession. And to Suffolk's credit, this team performs its best under pressure. Clutch floor play in critical situations and avoiding turnovers are Suffolk's forte. Lowell, however, completely unravelled. The Chiefs' foul shooting was atrocious, and their floor play was sloppy.



Jeff Newman photo

DICK NOONAN scored 16 points in leading the Rams to a 78-73 comeback victory over Div. II Lowell. Donovan Walker said that "Noonan kept us in the game."

"They didn't have a set offense," said Dagle. Fouling was also part of Lowell's second half repertoire although some of the calls may have been questionable. "They like to block," said Dagle. "One fake and you can get a couple of fouls."

After overtaking Lowell, the Rams continued the fast-paced, high level of play which would win the game. The Rams took the lead for keeps, 69-67, on a flying Dagle tap-in. A bending drive by Lewis sealed the

game while giving the Rams a 75-70 lead.

Sullivan's game was almost non-existent in the first half but he too contributed in the second half, passing and rebounding.

"Lowell has been subject to pressure (up by 11 against Bentley but lost)," said Nelson. The Rams applied the pressure and "everything fell into place."

"We're making a lot of people eat their words," said Janedy.

This time the bench produces

by Joe Flaherty

It is called a bench and Suffolk has one. As the season progresses the Rams are progressing. Suffolk is now a deeper team than in November. But the emergence of a formidable bench is only part of the reason for the recent Ram winning streak which was extended to four as the Rams outplayed the Barrington Warriors, 74-61.

Playing without Capt. Larry Tomassetti, the Warriors found themselves down early, 9-2, with the Suffolk fast-break rolling. Barrington took leads of 14-11 and 16-13 before Suffolk grabbed the lead for keeps on a pair of baskets by Richard Sullivan, the second of which he received via Capt. Michael Janedy on the break. Sophomore guard Tony Jenkins followed up Sully's baskets with an offensive rebound in traffic and a fallaway jumper as the Rams re-organized themselves with a high percentage spread offense, which they have used effectively, lately.

From there the Rams continued to push the margin of their lead, with the bench playing much of the middle portions of the game.

"The play of the bench," said Coach Jim Nelson, "for the most part, was substantial and special credit must be given to Ed Mitchner, Don Walker and Tony Jenkins and especially Pat Duffy."

Nelson was quite pleased with the defensive work of Mitchner who he said did a "fine" job of denying the ball.

Barrington had problems penetrating, and their overall floor play, though aggressive, was sloppy. Guard Elmer Stanley, one of the top division III guards,

stuck in 19 points. "Stanley," said Nelson, "is an outstanding player. He has great quickness and change of direction and especially his body control which helps him avoid charging fouls."

But Stanley was not enough, and without Tomassetti, the Warriors could not keep pace with Suffolk. The Ram bench was the key. Duffy had an exceptional night with 10 points while fully utilizing his quickness. The Ram offense took control, showing superior ball movement as Suffolk pushed the lead over ten with leads of 33-23, 39-25 and 45-27 after a pair of lay-ups by Janedy.

With senior Dick Noonan throwing in an occasional jumper (10 points) and Duffy igniting the break, Suffolk's lead reached its pinnacle at 61-40. But despite the momentum and the big lead, Barrington crept back as close as 69-59, forcing Nelson to send the starters back out to finish the job.

Although Duffy received substantial floor time, Lewis still amassed three steals and six assists. Janedy quietly hit for 12 points (6 for 9) and Mitchner grabbed five bounds.

The Warriors' Ernie Madden had his moments inside, grabbing 14 rebounds, while teammate Glenn Anderson pulled down 10, along with three steals. Shawn Smith, a 6-4 junior forward, showed a nice touch from outside with 18 points but the Warrior's could have benefited more with a better inside game had Tomassetti played well.

But Suffolk's bench did the job, allowing the starters to rest while pulling out in front of Barrington.



Jeff Newman photo

RICHARD SULLIVAN (13) scored two hoops which gave the Rams the lead over Barrington, and they never looked back. Sullivan's play has been awesome of late.

Pefine nets two goals in impressive win over MIT

by Joe Coughlin
The Goats, continuing their outstanding play, skated and checked their way to an impressive 6-3 victory over M.I.T. at Walter Brown Arena in what Coach Tom Foley called "the best game we've played all year."

The first period was wide open, with some good skating and hard hitting from both teams. Ken Pefine got the Goats on the board first, at 5:20 of the first period, when he tucked the rebound of Dan Doherty's slap shot from the point under M.I.T. goalie Larry Wagner's pads. Ed Crescitelli was also given an assist.

Goal number two for the Goats came exactly one minute later at 4:20, when Paul Doris and Joe Greene set up Tony Camiolo, who decked Wagner and backhanded it in.

Some outstanding penalty killing for the Goats ended the period at 2-0.

After Goats' Goalie Bob Rooney robbed M.I.T.'s Bob Bayer with an outstanding save, Jim Duffy and Tony Camiolo assisted Paul Doris, who scored after picking up Duffy's rebound, to make it 3-0 at 13:50 of the second period.

M.I.T. finally got on the scoring track when Dave Damery beat a partially screened Rooney at 10:06.

Doug Lawson retaliated quickly at 8:59 when he picked up the loose puck behind the M.I.T. net and swiftly jammed it past Wagner.

Ken Pefine got his second of the night, a power play goal set up by good passing by Jeff McLaughlin and Dan Doherty at 2:31.

M.I.T. bounced right back just seconds later at 2:12 of the second period, when Scott Schwartz beat Rooney as a cluster formed in front of the net again, partially screening him. At the end of two periods it was 5-2.

The third period featured some more good penalty killing and hard hitting by the Goats. Paul Doris skated right by the M.I.T. defense to score his second of the game, icing it for the Goats. Jeff McLaughlin was credited with an assist.

M.I.T.'s Harvey Stenger scored a power play goal with 5:29 left in the game, but it was all academic as the Goats rapped up another victory.

Coach Foley thought the key to the game was that "the whole team played defense."

The Goats are playing hard as a team and winning game after game. Watch out Division III, here comes Suffolk hockey.

Over 100 shots on net in Goat loss

continued from page 12
and Doris chipped in with two.

St. Francis went one better. Ed Wingert, Ron Jenkins, and Paul Muldune scored six goals between them (2 apiece), and with four other one goal scorers, Muldune added three assists, Randy Voorhies tacked on three, and seven others followed suit.

All scoring came in spurts. First period action saw Suffolk climb to a 3-0 margin on goals by Camiolo, Pefine, and McLaughlin. WPI exploded for (like the SU goals), four straight markers to take a one goal lead, 4-3. Pefine knotted the score at four at the period's end.

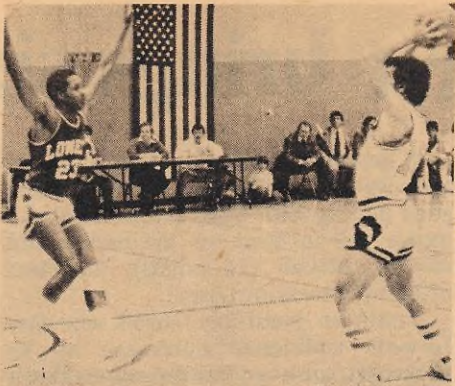
SU worked hard in trying to keep stride with the fleet skating opponent and seemed to do a pretty good job of it, keeping the score close all the way.

The streaks continued in the second period. St. Francis raced to a 7-4 lead early. Camiolo's second goal at 10:51 and a Duffy tally a little over four minutes later narrowed the gap to only one, 7-6. However, Paul Muldune stopped SU's momentum for a while, scoring his team's

eighth goal, giving St. Francis an 8-6 cushion after two.

In the third period, more of the same occurred. The last big scoring drive belonged to Suffolk. Unfortunately, St. Francis would have the final say. After a Ron Jenkins goal put his team up 9-6, the Goats started to gnaw at the lead once again. At 5:42, Paul Doris added one. Camiolo potted his third goal at 10:08 and a Duffy blast evened things at 9-9 with just over a minute left in the game. "We've always had good struggles," said Foley. "Each team just wants to get back at each other so badly that nothing is beyond doing."

The winner came at the 19:53 mark. St. Francis' Jim Connerty took a pass from one of his wingers after he crossed over the blue line into the SU zone. The middle was jammed up with bodies and then there was trouble. There was some hesitation on the part of the SU players as to which man to cover in the drive, Connerty or the wingers. This indecision gave Connerty enough time to set up and take a shot which beat Rooney and that was it.



MIKE JANEDY hit 12 of 14 tree throws against Salem.

Helmets defeat Kool and Gang

by Joe Coughlin
The Purple Helmeted Warriors of Love remained the only unbeaten team (3-0) in the Intramural League with an impressive 46-30 victory over previously unbeaten Kool and the Gang (now 2-1).

Kool and the Gang, playing without their 6-4 center Mike Romano (out with a sprained ankle) and forward Eric LaColla, had trouble controlling the boards and the inside game of P.H.W.O.L.

The game stayed even for the first few minutes (6-6) before P.H.W.O.L. started pulling away, just as they have done in their previous two victories. With 8:25 left in the half they were up 18-8 and in control.

Two big baskets came in the last minute of the half for P.H.W.O.L. First, Steve Clifford (5 points) tossed up a prayer which Joe Albasini (12 points) tipped in. Then, with just two seconds left, Kool and the Gang called a time out to set up a last shot. Their strategy backfired, however, when Albasini stole the inbounds pass. He missed an easy shot before putting in the rebound at the buzzer, to make it 24-12.

Although Albasini had 12 points (10 in the first half) and was the games' high scorer, he has not been, satisfied with his play. "I'm still missing too many shots," he said.

The pace slowed up in the second half and neither team could do much. Tom Connors (8 points) and Pete McLeod (7 points) did most of the scoring for P.H.W.O.L. Anthony Tricca (team-high 9 points) and Salvatore DiGirolamo (8 points) matched baskets with them. So the game ended, with Kool and the Gang going down to their first defeat, unable to erase a large P.H.W.O.L. lead, 46-30.

Although the season is young, P.H.W.O.L. has let the league know that they are the team to beat.

Women hang tough, 47-45

by Margie Maida
The injury-riddled Suffolk Womens basketball team came back to play their most exciting game of the season against Babson, but suffered a disappointing 47-45 loss.

Suffolk's Captain Mary Minihan scored the first basket in what coach Pam Rossi called a "see-saw game." Through out the entire game, neither team had more than a four-point lead. At the end of the first half, Babson got a two point lead as the ball landed in the hoop at the buzzer, making the score 23-21.

Freshman Karen Thomas proved she was fully recovered from her sprained ankle by leading the team with 19 points and grabbing most of the defensive rebounds.

Captain Minihan added 10 points. Betty McCann who is recovering from a knee injury, captured most of the offensive rebounds and many of the defensive rebounds.

Newcomer Andrea Mercurio, a transfer student who played basketball at Springfield alternated between forward and guard. Rossi described Mercurio as aggressive and having the potential to really help the team out.

Another new comer who played her first game for the team was Melene Hastings, a forward.

During the second half both teams had many fouls. Rossi said that the refereeing was fair but that there could have been a few more calls against Babson. A few extra points from free throws could have made all the difference.

The womens' team now has nine active players and two out for the season; Monica Geehan, Suffolk's six foot center who has a kidney infection, and Gigi O'Brien who sprained her wrist.

The women's next game is against St. Anselm's, a makeup game from before Christmas in which the team did not have players. Rossi described St. Anselm's as a very strong division II team in which Suffolk is going to work on its defense.

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The very, very best of '79

continued from page 10
Vietnamese civilians look on.

The second part is the actual descent into Hell, as Willard and Kurtz clash in the muddy darkness of Kurtz's retreat amidst the bodies and dismembered limbs of those whom Kurtz has killed. The brutal ritual slaying of Kurtz, brilliantly interwoven with the ritual slaying of a water buffalo, evidences demonic brutality.

Coppola proves the age-old adage that "War is hell." The first portion of *Now* deals with physical hell, the pain and death of the Vietnam conflict; the second portion deals with the mental hell that Willard undergoes when tortured mercilessly by Kurtz.

Sheen is powerful, but is somewhat restricted by Coppola's weighty script and detailed direction. Duvall and Frederic Forrest are able to transcend the script and deliver memorable performances. Brando finally has found a part to fit his mumbling (which has taken the place of speech since *The Godfather*), but it doesn't justify the exorbitant price tag placed on his performance.

2. *The Deer Hunter*. Although *The Deer Hunter* played in New York and Los Angeles for a week in 1978, it was not officially released until early 1979. Upon its release it was both heralded as being a realistic account of the brutality of the

Vietnamese conflict and criticized for being a manipulative exploitation of that brutality.

It drew most of its criticism over its use of Russian roulette (which may never have taken place in Vietnam) as a metaphor for the violent brutality of the war. Whether or not Russian roulette was ever employed as either torture or sport in Vietnam, it is an effective metaphor for the actual brutality.

Hunter deals not only with the brutality experienced by three friends who go off to war, but its effects on them (leaving one dead, one psychologically changed, and one crippled) and the friends and family they leave at home. Because *Hunter* actually depicts the violence in Vietnam, it is a stronger statement than the anti-Vietnam vehicle, *Coming Home* (1978), which dealt only with the psychological effects of war.

Director Michael Cimino also explores the relationships between the buddies, which was carefree before their involvement in the war, but cautiously reserved afterwards.

Cimino's exacting, intense adherence to detail lures the viewer into the small steeltown home of the principles, into the pits of a prisoner of war camp, and into the minds of each of the characters.

The performances are all excellent. Robert DeNiro offers a gripping performance as the stabilizing influence—his circle of friends, despite his own trauma resulting from the war. Christopher Walken and John Savage are powerful as the two others who go off to Vietnam; the former never to return, the latter to return without his legs.

Also of note are Meryl Streep, who delivers the performance that first garnered widespread attention for her, and the late John Cazale, who died shortly after *Hunter's* filming.

1. *Hair*. The Broadway musical, *Hair*, drew heavy criticism because it was based on superficial images of the 1960s, and was primarily a glorification of communal life. Therefore it is ironic that Milos Forman's screen adaptation of *Hair* depends on exquisite imagery, of both sight and sound, which more authentically captures the painful 1960s, whose hurt was still felt throughout the 1970s. Under Forman's brilliant direction, *Hair* is an intense film of images and symbols, not just a hippie glorification.

The most obvious symbol is hair, a symbol of freedom: a non-violent way for non-conformists to proclaim their individuality and independence from the war-mongering Establishment, which stressed a short-haired conformity.

Forman's images transcend both sentimental and critical appraisals of the decade, offering a reason for the disillusionment of the 1970s. Dancing horses, a wild LSD trip, a formal dinner party crashed by hippies, and the first glimpse of hippie society by naively conservative farmboy recruit Claude (John Savage) on his way overseas, metaphorically illustrate the distortion and illusion of the 1960s.

Unlike other Vietnam movies, *Hair* offers a view of the conflict from those who stayed at home—the draft dodgers, the draft card burners, and the hippies. Forman depicts the futility of those years for those who found that they could neither stop, or even effectively avoid, the war.

This futility is beautifully driven home in *Hair's* breathtaking final sequence.



PERFORMING the Pyramus and Thisbe sequence from "A Midsummer's Night's Dream" are two members of the Shakespeare Company. They performed selected skits, scenes and soliloquies from the Bard's plays at Suffolk last Thursday.

Liz Parkes photo

Rows of gray-uniformed soldiers marching two by two into the belly of a personnel transport plane are supplanted by symmetrical rows of white cross grave-markers, which are in turn replaced by a vividly-colored rush of stampeding youths racing across a field towards the White House, protesting American involvement in Vietnam. Yet their combined energy is unable to prevent a single soldier from being sent to his carefully plotted gravesite.

Savage and Treat Williams, as the head hippie Berger, are excellent as contrasting characters; Claude is clean-cut and naive, Berger is long-haired and experienced, yet not only do they become fast friends, but

the latter sacrifices his life for the former. Beverly D'Angelo, Annie Golden, and Cheryl Barnes offer well-developed portraits of the women of the 1960s—liberated, detached and promiscuous, and dedicated to husband and moral value, respectively.

The best movies of 1979 dealt intelligently with predominant aspects of American society during the preceding decade, and it will be interesting to discover what direction American cinema takes in the years to come. Judging by this year's best movies, Hollywood, when it is willing to take itself seriously, has the ability to monitor, rationalize, and criticize society.

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Face the issues

Students feel leaders should receive compensation

by Alice Whooley

A majority of Suffolk students feel that service scholarships should be reinstated for student leaders, according to an informal Journal poll.

Until 1978, student leaders, including Beacon Yearbook editor, Journal editor-in-chief, Student Government Association president, Presidents' Council chairman, and WSUB and WSFR station managers received full or partial scholarships.

John MacDonald (Sociology '81) said that the scholarships should be reinstated because he feels that they give students "something to shoot for. If they see one person has received a scholarship, they'll think that they can also get one."

Lyle Gowen (Accounting '81) feels "that if people aren't given any compensation then they won't bother running for leadership positions. The university might also consider offering credits for student leaders."

However, Edward Kosta (Government '80) said that "if you're going to be a student leader, then you should be a volunteer. If they are having financial difficulties then they should get an outside job."

James Tully (Journalism '83) commented that student leaders "put a lot of extra time (into their activities) and it is only fair that they get something in return."

Albert Saunders (Crime and Delinquency '81) asked, "If people in other departments get service scholarships, then why shouldn't they? They perform a function and they should be paid for it. It is not easy to be a student leader."

Doreen Matta (Journalism '82) says by the very definition of their position, student leaders deserve service scholarships. She added, "A leader is someone who leads, someone who takes charge. A person who has that responsibility should be rewarded."

Mary Singleton (Government '81) agreed that student leaders should be paid "because they put so much time into it."

Most of the student leaders also have to work (at outside jobs) because this is a middle-class school."

Mary Littlefield (Business Education '81) said the leaders should receive "partial scholarships. There are also a lot of other people who need the money."

Mark Jamieson (Government '82) feels that the scholarships should be reinstated because "the leaders go out of their way for the students. A student leader is also much more personable than a person with gray hair who sits behind a desk all day."



"SOMETHING IN RETURN" is what James Tully (Journalism '83) believes student leaders should receive for their "extra time."



"OTHER PEOPLE NEED THE MONEY" says Mary Littlefield (Business Education '81), who feels that Student leaders should receive "partial scholarships."



JOHN MACDONALD (Sociology '81) says that service scholarships give students "something to shoot for."

Jeff Newman photos

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