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1980

Suffolk Journal, Vol. 36, No. 8, 10/9/1980

Suffolk Journal

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Suffolk Journal, "Suffolk Journal, Vol. 36, No. 8, 10/9/1980" (1980). *Suffolk Journal*. 806.
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Special election needed V.P. candidates tie

A special election will be scheduled for the office of Freshmen Class Vice President to break a tie between Deborah Mancini and Glenn Connors following yesterday's election.

Each candidate received 63 votes. Dalton Kaye, the other candidate for the office, received 38 votes.

In other Freshmen Class races, Dennis

Callahan was elected President with 64 votes.

Newly-elected Freshmen Class Representatives are: Frank Sullivan (90 votes); George Fifield (87); Pam Indeek (71); and Brian Conley (66).

Gino DePamphilis was elected Sophomore Class Representative with 38 votes over Kevin Connal (31 votes).

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Lisa Camenker photo

SUFFOLK JOURNAL

Volume 36 Number 8

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

October 9, 1980



Gail Spring photo

SUFFOLK OFFICER David Mahoney and Sgt. Harold Grover were commended for apprehending an assault suspect.

Boston Police praise two Suffolk officers

by Greg Beeman

Two Suffolk University police officers have been commended by the Boston Police Department for apprehending a suspect who allegedly assaulted a woman in front of the Old West Church on Cambridge St. on Sept. 23.

Sgt. Harold Grover and patrolman David Mahoney are cited for "professionalism" and "outstanding achievement" in a letter sent to Suffolk Vice President and Treasurer Francis X. Flannery by Boston Police Sgt. Frank Graham.

At approximately 9 p.m. on Sept. 23, Mahoney, on patrol on Cambridge St., saw a woman being assaulted in front of the

Old West Church, directly opposite Suffolk's Ridgeway Building, by a man Boston Police later identified as Thomas Fournier, 22, of 121 Merrimac St., Boston.

According to Boston Police, Fournier fled to the Golden Dome Day Care Center at the rear of the church where he was apprehended by Grover after a struggle. Grover and Mahoney held Fournier until Boston Police arrived.

Police identified the victim as Kathy Yourich of 1 Emerson Place, Boston. Yourich, police said, sustained injuries to her face and mouth. Fournier has an

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University is preparing for upcoming accreditation

by Donna Lombardi

Administrators from the College of Liberal Arts and Sciences (CLAS) have been meeting informally to discuss the school's upcoming accreditation.

Although the accreditation team from the New England Association of Schools and Colleges (NACS) will not be here for 18 months, "The administration is now participating in preliminary discussion of the visit," said Dean Joseph Strain, Associate Dean of CLAS.

Included in the discussions is some talk of the idea of a joint accreditation with the School of Management (SOM) and the law school.

Strain explained that SOM is attempting to gain professional accreditation from the American Assembly of Collegiate Schools of Business (AACSB) in addition to the accreditation from NASC. "It sets higher standards in terms of faculty qualifications."

Som has already made some moves in an attempt to gain the AACSB accreditation such as making the introductory management course a third year course, where as it had been a first year course. In

general, courses are stiffer, comprised of more math and statistics." Strain explained that the advantage to the AACSB accreditation would be that Suffolk students could transfer more readily into other business schools.

In addition those two upcoming accreditation, the law school is up for its next accreditation by the American Bar Association (ABA) in 1983. "If thinking and planning works out, and the School of Management goes for the accreditation, we'll be able to conduct a joint accreditation," Strain said.

"It would be a bigger study, a more comprehensive study," Strain said.

A Planning and Review Committee has already been organized and has met several times recently. Chaired by Dr. Michael Ronayne, CLAS Dean, with members, President Daniel Perlman, SOM Dean Dr. Richard McDowall, and Law School Dean Dr. David Sargeant, the committee will submit an outline, which will point out areas of study, to the Steering Committee,

See page 4



A potential member pledges sorority.

Corner view Pledging is a college tradition

Alpha Phi Omega, Gamma Sigma Sigma, Phi Sigma Sigma, and Tau Kappa

Epsilon. These are a few of the names of the fraternities and sororities at Suffolk. Although some students

ridicule these organizations, they do not seem to be without the arrival of new pledges each semester.

Pledging is a six to seven week period when new entrants go through a rigorous testing period to become full-fledged brothers and sisters.

Bill Fonte is the vice-president for membership of Alpha Phi Omega

(APO). He says that "pledging is a six week trial. We want to see what the pledges are like — what type of brothers they'll be."

See Page 9

Lisa Camenker photo

in

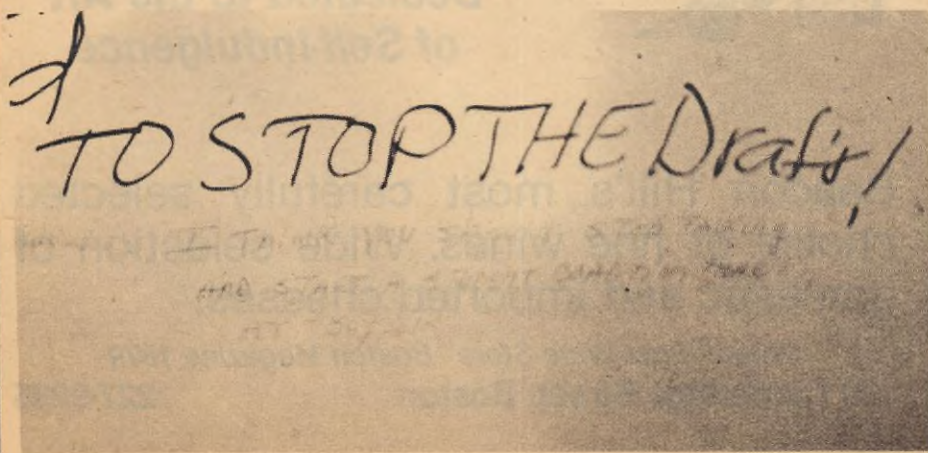
Stop the draft - see page 8

this

Swim, swim, swim - see page 11

issue

Misty memories - see page 12



Two hundred students attend Pre-Law Day

by R. Scott Reedy

Nearly two hundred students attended the Pre-Law day on October 1, according to Pre-Law Society President Nicholas Babanikas.

Representatives from 20 law schools answered questions, ranging from tuition and accreditation to the climate of the location of the school. The Boston area alone was represented by envoys from the law schools of Harvard, Boston College, Boston University, Northeastern, and Suffolk.

Pre-Law Day "gave a better understanding to each individual student because of the fact that we (Suffolk) don't have a pre-law major, said Babanikas.

Jean Walsh (Business Administration '83) said "the law schools throughout the country were as a whole well represented"

and that the representatives were accommodating and very cooperative." Pre-Law Day, she added, "relieved the mystique of what law school is all about" for students.

Some law school representatives told students how they could learn more about law school. Michael Vitiello, representing Loyola University in New Orleans, La., said students "ought to sneak into law school courses" because they have "no idea what to expect." Susan Curnick, from the Northwestern Univ. School of Law in Chicago, encouraged visiting or telephoning for additional information. Curnick said a student is employed in the Northwestern Admissions office who could "allay fears via her own experiences."

The format of Pre-Law Day was similar

to a college fair. Pre-Law Society Treasurer Peter Hunter, said Boston University and Boston College held similar events prior to Suffolk's, and so it was "advantageous to have the representatives stay an extra day and come to Suffolk."

Catherine Walker, representing University of Puget Sound in Tacoma Wa., described the response of Suffolk students as "encouraging" and said she was having

her "best day yet."

Other law schools represented at the three and one half hour seminar included Western New England College School of Law, Springfield, Ma., Villanova University School of Law, Villanova, Pa., Franklin Pierce Law Center, Concord, N.H., Delaware Law School, Wilmington, De., and Tulane School of Law, New Orleans, La.

ROTC Extension Program debated

by Alice Whooley

President Daniel Perlman will decide later this month if Suffolk will pursue the idea of becoming an extension center for the Reserve Officer Training Corp. (ROTC) program offered at Northeastern University.

Perlman will make this decision after meeting with Lieutenant Colonel Richard James, professor of Military Science at Northeastern University, according to College of Liberal Arts and Sciences Dean Michael Ronayne. Ronayne said that the

president will have to decide to "what extent students are interested in ROTC and how the faculty feels about it before he makes a final decision on this matter." He continued by saying "it is important that the students and the faculty voice their opinions about ROTC before the institution moves in that area."

The Educational Policy Committee (EPC) of the CLAS and the School of Management (SOM) passed resolutions stating that they were interested in the idea of becoming an extension center.

The text of the CLAS resolution read that the CLAS was to be on record as supporting the efforts to establish an ROTC program presently offered by the U.S. Army.

According to the EPC speaker and CLAS project coordinator of the ROTC, Associate History Professor David L. Robbins, the original intention was a cross enrollment program which would allow Suffolk students to take courses at Northeastern. Robbins said that this would be a more "gradual process" and that "several years down the road" we would

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NOISE in undergraduate library angers students.

Lisa Camenker photo

Frustrated students complain of noisy library

by Lisa Rich

There's nothing you can do . . . there's really no option . . . it's a problem with not too many alternatives . . . there's nowhere else for us to socialize . . . All are phrases commonly used when describing Suffolk University's Library. But, Carla Berardi, hopes to unite the student voice and try to quiet the students in the library. Berardi, (History and Education '82) appointed chairperson of the Library Committee after she approached the SGA about the matter at its' meeting last week.

She complained of "incessant noise and total frustration on the part of those who truly attempt to study there." She describes the library as a state of, "total shenanigans, with kids running around and up and down the stairs."

Berardi admits that the students as well as the administration should share the blame. "The students are rude to be talking," she said, "but it's the administration's fault that there are no other facilities to go to."

The committee formed consists of five people and, thus far, is "still in the dark about how to handle this problem." What she is looking for is a "general consensus, a cross section of how many people are

interested and willing to solve the problem."

The first step of the committee will be to distribute petitions, urging people to sign and show concern for the future of the library. "I want to be able to show the Dean of Students and the library staff that we really are concerned."

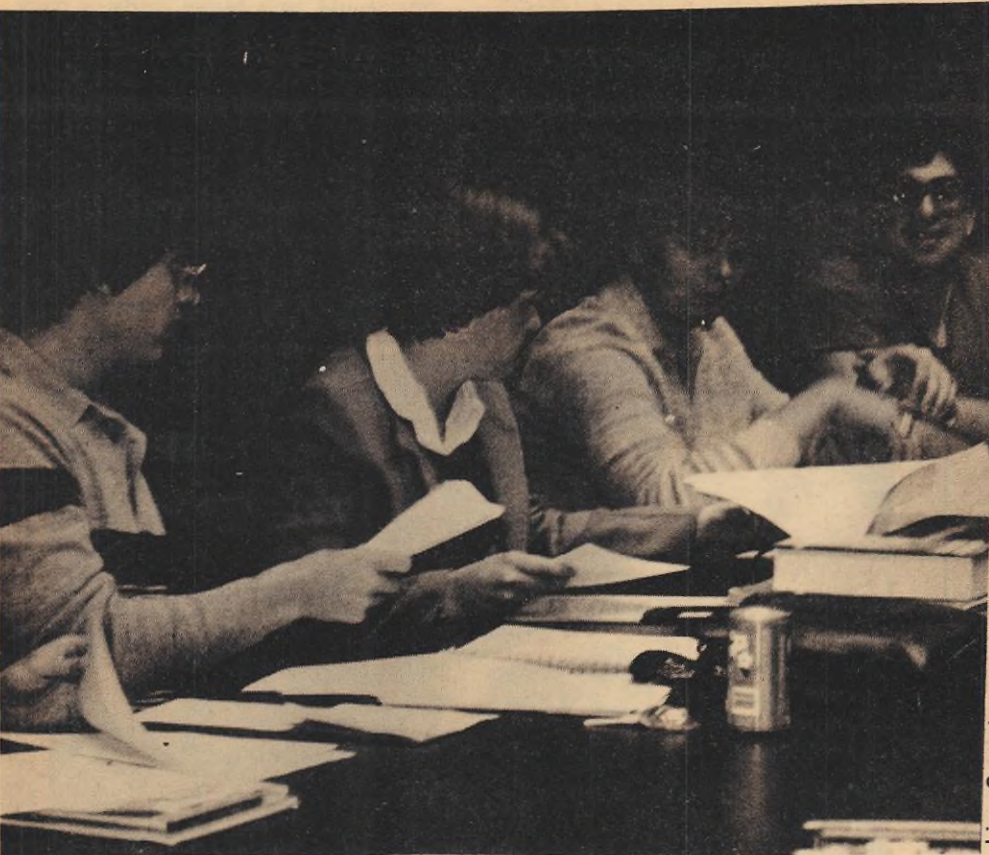
Former chairperson of the committee, Maureen Duggan, doubts that any attempt to calm the noise in the library will work. "It's worthless to try to do anything," she said. Unless you want to hire a policeman with a gun to shoot anyone who opens their mouth."

Last year the committee began by distributing bookmarks and hanging posters bearing the slogan, "SILENCE IS GOLDEN". However, she feels that it was a futile attempt. The only solution she believes, is in the "well developed structure of the new Ashburton Place Building."

Berardi, however, holds on to her hopes and adds, "I'm very optimistic, as long as the students understand that I'm not out to point the finger."

She said she would be happy to meet with anyone who would like to discuss the issue further, and can be contacted through the S.G.A. office.

Lisa Camenker photo



SGA members debate Council funding

by John A. Heyes

The Student Government Association (SGA) defeated a motion to send a letter critical of recent Program Council (PC) expenditures to PC President Vincent Conte.

Several SGA members questioned whether it was necessary for Program Council to spend \$300 to advertise the newly created organization. The money was used to purchase tee shirts, buttons and pencils which said: "I Love Program Council."

"I don't think the money was spent wisely," insisted Junior Class President Douglas White, who initiated the 40 minute debate over the appropriation. He said the money should have been spent on PC functions or used to bolster other SGA accounts.

Junior Class President Barry Fitzgerald, who serves as SGA Liason to the Program Council, defended the expenditure, saying that the council needed some way to let the students know there was a new organization on campus.

"I totally disagree with that," declared White. "People are well aware of the Program Council" through the advertisements and stories in the *Journal*, he said, and will get word of mouth advertising when students attend its functions.

"I agree with Doug that it was a little extravagant," said SGA Vice President Philip Sutherland, "but it's not our place" to tell the PC how to spend its budget.

The motion was defeated by a two vote margin.



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Psychological Services name Asst. Prof.

by Jodi Manfredonia

Nancy Mattei has joined the psychological services center as an assistant professor this semester.

Mattei came to Suffolk because she wants to work with students in an urban university which has a reputation for quality counseling services.

Describing her first impressions of Suffolk, she said, "Walking up Temple street I became excited by all the activity and movement in the city and on campus."

Her activities at Suffolk include counseling students on personal, career and educational issues, consulting various campus organizations, groups and individuals and supervising interns.

So far Mattei is enjoying Suffolk. She finds the atmosphere comfortable, and the students challenging. "They are dealing

with a lot of real life practical issues and I find it very exciting to work with them," she said. She added that it is challenging to help design programs to meet the student's needs.

One of the programs is a new course Interpersonal Relations: Career Choices and Life Goals, which she will be teaching in the spring of 1981. This is a course open to all undergraduates interested in career and life planning.

The course is designed to facilitate career and life development through:

- increased knowledge of careers and the world of work.
- increased ability to integrate self-knowledge and
- knowledge of careers into a personal career and life plan; and
- improved job-hunting skills and

strategies.

This course will help students in several areas, Mattei said. "One of the difficulties students have is that they are so busy with school work and jobs that they don't have time to plan, so this course gives them the opportunity to think about and plan their future."

Another way this course will help students, she said, is "to give them a clear idea of who they are, what their interests, values, and skills are, and how to integrate those with a satisfying career."

Mattei said that the sooner students think and begin planning, the more effective it will be for them.

"Often women feel alone and this group helps them to meet other people who are going through similar experiences," she said.

Mattei attended St. Louis University in Missouri where she received a B.A. in Psychology. She received her Ed.M. in Counselor Education at Boston University and her Ed.D. in Counseling Psychology at Boston University.

She has a lot of interesting and impressive clinical experience. The most recent being a staff psychologist at Bridgewater's Multi-Service Center in East Bridgewater during 1978, and a Consulting

Speeches reflect a 'New Era' at Suffolk

by Lisa J. Griffin

In his opening address to the freshman class President Perlman declared that Suffolk is now entering a new era. This same optimism was reflected in the SGA election speeches last week.

The speeches, held last Thursday in the Ridgeway building, had a relatively large turn-out (as compared to past elections). Seats were at a premium at the meeting which lasted for nearly two hours. Most of the speeches were brief, but, all of the students emphasized the fact that they would do their best if elected to the SGA.

SGA Vice President Philip Sutherland said that, "they all handled themselves well." He was pleased with some of the more probing questions asked during the speeches and was impressed by the large turn-out. Sutherland also commented that most of the speeches were based on the "if I were elected genre," and hoped that interest in the SGA would continue after the elections are over.

Sophomore Class President Anne Harrington was impressed by the fact that so many sophomores were running for office. She said, "When I ran there was no competition. Now there are seven people running for one seat." She said that this is an indication of the great involvement and high spirits of the sophomore class, and she would like this to continue in the future.

For the six positions available to freshmen, there are eight people running for class representative, three running for vice-president, and five running for class president.

Although most of the freshmen admitted that they are still uninformed about some of the issues involved in the SGA, there were some students who wished to address some of the topics.

Brian Conley (Govt. '84) a candidate for the office of freshmen class representative mentioned that he had had some experience in student government in high school and that he had some success in unifying the student government there. Conley said that he would like to see this happen at Suffolk. He admitted that he has not yet attended any of the SGA meetings, but stressed that cooperation and unity is necessary for any SGA to be a success.

Mark Fallon (Government '84) thinks there should be a student on the board of trustees. Several of the students asked Fallon how he would act on this issue. Fallon said that he was not yet sure how he would handle this. Fallon also said that he would go out to see what the other freshmen think before deciding how to act on the matter.

Tref Gindi (Physics/Comp. Sci. '84) commented she wanted to see the students

of Suffolk work together. She said if elected a representative of the freshman class, she would do her best to see that goal realized.

Patti Stanziani (Govt. '84), another candidate for representative, thinks that a sense of community is needed at Suffolk because of the fact that it is a commuter school. She would like more social activities on the weekends as well as during the week. She concluded by saying, that students should "try to get involved."



DARREN DONOVAN presides over speeches.

One student who is running for representative thinks that popularity is often brought into the elections. Frank Sullivan, (Government '84) said that he has the "strength to stand alone." He said that "most of this school is built on popularity" and stressed that he would make a firm commitment to sincerity and honesty, and would try to represent everyone.

However, not all of the students chose to speak on the issues. Linda Oteri, a candidate for president, said simply, "I feel that I am very qualified for the job because I want to win."

Darren Donovan, the SGA Election Chairman, closed the meeting by saying that all of the candidates have good ideas and intentions and that he hoped that this attitude will remain constant.

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Lisa Camenker photo

NEW ASSISTANT PROFESSOR of the Psychological Services Center, Nancy Mattei gets settled in.

Another program she is involved with is the Weight Control-Body Awareness Group which is co-sponsored by the Counseling Center and The Women's Program Center. It is a group for women to discuss their problems with eating and their concerns about their bodies.

Mattei is involved in the Support Group for Returning Women Students. This also is sponsored by the Counseling Center and The Women's Program Center. This group is designed for women who are returning to Suffolk after their schooling was interrupted by family, work, etc. It's goal is to create a "supportive network."

Psychologist of Mental Health Service at University of Massachusetts in 1976-1978.

On a part time basis, she has a small private practice in which she does counseling and also she designs and runs various workshops such as Time Management Skills, Assertiveness Training and Supervisory Communication Skills.

She enjoys creating things out of patchwork and doing quilting — wallhangings, pillows, etc. She loves science fiction, mysteries, and Bluegrass music. Also Nancy said, "intellectually, I have a strong interest in the psychology of women and women's development."

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... Elections

Continued from page 1

Colleen Doyle (22), Donald Fritze (6) and Sal Germani (3).

The Sophomore election was held to fill the seat vacated by Maureen Duggan who resigned this summer.

The results in the Freshman Class race are:

President	
*Dennis Callahan	64
John McLaughlin	51
Linda Otero	23
Stephen Meyler	22
Frances Pheeny	12
1 write in	
Vice President	
*Glenn Connors	63
*Deborah Mancini	63
Dalton Kaye	38

Representatives (four)	
*Frank Sullivan	90
*George Fifield	87
*Pam Indeck	71
*Brian Conley	66
Mark Fallon	62
Sandra Sutherland	59
Patti Stansiani	54

... Police

Continued from page 1

extensive criminal record.
"If not for the professionalism of these officers, Harold Grover and David Mahoney," the letter of commendation reads, "this subject would no doubt have completed his vicious crime and preyed on other defenseless women. I therefore respectfully request that these officers be acknowledged by your university for their outstanding achievement."

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Parking rate increased

The Charles River Plaza Parking Garage increased its students rate last week from \$2.75 to \$3.00.
The increase has been attributed to "inflation and operating expenses," said Garage Manager Ed Martin.
The quarter a day increase raises the parking price \$5.00 per month, which over the semester totals \$20.00.
This increase though, will have little impact since the amount of students commuting by car is small. Last year, 380 Freshmen were polled and 26 of them, 7%, commuted by car. These figures do not include upperclassmen, but that figure is expected to be correspondingly low.

The Journal congratulates those elected in yesterday's freshmen elections.

... ROTC

Continued from page 2

look into the idea of becoming an extension center. This spring the Army granted Suffolk extension center status, but the EPC was not given official notice of this until a few weeks ago.
Ronayne said reasons for the confusion were a new president at Suffolk and a new army lieutenant. Also neither the EPC nor curriculum committee was active this summer.
Robbins said that Suffolk has until at least Oct. 21 to decide whether they are interested in the program. Roynayne said that this is still an "unofficial" deadline. Before this proposition can be brought before the faculty of both colleges and the Board of Trustees, it must be approved by President Perlman. Further research must be done as to how these credits can be applied and under which majors they will fall.

According to ROTC Coordinator for the SOM Assistant Finance Professor Robert Shawcross, the Curriculum Committee and EPC will check the credentials of the instructors and investigate the text books.
According to Shawcross, the committee will "want to do the dirty work and work out the nuts and bolts" before the idea is presented to the Board. He also added that the ROTC will have to receive the same going over as "any other kind of program." The Curriculum Committees of both schools will have to decide how it would be integrated to their respective curriculums. Shawcross says that the curriculum and EPC are both looking for some kind of positive statement from the president to give to the Army.
If ROTC is accepted as a major at Suffolk, students will be able to receive ROTC scholarship benefits.

... Accreditations

Continued from page 1
chaired by Strain.

In addition, committees comprised of university trustees, alumni representatives, student representatives and faculty will be formed to study various areas of interest that the accreditation team will look at. They include 1) purpose and objectives 2) evaluation and planning 3) organizations and government 4) programs and instruction 5) special activities (off-campus) 6) faculty 7) student services 8) library and learning resources 9) physical facility 10) financial resources 11) ethical practices 12) publications and advertising. Strain added that the university may also chose a special area of emphasis, "But we haven't settled on them yet."
Strain said he feels the university has greatly improved since the last time the accreditation team visited, which was 1972. "We've strengthened student services," Strain pointed to the fact that

the Dean of Students and the Office of Financial Aid are now separate. Up until a few years ago, financial aid was the responsibility of the Dean of Students. Strain added that there are more student services, that other administrative areas have been strengthened and that enrollment has doubled.
When asked if the new grading system was related to the upcoming accreditation, Strain said that it was not, but added that the new system, "could be an indication that you are concerned about standards." Strain also said that the faculty has been unhappy with the past grading system because of imbalances in cumulative averages when pluses and not minuses are being used.
Presently, the administrators involved in the accreditations preparations are getting committee structure established, finding areas of special interest and trying to work out a joint accreditation with the law and business school.

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FIREMAN CHECKS for fire on Temple Street after receiving calls from residents.

Lisa Camenker Photo



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UP TEMPLE STREET

CLUBS/ORGANIZATIONS

**1:00-2:30
Thursday, Oct. 9**
F134B Black Students Assoc. meeting
F338B Presidents Council meeting
F603 American Marketing Assoc. meeting
F636B Society for the Advancement of Management meeting

Tuesday, October 14
F134B Student Government Meeting
F338 Council of Presidents Policy Committee
F430A Psychology Club meeting

Thursday, October 16
F330 Irish Cultural Club meeting

EVENTS ACTIVITIES

**Thursday, October 9
1:00-2:30**
Program Council film comm. presents "Blazing Saddles" in the Aud.

**Monday, October 13
HOLIDAY**

**Thursday, October 16
1:00-2:30**
Program Council Film Comm. presents "Nosferatu, The Vampire"

1:00
Black students association presents painter Lois Mailou Jones in "Fifty Years of My Art"

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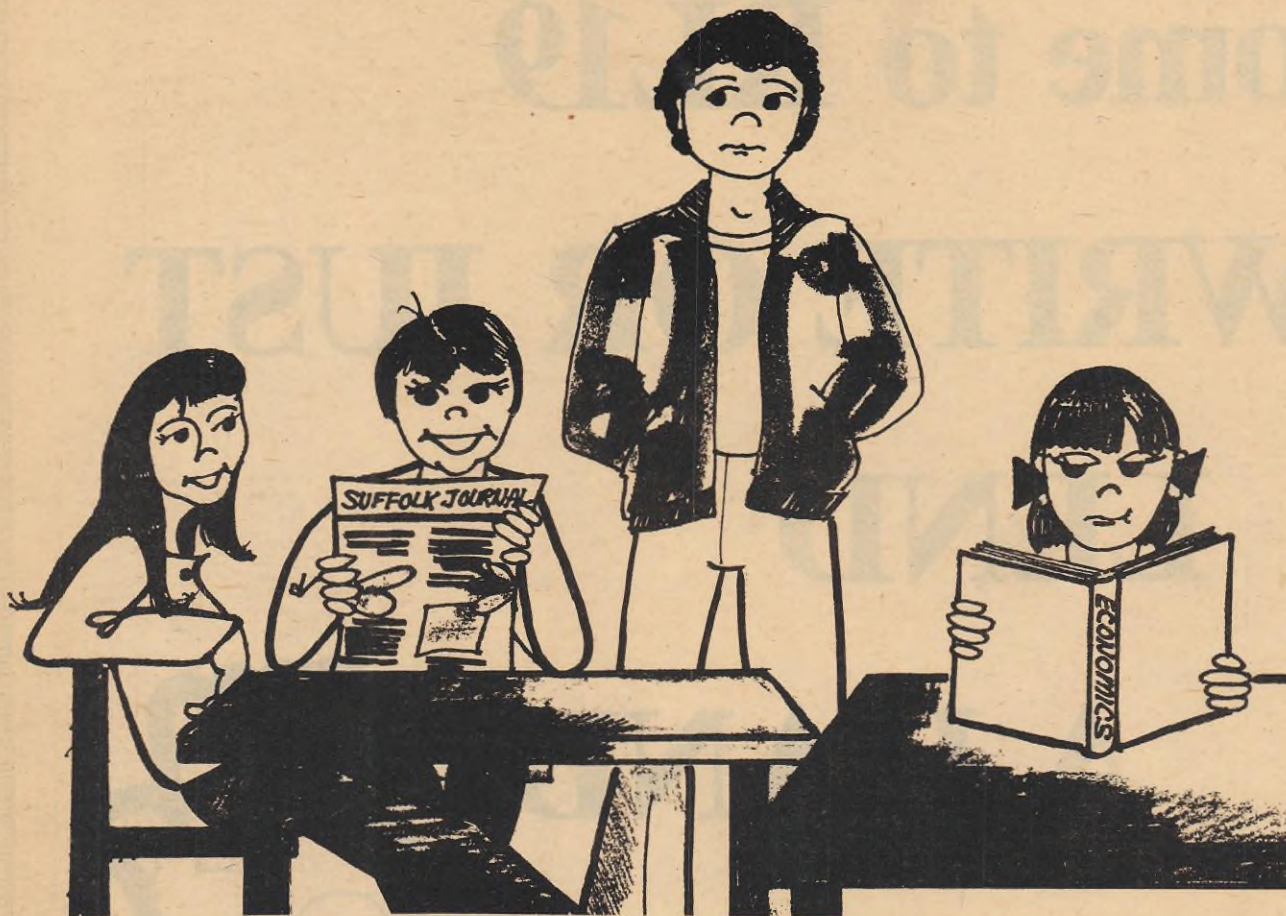
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editorials



Is student apathy dissipating?

Could the school politics tune be a changing at Suffolk? The *Journal* hopes that the large attendance at the election speeches for freshmen and sophomore offices and for student Government Association representatives marks a trend to an increasingly aware and well-informed study body.

It is time that the SGA received a myriad of different ideas, membership and was not dominated by the opinions and prejudices of a few.

The views of all of the students should be represented

on the SGA; not just those few who have united to have their voice heard. SGA can't be dominated by a few different groups, but must reflect a wide sampling of the student body. Let us hope that the enthusiasm of this election and the large field of candidates freshmen and sophomores have to choose from is a move toward this.

We hope that the enthusiasm and the interest is not political activity that will be forgotten once this election is over. Suffolk needs your enthusiasm and constant concern.

'Silence is Golden'

Many Suffolk students have decided to either do their studying at home, go to the law school library with their work, or have given up studying all together. The undergraduate library has turned into a fantastic place to socialize, but a rather noisy place to study.

We've either learned to study with earplugs and in as remote a place as possible on the second floor or the oral study room which is often quieter at peak times than the main area. Last years attempts by the Student Government Association to do something about this matter were not taken seriously. Now one concerned student has brought the noise factor to the SGA's attention. The *Journal* applauds both her and the SGA for making an attempt to do something on this issue.

But, unless the members of the new library committee intend to stuff socks in the mouths of the talkative scholars or hire a police officer who will force them to leave if they do not follow the regulations it will be up to the students to realize that something must be done. That something 'being a good deal less talking in the undergraduate library.

Examine your motives before going into the undergraduate library. If you find yourself starting to spend more time talking than studying; please leave. Courtesy to fellow students should become a reality at Suffolk and this is a prime example of an area it should be implemented.

To those of you who want to study in the Suffolk library please don't avoid this issue by going to the library only at night or on weekends. Study at the time that is most convenient for you. If you find the talkative atmosphere intolerable then go over to the offenders and politely ask them to please be more quiet. If this doesn't work then consider calling the SGA office and joining the library committee.

The Suffolk library employs a competent staff that is ready to help you, is fairly well stocked with the materials you need for your classes and is filled with comfortable chairs and large desks for your studying needs. But "silence is golden" and until there is some, the Suffolk library will be a tarnished place to study.

letters

Editor:

As a student member of the Student Affairs Committee (SAC), I must take issue with the *Journal's* position that the SAC be dissolved (October 2, 1980 issue) for several reasons. Foremost, at the present time, the SAC is the only organization in which students, school administrators and trustees have the ability to meet formally and to discuss issues relevant to the school. The SAC then formulates proposals that will come to the attention of the Board of Trustees. The SAC provides student leaders with the opportunity to meet the trustees. The SAC provides the trustees with the opportunity to meet the students. The SAC provides the forum in which administrators, trustees and students can discuss relevant issues. The SAC provides the forum in which the members can hear the opinions and arguments of the other members of the SAC. The SAC provides the forum in which the members can determine recommended policies that would hopefully resolve any and all relevant issues. Without this forum, the present alcohol policy and the recommendations that formulated last year's Presidential Search Committee may not have turned out as favorably to all persons concerned.

On the issue that the trustees do not establish a working relationship with the SAC due to the rotating chairs on the SAC, I firmly believe that it would be in the students' interest to have the opportunity to meet all of the trustees. However, I do not believe that the working relationship between the members of the SAC should be jeopardized by this interest. I would rather see the SAC comprised of two or three appointed trustees and one or two regularly rotating chairs. In this manner, the SAC can develop a working relationship with some members of the Board of Trustees, have the opportunity to meet all or most of the trustees and establish a direct line of information between the Board of Trustees and the students.

On the issue that "present student leaders have no clear idea what the committee can be used for," I call to the *Journal's* attention that the SAC will work on the proposals adopted by the Publications Committee in regard to the guidelines for the *Journal*. The SAC will forward its recommendations on to the Board of Trustees in December. Clearly, if the *Journal* is not pleased with the Publications Committee's recommendations, then the student representatives on the SAC will be able to present both the *Journal's* position and the students' positions DIRECTLY to the Trustees in attendance. The SAC provides the *Journal* with the opportunity to finally be able to know the positions of some, if not all, of the trustees on the questions concerning the *Journal's* future.

To advocate the abolishment of the SAC at a time when the *Journal's* future is at stake is to deprive everyone involved throughout the University of the opportunity to clear the air between the students, trustees and the *Journal* on a very important issue. The students at Suffolk University should not be denied this forum whether or not a proposal for a student representative on the Board of Trustees is approved.

I also call to the *Journal's* attention that the SAC will examine proposals endorsed by either the Student Government Association or the Council of Presidents or the Evening Division Students Association or the Student Bar Association. It is the students' responsibility to ask each of these organizations to examine a certain issue and to draw up proposals to the SAC which would in theory and hopefully in practice arrive at a positive, peaceful solution. The SAC will not be able to accomplish its purpose without the support of the entire University.

Donald W. Carriger
Chairperson, Council of Presidents
Government '82

Editor:

One of the constant dangers facing student news reporters is the premature development of bias and opinions that tend to be reflected in their writings. A prime example of this occurred in the article "SAC — who, what, when?" in the October 2, 1980 issue of the Suffolk *Journal*.

It was obvious to me from the onset of the interview that the reporter had very distorted and preconceived ideas and opinions of the Trustee Student Affairs Committee (TSAC). Further, the article is replete with factual errors and negative opinions. For example, the article states, "No one knows what four trustees will (sic) chair the committee, . . .". The fact is that one trustee chairs each committee meeting.

Another glaring example is, "Dean of Students D. Bradley Sullivan said, 'it's a prime benefit among students and the administration, . . .'. The statement of fact was that "Its prime benefit is that it produces communication among the trustees, students and administration."

I would appreciate it if you would please arrange to have another reporter interview me at some future date, so that the facts of the matter may be analyzed.

Cordially,
D. Bradley Sullivan
Dean of Students

SUFFOLK JOURNAL

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letters

LETTER Editor:

I was glad to see that the *Journal* has changed its position, and now supports continued status as a funded organization for the Committee Against Political Injustice (CAPI). The *Journal's* news reporting activities, of course, have helped it become more familiar with this organization than most people are. I hope that SGA members, too, will take the trouble to find out more about CAPI before mounting further attacks on it. If they do so, I am confident that they will see the positive contribution it has made to education at Suffolk.

During its 2 years of existence, CAPI has presented educational forums on several parts of the world which later became centers of international attention such as Nicaragua, Iran, and Zimbabwe. Anyone attending these programs was much better able to understand the subsequent unfolding of events in these areas. CAPI has also presented each year a panel in which members of the Suffolk community discussed "The Social Responsibility of Higher Education." Last year the panelists were then — President Thomas Fulham, faculty members Judith Elmusa and David Robins, and student David Kalivas. The discussion was extremely lively and informative; it was also one of the few opportunities during the year for students to put questions to President Fulham in a relaxed, informal setting.

The life of the University would be lessened without such activities. I hope the members of the SGA consider this record seriously or better yet, that they take the trouble to attend some of CAPI's functions — before taking any adverse action.

John Berg
Faculty Advisor to CAPI



"I EXPECT TO win 25 games and go to the NCAA this year," said Coach Nelson concerning the upcoming basketball season.

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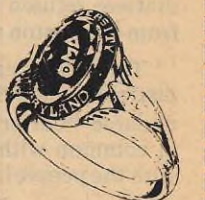
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side tracks

Anti-draft rally—patriotic feelings at the Common

by John A. Heyes

"I think I'm being a true patriot by not registering," Tim said. Tim is among the 14,000 from the Boston area who refused to register for the draft.

"I'd serve my country if it was being threatened," he said, "but it's not. The only thing that's being threatened is the oil companies' profits. I'm not going to kill anyone to protect Exxon's profit margin."

He said he was not afraid that he would be caught and sent to jail for refusing to register for the draft. "I'm proud about what I'm doing or what I'm not doing," he said, "but I'm not going to make it easy for them to find me."

It began as a typical afternoon at the Boston Common.

Street musicians played and people gathered to listen. Some people basked in the warm sunshine and those with more energy chased after Frisbees. The Krishnas were chanting and dancing contentedly as others raced toward their various destinations.

But as the clock struck one and the bells chimed, the whole atmosphere changed drastically. The relative solitude of the Common was shattered by a cacophony of sounds coming from the far end of the park. As the commotion grew in intensity, people stopped what they were doing and watched as one thousand marchers stormed the Common to protest the draft.

Singing, chanting, and carrying signs, the protesters quickly filled the park's pathways.

"Hell no! We won't go. We won't fight for Texaco!"

This "army" of anti-draft protesters was a diverse coalition of different groups and different people. There were "Parents Against the Draft", "Veterans Against Foreign Wars", and "Faggots Against Masculinity." There were senior citizens and the young, blacks and white, people dressed as ghoulish specters and others with painted faces and mock combat gear.

"Fight the Klan, not Iran!"

As the last of the anti-draft "troops" entered the Common, the first wave had already reached its destination. With the golden dome of the state house as a backdrop, these one thousand protesters would rally against racism, militarism, and the draft.

The speakers at the rally included Boston University Professor Howard Zinn and Daniel Ellsberg, the anti-war activist who faced 115 years in prison for releasing the "Pentagon Papers".

It was a celebration of sorts. The demonstrators were in a festive mood, and cheered wildly as a speaker announced that over 25 percent of the country's potential draftees refused to register—over 14,000 from the Boston area alone.

Tim paused and turned to the speaker's platform where BU Professor Howard Zinn declared "Carter and Breshnev have more in common with each other than they do with the people in their countries."



AMERICANS PEACEABLY PROTEST at the Boston Common last Saturday.

He shouted his approval of the professor's assertion. "You know, he's right. Both those clowns are alike. It's scary. They're hoping Iran goes down the tube so they can make a move for it's oil. "Who knows? Maybe they'll strike a deal and split Iran between them. That

would solve the energy crisis and keep the oil companies happy. It could happen. Didn't you see Carter kiss Breshnev after they signed the SALT treaty? They seem to get along pretty well, and after the Middle East mess is over their romance can continue."

Many of the demonstrators were veterans of the anti-war movement in the 1960s, and are alarmed by an increasingly militaristic posture of the United States.

"The politicians and the defense industry are gearing this country up for a new war," explained Rick, a Dorchester resident who had been involved in a number of peace protests during the Vietnam War.

"That much is obvious," he said. "They've already selected the site—the Middle East. Now all they have to do is work out the details, you know, like setting the time and finding an excuse."

"But it's not too late to stop them. We've got to let them know that the American people aren't going to tolerate it. It's got to be easier stopping a war that hasn't started than ending the Vietnam War."

Although all those participating in the demonstration were committed to their goal and convinced that ending draft registration would not adversely affect national security, some spectators watching the anti-draft protest were worried that the movement would weaken the country.

"These people are playing right into the Russians' hands," warned Garadeh

Ehlkian. "Someone is going to have to serve. We can't do nothing. They'll be no one to defend us."

Ehlkian immigrated to the United States in 1921 and served in the army during World War II. He was born in Armenia "under the Turkish flag". The country is now a satellite of the Soviet Union.

"I don't support this movement," he said. "I can't support this movement."

By the time Ellsberg spoke, many of the protesters had drifted away. But the enthusiasm of the nearly 750 who remained had reached a fever pitch. They leapt to their feet when the anti-war activist mounted the speaker's platform.

His address was seeped with the history of how the United States had changed since the tumultuous days of the anti-war movement during the 1960s. The war ended, he said, but the arms race continued full speed ahead and the country is poised on the brink of war again.

Ellsberg said he has dedicated the rest of his life to the anti-war movement and urged all those in attendance at the rally to continue the struggle against militarism.

As he spoke, members of The Boston Association Against Registration and the Draft (BARD) worked the crowd collecting money to continue its operation. Charles, a Boston resident, dumped a handful of change into the collection bag.

"It's important to continue having mass movements like this," he said, "because the American people are so asleep they don't know what's going on in the United States or in the world around them."

Carol Channing — a delightful 'Sugar Baby' off stage

by Richard Robert Caprio

Last Saturday provided an excellent example of the benefits of writing for a college newspaper. The Colonial theater extended free passes to the Saturday matinee of its current production, Sugar Babies.

Sitting six rows from the stage in what would have been twenty-three dollar seats was exciting. Catching a garter thrown from the stage by a wholesome chorus girl, after plucking it from her bodice, was exhilarating. But getting to talk to the star of the show, Carol Channing, was thrilling.

Together with the fabulous seats, the Colonial arranged to have Miss Channing available after the show for an informal press conference. Now sitting only ten feet from the star, and talking to her, well that made up for all of the problems ever encountered at the Journal.

See page 15



Mental abuse 'teaches pledges discipline and respect'

Continued from page 1

APO pledges have to do and learn many things during the six weeks. They must learn the Greek alphabet, the Suffolk chapter of APO history, and the names of past presidents. "We want them to meet the alumni, get to know them and get to know all the brothers," says Conte.

Because APO is a service fraternity, each pledge is required to put in 20 to 25 service hours in the school or community during the pledge period. Some of them volunteer in the Dean of Students or the Registrar's office. Once they do become brothers, these services do not stop. Aside from volunteering around school, APO members hold annual blood drives and a Halloween party at Massachusetts General Hospital.

Angelo Pappas, president of APO, says, "during the six to six and a half week pledging, they have to prove themselves to the brothers of whether they're worthy enough to be in our membership. This is accomplished by acquiring more than 20 or 25 service hours."

Pledges also must show respect to the brothers. They must stand when a brother enters or leaves the room. They also must call them "Sir" or "Mr. So and So."

A typical day in the life of an APO pledge would start with the pledge signing in with the brothers. Each brother carries a piece of paper with him for pledges to sign in on. Each pledge is required to fill out a course card showing where they will be at all times. "This will prevent any lying by the pledges," Pappas says. Later in the day, a pledge may put in a couple of service hours with the Dean of Students. Later, "we humiliate them in front of the brotherhood," says Pappas. Humiliation supposedly keeps pledges from becoming snobs. Before leaving school, the pledge must sign out with the brothers.

Steve Skeffington (Government '83) is an APO pledge. He says "up until now it's just been looking up to the brothers and respecting them, teaching us respect, and the history of the fraternity in general." There has been "no physical harassment at all, mostly mental," states Skeffington.

APO pledges are required to carry certain items at all times — matches, extra pens, a dollar in change — in case the brothers need them. They are also required to know the names and middle initials of all the brothers.

Skeffington says that the APO Hell Weekend, to be held on the second weekend in November, "will probably be the last test before getting in. The brothers judge you and vote to see if you get in the frat." He says, "you're not allowed to go to sleep that weekend!"

APO pledge, Jack Cameron (Marketing '83) has an older brother, Rich, who is already a brother in that fraternity. "I thought I might as well join because I know all of his friends anyway," says Cameron, but adds that the brothers are no more lenient on him than the other pledges.

Cameron says that pledging so far has been running errands and showing respect to the brothers. "If you don't do that, that's where you get in trouble," he says.

Richard Willwerth (Sociology '82) finds that being a pledge is mostly getting change for the pinball machines and getting lunch for the brothers.

Willwerth has heard a little about hell weekend. "I hear that you have to put on a skit for the brothers so you can get back at them for what they've done to you during the pledge period," he says.

George Patages (Chemistry '84) joined APO because he is a friend of APO President Pappas. He has been spending some time in the Dean of Students, D. Bradley Sullivan's office sorting out identification cards.

Patages has also been studying the history of APO. "So far I've had to learn some stuff they gave to me about the start of the fraternity," he says. "I have to respect the brothers in the fraternity — be nice to them, call them sir."

Annmarie Cienava is vice-president in charge of pledging for Gamma Sigma Sigma. She was in the last pledge class. She has initiated a new pledge policy. "We decided to make it a little tougher," Cienava says.

Some of the things Gamma Sig pledges are required to do are sign in and out, wear name tags, carry matches, change and gum. If they are caught without these items they receive demerits. If they get over 100 demerits, they are thrown out of the sorority.



THREE STUDENTS PLEDGING APO display their brotherhood proudly.

Gamma Sig is also a service organization. They, too, are required to put in service hours for the sorority during pledge period. They only have to work 10 hours.

"Some of the things we make them do are pretty embarrassing, but it's a kind of discipline thing," says Cienava about what the sisters put the pledges through. "But we don't make them do anything ridiculous like walking around without their clothes on," states Cienava.

She gives an example of when she was pledging. "When I was a pledge, there was a girl. She was an alumna. She said if I didn't know the Greek alphabet — that's something everybody has to learn, by a certain date, I was going to have to sing this jack-o-lantern song either over the radio or on top of the pool table in the lounge."

Cienava says that their Hell Weekend is "mostly mind games." She says Gamma Sig does not use the physical kind of abuse that fraternities use. They use a kind of mental abuse.

Pledges must prepare a meal for the sisters, called a pledge dinner. They are also taken out by the sisters for a "Mystery Night" on Halloween.

Mary Ellen Foley (Crime & Delinquency '84) is a Gamma Sig pledge this semester. Her older sister was a Gamma Sig from 1973 to 1976, making Foley a "legacy."

"She just told me they were a real partying sorority," says Foley about her sister's view of the sorority. "She told me about their Hell Weekends and about things they (the sisters) made them (the pledges) do. What we have to do now is nothing compared to what they had to do."

Foley is anticipating "stupid things" that she will have to do during the pledge period. "Just like singing somewhere or going up to people and asking them stupid questions."

She thinks Hell Weekend sounds like a good time. "I just heard it was a lot of staying up and drinking — it sounds good to me!"

Debbie Hall (Journalism '84) is one of the seven Phi Sigma Sigma pledges. She and a friend pledged together. "I got into it. We were talking to the girls and it just sounded like a lot of fun. So we decided we'd do it."

Like the other pledges, Hall has to sign in and out with the sisters. She also has to obey the sisters, stand when the sisters enter and leave the office, and ask permission to come and go in the office. "It's mostly running errands," she says.

Hall, too, is anticipating Hell Weekend. "It's going to be fun that's all I know. We're going to raise hell!"

Jim West (Management '83) is a pledge for the social fraternity Tau Kappa Epsilon (TKE). He does not have to spend an allotted amount of time with the brothers. He does run a few errands for them and occasionally gets their lunch.

About pledging, West says, "I'm having a great time so far. I've got a few more weeks to go and I'm just having a great time."

Columbus — the first?

by Maureen Dowd

"The time will come when the ocean will loosen the chains of nature and we shall behold a vast country," the ancient Roman philosopher Seneca once wrote.

For centuries most historians have held the popular view that Christopher Columbus, an Italian navigator, set sail across the Atlantic in 1492 and discovered this "vast country," but in recent years there has been much controversy over just who was the first explorer to sight the New World.

It was not until long after the time of Seneca that man first made an attempt to locate the new lands of the Western Hemisphere.

One of the earliest possible explorers to set foot on the soil of this new land was a sixth century Irish monk and explorer, Saint Brendan. Irish tradition has long held that Brendan set out from County Kerry, Ireland, some 1,400 years ago to find a "land promised to the saints." Presumably the Saint believed this new land would be a sort of heaven on earth. In a small boat with 17 other monks, Brendan eventually landed on what is known today as Newfoundland.

The basis for this claim is a narrative written in Latin, "Navigatio Sancti Brendani." (Voyage of Saint Brendan the Abbott). Written anonymously in tenth century Ireland, the narrative gives a day by day account of the Monks' voyage, complete with tales of friendly whales and devouring monsters.

In 1976, an English writer and explorer, Timothy Severin, along with four other men, recreated Brendan's voyage in an exact 36 ft. replica of the primitive leather-covered boat the saint is thought to have used. A year and six weeks after they set out from Ireland, Severin and his companions set foot on Newfoundland. This voyage, however, served only to show that it was possible for St. Brendan to cross the Atlantic. It did not prove that such a voyage actually did take place. Aside from the "Navigatio," there is no real proof that the voyage ever did occur.

There is also a theory put forward by some historians which claims a Welshman, Prince Madoc ab Owain Gwynned, sailed from Wales in 1170 and landed in what is presently called Alabama. Madoc was impressed with what he called "this pleasant and fruitful land," he returned to Wales, collected some adventuresome countrymen, brought them back and found a new nation.

Centuries later, European travelers returning to their homelands gave reports of a mysterious tribe of Indians in America who spoke and understood Welsh. These Indians are believed to be the descendants of Madoc and his followers. In 1953 the Daughters of the American Revolution erected a tablet at Madoc's landing place in Alabama which reads, "In memory of Prince Madoc, a Welsh explorer who landed on the shores of Mobile Bay in 1170 and left behind, with the Indians, the Welsh language."

Still another nation claiming their ancestors were among the first to land in the New World is China. There is an account in Asiatic history of a voyage

made by Chinese sailors in 800 A.D. to the northwest coast of America. Also, in 1962, a Peking University Professor claimed, after extensive research, that five Chinese, led by a Buddhist monk, sailed from China in 459 A.D., through the Aleutian Isles and landed in Mexico. The professor pointed to similarities in the customs, languages, and mythologies of ancient China and the Aztecs in Mexico.

A factual book published in 1976 and entitled They Came Before Columbus by Ivan van Sertima, an anthropologist, tells the story of an African King, Abubakari, the Second King of Mali Abubakari, it is said, commissioned the construction of a fleet of ships and sailed westward in 1311. He never returned to his homeland and is thought to have landed and settled in the New World, most likely in Mexico.

Anthropologists point to Southern Mexican natives who exhibit certain negroid physical characteristics, as well as similarities between the two cultures, as proof of early black presence in the new world.

A name almost as familiar to most Americans as Christopher Columbus is Leif Erikson. Due to the recent discovery of an ancient Norse map of "Vinland," the name Erikson gave to Newfoundland, many historians now give Erikson the credit for discovering North America in 1102-3.

Erikson's claims were refuted by modern historians for many years because of the explorer's own tales of a voyage to a fruitful and balmy land. Since the area he was supposed to have discovered is renowned for its frigid climate, his claims were considered to be somewhat fanciful. But climatologists studying the area have come to the conclusion that between 950 and 1200 A.D. there were much warmer temperatures than the area now experiences. It was not until sometime in the thirteenth century that colder weather moved into the area.

More evidence of Scandinavian presence in the new world before Columbus is found in the Kensington Stone, a tablet found in 1898 by a Swedish immigrant farmer in Kensington, Minnesota.

The stone has on its face an inscription which uses an archaic form of the Swedish language. Roughly translated, it states:

"Eight Swedes and 22 Norwegians on an exploration journey from Vinland westward . . . We were out fishing one day. When we came home we found 10 men red with blood and dead . . . We have ten men by the sea to look after our ships, 14 days journey from this Island, Year 1362."

The Kensington Stone has been dismissed by some as a hoax. But it's discovery adds still another dimension to the mystery and controversy surrounding the discovery of this continent. If the stone is indeed genuine, then Columbus could not possibly have been the first from the Old World to set foot on the New. Was it an Irish Monk, a Chinese Monk, A Welsh Prince, an African King, or perhaps a Viking explorer? All are possibilities. Regardless of who our founding father was, Americans go on celebrating Columbus Day on the third Monday of every October.

sports

Rams begin B-ball season

by John Hoffman

When varsity basketball coach James Nelson shut the door to Fenton 337 on Tuesday afternoon at 1:07 the season had begun.

He turned to the candidates in the room and pointed out rule number one, never be late and always be ready. Next the assistant coaches were introduced starting with Donovan Little, Suffolk's last division three All-American ballplayer. Little stressed hard work and a lot of running to get in shape for the season.

Assistant coach Ralph Mondanoo reiterated what Little said about being in shape and then made his own comments. "This is college ball and you have to make sacrifices for the team now, both athletically and academically. You must be disciplined to hustle and desire."

Nelson then talked about the tradition of Suffolk basketball, pointing out that they have been in more National Collegiate Athletic Association Championship games than any other school in New England.

The team has a very tough schedule

with 25 games against the top teams in divisions two and three. "You play a team, not their reputation. I expect to win 25 games and go to the NCAA this year," said Nelson. Captain Steve Dagle talked about this year's strategy of moving the ball for a good fastbreak and playing endline to endline defense.

Newcomers learned that they were no longer playing high school ball and that they had to be disciplined both on and off court. Suffolk does not have the size or quickness of other teams, but they do have the desire to win every game and have what looks to be a fine coaching staff.

Nelson also said that this year's record will be based on people playing up to their potentials and no procrastinating. In order for Suffolk to have a winning season they have to play team ball with no selfishness. The first practice will be held next Wednesday, October 15. All players must have a physical examination prior to that day and be dressed and ready to play at 2:00. The team is hoping for good fan support this year.

Raiders stay on top, 34-28

by Greg Spinos

North End Raider's Lenny Cornelio blocked a Rick Sweeney pass in the end zone with 20 seconds remaining in the game and the Raiders held on to a 34-28 victory over PHWOL last Thursday.

PHWOL appeared to have the game in control during the early stages. With a stale Raider defense, quarterback Rick Sweeney connected for 2 touchdown passes. The first touchdown was scored by Jim Joyce and the second by last year's captain, John MacDonald. PHWOL converted the two extra points on the second touchdown giving PHWOL a 14-0 lead with 14 minutes remaining in the first half.

Raider quarterback Mike Romano capped a five minute drive, completing the "Romano Connection" to cousin Tony Romano. With the Raiders down, 14-6, and 3:28 left in the first half, Mike Romano drove his team downfield. Romano connected four of six passes, including a touchdown pass to Captain Anthony Tricca. Tricca added the two points to tie the game at the half, 14-14.

Lenny Cornelio's interception on the opening play of the second half resulted in a Raider scoring drive. Romano hit Anthony Gennari for a first down over midfield. One play later, Rick Lonergan caught a pass a yard away from the goal line and was thrown out of bounds. The Raiders disputed the call but the referees stood firm on their decision. Romano then found Tricca in the end zone, which put the Raiders ahead, 20-14. Bob Fitzmaurice added the two points, giving the Raiders the lead for the first time in the game, 22-14.

The Raider defense was solid until Sweeney threw a pass to Tom Keaveny, who ran the ball from midfield into the end

zone. PHWOL failed to tie the game. Four plays later, Romano bootlegged into the end zone, adding to the Raider lead. Anthony Gennari was called for offside which nullified the two extra points. The Raider lead was eight points, 28-20, with 8:45 remaining in the game.

The PHWOL offense was stopped again when Bob Fitzmaurice caught Sweeney behind the line on fourth down. The Raiders gained possession of the ball and went to work. For the second time in the game, Mike Romano tossed a touchdown pass to Tony Romano. The Raiders failed to connect the two extra points for the third time, leading 34-20 with 3:42 remaining in the game.

Time was against PHWOL, but that did not stop the offensive bomb squad from scoring. Jim Joyce caught his second touchdown pass and PHWOL added the two points, trailing 34-28. The Raiders tried desperately to run out the clock, PHWOL's defense held the Raiders off and had the ball with 20 seconds left. Sweeney's first attempt to throw a touchdown to Joyce was swatted away by Cornelio. With seven seconds remaining, PHWOL called their second timeout. PHWOL went to the line of scrimmage hoping for the tying and possible winning touchdown. Fitzmaurice broke through the PHWOL line and stripped Sweeney's flag ending the game.

Overall, Mike Romano led the Raider offense, connecting 18 of 24 passes including four touchdown passes and running in a touchdown himself. The Raider win ties them with the No Names for first place with a 2-0 record. PHWOL's loss places them in second place with a 1-1 record.



CAPTAIN STEVE DAGLE will be a big factor in Suffolk's success this year.

Effort is there, but women's tennis falls short

by Carole Smith

Coming off an impressive showing against Eastern Nazarene College, the women's tennis team traveled to Milton last Thursday to face Curry College. Unfortunately, the girls played some very close tennis matches, however, they came out on the losing end in several.

The first singles match was played between Suffolk's Lauren Boudreau and Mimi Arcard. Arcard immediately took advantage of the situation by hitting continual cross court shots which kept Boudreau on the run. Arcard combined a powerful serve and long volleys effectively with a deadly drop shot in taking the first set, 6-3. Boudreau, one of the most competitive members of the team, battled back from this early defeat and got some of her groundstrokes working in the second set. A nine-point tiebreaker was needed to determine the outcome of this set. Boudreau, one to never say die, kept her chances alive by taking the tiebreaker and the set. In the third set, Arcard again came alive with her powerful cross court shots and serve and handily put away Boudreau, 1-6. Boudreau, a fantastic tennis player, was upset with the outcome of the match, however it was evident that she was just having an off-day. Arcard rose to the situation and took the match, 6-3, 6-7, 6-1.

At second singles, Janice Green was matched against Anne Mason. Mason employed the same tactics as her teammate Arcard in keeping Green running with well placed cross-court shots. Green was never able to get her game on track against the hard hitting Mason and finally succumbed, 2-6, 2-6.

The third singles match was between Sharon Preziosi and Curry's Lisa Agento. Preziosi, who has displayed some exceptional tennis skill in all her previous matches, was well-prepared with some fine

net play and powerful serves. The match was highlighted by long volleys and rallies between the two opponents. Sharon played well and once again emerged victorious, 6-2, 6-4.

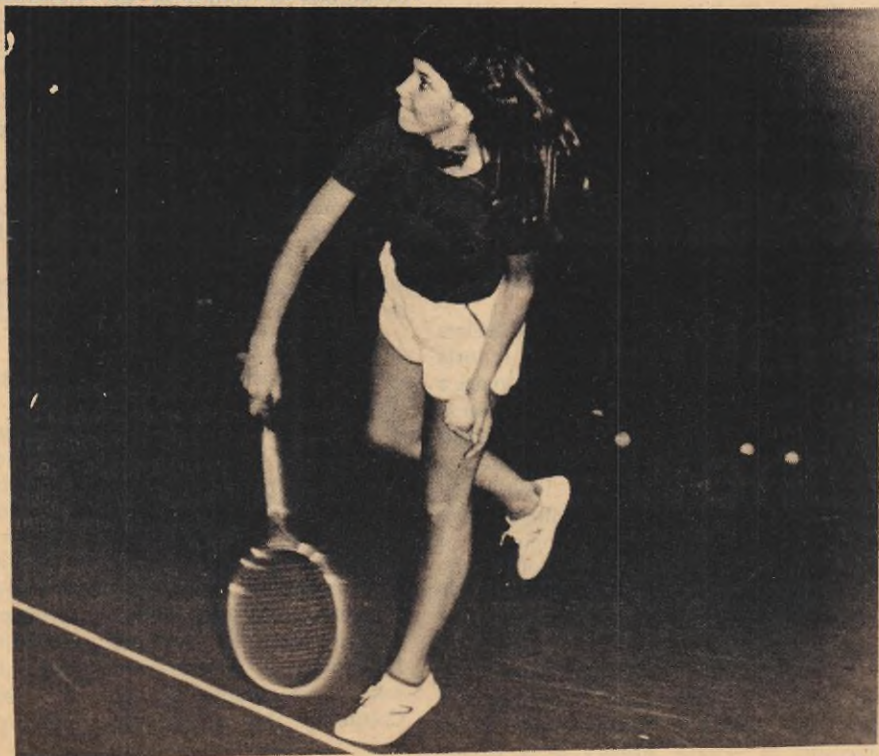
Perhaps the most exciting match of the day was between fourth singles players Lisa Creedon and Joan Tyszkowski. Creedon and Tyszkowski exchanged exceptionally long rallies and both showed strong serves throughout the entire match. The first set was taken by Tyszkowski by the virtue of winning a nine-point tiebreaker. Creedon came out strong in the second set and displayed some fine net play along with beautiful drop shots in taking the set, 6-2. The third set was a see-saw battle and again the two ended tied. A nine-point tiebreaker, the second of the match, was needed to determine the winner. Unfortunately, after some questionable calls, Tyszkowski prevailed to win the match, 7-6, 2-6, 7-6.

The fifth singles match featured Patti Stanziani and Curry's Marilyn Hall. This match, like the fourth singles affair, was a see-saw battle. Hall took the first set, 6-2. Stanziani battled back and impressively took the second set, 6-4. The third set was up in the air for a long time however Hall finally came through for her team 6-2, 4-6, 6-4.

The first doubles team of Boudreau and Green teamed together and had little luck in being defeated, 1-6, 3-6. Both players are really much more talented than this one-sided score seems to indicate. Each was just having an off-day.

The second doubles team of Gina Ciampa and Patti Stanziani could do little to turn the tide of the doubles team's successes and was defeated 1-6, 4-6.

The team match was highlighted by three nine-point tiebreakers and some exciting, well played matches by third and fourth singles players, Preziosi and Creedon.



A MEMBER of Suffolk's tennis team serves to an opponent.

Gail Spring photo

Journal photo

Ali all defense; throws no punches

by Jon Gottlieb

The butterfly did not float and the bee had no sting.

Muhammad Ali's "calling card" became just another old cliché. Larry Holmes had the upper hand in all but ending the boxing career of Cassius Clay, the reborn Ali, in their Heavyweight Championship bout last week.

The 38-year old former champion came out of a two year retirement in typical flair to take a shot at being the first man to win the title four times. Holmes, the World Boxing Council's best, was looking for his 8th consecutive defense, all by knockouts: and got it.

This match-up was appropriately billed as "The Last Hurrah." It was staged in a makeshift, million-dollar arena outside Caesar's Palace Casino in Las Vegas.

What was so sad about Ali's performance was the unorthodox strategy employed against the young Pennsylvanian. He was all defense, a skeleton of his former self. He showed little punching ability. Instead, Ali tried to protect himself and spent much of the time attempting to psyche Holmes out.

Ali did everything curiously well, except lay a bruising punch on Holmes. He was satisfied just to let the young fighter punch himself out. That procedure worked fine for a while, then miserably failed in the tenth and deciding round. Ali's problem? He forgot that the sport is called "boxing" and that meant offense.

The fight was shown at Boston Garden via closed circuit television. It was like inviting 15,000 people into your living room. The atmosphere in the stands around the four movie screens, which were placed near the dismantled ring, was friendly. The crowd had a common goal in mind: to root like hell for Ali. That rooting started early and happened often, with the crowd chanting "Ali! Ali!"

This Garden show had an extra special element. Between the fifth and sixth

couple of sledgehammers. Spinks outslugged Mercado. Leon is ready-for anyone!!

The festivities before the showdown were all "Hollywood." There were more chants of "Ali! Ali! Ali!" Frank Sinatra was there. Gregory Peck was too. Next to Ali, they were only bit players. The introductions and the entrance of the respective entourages were handled in classic Ali fashion. It was exactly what the crowd wanted.

The serious expression on Ali's face was premature. It quickly disappeared. Showtime! He shadowboxed. Ali taunted the more subdued Holmes. His assistants mockingly surrounded Ali as he swung his arms in the air, sucked in his upper lip with a wild expression on his face, and lunged preliminary bouts, "Marvelous" Marvin Hagler, the newly crowned Middleweight Champion from Brockton arrived to a heroes welcome and a five minute standing ovation. Hagler had a little victory party for himself. He pranced about the ring throwing kisses, and pumped his outstretched arms high above his head with his fists clenched.

Hagler's wife handed him a big, red crown. That brought the house down. "It was a long, hard climb, but we finally did it!" After King Marvin said this, there were more waves and more kisses. There were yells of "Marvin! Marvin!" Spontaneous and warm. To be here, to see this kind of response was worth the price of admission.

Previously, Robbie Simms, Hagler's brother, took out husky Danny Heath of Lowell in only two minutes and 30 seconds, a round one TKO. Three classy knockdowns. Short fights run in his family.

When the screens were set up, the throng was treated to a Las Vegas "extra" between Leon Spinks and Bernado Mercado. This heavyweight title elimination was a war fought between a

towards Holmes. It was another crowd pleaser. Holmes did not react. He ignored the boasts and continued to loosen-up.

Holmes was booed. Ali was cheered on wildly.

The fight itself unfolded like a bad dream for Ali and just another "day at the office" for Holmes.

When the fight began, Ali continued his ranting and raving. The boxers circled around each other nervously, their bodies moving mechanically. Ali sarcastically leaned down in front of Holmes, egging him on. Holmes put a good overhand right into Ali, but that was all. A lot of movement with little hitting by either fighter. The replay got a hand.

Holmes and Ali tested one another some more in Round Two. This round had everything: swinging, and the first signs of the Ali "Rope-a-Dope", (where he covers his face, chest, and ribs with clenched fists and arms together). Ali took a dangerous chance when he put his hands down by his sides on a couple of occasions. Still, not many good punches caught as the two moved around.

There was more of the same in round three.

In the fourth round, Holmes became more aggressive. Ali continued the psyche job, again keeping his gloves down low. Ali threw the first semblance of a decent punch. Both continued with combinations that came in quickly but were blocked. Ali tried to anger Holmes by putting an outstretched glove right in his face but to no avail. More partial "Rope-a-Dope" by Ali.

Ali started to dance in the Fifth Round. Boos rang out as Holmes made fun of it by wiggling his derriere. Ali went to the "rope-a-dope." Holmes threw a couple of left-right combinations into Ali's covered face. Ali came in with some quick jabs of his own. Again, they were shaken off. The Garden fans yelled "C'mon Muhammad,

you gotta do something now . . . swing that bat, big guy!"

Holmes continued to wail away at the "Rope-a-Dope," throwing some overhands that caught Ali square in the face. They didn't stagger him. Ali held back still, coy, motioning with his glove for Holmes to come at him. Ali let Holmes do the remainder of the punching while he protected himself in round six.

The "Ali Shuffle" was again in evidence in round seven. Holmes followed Ali around, head on. Ali jabbed as he quickly trotted. He ended the round with another "rope-a-dope" that Holmes came at with vengeance.

Holmes did not ease up in the eighth round. Some of his punches did not break through Ali's close-knit defense, but the exchanges were brutal in their impact. Both men concentrated their blows on each others faces, finding their marks, Holmes more so, and harder every time. Ali still used the "rope-a-dope."

The ninth round was Holmes best in that he hurt Ali. His various left-right combos knocked the Louisville Kentucky native smack into the ropes. Ali tried to punch out of it, but he was ineffective. Ali now had a "mouse" (swelling) around each eye.

Holmes moved in and scored at will in the tenth round. He caught Ali with four stinging blows to the face and finished him off with a series of one-two punches to the same area as Ali clung wobbly to the ropes. Ali's corner stopped the fight.

Holmes said truthfully, "I did what I had to do," in a post-fight interview. Muhammad Ali sat silently in his corner, head down, beaten.

Ali disappointed in the ring but he, as always, was "the Greatest" entertainer of the night. Larry Holmes, the new power, kept the title. Ali, in losing, still had the fans, a lot of money, and a few used clichés.

Summer Swim for Cystic Fibrosis

by Ben Klemer

This summer, while you and I were making money for the school year by washing dishes, skinning fish, or whatever we had to do, a Suffolk professor also raised some money. The difference between what she did and what we did is — she was raising it for others — by swimming in a benefit marathon.

Not only did she raise money for Cystic Fibrosis, and programs at the Cambridge Y.M.C.A., she earned more money than any of the other participants by doing the most laps. Says Assistant Education Professor Joanne Carr "It made a difference, swimming for Cystic Fibrosis and the Y's youth group. After it was over, it felt like it had been a good swim. I was energized."

The pool is 25 meters long, and a lap is counted by swimming up and down the pool once. She did 134 of them, and had only an hour to do so. Realizing she swam "about a mile and a half" in an hour helps to show this was quite a feat.

She looked very accomplished, and in great spirits while showing the inscription on "the first trophy ever given to her," and probably not the last. There was none of the "I thought I'd never make it after the 68th lap" to speak of. She simply swam, like she's been swimming all her life.

"I've only been swimming competitively for two years. I was in two A.A.U. meets, and placed well. They're based on how fast you swim the laps."

Carr comes from St. Petersburg, Fla., where her parents also swim competitively.

She noted that "The people that sponsored me were very generous. One of the sponsors even came and counted laps." All the pledges came from friends.

In an era filled with political favors, "Let's make a deal," and tax write-offs, this type of personal service stands out. Carr looked very content with her trophy, even to a tickled, but shy, smile. There's no catch to this one, simply an act of goodwill.



PROFESSOR JOANNE CARR raised money for Cystic Fibrosis by swimming 134 laps.

Gail Spring photo

VARSITY BASKETBALL

INITIAL PRACTICE: WEDNESDAY OCTOBER 15 @ 2:00 PM — ON COURT, IN PRACTICE ATTIRE AT THE CAMBRIDGE YMCA. IF YOU MISSED THE TEAM MEETING SEE COACH NELSON AT THE ATHLETIC OFFICE.

SUFFOLK SOCCER DAY

ALL STUDENTS WELCOME. WHERE: WATERTOWN VICTORY FIELD.

WHEN: MONDAY, COLUMBUS DAY OCTOBER 13. TIME: 1:00 PM. COME PREPARED TO PLAY AND ENJOY YOURSELF.

CHARLES RIVER PARK HEALTH CLUB

INDOOR POOL, JACUZZI, UNIVERSAL AND BAR-BELL WEIGHTS, SAUNA, STEAM COST \$50.00 FOR THE SCHOOL YEAR — (LESS THAN \$2.00 PER WEEK) HOURS: — NOON TO 5 PM — SIGN UP WITH MONEY OR CHECK AT THE ATHLETIC OFFICE BEFORE OCTOBER 10th — WE ARE APPROACHING THE NEEDED QUOTA OF 200 MEMBERSHIPS AND NEED YOUR SUPPORT — DO IT NOW!

arts & entertainment

Portrait of the artist as a confused man

Stardust Memories. A film directed and written by Woody Allen and starring Allen, Charlotte Rampling, Jessica Harper, Marie-Christine Barrault, Tony Roberts, John Rothman, Anne De Salvo, and Daniel Stern. At the Sack Paris and suburban cinemas.

by Jeff Putnam

Following the screening of one of his films at a film festival sponsored by a leading female film critic, at the Hotel Stardust in Atlantic City, director Sandy Bates fields questions from audience member after audience member regarding his psychological and thematic motivations for filmmaking. Finally, someone asks the definitive question: "what were you trying to say?"

To which Bates replies: "I was just trying to be funny."

This simultaneously defensive and apologetic tone permeates Woody Allen's gravely disappointing new film, *Stardust Memories*. Bates (Allen) finds that he must defend his latest "intellectual" film against commercially-minded studio executives, who want to change its existential ending in a seaside dump to a more upbeat ending in "Jazz Heaven," and his entire body of work against adoring critics and worshipping fans, who ascribe deep social, psychological and political motivations to it; while he vehemently apologizes to the same executives, fans and critics for his previous "stupid, little films," promising that he will attempt to pay more attention to human suffering ("I don't feel funny anymore," he says, "I look around the world and all I see is human suffering").

It is painfully obvious that Allen intends Bates as an autobiographical caricature; the film clips shown at the retrospective are curiously reminiscent of Allen's earlier work: the voice-over for a vignette about a fugitive hostility resembles *Take the Money and Run*'s documentary-style narration; the sinister scientist who switches female personalities approximates John Carradine's counterpart in *Everything You Always Wanted to Know About Sex*; and the Bergman-cum-Fellini imagery of the train sequence (the clip from the "intellectual" movie, which opens *Stardust Memories*) recalls the stark imagery of *Interiors* (Allen's "intellectual" movie). Even the occurrences in Bates' life echo those of previous Allen characters: a pigeon infiltrates Bates' apartment like the spider (or even the lobsters) in *Annie Hall*; his stove backfires on his maid like the computerized kitchen in *Sleeper*; and his



WOODY'S WOMEN — Charlotte Rampling (above) and Marie-Christine Barrault (below) give Woody Allen something to remember in his latest film, *Stardust Memories*.



girlfriend, Dorrie (Charlotte Rampling), accuses him of flirting with her 13-year old cousin, recalling his relationship with teenager Mariel Hemingway in *Manhattan*.

Stardust Memories, then, is Allen's 8½ (Fellini's 1963 self-portrait of an artist's inner turmoil), but despite Allen's personal allusions, its parallels to that earlier film are more of reference than of inspiration: Bates' three relationships replicate Guido's relationships with wife, mistress, and dream girl; its film-within-a-film format recapitulates 8½'s; and its very concept of the tormented artist owes to Fellini's precursor. But this isn't to castigate Allen for not producing an American equivalent—or even an effective satire—of 8½; he comes about as close to doing so as he came to Bergman with *Interiors*.

Stardust Memories fails not on Fellini's ~ or Bergman's — terms, but on Allen's terms: the jokes are stale—he calls the infiltrating pigeon a "rat with wings" and while cuddling up with Dorrie chirps that

"they put something wonderful in (her) lithium"—and the characters are shallow. We learn more about seemingly insignificant characters, like Allison and Duane and Pam in short segments of *Annie Hall* than we do with Dorrie (although we know that she speed reads Schopenhauer and may have had sexual relations with her father) or either of Bates' other women, Daisy (Jessica Harper) and Isobel (Marie Christine Barrault), in *Stardust Memories*' entirety. But the character about which we learn the least is Bates himself.

He is a successful film director who attributes his success to luck: "if I were born in Poland, or Berlin, I'd be a lampshade today." His apartment is decorated with murals of the Marx Brothers and Vietnamese executions. His chauffeur is arrested for mail fraud while driving and his maid serves him rabbit—which he hates—and sets his oven on fire. He likes "dark women with all those problems." His lifelong psychiatrist eulogizes him, saying that "he knew reality

too well," while a studio executive complains that he's one of those filmmakers who tries to "document personal suffering and fob it off as art." Another studio executive praises his "gift of laughter." Daisy tells him that, "for a guy who makes funny movies, (he's) kind of a depressive."

Bates flounders through his relationships and the film retrospective, assailed from all sides by his fans' and critics' grotesque Fellini faces, carved in silhouettes and shadows by cinematographer Gordon Willis' exquisite black and white photography. Garishly made-up visages, attired in 1940-ish costumes (?), protrude into Bates' life soliciting contributions for tuberculosis associations, cancer societies, and the New York City Landmarks Committee; offering screenplays about jockeys and the Guyana mass suicide (a comedy, according to its creator); begging autographs on matchbooks, *Monarch Notes* (of *The Adventures of Tom Sawyer*, no less), and breasts; inquiring whether he has ever had intercourse with any sort of animal; and confessing to him, as did one autograph-hunter, that "I was a Caesarean." (One industrious nymphet has her husband drive her in from Connecticut, replete with brownies and hash and a Sandy Bates T-shirt, to wait in his hotel bed, because a psychic has told her that she and Bates were "destined to make it.") And yet Bates is merely a caricature. When the film within the film ends, and Bates (or is it Allen? or even a third character?) enters the screening room to retrieve his sunglasses, we realize that we don't even know who this character is.

If we are to relate *Stardust Memories* to 8½ (as Allen pretty much implores us to do), then it is Allen, not Bates, who is the artist in turmoil, and *Stardust Memories* is turbulent enough to ramify this assertion. The poorly-drawn characters strike notes of noisome dissonance as they tumble and clash in Bates' foggy remembrances. Allen's Fellini-like imagery—a lone elephant on a deserted beach or a handful of hot air balloons set against the night sky—are striking, but seem strangely out of place. For the first time since *Bananas* (1971), his second feature, Allen seems confused; grasping for straws and resorting to his earlier films and his idols, Bergman and Fellini, for inspiration.

Ironically, all the inspiration Allen needs is supplied by a group of martians, who visit Bates following a night of UFO watching. "You want to do mankind a real service," the leader asks Bates, in an electronic Brooklyn accent.

"Tell funnier jokes."

1960s return with the Secaucus seven

Return of the Secaucus 7. A film directed and written by John Sayles, and starring Bruce MacDonald, Sally Renzi, and Mark Arrott. At the Orson Welles Cinema.

by Alice Whooley

In John Cassavetes' *Husbands* (1970), the weekend binge of three buddies who have just lost a dear friend is dramatized. The film is filled with recriminations, revelations, and confessions. Despite all of these dramatic occurrences, the filmgoer feels very detached at the end of the film.

Director John Sayles seem to have learned from these mistakes in his directorial debut *Return of the Secaucus 7*, which is the story of some '60s radicals who get together for the weekend in a run-down New England house. But, screenwriter Sayles doesn't have the constant look for the urgent, instead capturing his characters doing very routine things like eating, drinking, and lovemaking. But, through their actions and their sharp dialogue we are given seven rich characters who we would never have had an opportunity to meet if they had spent the time merely reciting overly long epilogues.

We walk away from this film caring about these people and able to relate to their pains of dealing with the end of the 70's, approaching the age of thirty, and the new "establishment" roles they play in

society. In all, we are given a lovely, wistful, look at a group of people who are very similar to a lot of people around us and very vulnerable, and very human.

All of the characters seem to have come to a turning point while retaining their humanity. With all the sophistication of new effects, techniques, and story line this human touch has been missing from a great number of the films that have been released as of late.

The characters are all involved in counter-culture careers: two are school-teachers (Bruce MacDonald and Maggie Renei) who live together in a rather comfortable, but sometimes strained, relationship; one is a speech writer (Jean Passanante) who is nervous because she works for a merely liberal candidate and her boyfriend is a rather straight political assistant named "Chip" (Gordon Clapp); another is a councillor for drug addicts (Mark Arrott) who has been through too many causes, has just split with his wife (Karen Trott), and is debating on whether to take some heroin. Add to this collection an "almost" doctor (Maggie Cousineau Arndt) and a singer (Adam LeFevre), who isn't quite sure what he wants to do so he moves to L.A. to become a star, and you have an interesting enough array of characters to keep you entertained for quite a while.

Instead of filming *Seven* in dark, studio light, the director brings us to New Hampshire. The rugged New England countryside brings back feelings of summer past and you can almost smell the hot dogs cooking; during the cookout scene.

With a \$60,000 budget, Sayles has created a film which captures the anxiety and the sense of loss that this generation was left with after the 60's and early 70s. Although the characters are sophisticated they are vulnerable and lost. This is a beautifully written film which gets across the message that very ordinary people, with very ordinary problems, can feel the pains of the changes that a decade causes. There are no superstars or extraordinary characters in this film. Maybe that's what makes it so easy to relate to.

The performances are wonderful, although none stands out among the rest as more important. Hollywood has tried to make films which captured the sense of the 60's in *A Small Circle of Friends*. But it soon became too soap-operish. The characters in *Seven* lack this martyr or hero role but are merely themselves.

This film has a tone which rings true, and a story which is believable. In a film that was shot in 24 days the feelings of a generation are captured. A pretty big accomplishment for a director's first film.



ONE OF THE SEVEN who returns is Mark Arrott.

Channing resurrects vaudeville in *Sugar Babies*

Sugar Babies, a musical revue, starring Carol Channing and Robert Morse. At the Colonial Theater through Nov. 1.

by Richard Robert Caprio

Burlesque is a term which is quite foreign to most college students. After viewing, nay, being a part of *Sugar Babies*, my definition would be "hilarious, risqué, and extremely entertaining."

Burlesque is to theater what Ed Sullivan was to television. The acts just keep on coming, each more zany than the last and quite different from the next, truly an art form whose time may have come again.

Sugar Babies is adapted from the original Broadway production, which starred Ann Miller and Mickey Rooney. What makes this production so good is the sketches were geared to the talents of the principal performers. Carol Channing and Robert Morse are at their best at what they do best: making people laugh!

A full house kept the laughter and applause going for well over two and one-half hours. The jokes simply keep running continuously. Blackouts between sketches were only seconds long, so that the reaction from one scene usually ran into the next.

Young, old and in-between, all enjoyed the performance. Maxie Furman and Chaz Chase kept the old folks in stitches. Channing and Morse took care of the middle-aged crowd. The young set was thoroughly entertained by the aptly endowed, and talented, *Sugar Babies*. Comedy knows no age limit and all ages spent the afternoon on the floor.

Usually, at the theater, all of the action occurs on the stage, but *Sugar Babies* comes from the front, the rear, and above.



The scenes where an actor or two arise from the audience gives you the feeling that you are at a tennis match. Your head keeps moving around.

And you get more than just a show for the ticket price. Packets of *Sugar Babies* candy are thrown to the audience by the male actors and, later, the female members toss out garters which had been pulled from their legs and bosoms (alas, I sniffed mine all night).

But overall, it is the risqué-ness, the naughtiness, okay, the vulgarity of some of the scenes which gives this play its life. Some of the sketches were downright

(upright) filthy. In fact the lady with me was not twenty-one, and she kept wondering if the ushers were going to card her. They didn't.

These acts you would never see on television. Not even with Johnny, Doc and Ed. Carol plays an opera diva who is constantly interrupted by other cast members with some of the dirtiest lines in stage history. Another skit has her playing an Hungarian knife thrower, with Bobby Morse as the unlucky volunteer from the audience. The scene is funny enough but the ending, where Carol plays Rabbi, is hilarious.

Mistakes, or unintentional happenings are better off occurring in a comedy, rather than a drama. If something funny accidentally happens to an actor in a comedy, well all the audience will do is laugh, and that has to help out the next run of jokes. In one scene in a schoolhouse, the teacher, played by Sally Benoit (another Massachusetts native), whacks Morse so hard his hat AND wig fall off. The cast is in stitches, as is the audience, but Bobby adlibs his way through it and the scene continues onto its literary ending.

Other scenes were just as entertaining. Chase spends most of stage time eating. No not food, but candy wrappers, a musical score, flaming matches and lit cigars and cigarettes. Benoit and Jay Stuart provide several musical numbers and Sally Rand would have been proud of her fan dance performed by Carol Ann Basch and the *Sugar Babies*. There is also a striptease by Chase.

The finale, a tribute to America, employs the entire cast in "You can't blame your Uncle Sammy" and the scene itself commemorates a famous act from the turn of the century. Carol ends the show dressed as the Statue of Liberty (looking much better than Elton John did in his Bicentennial concert).

An experience such as this should never be passed up. The energy flowed from the cast into the audience. After some initial nervousness, the patrons let themselves go and the laughing was continuous throughout the show.

Vaudeville and burlesque may have been dead, but Carol Channing resurrected them with this production. The owners of the old Howard would have been proud!



GEORGE BURNS PLAYS GOD... again... in 'Oh God! Book Two.'

Oh God! Not again

Oh God! Book Two. A film directed by Gilbert Cates, written by Josh Greenfeld and Hal Goldman, Fred S. Fox, Seaman Jacobs, and Melissa Miller, and starring George Burns, David Birney, Suzanne Pleshette and introducing Louanne. At the Sack Pi Alley and suburban cinemas.

by Jeff Putnam

If ever a film did not inspire a sequel, it was Carl Reiner's exploitive *Oh God!* (1977). Under Reiner's typically exhaustive direction, the film's sole interesting conceit — octogenarian George Burns as God — was stretched far beyond its limits; its every available (to Reiner) nuance was exploited and hammered across with Reiner's characteristic lack of subtlety so that, even though the conceit never fully developed, there was nothing left to exploit.

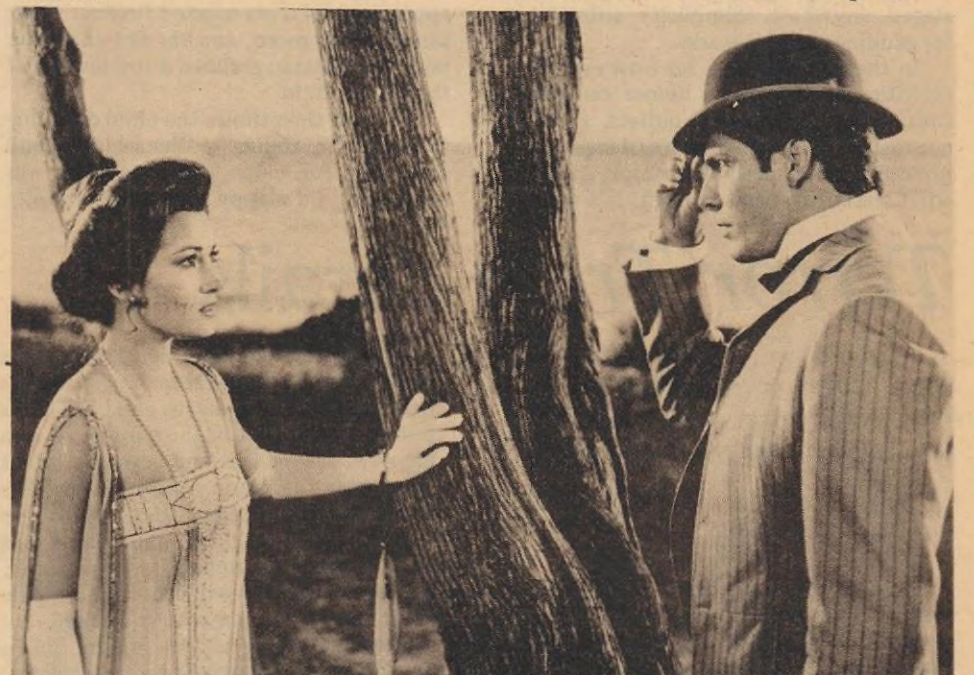
Nothing, that is, save the modest popularity it attained and the marketable concept of God as media star.

So moviedom's most persuasive argument for Deism returns in *Oh God! Book Two*, with the talentless Gilbert Cates (*I Never Sang For My Father*; *Summer Wishes, Winter Dreams*; *Last Married Couple in America*) directing. Cates shares the same superficial approach to his subject with Reiner, but doesn't succeed as well as Reiner because his flat direction further embalms the stale conceit. Reiner, at least, had the power of novelty to his benefit, while Cates is left with nothing but a dead horse to beat.

"What a mess," God — rather George Burns — intones, in unintentional foreshadowing as *Oh God! Book Two* opens, as he looks down upon the earth through a bank of clouds. It appears that the Chosen One of *Oh God!*, supermarket manager John Denver, has gone unheeded, and the world has gone back to its wicked ways, prompting a return visit from on high to cajole another innocent prophet to attempt to reconvince the world of God's existence. And who better to promote the existence of God than a cute-as-a-button little girl (played by newcomer, Louanne, who's all brown eyes and smiles; "... and a little child shall lead them," Isaiah 11:6) whose daddy (David Birney) is in advertising.

So Burns appears through divine revelation to the youngster in Chinese restaurants, in McDonald's, in her father's Jeep Renegade, and as a guest host on the Carson show to persuade her to come up with an advertising slogan for him; taking a cue from modern evangelists, God has decided to 'market' himself. After a few dismal attempts ("How do you spell relief?" "G-O-D"; "God is bullish on humanity"), Tracy, and her industrious Japanese playmate, Shingo (John Louie), hit upon the terse, but catchy, "Think God." Soon the motto appears all over the place: on trees, benches, telephone poles, cranes, and stairs around the community — and, in a few weeks, on London busses, the

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A TALE OF TIMELESS LOVE — Jane Seymour and Christopher Reeve lock eyes in 'Somewhere in Time.'

Reeve and co., Stranded in time

Somewhere in Time. A film directed by Jeannot Szwarc, written by Richard Matheson, and starring Christopher Reeve, Jane Seymour and Christopher Plummer. At the Sack Beacon Hill and suburban cinemas.

by Greg Beeman

The year is 1972, the place is a small New York college campus. The first performance of *Too Much Spring*, a play by Richard Collier (Christopher Reeve) is a resounding success. Collier is being congratulated by the audience, who assures him that he is on his way to becoming an important playwright. Everything is going well — Collier is beaming.

Suddenly, however, Collier's smile becomes a dumbfounded gaze. A mysterious elderly woman in Victorian dress emerges from the shadows of the rear of the theater and walks toward him. She hands the aspiring author a glittering gold pocketwatch and whispers, "Come back to me." Then, as quickly as she appeared, the strange woman departs.

This, *Somewhere in Time*'s opening, is the first indication that something important is to happen to Richard Collier. It is also the first indication of *Somewhere in Time*'s merits. This hokey scene resembles something out of *Charlie's Angels*. This film, in fact, is more ridiculous than most *Charlie's Angels* episodes. *Somewhere in Time* attempts to

prove that time travel is possible and that there is an afterlife. What it actually proves is that while Harlequin Romances may provide entertainment for an overworked, unsatisfied housewife, their type is certainly not something upon which to base a major motion picture.

When we next see Richard Collier it is 1978. His posh Chicago office is decorated with numerous awards. But he is not happy. Something bothering him is hampering the writing of his next, anxiously awaited play. Frustrated, Collier gets in his car and speeds off, with no idea of his destination.

He drives to New York and checks into the same hotel that the mysterious woman stayed at the night of his college play's premier. At the hotel, Collier becomes spellbound by a photograph of Elise McKenna (Jane Seymour), a beautiful actress who achieved prominence in the early 1900s. He does some research and locates a fairly recent picture of the now-deceased former star. To his astonishment, he immediately recognizes her as the woman who gave him the gold watch and asked him to come back to her. Collier decides to do just that and, after much effort, successfully travels back in time to 1912.

This plot description alone shows the foolishness of *Somewhere in Time*. It makes it even worse is that director Jeannot Szwarc, who last attempted to

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more arts & entertainment

Firework sparkles at Crosswalk Theater

by Richard Robert Caprio

Crosswalk Theatre began its residency at the Museum of Transportation last year. After staging two very successful productions, *The Baby and the Bear* and *The House that Oliver Built*, they closed for the summer. With the advent of winter, Crosswalk previewed its forthcoming season with two special performances last Sunday. The production was *Firework* and the results were refreshing.

The Museum of Transportation was developing a fire education program and Crosswalk designed a play to run in conjunction with the program. *Firework* was the result.

Many aspects of fire education are dealt with in the play. Designed for children, the cast develops the role fire has played in our lives since its discovery. Fire is portrayed as warm, comforting, and deadly; not a toy to be played with, nor something to be destroyed; a friend which should be respected. The creative and terrifying aspects of fire are discussed throughout.

Crosswalk has a commitment to provide good theater to all children. Its aims include integrating handicapped and non-handicapped children in the audience; thus, their productions aim to be understood on a sensory, emotional and cognitive level. Sign language is employed freely throughout, and the play can be staged anywhere. Simplicity substitutes for gaudiness, and it works.

In the play, children see how everyday activities in their own homes can cause fires. Irons, overloaded outlets, and, of course, smoking, are shown as dangerous if not cared for properly. But simply showing what starts fires isn't enough. It's what a



MEMBERS OF THE CROSSWALK THEATRE perform in "Firework." They are, from left to right, Paula Langton, Olivia Casey, Jim Kaufman, and Mari Jones.

child should do if caught in a fire that is important.

In a truly dramatic scene, acted in slow motion, a child is shown left in her bedroom as a fireman carries out her pillow and teddybear. The child was scared by the appearance of a gas-masked fireman in her smoke filled room, and she hid under her bed. The fireman grabbed a toy instead of the hidden child.

The cast then shows the child dropping to the floor, rolling to the window, and screaming for help. This procedure was explained in a snappy rock number, aptly

titled "Drop and Roll". The fireman hearing the screams, returns to carry the child to safety.

In one scene the importance of seeing the fireman as a friend, and also the proper procedure for getting help is shown. The emergency number 911 is also explained.

What makes the play outstanding is the safety message that it puts across. Every important fact is repeated many times, so that it becomes engraved in your mind. Just the method necessary for young children to remember important things. And this method works well for elderly

people also. This is a plus as statistics have shown that people over 60 have the same problems with fire safety as children do.

Firework is not an end-all to fire prevention, nor is it intended to be. If shown in conjunction with fire safety programs in schools, this play should help greatly in getting the fire safety message across to youngsters.

Crosswalk will be in residence at the Museum of Transportation again this winter. Weekly productions are scheduled to begin in November and the company is available for local performances.

Terror Train derails

Terror Train. A film directed by Roger Spottiswoode, written by T. Y. Drake, and starring Jamie Leigh Curtis, Ben Johnson, and David Copperfield.

by David Mullins

Suspense is an important ingredient to a horror film. Without suspense, even the greatest of shocking climaxes can seem boring.

Such is the case with *Terror Train* another of the many low-budget horror films to be released this year. It carries the same characteristics as the others, an unknown director, no notable stars, and an R rating. What differs from the rest is an imaginative premise, decent acting, and believability. Yet still, it dies from a lack of suspense, the ability to hold the audience's attention.

Director Roger Spottiswoode borrows techniques from Hitchcock's film noir period in setting the tempo. Aided by a good script from screenwriter T. Y. Drake Spottiswoode forms gruesome contrasts between the darkness of the train travelling through the night and the pure white snow covering the countryside. He uses the human psyche to his advantage by delivering both the expected (through the use of shadowy figures) and the unexpected, offering the bizarre twist designed to keep you guessing.

Unfortunately, Spottiswoode wastes three-quarters of the movie before the action begins. The viewer is left to slowly put the pieces of the puzzle together and figure out the killer. The screenplay, terrific on paper, but the finished product drags along until the killing begins. There is no suspenseful edge to keep the viewers on the edge of their seats awaiting the next move.

The reason for this lack of suspense lies in Spottiswoode's desire for you to meet and understand each and every character that appears on the screen. His characters go party hopping from one car to another, always revealing another facet of their lives. But the audience doesn't care why one friend is betraying another, or why this girl wants to have sex with another woman's boyfriend; they want to know who is next on the hit list.

As the principle stars, Ben Johnson and Jamie Leigh Curtis are surprisingly good in their roles. Johnson makes good use of his character role, that of the conductor who discovers the killings and acts as a father figure over the troop. As for Curtis, this makes the fourth time (*Halloween*, *The Fog*, and *Prom Night* are the others) that she has been threatened by a murderer. One wonders if she will ever have a movie career outside of being a killer's target.

The true acting surprise of the film is that of David Copperfield as the Magician. Being a magician by trade certainly helps with this portrayal, but he exhibits an uncanny smoothness in his non-magical parts. As for convincing the audience with his magic, everything looks convincing from long camera shots. Only once does Spottiswoode allow the cameras to investigate Copperfield's art too closely.

As do most of his low-budget predecessors, Spottiswoode uses severed heads, grotesque stabbings and plenty of flowing blood to affect the audience reaction. Yet this is actually held to a minimum, when compared to other films like *Friday the 13th* and *The Texas Chainsaw Massacre*. Sex and alcohol are also present as a method of identifying with the teenage crowd.

After leaving this movie, it becomes obvious that the trend of the new horror director is to scare with stomach-turning physical murders. The knife and the ax have become much more colorful weapons than cyanide pills. The result is the R rated film; today it is commonplace, years ago, unheard of. One wonders that Hitchcock could have achieved with color film and an R rating.

Yet even with all the ingredients essential to a horror film; an intelligent script, good characters, an eerie setting, and death, without the key glue of suspense and correct plot building, the film will become a showcase for murder. The average moviegoer is turned off by random and constant killings. There must be a reason behind it all for them to accept the consequences on the screen.

Spottiswoode gives the viewer that reason early. But he expects you to wait through the parties, the booze and the casual sex until he is ready to frighten you again. By this time, *Terror Train* has run out of steam.



THE LATE JOHN BONHAM

Remembering 'Bonzo'

by Gerry Pym

John Bonham, drummer of the rock group Led Zeppelin, was found dead in bed at the mansion of fellow Zep member Jimmy Page in Windsor, England two weeks ago. The cause of death could not be determined by the autopsy.

Bonham, commonly referred to as "Bonzo," because of his maniacal drumming, has played on every Zeppelin album since the band's debut, *Led Zeppelin*. His classic drum solo "Moby Dick" is considered by most rock fans to be one of the best. He is probably best known for the hammering intro to "Rock and Roll." Bonham's pounding has been a key ingredient to the success of the Zeppelin. Except for the Who and the Rolling Stones, Led Zeppelin has sold more records than any other heavy metal band.

In the Led Zeppelin movie, *The Song Remains The Same*, Bonham was pictured

in his crazy lifestyle. He was seen riding "Hell's Angel" on a Harley Davidson motorcycle. This was just one of "Bonzo's" wilder sides. At home on his Worcestershire farm, Bonham was a family man living with his wife and two children. Bonzo was not just a maniacal rock drummer.

In 1973, Zeppelin released one of the most successful singles ever. "Stairway To Heaven" is still a top F.M. request today. Bonham's contribution was invaluable as the record went on to smash record sales on both sides of the Atlantic.

"Bonzo's" head pounding drumming has powered such Zeppelin classics as "The Immigrant Song," "Whole Lotta Love," "Nobody's Fault But Mine," and "Fool in the Rain."

John Bonham is gone forever and will be sadly missed. Led Zeppelin will have two big shoes to replace if they plan to continue on with Rock and Roll.

'Superman' can't beat *Time*

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recreate beach terror in *Jaws II*, treats the story dreadfully seriously, as if it were a monumental piece of cinematic art. He desperately tries to create atmosphere. In order to give the McKenna portrait an enchanting, mystical quality, Szwarc has it hanging in a stately, all-red room whose deep lush tones serve to contrast the almost blinding white light that radiates from the gold-framed photograph as Collier approaches it.

Long-held closeups of the entranced Collier and the spellbinding McKenna portrait are accompanied by John Barry's loud, syrupy score featuring what sounds like a million violins. All of Szwarc's heavy drama only adds to the absurdity of this whole project.

For Christopher Reeve, this is a major disaster. He has repeatedly said that he was very selective in choosing his first post-Superman role, rejecting many parts, because he realizes how important it will be in terms of establishing his reputation as an actor. It is difficult to imagine how any of the films Reeve turned down could be any worse than this one. His character starts out sophisticated and becomes an

Nobody's perfect . . . even Burns

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Eiffel Tower, a Japanese garden and the Sphinx.

Before agreeing to be God's press agent, Tracy asks him why he just doesn't perform a miracle to inspire belief, and he answers that people are prone to remember the miracle and forget the reason behind it. The always pedestrian Cates remembers the form of *Oh God!*, but has forgotten (or else never even recognized) the principles behind it. Reiner's movie was a gentler precursor of *Monty Python's Life of Brian*, in that it examined why and how people choose to believe; of course, Reiner's superficiality only served to defeat this purpose, turning it into a mere vehicle for George Burns' resurgent career.

Cates' approach is far more basic; he

awkward bumbler. Reeve is likable, but is completely stranded in this insipid role.

Jane Seymour is extremely beautiful and shows some talent as well. Unfortunately, she does not show good judgment as far as choosing film parts, as she is also trapped in another current bomb, *Oh Heavenly Dog*. Christopher Plummer tries to breathe life into his stale character, but it is a futile effort.

At least *Somewhere in Time* is consistent — everything about it is terrible. Every character is stereotypical and every situation is ludicrous. This is not even a film whose initial concept was promising. Why those involved with *Somewhere in Time* did not realize that this dire escapade was, by the sheer idiocy of its plot, doomed from the start, is beyond imagination. This looks more like the dim fare television networks offer during the repeat season than a major theatrical release. In fact, *Somewhere in Time* is strongly reminiscent of an equally vacuous CBS telefilm, last year's *The Two Worlds of Jenny Logan*.

If only time travel were possible; *Somewhere in Time* could be scrapped before its start.

neglects all but the most obvious implications of the inherent conceit. If *Oh God!* became a vehicle for Burns by default, *Oh God! Book Two* becomes one by design. Cates resists embellishing *Oh God! Book Two* in order to key on Burns' presence, but Burns appears throughout as nothing more than a hoary sage spewing cliched bits of wisdom ("Nobody's perfect," he tells Tracy, explaining why he put the kneecaps backwards on flamingos). Instead, Louanne steals the film away from him with her countless pouts and twinkling eyes, but even these are far too insubstantial to warrant interest.

Oh God! Book Two's message, that religion has become a business and God, a marketable commodity, is all too true. The problem is that *Oh God! Book Two* is more a symptom of the disease than a diagnosis.

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Surprisingly, Miss Channing was seemingly well-rested, after an almost three hour performance. And she was still in fine humorous form. But she did talk to us seriously about her own education, and the subject of comedy as an art (and yes, that crazy voice is the same talking off stage as it is when she is performing).

When asked if she preferred working in one area of entertainment over another, Miss Channing claimed that she didn't. "George Burns told me never to enjoy one medium over another, that way you can work forever."

After leaving Bennington College, she played in Boston, Hollywood and New York. On Broadway she got her big break when composer Jule Styne said that she was his Lorelei Lee. Her role in *Gentlemen Prefer Blondes* led to her most famous role, that of Dolly Gallagher Levi. While playing Dolly, Miss Channing acted in 1,273 performances, never missing a night and never playing to an empty seat. Dolly grossed over 25 million dollars and Carol won both a Tony and a Critics' Circle Award for her efforts.

Comedy appears to be Carol Channings lot in life. To most people, comedy would appear to be an easier task for an actor than drama. But Miss Channing disagreed. "The most serious work that you can do is comedy . . . you have to make everything appear real. If the audience doesn't think that it's real, that it couldn't happen to them, then they won't laugh."

Standing in a white floor length robe Miss Channing alternated between humor and seriousness as she fielded questions from the student journalists.

Channing

Her love and admiration for George Burns was apparent throughout the session.


"Gracie Allen picked me out to work with George Burns. She was dying then, and she wanted me to work with George. I was honored," said Channing. She is planning to do some television work with George in the

future.

We also learned of the rigorous routine that Miss Channing, and the rest of the cast, goes through. After a three hour performance and a press conference, she was going to exercise, go over some lines and begin to prepare for that evening's show. The time was well past five-thirty.

Most impressive was her attitude. She appeared relaxed and comfortable speaking with us (I stress with us as opposed to "to us"). You could sense that she wanted to be there, not simply accommodating the theater. And she enjoyed herself. There was advice, reminiscing, and opinions. Everything a good press conference needs.

It is truly a warm feeling that flows through you when you realize that the "BIG" people don't always act the role. Offstage they are pleasant and caring, not flippant and rude. For her efforts, Miss Channing is one of the "BIGGEST" of all time.

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Program Board and Council Happenings. . .

Upcoming Special Events

October 14 - Comedienne - A. Whitney Brown. 1:15-2:15 Auditorium.

October 21 - "Under the influence" - Jean Kilbourne 1 - 2:30 Auditorium.

Upcoming Films

TODAY at 1 pm in the Auditorium - Mel Brooks' Blazing Saddles.

October 16 - Nosferatu, The Vampire

October 30 - The Exorcist

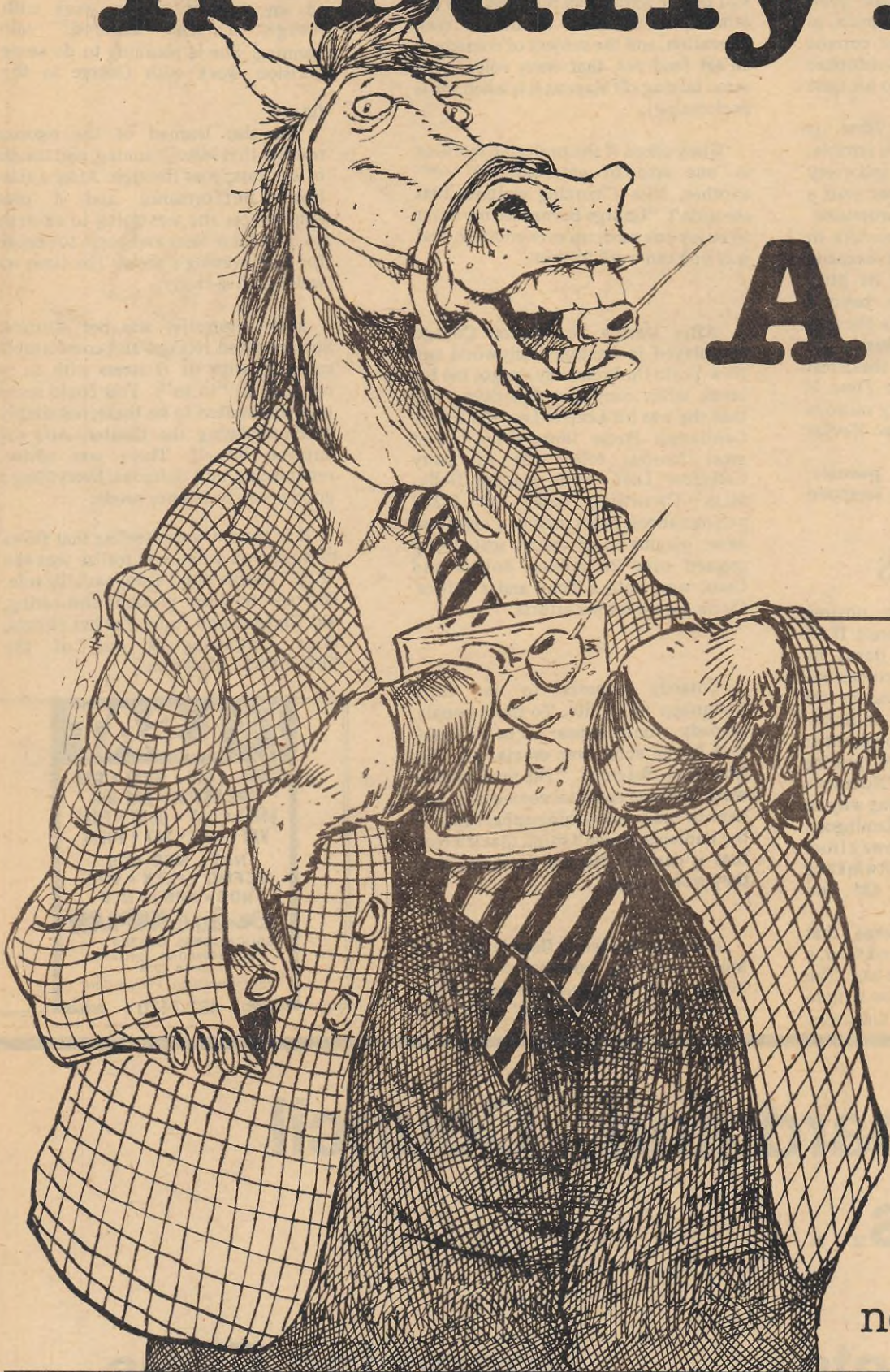
Watch for Program Council buttons, badges, and t-shirts. They're free to all students but, supplies are limited. If interested, come on down to the Assistant Director of Student Activities Office.

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