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# SUFFOLK JOURNAL

Vol. 36 No. 27

SUFFOLK UNIVERSITY, BEACON HILL, BOSTON, MASS. / (617) 723-4700 x373

March 27, 1990

## SU ROTC program being investigated

by Kim Todd

Biology Chairman Arthur West and the Curriculum Committee are investigating a possible Reserve Officers Training Corps (ROTC) exchange program with Northeastern University at Suffolk.

This would grant Suffolk a new department called the Department of Military Science, West says. "It's basically a good option. Years back military identity wasn't very popular and (as a result) rather than students gave preference (established departments) could look into some of these courses and offer them as electives." Some of the courses include military history, law and world balance.

West feels ROTC programs are unique in providing interested students with a liberal program.

In 1965 Northeastern established their own Army ROTC program with the strong support of President Ann Knowles. The program provided stipends and scholarships to help with schooling and ROTC students pay half their tuition.

ROTC courses contain sufficient academic content to justify award of credit.

West has appointed a sub-committee of three faculty and one student to further



BIOLOGY CHAIRMAN ARTHUR WEST thinks the ROTC exchange program between Suffolk and Northeastern University will be profitable for students.

consider the proposal and give their recommendation at its April meeting.

Immediate concerns and questions include:

1. adequate space to allocate;
2. tenure, rank and benefits for military officers;
3. the status of Military Science in regards to its being an addition to the 122 credits towards a degree, or included in the accumulated credits.

The ROTC was created by the National Defense Act of 1916 in an effort to battle national resurgence. The growing responsibility and prestige of the army gave military service a popularity on many college campuses. However, officers made up 43 percent of the U.S. officers in war.

Due to the number of reserve officers from ROTC, the U.S. was able to mobilize for WWII more effectively than any other war. In 1955 Congress authorized a minimum of six months training in the program. Exact forms of ROTC differ from school to school. At the present, different ROTCs are the largest single source of officers for armed forces.

Similar programs at U-Mass, Amherst, Boston University, and many more schools have been successful.

An ROTC program at Suffolk could be one more alternative for students to consider in their career making. It could be a more rounded, less expensive way of getting an education, according to West.

## Language requirement debated in policy comm.

by Maria Giavini

The Educational Policy Committee's (EPC) debate on the proposed curriculum has come to a standstill with EPC members debating the need for a language requirement, according to College of Liberal Arts and Sciences Dean Michael Komayve.

While most EPC members agree that a language requirement is a useful requirement, they divide on long range implications regarding enrollment at Suffolk.

To date, Suffolk and Salem State are the only colleges in the region that require students to take a language.

Humanities Professor Marshall Hastings was recently called before EPC to discuss the necessity of a language requirement. According to Hastings, the requirement would be justified for two reasons: it

would foster an empathy for cultural differences and foster a higher sense of literacy.

"We're a multi-ethnic society and a tolerance for other cultures policies is necessary," said Hastings. "You've got to feel what it means to live up in Spanish and feel the legitimacy of other culture patterns. There's no way to preach to be kind to your neighbors. You've got to get into the mind of people through language."

According to Hastings, the only place for a student to experience another culture, outside of living in a foreign country, is to study language in school. Hastings said opponents of the requirement see the proposed one year requirement on an intermediate level or above as problematic for students who would have to take one year of elementary language before taking the required intermediate level course.

"Language corrects the tendency to think that one's own country is superior to another's," said Hastings.

A higher degree of literacy beyond a native language is Hastings other argument for a language requirement. "Native languages allow only a certain thought pattern. Studying a language is a liberating experience from the confines of a native language. It takes you all the way to the well-educated person," said Hastings.

Hastings also said that "the study of foreign language 'has-tuned' students' English. It (is) this was an important consideration because of remedial teaching forced upon college instructors."

While agreeing with Hastings that the study of language is beneficial for students, Philosophy Professor Dennis Outwater considers the long range ramifications of requiring students to study language.

Outwater sees the requirement as possibly reducing enrollment and affecting the flow of transfer students.

"We for language requirement and math requirement and a much more rigorous curriculum than we presently have if it does not affect enrollment and if it will not imbalance the two degree (B.A. and B.S.) programs."

Outwater thinks that a possible solution for the language requirement is a package of courses from the language.

see LANGUAGE page 4



THE YEAS AND NAYS of a language requirement, typified by Language Professor Marshall Hastings and Philosophy Professor Dennis Outwater, differ on long term ramifications.



PHILOSOPHY PROFESSOR Dennis Outwater says language requirements could affect transfer students.

## Elaine Noble: a strong woman

by Alice Whoolley

"You have to be as strong as possible."

### CORNER VIEW

Although Elaine Noble was speaking about the policy that the United States had to uphold as a world power, she could very well have been talking about her own personal outlook on life. As one of the relatively few women who has served in the House of Representatives for Hudson's Ninth Suffolk district, and the first to openly profess she was a lesbian, Noble has learned to speak to her allies, enemies, and co-workers from a position of "power." This attitude seems to have been beneficial to her especially when she examines her accomplishments. As well as serving in the House of Representatives, Noble is presently a special assistant to the Mayor for Governmental Relations, was one of the founding co-directors of the



ELAINE NOBLE, former representative and founder of a women's political caucus, spoke to students recently.

Massachusetts Women's Political Caucus, and as a legislator was personally responsible for all of the legislation furthering the Equal Rights

Amendment in the state of Massachusetts.

see NOBLE page 6

in  
this  
issue

Student trustee  
bill worked on

page 2

Puppet shows

page 7

Super Simon

page 8

Baseball season  
approaches

page 10

# 'Top priority' bill not tops to SGA members

by Janet Constantakes

Phoning state representatives, lobbying, and having a brainstorming session will keep Student Government Association (SGA) members busy this week and next as they try to get a legislative bill, which would cut public financial aid to colleges and universities not having a student on the board of trustees, passed.

House Bill 2584 was the subject of some controversy at this week's SGA meeting. Although it was given top priority, only three of 24 SGA members said they could work on getting it passed.

SGA President William Sutherland tried to get more input, urging the group to follow through by working on the bill, since it was given top priority.

The main reason that other members said they could not give it more effort was because most were busy with other goals and did not have very much time.

SGA Vice President Robert McCarthy said by definition, "they gave it (House Bill 2584) top priority, in name only."

Sutherland said that the bill, which was also given top priority by the SGA last June, didn't fall directly within the goals that the SGA had set up.

A hearing on the bill in the state legislature is set for April 2.

The SGA also voted to endorse an open meeting proposal that would set uniform guidelines for the press to attend meetings that affect school policy and to report on issues relevant to students.

The proposal was presented by Journal Editor-in-chief Ann Hobin. Following the vote, Hobin discussed with SGA members the relationship of student government and the press. Charges of inaccuracy and inconsistency in news stories versus editorials were made by SGA members. Hobin said that she stuck by Journal reporters and that stories were different than editorials.

In other action, the SGA: —allocated \$800 to create a combination log and freshman record book, with freshman pictures, names, and residences.

—allocated \$1,000 to be used for course evaluation computer cards.

—allocated \$62.50 to the Film Committee for upcoming events.

—appropriated \$7.50 to cover a lingering bill for security of the haunted House held in October.

—allocated \$175 from the Rathskellar budget to fund this Friday's Rathskellar.

—motioned to pay \$90 for a security bill for the Jonathan Edwards concert in November.



IT'S THE SET-UP — College Librarian Edward Hamman feels that the noise problem in the library can be blamed, at least partially, on the library's pressure set-up.

## Librarian Hamman impressed with 'Shhh' efforts of SGA

by Maria Ada Mbanue

College Librarian Edward Hamman said that the administrators are impressed with the Student Government Association's campaign of films and posters as a way of eliminating the noise in the library.

Hamman referred to the idea as excellent and the only possible way of reducing the library noise in the short run. SGA Library Committee Chairman Maureen Duggan thinks that the campaign is beneficial because it's better when it's students to students and not administrators to students, and that's why we are mounting the campaign.

Hamman envisioned that neither the students nor the administrators should be blamed completely for not eliminating the

noise but that it's basically up to the students to maintain a conducive atmosphere for studying. "We are not their parents," Hamman said. "To shout at them every minute to keep quiet."

Hamman continued by attributing the noise to the physical set-up of the library. He said that "the physical set-up of the library is not conducive for studying. When you get too many people in a small room a whisper becomes noise and you can't have a single room filled with people and expect it to be quiet."

He added that one of the administrators' main concerns in the Ashburton library is to get enough seats. "The seats have taken priority over book collection," Hamman said.



Janet Constantakes

IT'S BETTER FOR STUDENTS to try to solve the library noise problem, according to Student Government Association Library Committee Chairman Maureen Duggan.

**Tues. April 1**  
1:15 p.m. — I.A. Society, Lecture Series, and LIFE Current  
Speaker: Peter Arnott, Monrovia Ill.

**1 p.m.**  
SGA Literary Soc. sponsors GREEK DRAMA

**7:30-8 p.m.**  
Aud. Walter H. Bursas Forensic Society sponsors Award Ceremony

**Thurs. April 3**  
1 p.m. 8:00 p.m.  
A-14 A-14 SGA Film Comm. sponsors "Jesus Christ Superstar"

**1:00**  
Aud. Mod. Language Club sponsors lecture on Latin American Music

**Tues. April 8**  
7:15-8:00 p.m.  
Latin American and CAPI sponsored Literary Crusade: slides and lecture which is designed to educate people of Nicaragua

**1 p.m.**  
Aud. Literary Soc. sponsors Nikki Giovanni

**Thurs. April 10**  
1 p.m. 8 p.m.  
A-14 A-14 SGA Film Comm. sponsors "Collisions"

**April 14 and 16**  
2:00 p.m.  
Aud. Gold Key sponsors "College Bowl" Tournament. Teams should sign up in the Student Activities Office.

**Thurs. April 17**  
1 & 8 p.m.  
A-14 SGA Film Comm. sponsors "Terry"

**7:00 p.m.**  
Cafe: International Students Dinner. Homemade food, drinks and entertainment to share their culture with Suffolk



The Student Activities Office  
Presents Recognition Day  
April 24 at 1:00 in the S.U. Auditorium

**Tues. April 22**  
All Day  
A-14

Dept. of Biology and Beta Beta Beta Honorary Soc. sponsors "Earth Day" Exhibits, talks, and other campus-wide programs — open house in the University Organizational

**Thurs. April 24**

1 p.m.

A-14

A-14

SGA Sponsors "Clock Work Orange"

**Mon. April 28**

SU Theatre and Reality Theatre sponsors "Curse of the Starving Class" — Aud

### Boys' Golf

April		
1 Barry	2:00	
2 Leland	1:00	
3 Feltz	1:00	
4 Brown	2:00	
5 E. Rao	1:00	
10 Mike Mordt	1:00	
12 Johnson	2:00	
14 Tullis	1:00	
15 Bentley	1:00	
16 Sullivan	1:00	
17 Smith	1:00	
20 Starnes	1:00	
21 Clark	2:00	
22 Galt	1:00	
24 Bryant	2:00	
25 Leland	1:00	
26 Sullivan	2:00	

### Men's Tennis

1 Ken Leland	1:00
2 Curry	2:00
13 Gordon	1:00
14 B. L.	2:00
21 Sullivan	2:00
22 F. Rao	2:00
23 Williams	1:00
25 Bryant	2:00

### Men's Golf

April		
1 Gordon	1:00	
2 Sullivan	1:00	
3 Feltz	1:00	
4 Curry	2:00	
11 Williams	1:00	
14 Clark & Smith	2:00	
17 Rao	2:00	
20 Sullivan	1:00	
22 Sullivan	2:00	

### Degree Applications for June Graduation

Degree Applications for students planning to complete their degree requirements in May must file an application for degrees with the Registrar's Office by April 1, 1980. Applications are available at the Registrar's Office in Charles River Plaza, the Deans' Office in the Student Building, the Receptionist's desk in the M. Vernon Bldg.

# Ridgeway Lane Lounge; a new target for vandals

by John A. Heyes

The Ridgeway Lounge has been the scene of a recent rash of vandalism, according to Director of Student Activities Duane Anderson.

Since the beginning of this month, Anderson said, vandals have broken into the lounge and emptied the cash box of a pinball machine.

There are also indications, he said, that vandals have attempted to steal the television set and have tampered with another pinball machine.

## Career planning and development seminar, Mar. 29

by Jeff Putnam

A Career Planning and Development seminar will be held this Saturday, March 29, as part of a two-day-long program by the Masters of Business Administration (MBA) and the Evening Division Student Association.

The other portion of the program will be a Job Fair, March 31, which will be free and open to all Suffolk students. The Saturday seminar costs \$4 and is open only to the first 100 students who have registered. Registration is still open, according to MBA President Richard Kuehler.

Dr. Robert Bates of the Career Planning and Placement Center will speak at the seminar on career development and will focus on abilities. Richard Bradley, of Hendry Associates, will speak on various job hunting techniques.

Four workshops comprise the remainder of the seminar, consisting of "Resume Writing," "Career Change Life Planning," "Interviewing Techniques," and a "Perspective from the other side of the desk."

The Job Fair will be held in the cafeteria and personnel directors from various companies will be on hand to speak with students on an individual basis and to answer questions about their firms. According to Kuehler, approximately 20 companies will have representatives at the fair.

The Saturday program will run from 8:30 a.m. until 3:30 p.m., and the Monday evening fair will last from 7 p.m. until 10 p.m. The \$4 fee for Saturday's seminar covers a buffet lunch and coffee.

Anderson believes that someone "card the place" and broke into the lounge after it closed for the day.

The vandals, he said, "probably struck after hours, and were able to gain entrance to the lounge by taping the door's latching lock."

By doing this, Anderson explained, the door appeared to be locked when checked by the security police, but could be opened if done aggressively.

Specific information about the vandalism, including the exact time and date of the occurrences, is "restricted" and can only be released by campus security chief Edward Farn, who was unavailable for comment.

As a result of the recent vandalism, the Atlantic Vending Co., which owns the pinball machines, has removed one of the machines from the lounge.

"The company, with good reason, is upset with the way their machines are treated," Anderson said.

Atlantic Vending won't return the "Pangloss" machine, he said, but is considering bringing another to Suffolk.

Another pinball machine was also removed from the Ridgeway lounge, but for reasons unrelated to the recent vandalism there, according to Anderson.



SOLE REMAINDER - The last remaining pinball machine gets some use in the Ridgeway Lounge, the scene of a recent wave of vandalism.

"The company has to get a certain return on the machines in order to justify placing them," he said.

"We could barely justify having two."

The proceeds from the pinball machines and the other vending machines are split between the vending company and the Student Government Association (SGA).

The SGA uses its share to fund the Suffolk press shop, which makes posters and flyers for clubs and organizations.

"Overall," Anderson said that the loss of funds from the vandalism " hasn't had a tremendous effect" on printing shop operations, "but it has hurt."

# THE FREE COLLEGE RING (seriously)

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a man's gold High School ring  
(limit one per sale)

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gold High School ring

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Book Store



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## Tricksters and fools

Don't miss  
the  
Journal  
parody issue  
coming  
Tuesday,  
April 1

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HAIR STYLIST  
UNISEX SALON**

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Next to State House  
For appointment call 426-2939





## editorials

# APO's eviction is no solution

Suffolk's sole service fraternity Alpha Phi Omega's (APO) recent eviction from its Ridgeway building office is not, and will not be, a satisfactory solution to the noise problem in Suffolk's lone activities building.

APO was removed from its office space because of what Assistant Activities Director Carol Lucius termed an increasing noise problem in that building, which was prompting complaints from professors teaching in Ridgeway's two classrooms.

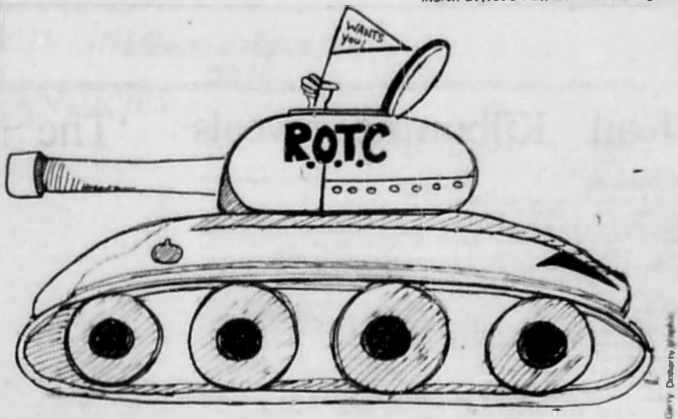
The removal of APO from their office will not prevent them from congregating socially in the Ridgeway lounge, or in the Ridgeway halls. Merely destroying the hive will not stop the bees from buzzing.

Yet this is not a call for harsher penalties against the fraternity, but rather for a reevaluation of the administration's already harsh measures. The Journal does not condone APO's behavior, but feels that it is a symbol of the incompatibility of classrooms and activities within the same building.

The Ridgeway building should be set aside solely for activities, and the presence of classrooms is an infringement on student activities, and ultimately on students. The unfortunate members of APO, who are skeptical about their organization's future, are the latest, and most apparent, victims of the administration's lack of compassion for both students enrolled in Ridgeway classes and student organizations whose only place to meet is in the Ridgeway building.

Having classrooms in Ridgeway has driven out a fraternity that has done much for the university. Every year APO sponsors a blood drive. It often helps out in various offices such as the accounting and registrar's.

Student activities needs its own building. Ridgeway has proven that classes and activity space do not mix.



## ROTC opens SU to more persons

An ROTC program at Suffolk would give persons who want to enter military life or who are looking for a way to pay college expenses a chance to attend Suffolk.

The Journal urges the Curriculum Committee to approve a plan where students could get an education at Suffolk including the necessary credits needed in military science. The proposed program would be an exchange between Suffolk and Northeastern University, which already has the program.

The military may seem an unpopular way of study for many faculty and students due to the anti-draft demonstrations presently being held and the anti-military feelings which arose from Vietnam, however, the choice of people interested in having a permanent military career

as a temporary one while going through school, should be considered. A university should be a place where people with different attitudes and beliefs can co-exist and where the needs of each person are met.

The ROTC program has had a history of success at other local colleges such as U. Mass at Amherst, Boston University and schools around the country. With this proven success at other universities, a successful program at Suffolk seems assured.

### So far this year

President Thomas A. Futham has saved \$332.25 and Vice President and Treasurer Patricia X. Flannery has saved \$343.25 by putting in the only fire sprinkler in the university.

## Letters

### Alpha Phi Omega's expulsion a sorry affair

Editor:

I am sorry to hear of Alpha Phi Omega's expulsion from their office in the Ridgeway building.

I understand that they were on probation for the past two semesters for "tricking" and disruption of the classroom during their office hours. However, the fraternity has done much for the university and for the students.

They help in every first run activity and hold an annual blood drive that benefits everyone, not just students.

It is a shame that they were pushed out. After all, they have more of a right to be in the building than the classrooms.

Nina Gaeta  
Beacon Yearbook

Best college newspaper in the country for school community under 10,000.

— 1979

Columbia: Scholastic Press Association

Top college newspaper in New England

— 1977 & 1978

Society of Professional Journalists Sigma Delta Chi

### Student Government defends its accomplishments

Editor:

The Student Government Association reluctantly writes this letter to note the unduly negative attitude in Journal coverage of the SGA in many articles and editorials. At the recent Student Government meeting, a motion regarding the necessity of this letter was unanimously supported. The Student Government has been very successful in meeting its goals and objectives and have many accomplishments to its credit. Minimal Journal coverage of these important issues are again replaced by a negative editorial atmosphere. This year's SGA differs from last year in journalistic attentiveness and the flavor of emotionalism. This year there have been no student strikes or rallies. It appears that the Journal, feeling an unmet need of emotionalism, has become bitterly critical at the expense of adequate coverage of successful issues concerning students.

Last year's strike centered around the issue of student representation in the internal governance of the university, service scholarships, and adequate athletic and student activity space. These are the same issues being dealt with this year instead of strikes, although unfortunate for newspaper headlines, success is being met with low key communication and deliberation.

This fall, a Student Government proposal requesting students to sit on the Presidential Search Committee to select the next president of Suffolk University was passed favorably. This is the first time that students were ever given the opportunity to share in this aspect of internal governance at Suffolk University. Trustees held one responsibility when President Thomas A. Futham was elected. This proposal was not surrounded by bullhorns and screaming picketers. The lack of emotionalism caused the significance of the issue to be underplayed by the Journal and quickly forgotten as evidenced by some latter editorials.

The SGA and student activities office have been working on the service scholarship issue without positive result for the last three years. This is an SGA Financial

Aid Office proposal met approval by the Board of Trustees. Work-study opportunities are now available for all financially needy students in various leadership positions. This allows each Suffolk student, regardless of financial status, to take advantage of serving as a student leader without being inhibited by a need to work at an outside job. Indeed, this is a major accomplishment for the extra-curricular programs at Suffolk.

The SGA Campus Expansion Committee and the Trustee Building Committee have been working together all this year. Topics such as athletic space, student activity expansion, and lounge space for both recreation and study were discussed in a joint meeting of the two groups.

Topics such as a reading period, the problem of noise in the library, and the announcement that the course evaluation draft had been passed by both the School of Management and the College of Liberal Arts and Sciences faculty meetings were in the SGA agenda. The Journal editorial questioned whether the SGA has anything better to do than "shhhhh" people in the library. The SGA feels that noise in the library is an academic problem for many Suffolk students and it is the responsibility of the SGA as a collective representative of the student body to catalyze an effective solution.

Granted, editorials are for the purpose of personal opinion and impression, but optimism in many Journal editorials seems to be driven by a desire for eye-catching commentaries. Again, we regret the necessity of this letter, feeling that unity among students and the accentuation of major accomplishments rather than minor problems are imperative for the progress of the student body.

Thank you for this opportunity to express concerns.  
Student Government Association

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

## Suffolk Journal

"... every issue of this paper presents an opportunity and a duty to say something important and to show... to read shows fear of controversy and fear of possible prosecution."

— Joseph Pulitzer

Best college newspaper in the country for school community under 10,000.

— 1979

Columbia: Scholastic Press Association

Top college newspaper in New England

— 1977 & 1978

Society of Professional Journalists Sigma Delta Chi

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## side tracks

# Jean Kilbourne reveals 'The Naked Truth'

by Tricia Kullby

"A's are everywhere. Some later houses will flash them on clouds," said Jean Kilbourne during her illustrated lecture entitled, "The Naked Truth: Advertising's Image of Women," as she lampshaded a romantic evening with a couple glued into the sky and suddenly the words, "The heartbreak of parables" were beamed onto a cloud.

What is the naked truth of how advertisers view women? Kilbourne said during her recent lecture at Suffolk that females are viewed as either an inferior class, who are subversive class, or as a symbol. "In our society, contempt for women and all things female, ships everything in our lives from sexual concepts to foreign policy" and "there is no message more pervasive or pervasive as advertising," said Kilbourne.

An example of how women are viewed as inferior by the powerful and often offending hidden message in advertising is the well known "ring around the collar" commercial. "No one asks why he doesn't wash his neck," said Kilbourne.

She began the slide portion of her talk by showing a picture of a model used in an ad who was "fabulous in her hairlessness." "She even has no pores," explained Kilbourne as the rather large audience chuckled. "Minority women are not often used in advertising, but when they are, they, too, must conform to the first woman as a slide was shown of a black woman dressed in a light suit. Not only are minorities seldom used in ads, but 'older women seldom appear in advertising, unless they are trying to sell deodorants,' remarked Kilbourne.

She illustrated how women become "less and less human" in advertising as a slide was shown of an ad where a woman in the ad appeared with no hair growing out of her head. In an ad selling cosmetics, of which one million are sold every hour, the words "for eyes that last" appeared. In response to how absurd the ad really was, Kilbourne replied, "They feel eyes fall out at night!"

In advertising "the body is often portrayed as a piece of meat," said Kilbourne. As an example she showed ads selling bras that were in fact actually saying "here is a new way to wrap your package." She also showed an advertisement with the bold faced word, "Does Your Husband With You Had Larder Bread?" on it. In other words the ad was saying "you better change your body or think about

getting a new husband," commented Kilbourne.

Although women are turned into products in advertising, "men are seldom disrespected and when they are, it comes as a shock," explained Kilbourne as the audience viewed an ad showing a man dressed only in underwear.

Kilbourne explained how ads can be dangerous. The Virginia Slims ad, which states, "You're come a long way, baby," and "reads out a sexual message at some," is an example. Since the ad, which "links liberation with addiction" has come out, more younger girls have been smoking. This group (younger girls) "is the only group on the rise," said Kilbourne.

Some ads set women against women. As an example, an ad for nylon was shown. In the ad the woman wearing the product being sold was luring a man away from a different woman. The ad was saying, "we'll betray each other to get you," commented Kilbourne. She also said that ads can make the older woman fear the younger woman. "It is a b. for men to see, but it is not a b. for women to see," said Kilbourne while illustrating her point by showing an ad for Clairol, where gray hair was not viewed as an attribute.

An advertisement for Downey fabric suiters illustrated how ads sometimes attack mothers. Two children were shown in the ad. One child's pants had stained cuffs, the other's did not. The caption read, "Which one's mother was Downey?" The mother who didn't use Downey and her child have static electricity was supposedly "not a good enough mother," said Kilbourne.

Kilbourne responded to the fact that women in advertising are depicted in glamorous jobs, although women have a lot of low-paying jobs. "College women graduates have the same chance of getting a job as male high school drop-outs," she said.

An example of how subliminal advertising is used in advertising appeared in a cigarette ad. The ad stated, "If you get cranked in the ditch with your left party, try our hard pack." Kilbourne said that this ad links cigarettes with potency. Winston ads exploit both men and women. A Winston ad showed by Kilbourne illustrated the use of subliminal seduction by stating "I don't judge my cigarette by its length."

The next time you look at an advertisement with both a man and a woman pictured in it, notice which



JEAN KILBOURNE RECENTLY presented her dazzling slide show at Suffolk which took a hard look at the subliminal of advertising.

decides they are looking. The man is usually staring straight ahead and the woman is usually staring at him, Kilbourne

showed a number of slides that rating this. She said that these slides are trying to show "villain women that needs to be controlled."

Two humorous points that Kilbourne made, which showed the silliness of advertising, dealt with a weight commercial and a deodorant commercial. The weight commercial stated that "I'd probably not be married if I hadn't lost 40 pounds," Kilbourne said that this was "the

best advertisement for fat!" The other commercial stated that Secret was "designed for women's extra feelings." Kilbourne responded by asking if a woman's extra feelings were "located in her armpits?"

Kilbourne, trying to end her presentation on a positive note, showed a series of "positive ads," which she said "were hard to find." One of the positive ads was for the Olympics, but she said, "somebody told me to say that the people in the ad are in chains."

## Elaine Noble addresses issues of the ERA and the draft

continued from page 1

This sampling of Noble's accomplishments makes one realize that she has learned to make her province known in a field that has been predominated by white, heterosexual males for many years.

"I've always been most important a realist. I'd like to say that we lived in a world where there wasn't any war but our world doesn't work that way today. We have to come from a position of power. The philosophy is what will keep them away from us," said Noble as she was speaking of the possible return of the draft and the preparation for war.

Noble said that she, along with many other concerned and politically aware young people, protested against the Vietnam war. She said that one of the greatest travesties of the war was that, "the whole concept of returning home a hero was taken away from them (the Vietnam veterans). The whole issue of democratic support was stripped away from these citizens."

But she said that if the situations in either Iran or Afghanistan become a threat to the well being of this country that there are "a lot of people especially the service men and women, who will make the sacrifice for this country. There are a lot of people who want to protect what they have. You

don't succeed in the game of world power if you let other people psyche you out and groin."

The unusual element of Providence (Ariz.)'s proclamation of the preamble nature of the draft is that the night before the first time in the history of this country that women might be considered eligible. March of Noble's talk on the draft overlapped on this element.

She feels that the "reception of the women in the draft should come before the Equal Rights Amendment." Many opponents of the position feel that it is grossly unfair for women to be considered draft material before they are given the rights that are outlined for them in the Equal Rights Amendment. Noble on the other hand feels that the military draft opens up an "exciting opportunity for women. It is an opportunity that is opening up for women to be an open part of public service." Noble said that because of the media "the man housewife now understands concepts about national strategy that weren't open to her before. With the increased knowledge of politics among everyone in our society this is truly becoming a democracy."

During her lecture it became increasingly clear that from her stand point

both women and gay people have been treated very badly by the military service in this country in the past. She states the only people who have reached any type of rank in the military were "white, male, and educated." Both women and gay people have been serving this country without getting the benefits that are granted to the other people who have complete military service. One of the most startling examples is the women who have been used as test pilots in the service. Although these women risk their lives in the same way that the certified pilots do no commercial airline will hire them after their stint in the service. The certified male pilots do get hired. And yet 1/3 of the women test pilots during World War II lost their lives.

In the past people who have been determined homosexual have been given low ratings and put in the least satisfying positions. Even more horrendous is the fact that many of these people have been given dishonorable discharge.

According to Noble if the draft is revised so that women are drafted gay people will more than likely also be given more benefits. Noble feels that there is also a distinct possibility that gay people might begin receiving benefits.

Noble feels that if the conscription of the draft is again it will be a major push for the ERA. "When you speak about conscription of the draft it is impossible not to talk about the equal rights amendment." Noble made it apparent that if the idea of women in the draft is approved that it will open up several avenues for women and gay people. These are most importantly the passage of the Equal Rights Amendment and improved conditions for women and gay people in the service.

Noble admits that there are still women like Phyllis Shaffer who believe that the Equal Rights Amendment is all about point to vote for men and women. The fight to have the Amendment passed is one of the longest and most controversial in congressional history. Noble feels that one of the major mistakes that the proponents of the ERA have made is "not letting the people in their own state make their own decisions. Now there is an opportunity to do that."

Noble knows that there are still big risks for the Women to face. But as she said the most realistic attitude is to "Pick and choose your battles and always keep your goals in mind on what you do want to achieve."

# Marionettes leap into the plays of Sophocles

by Shana R. Peterson

Marionettes. Little figures of wood and cloth tied to strings dancing awkwardly on a stage, rubbing dolls which amuse children on rainy summer afternoons.

The word marionette conjures such images, but these animated dolls leap out of the playroom and onto the stage of Sophocles and Euripides when a master marionette artist pulls the strings. In the hands of Peter Arnott, they live, cry, and suffer through the dilemmas of Medea, Oedipus, and Antigone.

Arnott has performed Greek dramas using marionettes for more than 30 years. No matter how many characters are on the stage, it is always one man show as Arnott manipulates the marionettes, speaks all the parts and changes his own stage, as well as translating the texts into English.

"I don't adapt the plays at all for marionettes, but I do cut that are done for my production," Arnott says. "Often the chorus will say 'like a peacock, so of another story' and I'll refer to some chorus to the modern audience. They are cut because although they were familiar to ancient audiences, they are not meaningful to the modern audience. Otherwise the plays are performed as they were written."

Using marionettes which are traditionally considered as only a means for light diversions to perform the great classics of the ancient world appears impossible at first, but Arnott finds they are an excellent means to present to modern audiences the dramatic experience their play rights is originally intended.

"The marionette stage reproduces the scale of ancient performances," Arnott says. "The plays were written for audiences of about 1,000 people in the dramatic squares of the city, but Arnott finds they are an excellent means to present to modern audiences the dramatic experience their play rights is originally intended."

"The modern theatre is still now by comparison, with the unfortunate result that in Greek drama produced today, everything is too close to the audience," Arnott says. "The modern stage is 'more suited for realism, not tragedy.'"

Arnott has performed many dramas, and his current repertoire includes Euripides' plays. "I'm about to add another one, *Heracles*," he says. To prepare each play Arnott translates the plays into English and then rehearses four hours a day for a month. "Eventually I'm rehearsing the entire show every day. I have been doing certain plays for many years and it is interesting to that new plays change and grow in meaning with each performance and it is a measure of the play when you can still find new meanings after so many performances."

The audience appears to forget the novelty of the marionettes after a few minutes, Arnott believes, and becomes involved with the characters. "In the modern theatre, often the audience and the actors are too consciously aware that they are watching an actor performing a role. With marionettes, there is no visible person, the audience sees the character."

The intense involvement of the audience with the dialogue of the play when marionettes perform is amazing. Arnott recalls a performance before university students in Lawrence, Kansas, "along with the college students, were children from the local school. They liked the performance and invited me to come to their school to perform the same play, *Oedipus Rex*, which I did. The students liked the performance very much, but after the performance some of them said, 'you changed it, you left out the scene where Oedipus blinds himself with the branches.' Well they never said that scene because it never related. The language was so vivid they believed that they had seen something which was only described to them in the play."

Marionettes have other advantages in addition to highlighting the language of the plays. "In essence marionettes simplify the production, paying down the character to its absolute characters. The audience sees a character, not an actor playing a character. A one man show also gives a unity of expression to the performance which is impossible to achieve with live actors. Essentially it is one man's vision which is

seen, while the marionettes allow me to diversity into many characters."

Arnott's repertoire is not limited to only Greek tragedies. He has successfully performed Marlow's *Doctor Faustus*, two short dramatic plays by Yeats, *Modern Tragedies*, and an entire cycle of medieval plays. His ambition is to someday have performed the entire body of Greek drama.

As the only performer, Arnott finds the play's actual performances both exhilarating and draining. "I feel very high after a performance. That's why I dislike marionettes because when I come down I still have an entire evening to go through. After a performance I can feel the adrenalin pumping very fast for two or three hours afterwards."

His strong education in the classics received Arnott for the intense practice and memorization work he does for his marionette theatre. He was born in Ipswich, England where he attended public school. "It was the equivalent of a preparatory school over here and it was very old. There had been a school there for centuries and it was founded by Cardinal Woolsey. They liked to say it was founded because it made it very traditional and proper to attend a school which has a long history." Arnott studied classical Greek and Latin at Ipswich and later at the University of Wales and Oxford University.

*"The language was so vivid they believed they had seen something which was only described to them in the play."*

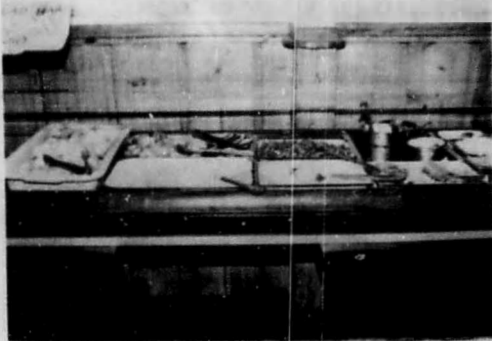
After his graduate work was completed, he decided to teach in the United States because in England it was very limited. "You could not work in more than one field at a time. I was trained as a classical but I wanted to work in drama. At that time there were no drama departments; there are a number of them now, but I would not have been able to do both. I wanted a situation where I could teach, perform and direct. In 1958 I went to the University of Iowa and 11 years later I accepted an invitation to teach at Tufts." Arnott is now the chairman of Tufts' drama department and directs the Arena theatre productions.

Arnott likes to direct comedies in the live theatre rather than the tragedies with marionettes. He has been criticized for directing only comedies, but he says it is not because he cannot deal with serious drama. "It is not that I can't have my tragic soul in public. It's just that I don't see anything wrong with having a happy soul and being that to the public."

Performing and directing are not his only activities. Arnott teaches theatre history and has just completed a 250,000 word text on it, as well as teaching graduate students in the Greek classics. His versatility in voice characterizations and translation has created a high demand for his talents in radio drama. He is currently winding up a two year project with the National Radio Theatre of Chicago, "a translation of the *Oedipus*. It's highly adapted but still is coming out very well."

Arnott has been coming to Suffolk almost every year since 1970 to perform his marionette plays, but this year he is planning a different performance. Instead of presenting *Medea at Aegina*, he will give a demonstration and lecture "about how it works, using illustrative examples from several plays. I won't have the stage as I have in the past and people can see exactly how and why the medium works, and why it works with some plays and not with others."

Dr. Peter Arnott will appear in the auditorium of Suffolk University at 1 p.m. on April 1, 1980.



THE MOST PREJUDICED place in America - the salad bar. "They are really plots to play on the susceptibilities of people."

## Prejudice salad bars mean "no chick peas"

by Richard Robert Caprio

America, land of the free, home of the brave, B.U.L.L. In this country there still ignores one place that cater only to certain people. Yet, amazingly enough, places of this type have sprung up all over and show no signs of receding at all. I speak of the ALL-AMERICAN SALAD BAR.

Yes indeed, salad bars are really plots to play on the susceptibilities of people in the hope that they will either over tip or order more food, or even drink much more.

Let's set the scene. Two couples have just ordered at their favorite restaurant. The waitress finishes serving, looks at them and says, "O.K., the steak, stuffed shrimp and the pork chops, you *chick* to the salad bar."

"Wait! What about me?"

"You had lasagna."

"I know."

"Well, no salad bar with macaroni, and that includes lasagna!"

"But I just want some chick peas."

"Sorry."

"Please, come on. I'll pay extra."

"No...no substitutions allowed."

Utterly humiliated and dejected you watch with drooping eyes and mouth, as your friends pile on beans, celery, lettuce, cucumbers, et al on their plates. And why are you suffering? Because you ordered macaroni. The American. Why not good

To us slaves, Louisiana shrimp, Oklahoma pork chops. No! You order Italian food, so no chick peas.

Unfortunately, the sign doesn't shop there. Let's pretend that you do order a nice piece of good red American meat, filled with all of those wonderful American drugs, drugs, and preservatives. Does that enable you to *chick* blonde at the salad bar? Not at all.

How many times have you gone up to the salad bar and watched the fat lady in front of you scoop the last bit of bean salad or pea plate, adding it to the several dozen scoops already there? Then suddenly a hand appears and takes the empty bin away. As you await the return of your binoculars, the hand sets down a container of macaroni.

"Hey! Where the hell is the bean salad?"

"The fat lady took all of it."

"Isn't there any left?"

"Sorry, none at all."

"Why don't you people have something quick or something?"

"First come, first serve, sir."

"But I don't like spinach."

"Then don't eat any. I'm sure she'll be back for more."

It just seems that you can't win. What ever happened to simply ordering an antipode for two?



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## arts &amp; entertainment

# 'Simon' says 'see' we say 'a must'

**Simon** A film directed and written by Marshall Brickman, and starring Alan Arkin, Judy Graber, Audin Prichard, Maz Wright, and Madeline Kahn. At the 82nd Charis and suburban cinema.

by Jeff Putnam

American film comedy was dominated in the 1970s by three writers, Neil Simon, Mel Brooks, and Woody Allen. As they have become veritable household names, Marshall Brickman begins the 1980s by attempting to achieve similar celebrity status.

## Movie

His first solo feature, *Simon*, solidifies his attempt.

Brickman collaborated with Allen on the latter's best films, *Sleeper* (1973), *Annie Hall* (1977), and *Manhattan* (1979), but because of Allen's starring roles in those films, Brickman's contributions were undeservedly overlooked.

*Simon*, Brickman's first directorial effort as well, pits Alan Arkin as a psychology professor brainwashed by a federally funded think tank into believing that he is an alien from the Nebula Orion.

Although *Simon* succeeds most noticeably because of Arkin's comic brilliance, Brickman's script is the most redeeming facet of the movie. A mark of great confidence it demonstrates both the inspired lunacy and the needed restraint in proportions which are sadly absent from the lion's share of contemporary film comedy.

As in his Allen collaborations, Brickman combines futuristic farce (*Sleeper*) with a genial misanthropy (*Annie Hall*, *Manhattan*) in creating a luminous satire, which deals intelligently with the relationship between individual and society.

Like *Sleeper*'s Miles Munroe, *Hall*'s Alvy Singer and *Manhattan*'s Isaac Davis, Simon Mendelssohn (Arkin) finds himself divorced from society and on the outside looking in. But unlike Munroe, who found himself in a wholly new world, or Singer and Davis, who were unable to cope with society in general and their acquaintances in particular, Simon does not frantically attempt to conform and/or assimilate himself into society.

Rather he willingly remains on the outside, but instead of merely ignoring society, he monitors it, and attempts to regulate it from a mobile television studio. He wants society to accept him on his terms, not its own; he wants no part of a society that allows Hawaiian music to be

played in its churches.

As much as *Simon* is able to objectively assess society (he wholeheartedly believes he is an alien, and in a sense he is), he is totally incapable of realizing the folly of his own predicament. He demonstrates himself from society as much as it spurns him.

This is where Brickman best approximates Allen and his conceptual social outcast — in terms of self-demonstration. Yet unlike Allen's conceits, Simon manages to preserve his dignity, while many, if not all, of Allen's do not. The humor is not self-deprecating; the joke is on society, not Simon.

Keeping *Simon* dignified is very important for the film's appeal because he is a projection of the viewer's fantasy of his own standing up to the absurd body, or the guy who gets ended kicked in the face. Simon stands up to a more contemporary (and more farcical) villain — society itself — and what, but ultimately manages to maintain both his dignity and his vulnerability.

Arkin, who has been unfortunately overexposed throughout his career by such comic acting partners as Peter Sellers, Allen and Brooks, offers perhaps the best performance of his career, which encompasses such comic gems as *The Russians Are Coming*, *The Russians Are Coming* (1966), *Catch 22* (1970), and *The In-Laws* (1978). He is both magnificently simple and intriguingly deep simultaneously and his brash but not throughout man's revolutionary process is absolutely breathtaking. Maz Wright, as a no-nonsense of the think tank, steals his scenes with an exuberant vitality that stimulates Simon while Arkin is off-camera.

Simon's most refreshing feature is Brickman's generosity to take a chance with his gag, and although Simon is a very funny movie, not all of its jokes work. His comic-outbursts like *Chorus* (which are few and far-between), and chance-taking has been a vital part of movie comedy since *Snatch*, *Chaplin*, and *Kelley*.

This wonderful by anything attitude sharply contrasts Allen's seeming retreat into a safer, more calculated comedy, which depends more on a well-turned phrase than a crazy idea. Brickman resembles an earlier Allen (*Bananas*, *Everything You Always Wanted to Know About Sex*, and *Sleeper*) who was far more flexible for a laugh.

Perhaps Brickman will eventually evolve into a more controlled and sophisticated brand of humor as he has his mentor, but until then, *Simon* stands as a validation of Brickman's lofty position in modern film comedy and a brilliant argument for his imminent celebrity.



## 'Marker' a good bet

*"Little Miss Marker,"* Produced by Jennings Lang, Directed by Walter Bernstein, Starring Walter Matthau, Julie Andrews, Sara Simonson. Now playing at the Sach Beacon Hill by Donna Piselli

An all star cast, an adorable child, a heartwarming and humorous plot, plus a happy ending are the ingredients of a successful motion picture. Some of *Little Miss Marker*, a delightful film about one man's realization of a need to change and to love, is an effective blend of these ingredients.

## Movie

Ferocious Jones (Walter Matthau), a famous bookmaker, has the reputation of being mean, irritable and unforgiving. And, indeed he is! Besides betting, his only love is business and money. Nothing can stop Mr. Jones from getting richer. No matter who gets hurt, Jones just utters his motto "business is business."

As the movie opens, a young man pleads with Jones to take his daughter as a mother in exchange for a bet. Jones, without giving it a second thought, grabs the child and puts her in the corner. She is instructed by her father to wait a few hours until he returns with the money. The young girl (Sara Simonson), whose name is not revealed throughout the movie, waits for her father longer than expected. What ferocious Jones does not realize is that this child is not his responsibility.

Providing for a small girl is tough and trying, and consequently ferocious learns the art of parenting. The "little doll" who once posed as a marker becomes an important person in Jones' life. The young girl's needs make ferocious aware of other people's feelings, too. For the first time, Jones realizes there's much more to life than gambling, betting and working. But the egotistical man certainly can't go to let his friends see this personality change. However, one woman is clever enough to detect it.

Amanda Worthing (Julie Andrews), ferocious' business partner, has great concern for "the kid." She knows that the girl needed more attention and care,

especially after hearing about the suicide of the child's father. Amanda's love for the six year old grows. But all the affection in the world can't steal the child away from Mr. Jones. Amanda shows this. She realizes there is only one solution. She, Ma Worthington vows to spend her life with the cold hearted bookie to save the girl.

*Little Miss Marker* is truly an entertaining film. It is told in a language, it is fun for the whole family. It will warm your heart and touch your emotions. *Marker* may start out as a trend in the movie industry since it successfully delights the audience in a few old fashioned ways. Walter Matthau, Julie Andrews and Sara Simonson prove that an enlightening film does not have to be cold, bloody and obscene.

*Marker* is a humorous as well as a stem motion picture. It details the life of the egotistical man who won't give in to his emotions. It explains the reasoning behind a man who thinks he cannot spend his life with a woman. Walter Matthau, as usual, portrays the man who is unfamiliar with other people's emotions. And, just as in *The Bad News Bears*, as well as many other films, Matthau tends to surrender himself to the machinations, adorable child in *Marker*, Sara Simonson has the power to change a man's life, as well as the impact to capture the audience's affection.

Julie Andrews, as Amanda Worthington, is strong and effective. In recent films, including Blake Edwards' *10*, Andrews attempted to change her good girl image. Unfortunately, in *Marker*, Ma Andrews appears no meaner than your mother and no wiser than your grandmother. Instead, she portrays a loving, caring woman who is respected by all. Ironically, Andrews is cast into her usual angelic and sweet image.

(Her cast members include Bob Newhart, Tony Curtis and Lee Grant. With an all star billing, an easy listening soundtrack by Henry Mancini adds bright, new child stars. Marker certainly has all it needs to be a winner. Despite the fact that the film is a remake, Sara Simonson has enough energy and personality to win as much acclaim as the original Miss Marker of 1934 (Shirley Temple.)

Seeing *Little Miss Marker* is the perfect way to spend a Sunday afternoon. It'll leave you overjoyed and improved. It may even bring a tear to your eye.

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ALAN BATES as Sergei Diaghilev, Nijinski's lover

## Nijinski out of step

by Greg Beeman

*Nijinski*. Starring Alan Bates, George De La Pena, Leslie Brown and Alan Bates. Written by Hugh Wheeler. Directed by Herbert Ross.

Vladimir Nijinski is considered to be one of the greatest male dancers of all time. Sergei Diaghilev, ballet's great impresario and Director of the Ballet Russe of which Nijinski was a member, created an entire new audience for ballet by bringing the Russian ballet to Europe and America.

Marvin

According to Herbert Ross's *Nijinski*, however, what is most notable about these two men is the homosexual relationship they had.

This superficial and glossy true story fails terribly in attempting to show the great significance of Nijinski and Diaghilev. Instead, going along with the current Hollywood trend, this film heavily emphasizes their love for each other, while ballet takes a back seat.

In fact, there is not much dancing in *Nijinski* at all. It is ironic that Herbert Ross handled the ballet in *The Turning Point* as well, and here poorly. No one would ever know Nijinski was called the "miracle of the ballet" by seeing this film.

It is obvious Ross did not have much confidence in the dancing ability of the American Ballet Theatre's George de la Pena. As Nijinski, he is almost always either hidden by other dancers or photographed above the waist. Doubts about De La Pena's skills arise as early as the first dance. In this extremely choppy sequence de la Pena looks very stiff and uninspired. The clumsy photography does not allow the viewer to focus on Nijinski. This is probably what Ross wanted.

The film's handling of Diaghilev is

similarly weak. The fact that Diaghilev brought the Ballet Russe and Russian culture to the western world is not shown to be of great importance. Nijinski leaps from country to country, but the reason for this is not shown, and the effect of the Russian Ballet on Russia or any other country is ignored.

Ross has said Nijinski "deals with a subject we are coming to grips with for the first time." It is obvious that he felt the homosexual relationship between Nijinski and Diaghilev should be the film's main focus. While this is something which should be dealt with, Ross should not have overlooked the great accomplishments of these men in the process.

Ross also made a serious mistake in casting Leslie Brown as Rodica de Pulsky, the woman Nijinski marries when he thinks Diaghilev no longer wants him. Brown's performance is abominable and totally lacks credibility. Her Russian accent disappears as the film progresses and her acting technique varies from scene to scene, without ever being the least bit effective.

George de la Pena fares slightly better in the dramatic scenes, but his less than awe-inspiring dancing removes his credibility.

The film, though, is not a total waste. Alan Bates continues to prove himself to be one of the screen's most versatile actors. His performance is exceptionally good. But Bates' excellence only further magnifies the great shortcomings of Brown and de la Pena.

The lavish sets and excellent period costumes make it apparent that this film had a large budget. It is unfortunate that the money was not put to better use.

Nijinski will probably do quite well at the box office, since films dealing with homosexual relationships are in vogue. But this film does a great injustice to Nijinski and Diaghilev. They deserve better treatment than this.

## Meaningless trip around

*A Small Circle of Friends*. A film directed by Rob Cohen, written by Ezra Sachs, and starring Brad Davis, Karen Allen, Jameson Parker, and John Friedrich. At the Back of the Mind and suburban cinema.

by Jeff Putnam

Rob Cohen is an ambitious director.

Too ambitious.

His graduation attempt to expand the intimate emotion of the previous of his directorial debut, *A Small Circle of Friends*, causes him to inflate the film beyond its limits, and in so doing renders himself unable to fulfill his initial promise.

Nick (Jameson Parker), and the girl that comes between them, Jessica (Karen Allen). What defines this approach (and contributes to Cohen's failure) is Nijinski's total inability to create anything other than ordinary daytime television soap opera characters and relationships.

The characters never resemble real people, nor do they even seem to fit into their situations. They act and talk like pretentious high schoolers instead of bright Harvard students. They evade reality instead of the sympathy which Cohen and Sachs desire.

Of course, Cohen's and Sachs' self-defeating inability is not enhanced by the high school drama club level acting by each of the three principals. Davis disappointingly exhibits some of the laboratory or film-which-he-remained-in his last film, *Midnight Express*. Parker is unable to consistently come to grips with his role. Only his dramatic great depths and personality, but finally he writes his book with no conviction. Allen fluctuates between coy innocence and over-the-top cynicism without a trace of authenticity and with a general air of confusion.

But if Cohen's, Sachs', and the actors' efforts are not discouraging enough, the movie is finally self-defeating. Leo is killed while interviewing Haddox in an accidental explosion at the latter's laboratory, which should take on the meaning that Christopher Walker's death embodied in *The Deer Hunter*; in its place, however, it becomes a symbol for the meaningless of life in that period.

But as Jessica and Nick look back on Leo's death, it is merely a half-forgotten episode. It did not change them. It is not only pointless but meaningless. Since the movie centers on the memories of these characters, those memories should mean something. They don't, and therefore, like Leo's death, *Circle* is both pointless and meaningless.

*Circle* proves that ambition alone does not guarantee success, especially when there is nothing behind it.

Basically, *Circle* examines the effects of the Vietnam war on three late 1960s Harvard students, composing a love triangle, and their reactions to the conflict overseas. Its problem is that its principles remain untouched by the war, although one of them (Brad Davis) is drafted, then successfully avoids it and their reactions are to the changing society instead.

And though Cohen's promise might incorporate such an indirect response to the war, his characters' changes are merely inauthentic cinematic ploys and their reactions simply tokens. Such changes and reactions are ineffectively mirrored in an otherwise unnecessary character, Haddox (John Friedrich). Haddox enters Harvard a conservative Texan Eagle Scout, and upon graduation has been ridiculously transformed into a radical terrorist.

The reason why Cohen fails in relating the effects of the war to his central characters stems just as much from the poorly drawn characters provided by Ezra Sachs' inept script.

Despite Cohen's attempt to fulfill his promise, it appears that Sachs has an altogether different approach to the plot. He concentrates solely on the love triangle composed of best friends, Leo (Davis) and



'A SMALL CIRCLE OF FRIENDS' stars Jameson Parker, Karen Allen, and Brad Davis.

## Not a very darling picture

*Little Darlings*. Starring Kristy McNichol and Tatum O'Neal. Directed by Ronald F. Maxwell. Sac Cinema 87 and Suburbia.

by Alice Whoolsey

The makers of *Little Darlings* were evidently counting on the power of the film's two stars, Kristy McNichol and Tatum O'Neal to carry the film. Unfortunately the script is so atrocious and the characters are so unlikable that Katherine Hepburn and Bette Davis couldn't save this film. Kristy and Tatum are helpless.

Marvin

Tatum plays the little rich girl. We know this because her father wears impeccable suits and she wears a white shirt on the bus going to camp. Kristy plays the poor girl. We know this because she smokes cigarettes and her mother drives past stoplights. Tatum and Kristy dislike each other immediately. They are supposed to be the only two virgins in the camp who are over 12. They then make a bet that whoever loses her virginity first wins. This is approximately the time when they

lose the interest of the sadomasochist completely.

This could have been a sensitive film about how two girls matured during one summer during their adolescence. Instead it is a collection of misused resources.

Kristy tries to win the heart of a motorcycle riding boy from the camp across the river. Tatum tries to seduce the swimming instructor at the school. By the time these relationships get underway you have either fallen asleep, become totally disgusted, or left wondering how this film ever made it to the screen in the first place.

O'Neal seems quite uncomfortable in her role as the socialite. McNichol seems equally uncomfortable in her role as an urban youth. The film is chock-full of terrible stereotypes. There is a flower child, a scumbag pubescent, and every other unattractive female adolescent who has ever gone to camp. *Little Darlings* has about as much appeal as a soggy marshmallow.

But even the worst films have high points. When O'Neal talks to her father about her mother who has deserted them and left her for Rio the film for an instant captures a moment of pathos. But this is not worth even a fraction of the cost of admission. Then again neither is *Little Darlings*.

Say... "pip-it!"

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## sports

# Rams stay strong despite loss of Donovan, Gratta

by Joe Coughlin

The Rams' baseball team opens their tough 1980 schedule on Tuesday vs. Curry College in Milton with a good balance of veterans and rookies, which could make them a successful team this season.

Coach Tom Walsh calls this year's team "the best ever as far as conditioning goes." Walsh has been happy with the practices over the past three weeks (indoors the first two weeks at the Cambridge Y.M.C.A. and the M.I.T. batting cage and outside at Murray field in Brighton this past week) as "everyone is working real hard."

Although final cuts have not been made, Walsh feels the good balance of veterans and rookies will be the biggest strength of the team. "I think they'll offset each other and balance things out. We have a nucleus that's back." Among those included in this nucleus are pitchers Nick Rabinick and Mike Gratta, catchers Anthony Gennari and Mike Romano, Doug Lawson and Ken Peffer, co-captain Larry Sharr and Anthony Tricca.

Like last year, hitting will be a strength for the Rams. "Traditionally, we've always had hitting at Suffolk," said Walsh. "If we get pitching and defense we'll do okay."

Walsh feels the loss of two star players (Gary Donovan and Jim Gratta) will have an adverse effect upon the team. Donovan was 6-0 on the mound last season, batted



DESPITE THE LOSS OF Jim Gratta, Coach Walsh feels hitting should be a strong point for the Rams this season.

394, and was an all New England pitcher. Gratta, who led the nation in doubles in 1979, will last season, also led the team in stolen bases and batting with a .387 average. His speed and hitting will be

missed greatly.

Because the final team has not been selected yet, Walsh declined to comment on how the team would shape up defensively, but he did seem happy that 12

pitchers had tried out.

Fundamentally, Walsh believes the team "should be all right. Some we'll miss Gratta, but we'll still play fundamentally sound." Walsh also feels the co-captains Nick Williams and Larry Sharr "will provide leadership for the team."

The Rams' competition this season "should be tough," according to Walsh, with the schedule consisting of several games against Division II powerhouses, including Lowell, Bridgewater, Tufts, and doubleheaders against Assumption and Hartford. "We have one of the better schedules around. We play a lot of good games."

The team plays a practice game at Northeastern today in preparation for the season opener on Tuesday against Curry. Games against Curry have been called because of foul weather the past four seasons, and Walsh "just wants a game. We want to play them, and if it's bad weather we want it rain-batted," said Walsh. "The boys want to go over and see Milton and beat them."

Although Walsh declined to predict the number of games his team could win, he did say, "I'd like to just go out and have a good season. They're working hard and they've been waiting a long time for the season."

## Injury hampers tourney effort

by Peter A. Hunter

An impressive turnout of around 25 men and women from Suffolk competed in the Miller High Life One on One Tournament held recently at the Ludman Center.

The winners of the men's division was freshman Bill McCallahan (Sociology), who managed to get by some tough competition, beating Mike Ray, Paul Doris, and Herbie Smith for the title. The women's champ was Sue Raa, who had to defeat two other women to capture the crown. After their victories both McCallahan and Raa advanced into competition with other New England schools, including Boston College, Boston State, Babson, Bentley and others. Both winners received trophies, tickets to the Celtics, shirts and other prizes.

In the competition between the colleges both the top men and women of each school played together against the other schools in a two on two match. Suffolk's duo faced Boston College in the first round of play in a best of three competition.

But there was hard luck for Suffolk from the beginning. The B.C. players had a considerable height advantage, standing 6'8" and 6'10" to McCallahan's 6'11" and Raa's 5'7". Also, the 6'11" male on the B.C. squad, prior to this tournament, was a two time New Jersey state on one champ. "That's pretty stiff competition," McCallahan said.

Though the other team was quite taller, McCallahan and Raa were not intimidated. They began the first game of the

competition utilizing their quickness and shooting ability, and very handily taking a comfortable 13-6 lead, with McCallahan scoring eight hoops and Raa scoring five.

But the tide turned from this point on when McCallahan went up for a rebound over the B.C. big man, and landed on his ankle leaving a painful sprain. The determined McCallahan, who was one of the top players in the Suffolk intramural league leading his team "La Machine" to the title, never gave up. He continued to play with his sprain, but was not able to use his quickness and versatility that was needed for a win. B.C. took advantage of this opportunity and rattled 11 straight points to defeat the valiant Suffolk pair.

In the second game it was much of the same. The Suffolk duo, virtually disabled with McCallahan's injury, could not check a solid 20-0 close out 10-8.

The B.C. team ended up winning the whole tournament, beating every team they played, with the exception of Suffolk, by more than 14 points each game. The two winners both received \$200 scholarships from their school.

McCallahan, who is an active ball player currently playing in the T.Y.N. state tourney and hoping to be on the Suffolk Rams squad next year, mentioned that if it wasn't for his sprained ankle and Raa could have won "the whole thing." He said that out of all the schools, Suffolk had the most participation than any other school by far (and was the smallest school). There's no student apathy here. B.C. had to recruit their players, and Northeastern couldn't find anybody to compete.



BILL MCCALLAHAN, the men's division winner, and Sue Raa, the women's winner, represented Suffolk in the Miller High Life One on One Tournament. The duo were playing well until McCallahan injured his ankle.

### 1980-81 OFFICIAL BASEBALL SCHEDULE

APRIL		
Tues. 1	At Curry	3:00
Thurs. 3	At Lowell	3:00
Sat. 5	At Framingham	1:00
Mon. 7	At Brandeis	3:00
Tues. 8	At Eastern Nazarene	3:00
Thurs. 10	At Mass. Maritime	3:00
Sat. 12	At Assumption	1:00 (2)
Mon. 14	At Tufts	3:00
Wed. 16	At Bentley	3:00
Fri. 18	At Babson	3:00
Sat. 19	At Fitchburg	1:00 (2)
Sun. 20	At Merrimack	1:00
Mon. 21	At Clark	3:00
Wed. 23	At WPI	3:00
Thurs. 24	At Bryant	3:30
Sat. 26	At Hartford	12:00 (2)
Sun. 28	At Nichols	3:30

MAY		
Thurs. 1	At WPI	3:30
Sat. 3	At Salem State	1:00 (2)



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STEVE DAGLE, who averaged 11.5 points and 7.5 rebounds, succeeds Mike Jureddy as Rensselaer captain.

## Dagle elected captain for 1980-81 season

by Stephen P. DeMarco

Junior Steve Dagle has been elected captain of the 1980-81 Rensselaer basketball team, head coach Jim Nelson announced last week.

This 6'5" center from Billerica averaged 11.5 points and 7.5 rebounds this past season, but his play was at times sporadic, although he played very well against certain much bigger than him. Dagle has been a three-year starter.

Dagle, who is a business management major, succeeds Mike Jureddy, a senior guard from Somerville.

Dagle is a 1977 graduate of Billerica High School where he also played basketball. His brother Andy played for them this year.

Dagle is the son of Mr. and Mrs. Alford Dagle, who reside on Autumn Street in Billerica.

### Did You Know.....

Ernie DiGiorgio is the only player in the history of the NBA to lead the league in assists and be Rookie of the Year in the same season. In one game that year Ernie D piled up 25 assists against the Portland Trailblazers.

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Do you really like playing cards in the caf with your buddies? Let them know!

Have you wanted to tell that certain professor he gave you ardega? Let him know!

Buy an ad. See Amy.

### SENIORS!

Did you have your portrait taken at a photography studio other than Suffolk's?

IF you do not have your finished photo in our office by April 2, don't bother to bring it in April 3.

## ALSO

Group and organization photos

must be taken by April 4!

If your club has not had one taker,

contact Carla or Dave

IMMEDIATELY!

See us in RL9

or call x328.



"A LITTLE BIT of everything is needed to make a perfect whole," according to Paul Franklin (Marketing '81).



KATHY DRISCOLL (Undecided '82) feels that an interdisciplinary major can be both "good and bad."



"SOUNDS LOGICAL TO ME," says David McCarthy (Business Administration '83), about an interdisciplinary major, which he feels "is the way college should be anyway."



STEWART DELLANO (Crime and Delinquency '81) feels that a self-structured major would only be effective for a student with set ideas about his career.

## Face the issues

# Self-structured major gets okay from students

by Alice Whooley

A majority of students agree that a self-structured major suggested by Assistant History Professor Kenneth S. Greenberg would serve a purpose to a portion of the Suffolk community, according to a recent informal Journal poll.

A student involved in the program would still be required to fulfill the general requirements to graduate, but would otherwise be free to select their own course of study. The student would be closely watched by a faculty advisory board.

David McCarthy (Business Administration '83) said that the major "sounds logical to me. This is the way college should be anyway. You take your requirements in high school. Your college years should be dedicated to your major field of study and stuff to do with it. With the tuition going up you shouldn't be forced to waste time on things that you can't apply to your career. There are all different reasons why this major is a good idea."

Lisa Wye (Undecided '83) looked at the question from two perspectives. "In one way it should be more like that. In another, a college graduate should be well rounded. They should know a little bit of everything."

Stewart Dellano (Crime and Delinquency '81) saw the merits of the major, but feels that it would only be effective for a student who had set ideas about their career. Dellano said that "it sounds like a good idea. It does sometimes feel like a waste when you take a lot of courses that are not related to your major."

You feel like you're wasting your time. A major like this sounds almost like something out of a vocational school. I think that it would have to be for someone who really knew what they were after."

Paul Franklin (Marketing '81) didn't agree with the majority. Franklin said, "I believe in a baseball game you should touch all of the bases. A little bit of the variables to all of the bases. You shouldn't be limited in your education. A little bit of everything is needed to make a perfect whole."

Kathy Driscoll (Undecided '82) had mixed feelings about the major. She said "It sounds good and bad. It would be good because it helps you out in your major, and bad because some of the unrelated courses help you out."

Barry Miller (Government '80) felt that the major was an excellent idea. Miller hoped that the university would also start recognizing "double majors. This way a good student could plan their education to coincide with what they wanted."

Mary Miller gave an example of someone who would benefit from the self-structured major. Miller said "My roommate would like to double major in anthropology and sociology. It gives people a chance to be creative and independent. Students should always be given this opportunity."

Barbara Bean (Government '81) said "I think that it is a very good idea. It would be very different than the present system where most people hunt and peck for their advice. The kids in many cases don't know what they are doing and are taking courses that don't apply to their major."

## STUDENT GOVERNMENT ASSOCIATION

### SGA SPRING ELECTIONS EVERYONE'S GONE 1980-81 ACADEMIC YEAR TO THE MOVIES...

**SOPHOMORES**  
April 7 - Petitions due 12 p.m. in SAO  
April 8 - Speeches (required of all candidates) 1 p.m. RL3  
April 9 & 10 - Elections 10 a.m.  
2:00 p.m. Cafeteria

**JUNIORS & SENIORS**  
April 9 - Petitions due 12 p.m. in SAO.  
April 10 - Speeches (required of all candidates) 1 p.m. RL3  
April 14 & 15 - Elections 10 a.m. to  
2 p.m. Cafeteria

**ALL CANDIDATES PICK UP PETITIONS  
IN THE SAO. PETITIONS MUST BE  
SIGNED BY 25 BONAFIDE MEMBERS  
OF YOUR CLASS.**

### COURSE EVALUATION

Course evaluation will take place in April. Day division classes will be evaluated. Volunteers are needed to distribute the instrument. Anyone interested, see Philip Sutherland, RL8.

### TODAY

"WINTER SOLDIER"

(A VietNam documentary)  
1 p.m. F134 8 p.m. A14

### COMING SOON...

April 3

JESUS CHRIST SUPERSTAR

### HYPNOTIST

Renowned Hypnotist, JAMES MAPES, will be in the Suffolk auditorium TUESDAY, APRIL 1, AT 1:00 p.m. Sponsored by the SGA Special Events Committee.

Spring has sprung...  
The grass is ris...  
I wonder where the birdies is?