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Suffolk Journal, "Suffolk Journal, Vol. 36, No. 10, 10/23/1980" (1980). *Suffolk Journal*. 808.
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Journal photo

Elections Continue

Freshmen without V.P.

by Alice Whooley

The freshmen class should have a vice president today after three elections and two appeals between the two candidates.

Debra Mancini and Glenn Connors originally tied with 63 votes each. In the run-off between the two candidates last week Connors received 44 votes to Mancini's 40. But, Mancini appealed to both the election committee and the Student Judiciary Review Board (SJR) shortly after the results of the election were posted.

Mancini's appeal said that the flyers about the election stating that voting took

place between 10-2 when in reality it took place between 10-1. Mancini feels that this extra hour could have brought her enough votes to win the election. The election committee voted 5-3 to uphold Mancini's appeal.

According to election chairmen, Junior Class Representative Darren Donovan, the flyers were only up for the last hour of voting on the final day of the election Wednesday of last week. The machine was broken on Friday and it couldn't be done on Monday of that week because it was a holiday.

Shortly after the ruling on Mancini's

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SUFFOLK JOURNAL

Volume 36 Number 10

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

October 23, 1980

Issues Remain Unsolved

By John Heyes

The major issues before the Ad-Hoc Publications Committee remain unresolved after three meetings of the group.

The committee has not decided whether to consider the *Journal* and the annual Parody Issue separately, whether or not the *Journal* editor is responsible for the Parody Issue, and whether to issue stricter guidelines for the *Journal*.

The discussion about *Journal* guidelines was the major point of contention during the committee's October 17 meeting. *Journal* Editor Alice Whooley said that guidelines for the student newspaper were already in place, but College of Liberal Arts and Sciences (CLAS) Dean Michael Roynane said the guidelines were ineffective because they are informal.

"Understandings have a way of not getting promulgated," Roynane said.

The committee decided to form a sub-committee to determine what guidelines are in effect at the *Journal* currently. The full committee will then decide whether the Sigma Delta Chi code and joint statement need upgrading or changes.

The committee, which is comprised of students, faculty members, and administration officials, is required by the

Board of Trustees to set up operating guidelines for the *Journal* by December 31. The *Journal* faces a loss of funding if the deadline is not met or if the trustees reject the proposals.

Roynane is asking Suffolk President Daniel Perlman to ask the Board of Trustees for an extension to complete the committee's work. He believes the committee will be able to complete its work before the Board of Trustees' January meeting.

"Routine prior restraint is not what anybody wants," Roynane said, but it is the committee's task to "reinforce, redefine, and review" the *Journal* and its editorial policy.

"It is our charge to present a series of recommendations to Trustee's Student Affairs Committee" he said, suggesting that the "nucleus of these recommendations should concern the relationship between editor and publisher, policy for letters to the editor, quality control, and responsibility for the Parody Issue."

Roynane expresses concern that the university has little control over the direction of the student newspaper, but will have to assume the cost of any litigation against it if suit were filed.

But Presidents' Council Representative Richard Robert Caprio said that the



Gail Spring photo

DEAN OF STUDENTS D. Bradley Sullivan expresses his views.

university has a large degree of control over the *Journal* because it decides who the editor will be.

Candidates for the editorship of the *Journal* file applications for the position, and are screened by the Publications Selection Committee, which selects a candidate for the position and passes it on to the President of the University for approval.

By deciding who will be the *Journal*

editor, Caprio said, the university "has the highest degree of control."

The sub-committee examining the guidelines being used by the *Journal* will issue a report to the full ad hoc committee when it meets on October 31.

Sub-committee members include Associate History Professor David Robbins, Professor Stuart Millner, WSUB Station Manager Janet Constantakes, Caprio, and Whooley and will begin having a meeting on October 24.

Education department prepares for re-accreditation

by Gina Russell

The Education Department of Suffolk University, in preparation for its upcoming re-accreditation, will send its self-evaluating report to be printed this week. The Education Department presents itself for accreditation every five years, when education specialization programs are evaluated. However, it has been six years since the last accreditation took place because of changes in state regulations.

In order for accreditation to take place, the Education Department must prepare a self-study, an extensive report, which is sent to a State Department of Education appointed team comprised of 18 college professors and public school teachers.

In the self-study report, which is sent to the team six weeks before it arrives, the Education Department tells them what they do to train education specialists, said Education Chairman Dr. Donald M. Unger. The team comes to Suffolk to see that the

Education Department is going what it says it is doing — that's what it is all about, continued Unger.

This is what the Education Department calls a review, which will be done again in five years, explained Unger.

After the Education Department has been accredited, Suffolk graduated education specialists can receive certification in Massachusetts, as well as receive reciprocal certification in 32 other states, as part of the Interstate Certification Compact (I.C.C.), said Unger.

"It is very important for Suffolk to have this," Unger remarked.

The team, which will visit Suffolk Dec. 7-10, will be looking at our programs in elementary education, secondary business education, special education,

administration and supervision, counselor education, and reading specialization," said Unger.

The Suffolk Education Department requests through the I.C.C. that a visit be made in order to evaluate institutionally specified teacher preparation programs. The Interstate Certification Compact, initiated in 1966, is a legally based teacher certification reciprocity agreement among approximately 32 states which has two goals: encouragement of quality preparation of pre-service teachers, and facilitation of interstate movement of pre-service and experienced personnel.

The State Department of Education asks various colleges to look at Suffolk's

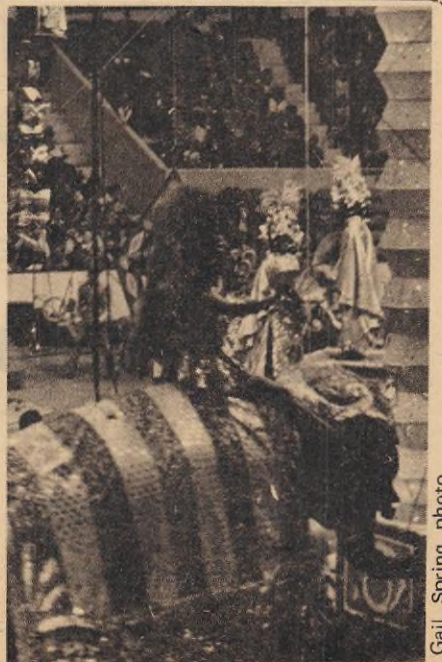
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in this issue

Losing faith page 6

Varsity B-ball page 8

Circus page 10



Gail Spring photo

Course Evaluation evaluated

by Alice Whooley

The course evaluation that was conducted during the Spring semester of last year received higher ratings in the recent survey that was conducted on its usefulness than the chairmen of its committee expected.

Course Evaluation chairperson Philip Sutherland was "pleased" with the results of the survey. The survey was conducted in random places according to Sutherland. Some of these places included the cafeteria and the library.

46 freshmen, 48 sophomores, 53 juniors, and 8 recent transfers and other students were polled in this survey. Of the students polled 50 used the book "Of Course 1980", 26 asked other questions, 78 used personal knowledge of course, and 68 chose whatever course best fits their schedule as the main criteria for choosing their classes. But, 127 believed that course evaluation was a worthwhile endeavor in comparison to only 55 who believed that it was not.

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Modern Irish culture comes to Suffolk

by Lisa J. Griffin

More than 25 people turned out to hear Associate Professor David Robbins' lecture on the history of Ireland at the October 16 meeting of the Irish Cultural Society.

Robbins, an advisor to the society who visited Ireland last summer, discussed a number of issues facing Ireland today including inflation, urban sprawl, and the effects of tourism.

"If you want to go see the old Ireland," he cautioned, "you'd better go there now — it'll be gone in a couple of years."

He explained that before going to Ireland last summer, he had expected to see the pastoral Ireland of the past, but was surprised to find out that Ireland is a developing country that has gone through many changes in the last 20 years.

Ireland is changing at a remarkable rate, Robbins said. "Rural Ireland is dying," he said. People are leaving the countryside and moving to the cities. "Right now Ireland is going through some hard but exciting and challenging times."

Ireland joined the common market just seven years ago, and is now involved in a boom in commerce, he explained. This means that the Irish people can afford many things that they weren't able to before. But, this also means that they have to make a hard decision between development and urban sprawl.



25 PEOPLE TURNOUT ... to learn more about Irish heritage.

Robbins said that the Irish have developed "a jaundiced" viewpoint toward Americans and that, "a residual of resentment," against tourists exists in Ireland.

Tourism is a factor which has helped, as well as hindered the people of Ireland ever since the first wave of tourists from America came over nearly 25 years ago.

There is a real sense of hostility towards

tourists "flashing their money." "Most people don't hold to the same kind of restrained behavior that they have at home," said Robbins, which only adds to the atmosphere of hostility found in the cities.

After Robbins had finished his lecture, President John Thomas organized a social committee for the club's upcoming Irish Night to be held on December 3. He

announced that the speaker for the society will be Dennis Ryan, and said several films may be shown near the end of the semester.

Before closing the meeting, Thomas thanked the members for coming, and announced that over 27 members had been present at the meeting. The Irish Cultural Society is now the second largest organization on campus. He then announced that the next meeting will be on October 28, and that "anyone can join."

Thomas said that the Irish Cultural Society is not just a social club, and that is why he believes it is so appealing. He also stressed that it is not just a club for Irish-Americans. In addition to having events he stated that, "The Irish Cultural Society sponsors events with many purposes," and "cultural, educational, informational, and social aspects," are emphasized. He also said he doesn't think "there's a club on campus that could match us for all of those things. That's what sets us apart from other clubs."

He concluded by saying that in addition to having a speaker, "we had a lively discussion in which every member got involved. We're very open. Every person gets to tell their opinion." He added, "That discussion fulfilled every aspect of our club, and that is what it is all about."

Lisa Camenker Photo

History Society prepares for an active semester

by Denise Babin

The History Society discussed several upcoming events, both tentative and definite, during the October 21st meeting. Richard R. Caprio, a member of the organization's Politburo (the governing body of the club), and Secretary to the Society, welcomed new members and presided over the meeting.

First on the agenda was a finalization of plans for the club's October 26th hike up Mount Monadnock in Dublin, New Hampshire. Chairman of the History

Department, John C. Cavanagh was present at the meeting to obtain a list of students planning to go on the hike and to also advise students what to bring and wear.

Caprio then took the floor to announce to the club future activities and guest speakers. Included are:

—A November 8th visit to Mystery Hill in North Salem, New Hampshire. Members of the club will be able to tour excavations of ruins that have been dated to 2,000 BC.
—Two History Week (Nov. 17-21)

speakers: George Gloss, proprietor of the Brattle Book Shop, and Barry Fell, Professor Emeritus at Harvard. Gloss, a colorful speaker, will speak at 1:00 p.m. on Tuesday, Nov. 18th in F603. Fell, an internationally famous linguist who is responsible for deciphering writings discovered at the Mystery Hill excavation site, will speak on Thursday, Nov. 20th at 1:00 in F636 A and B.

—A November 23rd visit to Plimoth Plantation, a reproduction of the original settlement.

Tentative plans include speakers Edward Rowe Snow, a Boston Harbor historian, and Howard Zinn, a political science professor at Boston University. Also, possible trips to Battleship Cove in Fall River, and to Quebec in May were mentioned, but not discussed to any great length.

Caprio was pleased with the turnout and feels that the club is going to have an exciting year. "Last year was a rebuilding year for the society. Now we are ready to once again become one of the most active organizations on campus," said Caprio.

Approximately 20 students attended the meeting, many of whom were new members. Also attending were Professors Kenneth Greenberg and David Robbins of

the History Department. Robbins is also advisor to the Society.

The next meeting has been scheduled for Tuesday, November 25th in F338 at 1:00.



RICHARD R. CAPRIO ... discusses plans for upcoming history society events.

Gail Spring photo

SGA NEWS

**STUDENTS ARE INVITED TO
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IN HONOR OF
PRESIDENT PERLMAN
Saturday, November 15, 1980
at the 57 Restaurant**

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Remember

Mystery Hill . . .

by Elizabeth Holland

United Press International

(Augusta, Maine) — A Rockhound's lucky find has unlocked the secrets of an ancient Indian habitation site archaeologists believe to be 11-thousand years old and unique in the Eastern United States.

Archaeologists in Maine have found remains of a primitive Indian people they believe traveled north to stalk herd animals for food and clothing 11-thousand years ago. That would have been at a time when the upper reaches of the continent were just thawing out from the ice age.

Archaeologists Michael Gramly, of the Maine state museum calls it, "a major find." He says, "it's undoubtedly a unique exhibit of the Mississippi River case, because we have not only a habitation site but evidence of a killing ground where animals were hunted."

The Paleo-Indian habitation site in Western Maine was uncovered after a rock collector came across stone artifacts while fishing in man-made Aziscohos lake.

The Vail site, named for Francis Vail of East Stoneham, yielded almost 15 thousand stone spear points, knives and wedgelike chisels in a summer long dig by

Gramly and a team of anthropology students.

Gramly said that the artifacts found at the Vail site are of the same period as those found at Mt. Jasper in Berlin, N.H., and in Nova Scotia which have been dated to 11-thousand years ago.

The Maine site was first discovered by Vail 10 years ago but said that he had no idea of the significance of what he had found. Vail said that each time he visited the site he dug for artifacts which has now evolved into a personal collection of 15-thousand.

From what Gramly and others have pieced together, the primitive people traveled to the windswept 1500 foot altitude site seasonally, probably to hunt now-extinct herd animals such as Caribou and Musk Ox during the spring and summer.

The stone tools and spearpoints they used have been traced 20 miles north of the Vail site to Ledge ridge, near the Quebec border.

Gramly says, "these people were craftsmen of the first rank. They only used finer grain, quality materials."

Dept. Accreditation

Continued from page 1

teacher preparation to insure quality of these programs, said Unger.

"It is an attempt by the profession to maintain excellent standards in the training of education specialists," commented Unger, who has served on these teams evaluating other college's programs.

"It's a very intense educational experience for the University, one of the more important activities the Ed. Dept. always has in mind," said Unger.

The team will be the guests of the Education Department and will stay at the Hotel Sonesta during their stay when they will visit the university to talk with the president, vice-president / treasurer, registrar, Director of Admissions, Director of Instructional Materials Center, Don Mikes, Librarian and faculty members in addition to the Ed. Dept. faculty.

"One of the interests of this team would be to make sure the education of education specialists is one of the primary activities of Suffolk," said Unger. That's why they are interested in visiting the entire university.

The Massachusetts State Department, which administers this activity, does so as part of its membership in a national organization called the National Association of State Directors of Teacher Education and Certification (N.A.S.D.T.E.C.), explained Unger.

Massachusetts was one of the first two states to enter the compact and Suffolk was one of the first institutions to receive approval in the Commonwealth of Massachusetts under the I.C.C. standards.

"Suffolk should be one of the first," said Unger. It's important for this

institution to play a leadership role.

Based upon the team report and Suffolk's response, the Bureau of Teacher Preparation, Certification and Placement recommends to the Massachusetts Board of Education approval of those programs which meet the Regulations For The Certification of Educational Personnel. The Regulations consider the quality of the institution as a whole, the general education and professional preparation components of the programs, as well as each specific teaching specialization. The Massachusetts Board of Education, in response to this recommendation, approves programs for a five-year period.

The name of the institution, with its approved programs, is then published annually in a listing circulated to the contracting states.

Cuckoo Clocks

by Jodi Manfredonia

Approximately three weeks ago the clocks at Suffolk went hay-wire because of a short circuit in a wire at the Archer building.

Physical plant director Ivan Banks said they located the short circuit, the clocks would be fixed. An electrician has been called to repair the shortage when it is found. He cannot say for sure exactly when that will be.

In the Fenton building clocks are about 13 minutes fast. The clocks in the cafeteria and the library are not running.



Lisa Camenker Photo

SGA MEMBERS decide to send letter to Journal concerning story policy.

SGA upset over Journal policy

by John A. Heyes

The Student Government Association (SGA) will send a letter critical of the Suffolk Journal's editorial policy to the student newspaper and invite Journal Editor Alice Whooley to respond to its criticism at a future SGA meeting.

The SGA action comes as a response to Journal publication of an article which described the controversy concerning the seating of a newly elected Freshman representative. SGA members were angry about the story because the SGA's action against the representative took place during an executive session, and was supposedly secret.

The meeting between Whooley and the SGA is scheduled tentatively for November 4.

The SGA also voted to begin preparations for the upcoming course

evaluation, which students supported overwhelmingly when asked in a questionnaire earlier this semester.

But before the question was called for a vote, SGA members were divided in their opinions about the evaluation. Some members were hesitant about its \$1500 cost and others doubted the effectiveness of course evaluations.

"While I've never seen the usefulness of course evaluations, I do grant that to some people it might be helpful," said Junior Class Representative Douglas White, "but I'm not aware of who these people are."

Senior Class representative Richard Cameron said that the course evaluation was unnecessary. "When I want to find out about a course," he said, "I ask someone with my major." He added that many teachers at Suffolk have their own

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UP TEMPLE STREET

CLUBS/ORGANIZATIONS

Thursday October 23

1:00-2:30

F134B TKE meeting
F430A&B Finance Club
F338 Presidents Council meeting
F603 Literary Society

Tuesday October 28

1:00-2:30

F134B SGA Meeting
F330 Irish Cultural Club
F338A Accounting Club

Thursday October 30

1:00-2:30

F134B Jr. Sr. Week
F338B Stamp and Coin Club meeting

EVENTS ACTIVITIES

Tuesday, October 28

1:00-2:30

Studeraker Mime sponsored by the Theatre Dept.

October 30

1:00-2:30

Auditorium

Film Committee sponsors "Exorcist"

Weight control Body Awareness group will meet every Tuesday 12:00-1:30 in the Zeiman Poetry Room.



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New Co-op Program looks promising

by Maryann M. Bartolo

"Seventy or eighty percent of the students at Suffolk work," according to Director of Cooperative Education Dr. Elliot Gabriel. But, "They work at minimum wage in jobs totally unrelated to their field of study."

The new co-op program implemented at Suffolk this summer can change this. It enables students to alternate semesters of full-time employment in their major field of study with semesters of full time study. Participating students graduate only one semester late.

According to Gabriel, "The opportunities for the coming term are incredible." A network of relationships have been developed with state and federal agencies, local high technology industry, major financial institutions, retail organizations and the media.

"Students may have an opportunity to work for companies like Gillete and Honeywell," says Gabriel. "Not everyone gets into these companies, but it's a possibility."

Gabriel adds, the program "has incredible value for career exploration. Students can ask themselves, "Is this what I want my life to be?"

He notes that classroom learning as well as job experience are important, but that in the classroom there is no way to apply what you have learned in a practical way. "After four years of study you have no idea of what it's like to work in the field. You learn a thousand times more by doing

the job," he says.

In the co-op program a student is able to form professional contacts and relationships, to explore his career goals and to help finance his education.

Students in the program develop an understanding of the practical, professional world of industry and business. The perspectives they gain enable them to make more relevant career decisions with an understanding of the

responsibilities of the future. This experience increases their value to future employers.

Any undergraduate who has completed two semesters in the school of management and has a 2.5 average may participate in the program. Students should apply for admittance during the second semester of their freshman year for placement the summer before their sophomore year.

Toxic Shock Syndrome

by Katherine Pappas

If you have read a newspaper or listened to television lately you have inevitably heard mention of a newly discovered disease — Toxic Shock Syndrome (TSS).

Toxic Shock Syndrome has been around for some time. However, the Center for Disease Control in Atlanta has reported

a significant increase of cases lately, and this is where the concern is.

Toxic Shock Syndrome most often strikes women under 30 years old. It is sometimes fatal and is characterized by high fever, diarrhea, vomiting, a rapid drop in blood pressure, shock, and a sunburn-like rash.

Although the exact cause of the disease is not yet understood, researchers suspect it is caused by a toxic producing bacteria. This means that a bacterium produces a toxin that spreads throughout the body, thus the name toxic shock syndrome.

The suspect bacterium in TSS is

See Page 14

... Evaluation

Continued from page 1

It must be kept in mind when considering the results of the survey that most of the upperclassmen who were polled has as of yet not seen "Of Course MCMLXX" but their responses only reflect vague remembrances of "Of Course." Also although only 50% of the students stated that they used the course evaluation booklet other freshmen admitted that they used it initially but were then closed out of the courses they wanted and just selected courses that fit their time schedule.

88 students commented that they would be willing to help in one way or another to make the course evaluation a success this semester. Sutherland said that there is a great difference between signing anonymously that you will help out and actually helping out. Course evaluation was conducted last year by Sutherland and a committee of two to three people. Sutherland is hoping that at least "100 people" will help him survey the different classes this semester. Sutherland said, "this way people will only have to do one to two classes instead of running from one class to another." Because of the size of the committee course Evaluation lasted a week last year instead of the 2 days it is supposed to be done in.

Sutherland was pleased by the response of the faculty to the course evaluation. Sutherland commented that because these people were "professionals" they were concerned with how their classes were being rated.

There will hopefully be another course evaluation this fall said Sutherland. This way the incoming 1981 freshmen class will have a course evaluation from both the spring and fall semester to follow.

letters

Computer courses rebuttal

Editor, Suffolk Journal:

I take exception to Alice Whooley's demeaning reference to the School of Management's Computer Systems major in the October 16 edition of the Suffolk Journal.

Miss Whooley stated that the SOM major is "a business oriented program more concerned with merely the operation of the terminal than the major presently being considered by the CLAS." May I inform Miss Whooley that anyone can learn the operation of a terminal in five minutes.

We at the School of Management believe our program will be rigorous and extensive. We will offer courses in Computer Concepts, BASIC Computer Programming, COBOL, Data Structures, Systems Analysis and Design, Management Information Systems, SIMULATION, and Statistical Data Processing. Some of our courses and electives will be courses offered by the CLAS.

Our program at the School of Management has been approved by our faculty and the Board of Trustees. We wish continued progress and success to the CLAS program in computer science.

Sincerely,
Howard T. Aucoin
Assistant Professor of Management
and Computer Science

Thanks for help

Dear Editor(s):

On behalf of the Irish Cultural Society, I would like to thank the Suffolk Journal for its coverage of our recent event.

The Suffolk Journal's attitude was extremely helpful to me. I found only cooperation and genuine interest exhibited by the Journal. From the staff right up to the Editor, the Journal showed professionalism and courtesy. The Suffolk Journal made me feel very enthusiastic about a student run paper.

Thank you for your time, consideration, and effort.

Sincerely,
John J. Thomas
President: Irish Cultural Society

P.S. Our meeting and event, on October 16, 1980, drew twenty-seven people and was a huge success.

LETTERS TO THE EDITOR

Let us know your opinions, thoughts and criticisms about the Journal, Suffolk, or life in general. Letters provide and an open forum to air your feelings. Let them be known!

Letters must be submitted by Friday afternoon before 5 p.m. Drop them at the Journal Office, RL 19.

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editorials

More time needed for *Journal* guidelines

The Ad-Hoc Publications Committee has been formed to establish a set of guidelines that allow for a peaceful co-existence between the staff of the *Suffolk Journal* and the board of Trustees.

The *Journal* does not intend to sacrifice any of the journalistic codes of ethics or any of the principles that have been instilled in its reporters to achieve its relationship. It realizes that as a publication it must continue to be the same courageous, and investigative publication that it has been in the past. But, it also has to look at the circumstances which created the occurrences of last April when the paper lost its funding. It is the goal of the committee to set up a group of clear, concise guidelines, that ensure both the freedom of the student journalist and ensure the board that the proper actions of responsible reporting are being carried out.

These are not easy measures. It took three years and a great deal of research to pass the joint statement which is the present set of guidelines that the *Journal* follows (along with the Sigma Delta Chi, Code of Ethics). If the Ad-Hoc Publications Committee is to come up with some answers to the problems between the board and the *Journal*, then some consideration must be given to the time factor. The people who are members of this committee are all very busy and respected people in their fields and need to meet many times before they can come up with some truly concrete examples to this perplexing problem.

The committee is meeting almost every week. The weeks it does not meet, a sub-committee conducts a session in which possible ideas and drafts for future guidelines are discussed. Every member of the Ad-Hoc

committee. Since the *Journal* will not be publishing during the Christmas recess, we believe that the voting on this issue should be held during the January trustee meeting instead of the December one. These additional few meetings could make the difference between a satisfactory and hastily prepared set of guidelines.

Since the committee is fully aware of the important role it is performing and of the time element involved, these additional working days should be given to them.

Publications Committee is well aware of the important task ahead of them. They know that they are preparing a list of rules that future student journalists for many years at Suffolk may be following. They are aware of the fact that their plans must be sound and feasible because it has to go before the Student Affairs Committee and the full board. No one is taking their role on this committee lightly.

But, if these guidelines are to meet of the approval of the full board, additional time must be given,

Pre-Law Society — a needed organization

The *Journal* applauds the formation of a Pre-Law Advisory Committee by Chairmen of Philosophy Dr. Philip Pearl and College of Liberal Arts and Sciences (CLAS) Dean Michael Ronayne.

The committee will provide the advice that a student going to law school so desperately needs. The competition for law school admittance is becoming tougher each year and this attention is desperately needed by the Suffolk community. Since there is no pre-law major at Suffolk the committee is even more essential.

It is important that students who want to go on to higher education receive the necessary guidance. Too many times students have an unrealistic conception of where they stand and what their chances are of getting into the school of their choice. A committee such as this one will prepare students throughout their undergraduate education for applying to law schools.

The *Journal* urges all students interested in attending law school to get in touch with one of the professors of the Pre-Law advisory committee. It will help in the career choices that will stay with them.

Does anybody really know what time it is?

by Jeff Putnam

I looked at the clock in the room on the third floor Fenton, and it read ten a.m. Not only had the professor usurped an extra ten minutes of my time, but I was already late for my ten o'clock class in another building. And at that time in the morning, I was not in the mood for either.

As I put my coat on to leave and started gathering my books, the professor smilingly told me (and the rest of the class who also were preparing to leave) that there were five minutes left in class. This boggled my mind; and at nine a.m. . . . or ten a.m. . . ., or whatever time it was, a mind is a terrible thing to boggle.

and began to lose myself in *Robinson Crusoe* for my two o'clock class. After finishing a hundred or so pages, I took my first peek at the clock. It read 4:30. Shock . . . despair. How could this happen? Shades of *Rip Van Winkle*. I haltingly rubbed my chin hoping *not* to find anymore than the usual week-old growth. I didn't. I looked around, everyone was virtually in the same position as they had been when I got into the library — not even one hour before.

Something was wrong.

A routine check assured me that, yes indeed, the clocks

Commentary

Finally, the professor let us leave. Sweating, I ran to my class in the Mt. Vernon building and as I burst through the door in the vestibule, I cast a hasty glance at the clock which faced the door. 9:54 (a.m.). As my feet slowed (and my blood pressure, too), I came to the considered decision that (lo! and behold) something was wrong. I slid into my normal routine of classes in the Mt. Vernon building, and assured myself that everything was going to be all right.

And it was — until I went to the library. Without checking the clock, I settled myself into a secluded desk

were wrong, not me. Fenton was fifteen minutes fast, Mt. Vernon was fairly accurate, and Archer . . . well Archer was Archer.

Something needed to be done, but, as the typical Suffolk student, I decided to let someone else do it. I didn't have the time, and since I could not be sure exactly what time it was, I thought it best not to ruffle my schedule. Instead, I went out after school and bought a watch; I figured that way I had no one to blame but myself.



Greg Beeman graphic

SUFFOLK JOURNAL

"... every issue of the paper presents an opportunity and a duty to say something courageous and true; ... to rise above fear of partisanship and fear of popular prejudice."
— Joseph Pulitzer

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(1979) Columbia Scholastic Press Assn.

"Top college newspaper in New England."
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Published by Suffolk University
and run under student management

Typesetting and printing by
Belmont Printing Co., Belmont, MA

side tracks

Wiping her hands as she walks from the grave

by Nina Gaeta

She woke up to the hum of an electric dryer, the sound disturbing her dreams. Why was everyone up so goddamn early? Then she remembered ... it was the anniversary mass for her grandfather, dead five years. She looked at the clock and realized she only had fifteen minutes to get dressed and to the church.

After she pulled on the same clothes she had worn the day before, she tripped down the stairs and piled into one of the three cars carrying assorted relatives and friends. It was now 6:50 am with only ten minutes before mass. "This is gonna be a miracle if the church doesn't fall on my head," she thought. "Jesus, I haven't been since ..." she couldn't remember.

The church was cold and only the old ladies sat up in the front, whistling their prayers through false teeth; the sinners on their way to work filled up three pews in the back. Her family entourage marched up the front and scattered themselves among the first five benches. Time to kneel and pray.

She knelt and crossed herself, wishing she were back home and she tried to conjure up something to say to the crucified Jesus in front of the altar. Nothing came. Finally she whispered "I miss you grandpapa, be happy where ever you are."

The priest was late. "I hope it isn't Father Wilson today," she thought. "We'll never get out of here." When the priest did arrive, she saw it was the pastor, Piscatelli. His toupe no longer matched his once gray hair; it hung over sparse white ones now. He began the mass. "Good, he's fast," she heard her aunt whisper to her little sister.

The beginning prayers were intoned and to her surprise, she remembered the Act of Contrition. All those years of catholic schools had not slipped away as easily as she thought. She mouthed the words and hoped some miracle would happen and she would believe once more in the words.

Her mother sat stiffly beside her, hands folded on her lap. Did she pray, or was she like her daughter, waiting for the mass to get over? Did any of them pray anymore? "Maybe I'll sin my brains out and reform like the old ladies before I die. Yeah, I'll come every morning for the last few years of my life and be saved." The thought struck her as being so ridiculous that she giggled. The old ladies stopped whistling and glared at her.

The priest was finishing the gospel and

she couldn't remember what it was about. Wasn't this the work of the demon prince, stealing her thoughts away from the mass? How easy to blame him. The priest was getting ready to consecrate the water and wine and change it miraculously into blood.

Her nine year old cousin sat at the end of the pew, waiting for his cue to take the ointments up to the altar and hand them to the priest. Funny, even when she did believe, she never wanted to touch them. She thought her hands would fall off if she had the slightest sin on her soul, like she always did just after confession. She would usually end up swearing once she got out of the booth and that would spoil the blessing.

A fat old woman eyed the bottles holding the water and wine with the same gleam her cousin had. "Ten to one she beats him over the head with her rosary beads if he makes move to get them." She stifled another laugh because the old had looked her way. Did everyday prayer give the old bat the ability to read minds, too?

The priest nodded towards the little table. Her cousin was off in a flash and reached the table first. His childish delight was worn all over his face because he beat the old woman. Not undaunted, the old lady picked up the little table and moved it to the side. "Better luck next time."

The priest consecrated the water and wine, no altarboy there to assist him. "I wonder, do they make altarboys anymore?" When she had gone to the adjoining school next to the church, the big thrill for the boys was taking altar boy lessons and standing next to the priest. "Where has all the faith gone? Why don't little boys become altar boys anymore? Why don't I go to mass and believe all the shit I'm supposed to? I believe in God, I pray to Him, but what has happened to ME?"

The priest moved quickly and stood in front of the altar, holding the gold chalice. The old ladies shuffled up to receive the paper thin wafer, still whistling. The workday sinners bent their heads in prayer and some moved to the front of the altar, their pain visible on their faces. "Can I be like them, trying to stay faithful? Have they fully succeeded?"

The Communion line ended and the priest finished the liquid in the chalice. No altarboy there to help him clean up or ring the bells. "The mass is ended, go in peace and brotherhood in the love of Christ."



Journal Photo

Her family stood up and wiped the dust off their knees from kneeling down. Her father had a glimmer in his eye, perhaps he missed his papa more than he thought. Five years had passed since her brother found his body in the garden; a little old man who suffered a heart attack trying to put his key in the lock. Her grandmother hadn't ventured out into the garden for four years after that.

The family collected at their cars and

drove off to work, school or back home. She took one last look at the church and hoped for the miracle. "Please, I want to believe, just give me one last chance," she prayed, "Show me something!" The cold wind just blew a little harder, and the branches of the empty trees stirred and no lightning bolt fell out of the sky. "Does this mean yes?"

She glanced at the stone Jesus in front of the church. "See you next year."

Television Previews investigate the consumer

by Paul Quin

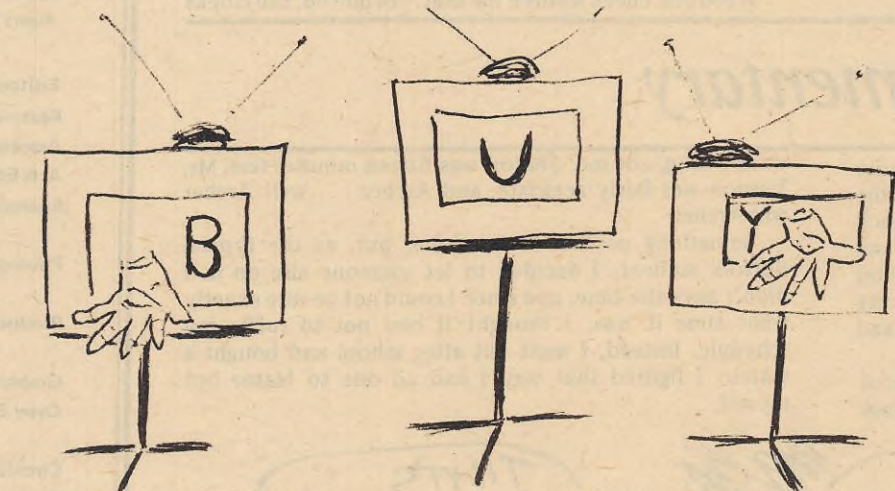
Friday nights are normally spent out on the town having a grand time with the one you love. After all, it is the one evening you place the books and exams out of your mind until some time Sunday. The television set gets a night's reprise and any thoughts you may have had concerning "General Hospital," "Dallas," or even "Taxi" are all buried somewhere in the back of your head.

So when somebody approaches you about previewing two new comedies being tested as series possibilities, there is no way you can refuse. You take the wife and go.

If one person deserves an "A" for doing his job, that person would be the promotional manager at Television Preview. Television Preview is a marketing research company located in the Charles River Park complex on Staniford Street. Their job is to randomly select 150 persons to participate in their survey.

One-hundred and fifty persons are gathered in a room divided into four sections, each having its own set to view, with the same material airing on each of the screens.

Before the preview airs each participant is asked to fill out the initial survey dealing with product purchases ranging from cat food to furniture polish. You sign your name to an envelope containing your answers and pass it along to the hostess. In the



meantime, 'Television Preview's version of "I've Got a Prize For You" begins.

An emcee, standing directly in front of the screens, asks the audience for a volunteer to draw a name from a basket filled with the names of each person participating in the survey. Prizes are awarded and the show is set to begin.

First program to be presented is originally titled; "Two's Company." No this doesn't deal with a gay couple nor does it deal with two roommates, but rather the ups and downs of a professional football player and his wife.

Two's Company stars former Good Times star John Amos. The plot is fair but the script lacks the kind of lines that

would split your belly in laughter. Commercials interrupt the show. This is the reason one is invited — "appraise our commercials."

Intermission time, time to appraise "Two's Company" and once again allow Television Preview the opportunity to award four lucky winners a gift certificate for their favorite cereal or soap products. In just one hour you think you are in a taping of "Let's Make A Deal."

At this point you want to leave, but you have to understand they always save the best for last. Somehow you are not convinced.

Richard Masur has sporadically been a popular comedy actor. His roles as

Nick the accordion player on *Rhoda* and Ann Romano's boyfriend, David, on *One Day at a Time* are examples of the great dry-humored supporters who help to make a show.

The program Masur stars in titled, "Bumpers," is one that deserves a chance on one of the networks. This could be the show to save Fred Silverman and N.B.C.. Bumpers is a story dealing with the life and times of an automobile assembly-line worker who works all day putting bumpers on cars.

Naturally, his intellectual level is not classics but based on the appeal of Taxi (Danny Devito is not Einstein), Bumpers could be a winner. This simply means it could sell, if some jerk in advertising would stop manipulating it for the sake of recruiting people to watch and evaluate television ads most folks currently ignore.

Oh sure, everyone answered questions about the program but those questions were out-numbered by those dealing with the products they were truly researching.

The irony of the entire evening is that when they were finished with the two programs and the give-aways there would be one last line of business, an evaluation of an ad for Aim, a popular toothpaste.

This leads you to believe one thing, maybe they were aiming at the audience in the wrong way the whole night.

'Bouquets' of big balloons abundant in Boston

by Carolyn H. Daly

It started out like any other statistics class with a blackboard of numbers and detailed lecture, but by the time class had ended, Mike Giangregorio (Accounting '81) had a "bouquet" of balloons and a blushing face.

It was Giangregorio's birthday and his girlfriend thought that employing the services of Balloons Over Boston, a unique greeting company, would be quite the novel idea.

"I was in Archer 24 in my statistics class when a girl in a tuxedo came in and asked for me by name. She had a big bunch of different colored balloons and read a birthday message to me," said Giangregorio.

"Of course, I turned quite red," he added. "I think the idea is nice. It's different and fun," said the Delta Sigma Pi fraternity brother.

The whole idea of sending balloons instead of the conventional bouquet of flowers or box of candy to a special friend began a few years ago in Baltimore. A man wanted to bring something different to his ailing friend in the hospital and decided on balloons. His patient / friend, as well as the hospital staff and other patients were so thrilled by the idea that the "ballooner" decided to go into business with his specialty.

He later suggested to his friend, Joanne Williams, to start such an enterprise in Boston and on July 4 of last year, Balloons Over Boston was born.

The store-front office of Balloons Over Boston is located on 77 Canal St., near Boston's North Station.

It is a bustling business comprised of people who take their work seriously. In one corner of the office are large helium tanks which make the job of inflating the beach-ball size balloons much quicker and easier.

On one wall are spools of colorful ribbons which are later tied to the balloons and cleverly curled as a finishing touch to the bouquet. Delivery schedules are set up on blackboards and the buttons of the office telephones are constantly lit.

For \$25.00, plus tax, a tuxedo-clad delivery person (male or female) will go to the destination of your choice with a baker's dozen of balloons. A "care and feeding of your balloons" card and your personalized message are also attached to the bouquet.

If you wish to deliver the balloons yourself, you can pick up your bouquet for under \$16.00 and the rest is up to you.

Birthdays, anniversaries, and "get well" balloons are most popular, but aside from these conventional requests, promotions, baby arrivals, weddings, or simply "saying hello" are good reasons for sending a bunch.



EDWARD ASNER, "LOU GRANT," is just one of the celebrities who got "ballooned" while in Boston.

Among the celebrities who have been "ballooned" while in town, are Meryl Streep, Hugh O'Brien, Carol Channing, Gilda Radner, and Edward Asner.

Sack Theatres, the City of Boston, the MBTA and various local radio and TV stations are among those who have taken advantage of the creative and innovative service that Balloons Over Boston provides.

The company can also provide lighting and sound equipment, fog and bubble machines, and other special effects to make your event most unique and memorable. Balloons can also be released into the sky or dropped from overhead at any outdoor or indoor occasion.

Balloons are also a great idea for promotional campaigns, party decorating, advertising, and public relations.

Valentine's Day is the most popular among balloon senders, but Christmas, Secretaries' Day, and even Halloween are also high on the list of busy days. This year, a "Halloween Boo-quet," consisting of 13 orange and black helium balloons tied to a pumpkin with your message written on it, can be delivered by a Dracula in the greater Boston area for only \$30.00. Other holiday specials are also offered throughout the year.

Jones illustrates the plight of the black artist

by Amy Scarborough

A petite black woman with golden curls walked into Fenton 603, Thursday and was immediately surrounded by many admirers. Her presence suggested that she was someone important. And important she is. Lois Mailou Jones has been one of the premier black artists of the past half century.

Lois Mailou Jones' coming to Suffolk is a very special occasion." Her father was one of the first graduates of Suffolk Law School in 1915. He went nights and was 40 years old when he received his diploma. He became an inspiration to his daughter, who for the past 50 years has been one of the most illustrious, black American artists.

Jones visited Suffolk last Thursday and lectured on 50 years of her art. In the audience of more than 80 people, there were students, faculty and visitors.

Jones has been living in Washington D.C. and teaching at Howard University since 1930, but she spent her younger years in Boston. She graduated from the School of the Museum of Fine Arts in 1927 and studied at the Academie Julien in Paris.

Paris is one of Jones' favorite places. It was in France that she began to gain recognition. There was no bigotry directed at the artist as there was in this country. She says of herself and other black contemporaries, "They all had to go abroad — they couldn't make it in this country."

In her early career in this country, Jones

would often have a white friend submit her paintings to shows or galleries. They never knew she was a black artist.

It was not until many years later that she was invited to enter a show at the Corcoran Gallery, where people knew who she was. Even then her introduction was prefaced by the fact that she had spent many years abroad. It was as if she needed something to justify her color. "It hasn't been easy. It's been hard work," she says of her being finally accepted on her own merit.

She illustrates the plight of the black artist with a story about Albert Smith. A black American friend of Jones, he studied and painted in France and Spain. He came back to this country and no gallery was willing to give him a show. Smith returned to France and never came back. He told Jones, "When you go back, write to me and tell me how you make it, because I couldn't make it." Many black American artists were lost the same way.

While in Paris, Jones painted many beautiful water color and oil paintings of street and river scenes. She spent a lot of time painting in that city. She even spent her honeymoon there. "Back to France," she says. "It seems I always have to go back sometimes. I still do."

The 1940's were what Jones calls her Black Period. She painted many black subjects during this time. One of her favorite models was an old black man that she used to see wandering around the streets. She asked him to sit for her one day. "He turned out to be one of my

favorite models. I made many studies of him," she says. One memorable painting depicts this man as a "Mob Victim." He stands, hands tied, looking toward heaven, about to be lynched.

In 1953, Jones married a Haitian man. Since then she has spent many years painting the ghettos of Haiti. She is fascinated by the "voodoo" of that land and has painted much of it. She also paints many marketplaces and Haitian houses with long windows.

The most outstanding aspect of Jones' art is that it is constantly changing. Over the past 50 years her style has developed greatly. From Parisian street scenes to black subjects to Haitian ghettos, the viewer can see the transformation plainly.

Over the past 10 years or so, Jones has been painting African art. She paints many colorful African designs, masks, medallions, people and faces. She says the "African influence — it has to do with the black movement."

Jones has been discriminated against over the past 50 years. She stresses the idiocy of color influencing a person's taste in art. "You like to think of art as art. Why do we have to attach anything to it?"

Despite her age of 75, Jones has no plans for retirement. She still paints often and has completed an autobiography which will be published soon. "There is no end to creativity," she says.

The lecture and slide show were sponsored by the Black Students Association, the Faculty L.I.F.E. Committee, and the Collection of Afro-American Literature.



AFTER MID-TERM TIME, some students join the jet set and begin planning their winter getaways.

sports

Suffolk hoopsters ready to dribble

by John Hoffman

The whistle blew at 2 o'clock and everyone on the court stopped, they were ready for varsity basketball, but was Suffolk ready for them?

On first day of practice, twenty ballplayers were present, and for most of them this was routine, but for seven freshman this was a whole new class in itself. It was a welcome to the competitiveness of a college team.

The captain of the team, Steve Dagle, led the exercises and defensive drills then it was time for layups and a chance to show the coach what they could do. Manager of the team Sean Murphy brought out two basketballs and passed them out to the lines that had broken off. The time had come.

Freshman Kevin Schlehuber stood still awaiting his first chance. Schlehuber lives in Mission Hill and went to school at Mission High, where his team won two Catholic suburban league championships and he was voted to the all-catholic team in his senior year.

In the summertime, Schlehuber played in the Boston Neighborhood Basketball

League for the Crown Royals, a team that lost in the city finals by two points.

Finally, the ball was in his hands and he gripped it tightly, driving to the hoop, he dunked the ball, much to the surprise of the older players. He had passed the first test but he knew there would be more to come.

Last year a high school team that was not ranked in the polls came on to surprise everyone in division 3 by going undefeated.

The team was St. Mary's of Cambridge and the ballplayer who had put them in the position to win the state championship was Mark Ianacco.

After winning the Catholic District league with a perfect record they eventually lost to Cathedral high school in the state finals, but they had gained a lot of respect. Ianacco comes from South team also, Ianacco plays at guard and is well known for his quickness and outside shot, but his feel for the court is his biggest asset.

Another St. Mary's, this one in Brookline, has given Suffolk a good ballplayer by the name of Joe Allen. Allen,

who runs for the cross-country team, is the type of ballplayer every team needs in order to win.

He also plays guard and is very quick, enabling him to be the playmaker of a team. Allen sets up the plays with his passing ability and will dive onto the floor for any loose ball. He has an outside shot and was voted to the all-catholic team in his senior year.

The largest freshman trying out for the team is 6'4" John McDonough, who played ball at Don Bosco Technical High school. McDonough is also a strong man and his biggest asset is rebounding, with Suffolk's lack of height they will need him this year. Playing in a very tough division, McDonough got Catholic Honors for Bosco.

If the name Dagle sounds familiar it should because Andy Dagle, the team captain's brother, is also fighting for a spot on this team. Dagle played for Billerica High school and hopes to follow in his brothers' footsteps, here.

Two ballplayers who didn't play in high school are Donnie Spellman of Dedham and Rich Grealish of Brighton. Spellman

was nothing less than spectacular in practice hitting a number of outside shots and playing great defense. Grealish, who attended Don Bosco, is like Allen on the court, and is also known for his defensive skills.

"Hustle and desire are the factors that are going to determine who makes this team," said assistant coach Ralph Mondano. Head coach James Nelson split up the ballplayers into three teams and the intrasquad games began.

The young players did hustle and soon learned that they would have to be in great shape to play for this team, in fact better shape than ever before.

Looking at these young ballplayers you can tell they have a great future ahead of them here at Suffolk. Suffolk university basketball has a great future ahead also.

The whistle blew again shortly before four o'clock and the players put their hands in the huddle and chanted Suffolk. The competition was over for the day and for the seven freshman who came to play, life in college basketball wasn't exactly a high school championship.

Women's tennis ties, 3-3

by Carole Smith

The tournament-bound Fitchburg State women's tennis team came to the Charles River Racquet Club to play a match against the winless Suffolk women. Three and a half hours later, the strong Fitchburg team left Boston with a 3-3 tie and the knowledge that, despite their record, the Suffolk women's tennis team is for real!

The match began with an unbelievable display of tennis skill as Lauren Boudreau faced Fitchburg's Cindy Schroeder. Boudreau later commented, "This was a serving game, there were not many long rallies. The points were won on the serves." With the games tied at five a piece, Schroeder, who is an exceptionally strong player, broke Boudreau's serve and took the next two games and the first set 7-5. This proved to be the turning point of the match. From this point on Boudreau was unable to break her opponent's serve and Schroeder combined her effective serve with a few nicely placed line shots to take the second set and the match. Despite the loss, Boudreau should be commended for her play. These two opponents displayed some of the best one can see in intercollegiate women's tennis.

The quality of tennis did not decline as the match continued. At second singles, Sharon Preziosi was superb in defeating her opponent, Kerry Regan, in straight sets 6-3, 6-4. Preziosi, the only veteran on the team, has consistently come through with big wins in pressure situations. Today was no exception as Preziosi combined her consistently strong groundstrokes and tennis experience to take the win.

The third singles match featured Lisa Creedon against Kathie Stoughton. Creedon, hobbled by a leg injury, was not quite able to put her opponent away and finally fell to defeat after a closely played match 5-7, 4-6. Creedon played a game of strong groundstrokes and hustle as always, however she fell just a little short today.

Pam Rossi, the women's coach, has been experimenting with different

combinations for her doubles teams this year. Today, she paired Mary Minihan and Janice Green together at first doubles. However this duo was defeated by Fitchburg's Denise Campagna and Karen Waks. Minihan and Green were unable to counter as the Fitchburg pairing continually hit shots down the line.

Being down in the team match three games to one, Suffolk's freshmen duo of Patti Stanziani and Marta Carney played some great tennis and set the stage for teammate Gina Ciampa's victory to tie the team match.

Stanziani and Carney responded to the pressure and came out strong in the first set, taking it 6-3. In the second set however, Fitchburg's team of Nancy Robinson and Patti Lefebvre rebounded back for a 6-1 victory. In the third and decisive set, Stanziani found her hard strokes again which she had used quite effectively earlier in the match. Carney complimented her partner's strong groundstrokes by taking the initiative at the net and reeling off nice drop shots. The Suffolk twosome played well and gained a much deserved victory by virtue of winning the third set 6-4.

Stanziani and Carney's second doubles triumph left the pressure of the tie up to Gina Ciampa. Ciampa, a senior, is a relative newcomer to competitive tennis. This is her first year on the team and she has only been playing tennis seriously for a few months. Despite Ciampa's inexperience she was able to come through for the victory in her match. Ciampa's consistency in placing her serves, coupled with her good groundstrokes, led her to victory in straight sets 6-4, 6-4.

The tie, the team's second of the season, is really a big morale booster for the women. They played exceptionally well against a strong team and maybe this match will give them the shot of confidence in themselves which has been lacking.

Suffolk soccer kicking off

by David Kale

The enthusiastic interest expressed in soccer by many people at Suffolk, led two students, Michael McNamara and Ed Kirkorian, as well as Spanish Professor Dr. Alberto Mendez to organize a Soccer Day which was held at Victory Field in Watertown on Columbus Day.

Suffolk's Soccer Day was a huge success with enough students showing up to form two complete teams, which scrimmaged against each other.

Athletic Director, Jim Nelson who provided equipment and beverages for the game, was "impressed and surprised with the interest and talent that was exhibited."

On that day, those present discussed steps to form a Suffolk University Soccer Club. Consequently, a committee was formed to meet with Student Activities Director, Duane Anderson, to discuss the procedure to form the club.

Anderson stated that "students have the right to form a club if the interest is there."

A meeting was held last Thursday Oct. 23 to discuss these issues as well as the

planning of a game against another school, possibly during the October 25th weekend. The feasibility of joining a winter soccer league in Saugus was also discussed. Practices have been scheduled for Monday and Wednesday 3:00 PM at the Hatch Shell. All those interested in joining the Soccer Club should attend one of these practices or contact Faculty Advisor Dr. Mendez, whose office is 431 in the Fenton Building.

Mendez stated "the Soccer Club is a worthwhile endeavor for it will include many talented foreign students as well as other students. He also added that depending upon the interest shown in the club it could, in the near future, reach varsity status because the club has good talent and once the club is officially organized it will attract even more talented students which would lead to the possibility of obtaining a coach."

Ed Kirkorian is confident that since the ground work and organization has been laid this fall that a definite game scheduled against other schools will be a reality this spring or next fall.

Golf team off until spring

by Ben Klemer

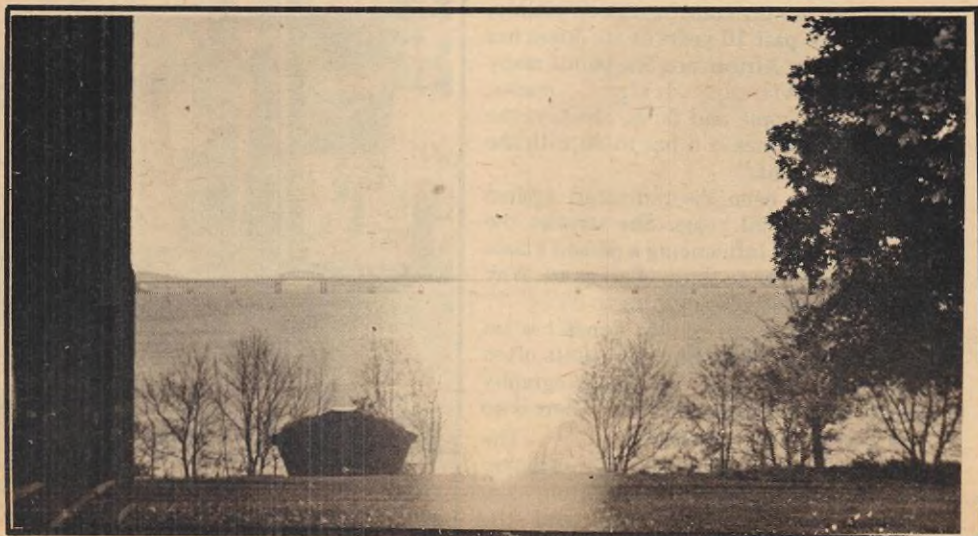
The 1980 Suffolk golf season is history, and the team ended up placing third out of four teams in their division. The team never did get seven full participants, but it did have strong individual efforts from Jim Riley and John McLarnen. Coach Richard Gibbons stated, "When we did have our practices and matches, the attitude was great. The team got along well. The main problem we faced was getting everyone together consistently. With work, mid-term exams, and other outside social commitments sometimes holding back our progress, we still did well in the tournaments."

Suffolk played some competitive schools, (Bentley, M.I.T., Tufts, Clark, Babson) and Coach Gibbons is optimistic about the spring season. "I'm expecting a full team for the spring. There are 10 matches, as opposed to only the 6 in the fall. I hope some other students will commit themselves to playing because we have the makings of a respectable team. Suffolk can earn a good reputation in inter-collegiate play."

The season should get underway with practices around St. Patrick's Day, playing on courses at the Cape, depending on the weather. "Participants can play right into the summer. Competition and practices can act as a tune up for tournaments outside of school," said Gibbons. This past fall season was the first time Suffolk

played in a big college tournament, and the players "held up well on a larger than normal course" said Gibbons. He added, "the beginning of the season looked bleak, but eventually everything worked out all right."

Coach Gibbons is looking forward to the spring, and good representation in inter-collegiate competition. Anyone who is interested in helping represent the team in competition this spring should contact the Athletic Department for further information. Gibbons said, "We have the players at Suffolk. The problem seems to be getting people to commit themselves. We can make the Suffolk team a respectable one with a little more help."



Journal photo



Gail Spring photo

NOTES FROM THE ATHLETIC OFFICE

WOMEN'S BASKETBALL TEAM MEETING:

THERE WILL BE A MEETING OF THE WOMEN'S BASKETBALL TEAM FOR NEW AND RETURNING CANDIDATES ON THURSDAY, OCTOBER 28, at 1:00 PM IN FENTON 134C

VARSITY CHEERLEADERS:

A MEETING WILL BE HELD FOR CANDIDATES OF THE VARSITY CHEERLEADING SQUAD ON THURSDAY, OCTOBER 30 AT 1:00 PM IN FENTON 430A

HEALTH CLUB

THE CHARLES RIVER PARK HEALTH CLUB WILL BE FULLY OPERATING ON MONDAY, OCTOBER 27. THE COST IS \$50.00 FOR THE ACADEMIC YEAR. THIS IS AN OPPORTUNITY TOO GOOD TO MISS. IF YOU DO NOT SIGN UP BY THIS DATE, YOU ONLY HAVE YOURSELF TO BLAME. SIGN UP AT THE ATHLETIC OFFICE NOW!

Come to RL19

WRITE OR JUST

LEND

A HAND

Journal



arts & entertainment

A day at the circus



by Laurie Camenker
Photos by Gail Spring

Where was the fat man? Where was the tattooed lady? Where was the smallest man in the world? Where were the tents?

When I went to the circus last week, I expected to see these things. As you must realize I have not been to the circus in a long time, because it seems that all these things and even the whole idea of a side show is obsolete.

There was no fat man pushing his blubber around. There was no tattooed lady showing off her ridiculous looking body. There was not even a tent to be seen.

The circus of the old days was a real and thrilling adventure. There would be tents set up in a big open space and people could go from tent to tent admiring close to 50 exciting attractions. Then there was "The Big Top," where all the headline acts would perform.

Today, there is just one big show; it is more like a movie that came to life rather than a show that the audience could actually become a part of. Granted they do allow the children to go on their so-called stage, and ride around in carts pulled by animals. This displays exactly to whom the circus appeals: the children.

Children really love the circus, but it could be enjoyable for the older generations as well. Though, if you are still a child at heart you will probably enjoy the same type of circus the children do.

The circus in question is the 109th edition of Ringling Brothers and Barnum & Bailey Circus, at the Boston Garden now through Oct. 27. This group of talented performers is at the end of its two year tour, then they will have a two week break and start right up again traveling all over the world.

It may seem that I was calling the circus childish and immature. Well, I was just trying to show the contrast between the circus of yesterday and the one of today. Today's circus still has some of the traditional acts that first started with the circus some 250 years ago. The clowns, jugglers, and other exciting acts, like the flying trapeze, are all still in the circus. They even have new attractions that have never been seen in a circus before.

One of these acts is very peculiar and mystifying to all who see it. Marguerite Michelle hangs from 30 feet up in mid-air,

by her hair. She even juggles fire while she performs this frightening act, and she stays up there for ten terrifying minutes. She does this with no apparent pain or discomfort, and has been doing it for 10 years.

This 27-year old lady from Mexico City is very enthusiastic about her unusual talent. She started the act as a teenager, because it was something different and nobody had ever done it before.

Gunther Gebel-Williams is one of the most famous animal tamers. He has been with Ringling Bros. for over 30 years, taming the tigers, leopards, and other wild cats to jump, dance, and leap through hoops of fire. Williams appears three different times during this year's circus, and during his acts he shows the audience his power over these animals. He also shows the love for the animals as he puts a tiger on his shoulders, walks out of the cage and around the Garden with the animal on top of him.

Next on the agenda is the fearless Carillo Brothers who dance and skip rope, among other things, on the high wire, with no net below them. Instead there is a very muscular looking man beneath the performers at all times. Are they trying to say that if one of the tightrope walkers slipped and fell, this man would jump beneath the falling man and try to break his fall?

The clowns are probably the most enjoyable part of the whole circus. They are funny, entertaining and ease the tension brought on by the nerve-wrecking acts. Their skits delighted the children and adults alike.

The Flying Farfans, a family of the greatest trapeze artists around today, father Armondo, mother Anne, children Alicia, Gino, Tato, and six-year-old Kathy, performs with nets beneath them but with the confidence they show up high in the air, they could just as well perform without a net.

Of course, there are the hilarious monkeys and the performing bears and the famous Ringling Bros. elephants, who are always a treat to watch.

After this 2½ hour show one can only look back and see that though it is not the circus of the old days, but it still deserves to be called "The Greatest Show on Earth."



Boston Shakespeare Co. does *The Tempest* justice

The Tempest. Play by William Shakespeare, directed by Bill Cain, set by Donald Meuse, lighting by Steven G. Friedlander, costumes by Dru Minton Clark. At the Boston Shakespeare Company through Jan. 4.

by Dyan Pearson

Filled with delightful dialogue, magic, romance and the spiritual defeat of revenge, the Boston Shakespeare Company's production of *The Tempest* is fully capable of captivating its audience's attention from start to finish.

The Shakespearean English is spoken with crisp clarity (unlike many other modern Shakespearean productions in which the spoken word is lost in speed and muddy in diction) relieving the audience of the burden of deciphering the dialogue and thereby allowing them to participate immediately in its meaning.

Donald Meuse's set design of wooden lattice suspended in abstract directions above the stage is adapted to create set partitions on the stage. The lightness of the lattice work and its earthy coloration enhances the idea of an airy island set and provides optimum usage for scenes throughout the play. The subtle statement of the set design allows the period costumes to flourish in their statement of worldliness and remoteness from the natural world of the island. Prospero, Miranda and the aborigine slave, Caliban, all dress in colors of earthy browns and

beiges, indicating their affiliation with the natural, non-materialistic world.

The Tempest centers on Prospero, a wrongly displaced Duke of Milan, whose position was usurped by his brother, the ambitious Antonio. Antonio's tendency to assert his ambition through devious action is proven through his temptation of Sebastian to kill his brother, Alonso, the king of Naples, in order to gain the throne. The subplot of romance and unification of the spirit and material world takes place between Miranda, Prospero's daughter, and Ferdinand, Alonso's son.

Caliban, a "savage and deformed slave" speaks to the plight of naive aborigines, enlightened to the knowledge of freedom, only to be enslaved to the will of civilized men. Caliban's is technically a story - within - a - story.

Ariel, a magical spirit indebted to Prospero for his freedom, provides Prospero with access to super human powers, along with a medium by which he is forced to reconnect with his fading virtues of openness, love and forgiveness. The others in the play are simply innocent bystanders thrust into the rising action of conflict and its resolution.

The Tempest, one of Shakespeare's mature dramas, exposes the human struggle between success in the material world (through cold revenge gained through the manipulation of power) and spiritual triumph. Prospero faces this

challenge and is for a time consumed by his bitter anger toward his enemies. He is reunited with his inner self and spirit through Ariel, whose qualities of conscience force Prospero to face directly the choice which he is making. Prospero does not in the end become the very manifestation of that which threatened to destroy him — a heartless being — and embraces instead forgiveness of heart in spiritual triumph.

The weightiness of Prospero's struggle is lifted by the sometimes impish magic of Ariel and the comic scenes played by Trinculo and Stephano. Ariel stands out, bringing to the drama a spirit of naive innocence and intuitive morality. Ariel is both victim to the human passion for power, as well as emancipator of the human from that passion through his example of purity of heart.

The Boston Shakespeare Company's production of *The Tempest* is admirable and successful. The best measure of its success occurs when Prospero takes Antonio in his arms and beats Antonio's back, expressing his struggle to forgive him, there is a momentary corresponding struggle in a mixed emotional response by the audience. This response is justified, for Prospero's outward manifestation of his inner struggle to forgive Antonio, is also a final comic gesture expressing the futile absurdity of revenge.



Roeg's *Sensual Obsession*: Goodnight Vienna

Bad Timing — A Sensual Obsession. A film directed by Nicolas Roeg, written by Yale Udoff, and starring Theresa Russell, Art Garfunkel, Harvey Keitel and Denholm Elliott. At the Nickelodeon Cinema, by Jeff Putnam

The couple that inhabit Nicolas Roeg's *Bad Timing — A Sensual Obsession* are typical Roeg characters: perched precariously on the edge of a society to which they do not belong, theirs is a world of steamy sex and innate violence.

Milena Vodnic (Theresa Russell), the restless young American wife of a middle-aged Czech, meets Dr. Alex Linden (Art Garfunkel), a reserved American research psychoanalyst, at a Viennese party, and, coercing him to take her phone number, implores him to call her sometime. Although its basis never becomes evident, a deep physical attraction — a sensual obsession — develops between the two. Sex, for the couple, exists as an act of passion, anger, perversion, degradation, and ultimately, defilement, reducing its participants into a pair of shallow abstractions.

This abstractiveness of character is *Bad Timing — A Sensual Obsession*'s most perceptible flaw; Garfunkel and Russell wallow in screenwriter Yale Udoff's erratic verbosity, freed only in their scenes of stimulated sexual activity. Milena's voracious sexual appetite constantly devours Alex's bemused reserve, and yet they play to a sexual draw until he mounts her as she lies comatose following an overdose. Milena and Alex are not characters of reality, they are characters

trapped within a Roeg movie. Their relationship's motivation need not be any more complex than their sexual drives; they exist to fulfill Roeg's thesis. Their obsession is nothing more than Roeg's derivation and for *Bad Timing — A Sensual Obsession* to succeed, Milena and Alex must be real and their obsession far more complex.

Why does Milena settle for a timid pussycat of a man like Alex, who appears at that party as an updated version of the character (also played by Garfunkel) who approached co-ed Candice Bergen in *Carnal Knowledge* nearly ten years ago? Why doesn't Alex just return to New York, as he wants to do with Milena, and find another woman who is better suited to his demands? These are questions demanding revelations which Roeg is unable, or perhaps unwilling, to provide.

Sex is the bind between his characters, he answers in bland repetition until sex itself becomes an abstract, like the paintings in the art museum they wander through. As sex becomes an abstract, *Bad Timing — A Sensual Obsession* loses its cohesiveness. Sex must remain concrete — as in Bertolucci's *Last Tango in Paris* (1972) — to insure the acceptability of the character's abstractiveness.

Indeed, *Bad Timing — A Sensual Obsession* superficially resembles *Last Tango in Paris* — two, instead of one, displaced Americans; a neglected lover (in the former, a husband; in the latter, a fiancé); and the mystically attracted lovers — except that *Bad Timing — A Sensual Obsession* has nothing to say. *Last Tango*

in Paris tenaciously explored detachment, morality and sex; *Bad Timing — A Sensual Obsession*, despite its viscerally exciting sex scenes, timorously backsteps into a comfortable whodunit. As Austrian detective Friedrich Netusil (Harvey Keitel, who, although he has trouble with his accent, turns in the film's most engaging performance) pressures Alex into a cascading series of flashbacks, Alex remembers what he and Milena were doing, but not why they were doing it. *Bad Timing — A Sensual Obsession*, then, is as shallow as a lover's remembrance, after he

has forgotten why he had fallen in love: we get the sex, but none of the passion.

After Netusil nearly corners Alex into admitting (although we see it in flashback) that not only had he delayed almost two hours between finding Milena after her overdose and calling for an ambulance, but also that he had ravished her comatose body, Alex is on the verge of psychological collapse, and yet we are left unaffected. Sex has not only become an abstraction, it has begun to lose its meaning. And once sex becomes meaningless, the world of Roeg's sensual obsession disintegrates.



It's Barbra's album, but Barry's the guilty one

Guilty. Barbra Streisand. Columbia. by Greg Becman

From *Guilty*'s cover photo alone, it is clear that Barry Gibb's role as producer is a prominent one. In fact, besides producing the album (with partners Albhy Galuten and Karl Richardson), he either wrote or collaborated on all of the songs and sings two duets with Streisand. Unfortunately, Gibb has never heard the phrase, "less is sometimes more", in this case, less of Barry Gibb would have made for a much more successful album.

The choice of Gibb as producer would seem to be an odd one. His recent productions have either been strongly in the Bee Gee mold (Frankie Valli) or Bee Gee clones (Samantha Sang, Andy Gibb). In order to be successful with Streisand, he would have to adapt his slick, well-crafted production techniques to fit Streisand's distinctive style.

Gibb, however, did only so much adapting. The album is mostly in the recent Bee Gee tradition and is only successful when Gibb works around Streisand rather than forcing her to fit into his Bee Gee formula style.

Too many songs are marred by Gibb's

annoying falsetto background vocals; both the title cut and "What Kind of Fool" sound like Bee Gee songs with Streisand as guest vocalist. These falsettos are irritating enough on a Bee Gee's record but are ridiculous backing a vocalist the caliber of Streisand.

Barry Gibb's presence in the recording studio, however, must have inspired Streisand as she is singing as well as she ever has. On her last album, *Wet*, Streisand sometimes sounded tired and forced. Here she sounds refreshed and effortlessly shifts octaves without a hint of strain.

When Gibb's production does match Streisand's vocals the results are excellent. The simple, ethereal quality of "The Love Inside" combines with Streisand's understated vocal for beautiful effect. "Woman in Love," the current hit, is Streisand's most powerful song since "The Woman in the Moon" from *A Star is Born*. Here Streisand is at her seductive best, purring the verse and then soaring above a lush chorus in the refrain — the effect is spectacular.

If Barry Gibb had approached the entire album as he did these songs, *Guilty* would be something memorable.



ART GARFUNKEL AND THERESA RUSSELL fulfill director Nicolas Roeg's sensual obsession in 'Bad Timing.'

more arts & entertainment

John Hurt shines as *The Elephant Man*

Elephant Man. A film directed by David Lynch, written by Christopher DeVore, Eric Bergren, and David Lynch, starring Anthony Hopkins, John Hurt, John Gielgud and Anne Bancroft. At the Sack Charles and suburban cinemas.

by Richard Robert Caprio

Perfection is a rare commodity in modern cinema; other than monumental epics, disappointingly few films remain in the public's mind after their run is complete. Fortunately, *Elephant Man* is destined to become a cinema classic.

Elephant Man is a true story, based on the life of John Merrick. Deformed at birth, Merrick's only means of survival was to exhibit his grotesquely misshapen body at circus freak shows.

A London surgeon, Dr. Frederick Treves (Anthony Hopkins), sees Merrick and "rents" him from the circus owner. After presenting him to his colleagues, Treves arranges to house Merrick in his hospital, thus giving Merrick his first taste of happiness and security.

John Hurt offers his greatest performance in his portrayal of Merrick. Hidden by make-up, which took seven



SURGEON ANTHONY HOPKINS visits the circus in 'The Elephant Man.'

hours daily to apply, Hurt had to rely on his inner talents to make Merrick come to life.

Hurt has a history of playing "different" roles. From the ever-stoned Englishman in *Midnight Express*, to a young Caligula in *I, Claudius*, to a crazed

Raskolnikov in the current PBS production of *Crime and Punishment*, Hurt always seems to appear as an abnormal person, and the zenith is reached in *Elephant Man*.

Filed in black and white, the shifting hues from dark to light kept the film's

perspective dreary and cold. There is almost a religious overture to the film, with the clanging, banging and shouting from the London streets.

The acting in this film was truly a pleasure to behold. Anthony Hopkins, John Gielgud and Anne Bancroft all gave outstanding performances. But it was Hurt, unable to use facial expressions or gestures, that topped the cast.

Emotions simply flow throughout the movie. From laughter to sadness, the viewer is caught in the circle of feelings that surround Merrick. You feel his pain, sense his apprehension, and enjoy his final victory over his disfigurement. The direction of David Lynch has us see the world from Merrick's eyes at times and this subjective view brings us that much closer to the reality of Merrick's problem.

Throughout the film the message comes across that what a person is inside is the true person, and not what the physical appearance portrays. At the end of the film, Merrick shouts at a band of men who are going to beat him, "I am not an animal. I am a human being. I AM A MAN!" Those lines tell the whole story.

Avoid *Times Square* at all costs

Times Square. A film directed by Alan Moyle, written by Jacob Brackman, starring Tim Curry, Robin Johnson and Trini Alvarado. At the Sack Cinema 57 and Suburban Cinemas.

by Alice Whooley

Times Square has the same artistic quality as a sleazy third film in a triple bill fare at your local drive-in.

But at the drive-in you have options. You can simply overlook the awfulness of

the film. Very few people actually watch the movie at the drive-in anyway. When you consider the fact that you are seeing the three film, for less than it will probably cost you to see *Times Square*, you are also less likely to become upset by a third rate drive-in flick.

Times Square is a cheap rip-off a film, trying to cash in on the current punk music trend. Unfortunately the dialogue is so ridiculous and the situations so unpalatable

that any punk worth their leather jacket and spike heels will leave the theater in disgust. *Times Square* is so unrealistic that it is laughable.

Times Square is plagued with poor photography, a stale almost non-existent plot line, and some of the most melodramatic stacy acting to come to the screen since sound movies became a reality.

One wonders how producer Robert Stigwood (*Grease*) and Allan Moyle could have created such a mish-mash. After the first fifteen minutes of *Times Square* the smart viewer tunes themselves out and just listens to the music.

The only plausible moments come in

Tim Curry's innovative performance as a disc jockey. But, this one sparkle of talent makes the rest of this dark punk-junk melodrama all the worse. It is unfortunate that at current movies prices we have to suffer through such a schlocky movie.

What you can comprehend of the plot is very shallow. Niki Marotta (Robin Johnson) is a street wise punk and Pamela Pearl (Trini Alvarado) is an upper class punk. They have a devastating effect on one another (unfortunately the audience is asleep by this time.)

There is no way that this movie will become the "The Toast of the Town" unless enough people are burnt by the \$3.50 ticket price.



PETITE PUNKS Robin Johnson and Trini Alvarado in 'Times Square.'

Liddy sings his song

by Richard Robert Caprio

Will, an Autobiography by G. Gordon Liddy, published by St. Martin's Press, New York. 363 pages.

Most of the collaborators in the Watergate affair emulated Bette Midler—they sang their hearts out. But not G. Gordon Liddy. Throughout the entire episode he resembled Marcel Marceau.

Silence had become Liddy's trademark. Now, a full seven years after the senate investigations, Liddy tells the world his side of the story.

While it is true that almost all of the Watergate participants have written books about their adventures, what separates Liddy from the rest is the fact that he never testified about his colleagues and he did serve the longest prison sentence of any of the conspirators.

Liddy doesn't apologize for any of his actions. He always felt that what he did had a purpose, a moral value. The perfect soldier, Liddy unfailingly followed orders. He had presented the public with an iron man. Stoic, hard, cold, his appearance was

as solid as his character.

Autobiographies have a tendency to be biased, and usually serve as a vehicle for the author to gain revenge on former, and current, enemies.

While he is very opinionated, Liddy doesn't appear to be simply getting in verbal barbs at some people he doesn't like. There is definite disgust at some key Watergate figures, John Dean and John Sirica. It is not of hate, but of a lack of respect for these persons.

Liddy is a paradox of emotions. Here is a man who truly loves his family and his country. A man who has said that he would harm no one unless they meant harm to him; yet he has taken the lives of several people, had intentions of killing John Dean and Jack Anderson, for a cause, for his country.

Liddy may appear as a traitor to some people, a patriot to others. His life has the making of a hero's tale. But if nothing else, G. Gordon Liddy is a personality, someone unique: someone who is definitely worth reading about.

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The first classic Australian film: Jimmie Blacksmith takes on racism

The Chant of Jimmie Blacksmith. A film directed and written by Fred Schepisi and starring Tommy Lewis, Freddie Reynolds, Jack Thompson and Angela Punch. At the Nickelodeon Cinema.

by Jeff Putnam

Little more than a decade ago, Australia did not possess a national cinema; until 1970, and the government's establishment of the Australian Film Commission, Australian screens were filled with product imported from England and America. Although English and American imports still proliferate, since the commission's formation, the young Australian national

cinema has become one of the world's most prolific.
Peter Weir's *Picnic at Hanging Rock* (1975) and *The Last Wave* (1977), Bruce Beresford's *The Getting of Wisdom* (1977), Phillip Noyce's *Newsfront* (1978), and Gillian Armstrong's *My Brilliant Career* (1979) comprised the vanguard of the burgeoning Australian cinema's international breakthrough. Yet none of these efforts contain the sheer breathtaking power of Fred Schepisi's exquisite examination of racial tension in turn of the century Australia, *The Chant of Jimmie Blacksmith* (1978), currently playing in its New England premiere



JIMMIE BLACKSMITH (far right) sits outside of Australian society in 'The Chant of Jimmy Blacksmith.'

engagement at the Nickelodeon Cinema.
Jimmie Blacksmith (Tommy Lewis) is a young half-caste aborigine — father white, mother aborigine — raised simultaneously within the conflicting cultures, of a white minister and his tribal elders, that existed in turn of the century Australia. Dispossessed by each culture, he strikes out on his own, undertaking a series of jobs — fence builder, sheep shearer, handy man, and policeman's assistant, in which he is forced to take part in a brutal raid on an aborigine camp — in which he is cheated and victimized by his white employers. After being exploited by a farmer in whom he had reposed his trust, Blacksmith embarks upon a murderous ax-wielding rampage, killing the farmer's wife, daughters, son and a female friend of the family.
Schepisi's middle distance objectivity captures the bloody carnage of Blacksmith's rage without resorting to horror movie effects; the murders have not been included merely for their shock effect — the scene is the most grippingly powerful since the Russian roulette scene in the Vietnamese P.O.W. camp in *The Deer Hunter*. The murders are brutal and senseless, and although they can not be termed justifiable, Blacksmith's motivation certainly becomes clear — he is acting out a vengeful anger, a product of

the conflict into which he was born ("Tell them I've declared war on whites," he tells his wife as he flees from the lawmen who pursue him deep into the outback, abandoning her and their child on a deserted road). These murders, and those which follow, signal Blacksmith's emergence as an embodiment of his era's racial tension — an aboriginal equivalent of Ivan (in Jamaican Perry Henzel's *The Harder They Come*), whose own emergence was signaled by his face-slashing of a fellow worker.
This unremitting tension permeating *The Chant of Jimmie Blacksmith* remains absent in American releases; by ignoring blacks, Hollywood has assuaged all racial tension (even Paul Schrader's *Blue Collar*, probably the most racially-motivated American film of the past half-decade, concerned itself primarily with the economic status of its subjects, rather than with racial overtones). As the developing Australian film industry forges its own identity, and attempts to come to terms with centuries of national history (especially the dominant white European-aborigine tension), it will continue to create dynamic, inquisitive films like *The Chant of Jimmie Blacksmith* — the most important Australian film to date, and the most powerful cinematic experience since *The Deer Hunter*.

Shattered Glass

Breaking Glass, a film directed and written by Brian Gibson, starring Phil Daniels, Jon Finch and introducing Hazel O'Connor. At the Sack Charles and suburban cinemas.

by Colleen Doyle

Kate Pearly (Hazel O'Connor) looks like something out of *Dawn of the Dead*. She is a singer who wants to be a punk rock star. She plays sleazy clubs in England with a "two bit" band, until she meets Danny, who becomes the manager of the yet to be assembled Breaking Glass Band.
As in *The Blues Brothers*, Danny and Hazel seek musicians suitable for the band's image. Once chosen, Danny's efforts bring the struggling band from the bottom to the hottest group on the charts. After achieving success, the group disregards him, Danny quits and who knows what happens to him.

Breaking Glass' new wave sound coupled with the elaborate costumes and make-up make the film bearable. Kate

believes that the coming of 1984 is inevitable (a reference to George Orwell's 1984) so she urges her fans to fight the machine take-over through her music.
Like Bette Midler's in *The Rose*, O'Connor's is a character who feels it hard to keep up with the pressures and demands stardom has to offer. She is given injections and drugs to get her up for a performance and down to sleep. She becomes the toy of a money making racket.
Breaking Glass fails to do anything, but exhibit the punk rock trend and show the effects of show business on a character already portrayed in *The Rose*. This film lacks originality and Hazel O'Connor's efforts resemble those of a frog with laryngitis.
Brian Gibson's attempt in his film *Breaking Glass* is similar to *No Nukes*' attempt to convey a message through music. If a concert is what you're looking for and not a movie, attend *Breaking Glass*, otherwise, don't consider *Breaking Glass*.



HAZEL O'CONNOR stars in 'Breaking Glass.'

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... Election

Continued from page 1

appeal came through, Connors appealed to the same body. Connors stated that the hour difference in the poster and the actual voting had the same effect on the two candidates. The committee stayed with the 5-3 vote upholding Mancini's appeal feeling, according to election committee member Student Activities Director Duayne Anderson, that there was no way of telling how it affected the voting one way or another (the hour discrepancy).

According to SJRB justice Philip Sutherland, Mancini gave him an appeal at

the same time she gave one to the election committee. Sutherland said she gave him the appeal within the 48 hour deadline after election that is documented in the student handbook the *Log*. Sutherland is not sure whether Mancini will carry through with the appeal after the election today. According to Sutherland, Connors has made no such appeal to the SJRB.

In a *Journal* interview last week Mancini stated that she was not directly informed that the elections were to be held Tuesday of last week. Office supervisor Fran Guida said that she told both Mancini and Connors of the election immediately after the tie was posted. Mancini did not mention that she was unaware of the election in her appeal.

Commenting upon the plans he has if elected to the governing board, Connors said that he would like to obtain funding for the hockey team and improve the lounge facilities.

The election was held on both Wednesday and Thursday of this week between the hours of 10:30 a.m.-7:30 p.m. This was done to get people in between two class periods as well as the half hour during student activities period.

According to Anderson, the posters for this week's election were ready Monday, and flyers were to be distributed throughout the week. Anderson said the reason for the original flyer discrepancy was "just a mistake that no one caught."



... SGA

Continued from page 3

evaluations. "I have mixed feelings" about the course evaluation, explained Junior Class Representative Darren Donovan. "I think it's a good idea, but it's such a large expense." He suggested that one copy of the evaluation be printed and placed in the library for reference.

After the SGA gave its "vote of confidence" in the course evaluation, it selected Senior Class Representative Betty Mulherin, Sophomore Class President Ann Harrington, and Deborah Mancini to begin preparations for it.

In other action, the SGA:

—approved the selection of Colleen Doyle as SGA Ombudsman and Timothy Norton as SGA Parliamentarian.

—appropriated \$104 for SGA members to spend on their annual retreat.

—appropriated \$15 for coffee when Suffolk President Daniel Perlman meets with SGA members on October 28.

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... TSS

Continued from page 4

doctors can treat only the symptoms and not the disease. thought to be *Staphylococcus Aureus*, but the bacterium has yet to be confirmed, so

The possibility of a tampon connection with TSS was reported as early as 1978, yet for some reason the media did not pick up on the issue until recently.

So far about 344 cases of the disease have been reported this year and since 1975 the deaths of 29 women have been attributed to the disease. In Boston, the Health Dept. reports that 2 women have died this year.

Apparently there has been a relationship between the brand of tampon

used and the incidence of the disease. In fact, one brand, Rely, marketed by Proctor and Gamble, was found to be the tampon used in 71% of all TSS cases.

This has prompted the Food and Drug Administration to urge women to stop using that particular brand, and it has since been taken off the market.

Although the risk of TSS is only about 3 in 100,000, it still poses a potential health hazard and women should at least be aware of the disease and its symptoms.

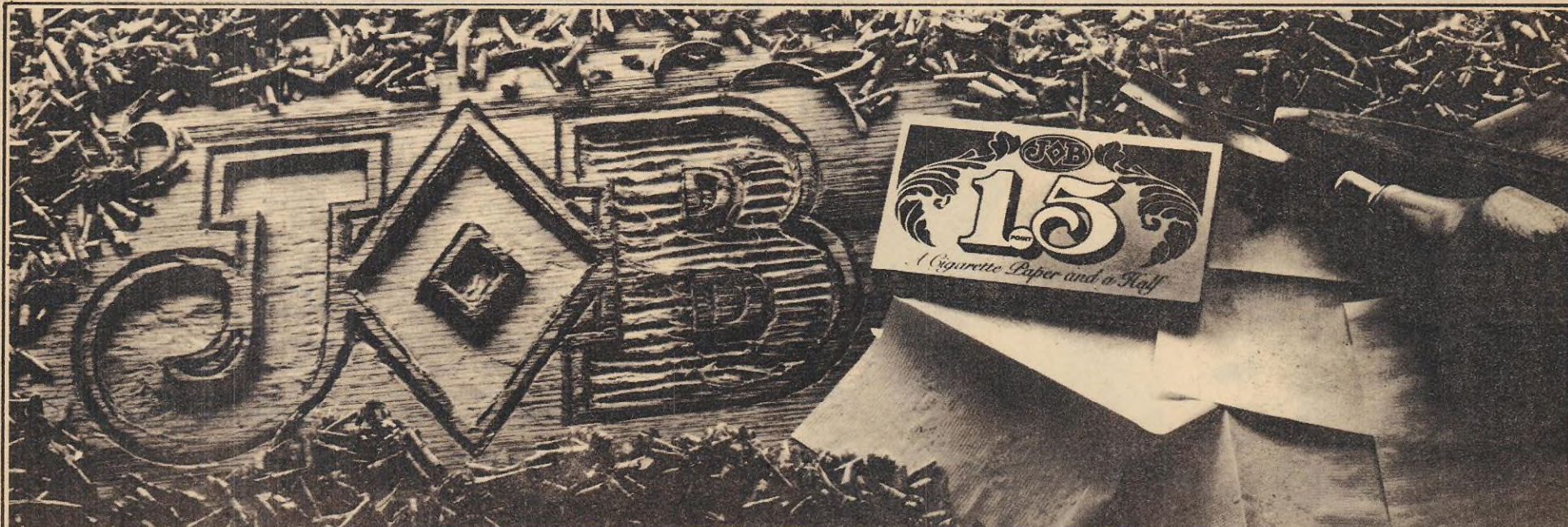
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Tickets \$3 available in the cafeteria

The Program Board announces:

Barbara Boulay as the Coffee-House Chairperson

COMING SOON...

Caricatures in the cafeteria.

**Nov. 6 - The Goodbye Girl
1 pm auditorium**

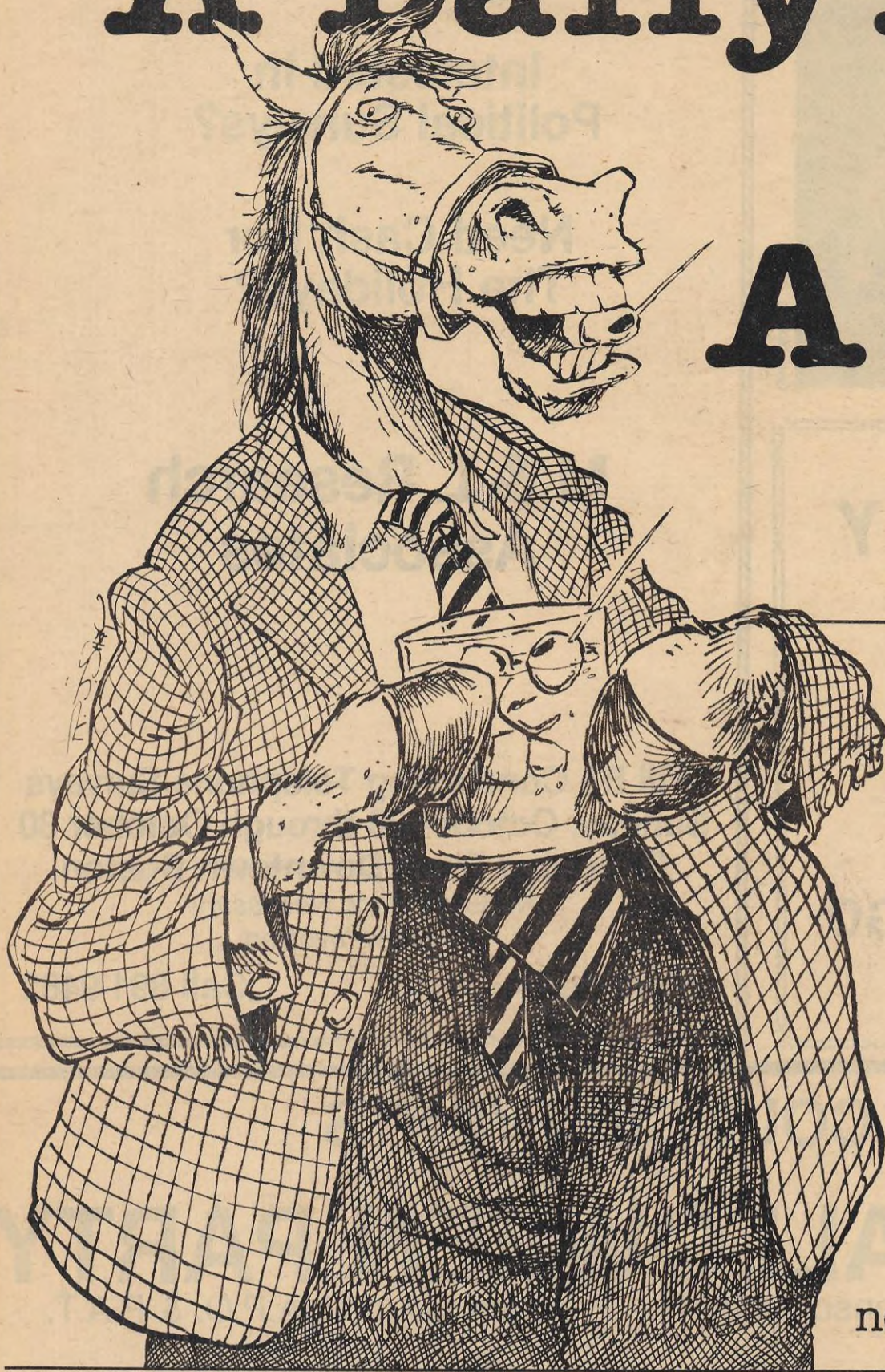
**Please fill out surveys in the Caf.
regarding the future of the Rathskellars.**

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One Of Suffolk Downs'
Happy Hours.

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Good Sun. Oct. 26
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