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Lisa Camenker photo

OFFICE SUPERVISOR of the Student Activities Office Fran Guida.

Last day of finals is last day of Fran

by Dan Murnane

"Fran Guida."
"Who?"
"Fran in Student Activities."
"Oh ya."
"She's leaving."
"Geez, that's too bad."

Not only is it too bad, it's true. After December 19, that perky, petite, person will no longer be Office Supervisor for the Student Activities Department.

"It's time to move on," says Fran Guida. "Change is healthy. I will be making a little more money, but that's not a big

incentive." Guida is joining Larson and Rosen Productions as an administrative assistant. "It's a newly created position. I'm not even sure of what I'll be doing. They produce audio-visual programs for sales meetings and things like that."

You still don't know who Fran is? Her office is at the bottom of the stairs in Ridgeway when you come in from the Lane. It's much the same as the others down there, cramped and kind of bleak, but somehow it is different. Maybe it's different because when you stick your head in and say "Hi Fran." You get a "hi"

and a smile right back that'll knock your socks off.

Or perhaps you know the "other" Fran. Although jovial most of the time, she has been known to go the other way. Fran comes bounding out of her office, bellows a few "quiet downs," and retreats to her cubical.

"I guess I do have a mother image," comments Fran. Beside keeping the "Ridgeway Rats" in line, she has also made many friends. "They tell me their problems. I've tried to maintain a professional relationship, but have ended

See Fran Page 7

SUFFOLK JOURNAL

Volume 36 Number 16

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

December 4, 1980

Bill filed to change Suffolk's charter

by Alice I. Whooley

Representative Nick Paleologos (Democrat 'Woburn) has filed legislation to change the charter of Suffolk University. The idea was inspired and conceived by the group the Organization to Promote an Equal and New Suffolk (OPENS).

Changes center on the formation of the board of trustees. If these changes are ratified, instead of the 21 members who now serve on the board there will be 12. Board members will no longer elect themselves but faculty, students, and alumni representatives will be elected from their respective groups. The faculty of the School of Management (SOM), the college of Liberal Arts and Sciences (CLAS), and the Law school will each elect a member from their school to serve on the board.

The students of the three schools will elect one representative and the alumni will elect two representatives from each school. OPENS spokesperson Joseph Repucci feels that this new arrangement will create a coalition type of government at Suffolk. The faculty members will be elected for two years, the alumni for three, and the students for one. OPENS feels that students will have to be a junior entering

their senior year to be elected because they will need "experience and understanding of the school," before they can properly fulfill the role of a trustee.

According to Repucci it is, "important that they have a taste of the school so they can be productive."

All elections will be held in April. Repucci described the benefits of the staggered term that has been built into to the changes as beneficial because "you are always going to have some members coming back."

OPENS constitution allows people to serve as long as they are as elected. He sees the difference between this and the present system as, "you are now being elected by the appropriate group and not by your friends. This system would be simple but, effective." According to Repucci, everyone is given a "free and equitable opportunity."

OPENS feels that the best element of the change is that it "creates a separation of powers." Repucci elaborated on this point, "no school could bully another school around and everyone would be forced to work together."

OPENS feels that the creation of a new board will offer a variety of viewpoints to be heard. They feel that since both faculty

and students are primarily service-oriented they can offer that view with which alumni are more concerned where the dollars are going. This creates a balance by having six people who are oriented to services and six people who are oriented to the financial well being.

The organization feels that it is only right that the governed also be able to govern because that is what the "whole American system is based on." Repucci feels if allowing students and faculty members on the board is a conflict of

interest then so is the present system in which the President and vice president have voting power. Repucci said that the people who are involved in OPENS are concerned citizens, showing their love and concern for Suffolk University.

According to Repucci OPENS will be approaching the board very soon for their response to this matter. They also are asking for letters of support from concerned members of the Suffolk community.

Leftin dead at 55

by Nancy Rezendes

Funeral services were held last Friday for chemistry professor Jehudah Leftin who died November 26 at Framingham Union Hospital after suffering his second stroke. He was 55.

Leftin was recently cited for 20 years of service to the university. He began teaching organic chemistry at Suffolk in 1960 and had also taught Chemistry of the Environment. In 1979 he received his doctorate at Weizman Institute of Science in Israel. He received his bachelors and masters degrees from Boston University.

While at Suffolk, Leftin was involved in such committees as Excess Courses, Library Communications, Student Publications, Summer Session and the Study at Foreign Academically Recognized Institutions.

He was vice president of the Sigma Xi Club, a research honor society, and was associate editor of the *Nucleus*, the official publication of the northeast section of the American Chemistry Society. Leftin had also had 18 publications in various scientific journals.

Prior to his teaching at Suffolk, Leftin was a research bio-chemist with the Boston Veterans Administration Hospital from 1953-1957. While at Suffolk, Leftin worked part-time at Boston University as a research associate.

A native of Beverly, Leftin had been a resident of Framingham for over 25 years. He was an active member in various organizations in the Framingham Jewish community.

He was first president and a founder of the Jewish Federation of Greater Framingham. Leftin was named honorary

See Leftin Page 4



Lisa Camenker photo

CURRICULUM COMMITTEE Chairperson and Associate Professor of History David L. Robbins along with the Committee granted six credits for ROTC.

ROTC granted six credits by Curriculum Committee

by John Alabiso

The Curriculum Committee has voted unanimously to grant six credit hours to the Reserve Officers Training Corps (ROTC) if it is established on campus.

They also voted to include all 15 hours of the program on the transcript.

The make-up of the credit is as follows. All 15 hours will be figured in the cumulative average but only six will count toward graduation and any form of honors. The other nine will be counted above the 122 semester hours.

The vote came after hour long discussion concerning what the committee's job actually was.

Philosophy Professor Rudolf Zuckerstatter said that the first question should be, "should there be one (ROTC program) or not."

Curriculum Committee Chairperson and Associate Professor of History David L. Robbins explained that it was not the job of the Curriculum Committee to discuss whether it should come in or not but to discuss the allotting of credit.

He further explained that President Perlman decides whether it comes on campus, but said that he is waiting for input.

Education Professor Glen A. Lewandowski questioned what ROTC has to do with a liberal arts school and said that the more direct connection with the U.S. Government, the more they (U.S. Government) call the shots.

Shortly before the vote, Robbins summarized its meaning saying that, "if we vote yes for credit we're saying lets have it

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SGA Meeting

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Trent Arterbery

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Demme's
American
Dream

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Y.E.S. we can

'Jail day' and Kissing booth planned

by Greg Beeman

The Student Government Association (SGA) this week passed by consensus a proposal to hold a "Jail Day" and a kissing booth to benefit Globe Santa after some confusion and debate over what form the Globe Santa events would take.

The first plans for Suffolk's Globe Santa drive were tentative ones presented by Junior Class President Barry Fitzgerald at the October 28 SGA meeting. Fitzgerald suggested an "Auction Day," in which students would pay for services provided by SGA and fraternity members, as a way to raise money.

According to SGA Secretary Ann Coyne, most SGA members thought this was "a good idea." At the next SGA meeting, Fitzgerald told members he had scheduled an Auction Day meeting to discuss plans for the event. "A lot of people" attended the meeting, Fitzgerald said, but no SGA members were present.

An announcement for the meeting was placed in the Program Council's advertisement in the Nov. 13 issue of the *Journal*. This announcement also said that Auction Day would be held December 11, when the SGA had not yet approved it.

This angered some SGA members, including Junior Class Representative



Junior Class President Barry Fitzgerald

Darren Donovan, who, at the Nov. 18 SGA meeting, said, "You're (Fitzgerald) not even consulting us." Donovan also wanted to know why the announcement was in the



Junior Representative Darren Donovan

Program Council advertisement when SGA was sponsoring the event.

Fitzgerald, who is SGA liaison to the Program Council, said he only used the

advertisement to publicize the event, not to give control of it to the Program Council.

SGA members questioned whether the Auction Day should be held as proposed as Fitzgerald's plans called for beer to be served and this might exclude students who are not of drinking age.

Fitzgerald told the SGA that he did not have time to formulate new plans and another member would have to work out a plan for a Globe Santa event if the SGA desired one.

Fitzgerald said that his plan was "only an idea" and "other people had other ideas on how to organize it."

Donovan is now organizing the Globe Santa events and said that the Auction Day was abandoned "in light of better things."

Jail day, to be held Dec. 11, involves SGA and fraternity members being "police" paid by students to "arrest" members of the Suffolk community who will have to pay to be released from "jail."

The kissing booth will be held Dec. 12 and Donovan said Suffolk's traditional Globe Santa fund-raiser, the pie throwing event, may be held. He will "go through the proper channels," he said, including President Perlman, in seeking approval for the event.

FAD Lincoln speaks at SGA meeting

by John Alabiso

Financial Aid Director Darcie Lincoln asked for input on how to better inform students about financial aid at this week's Student Government Association (SGA) meeting.

Lincoln said that she wanted to increase awareness among students of what is going on with financial aid programs. One example is the new bill (HR 5192), which was passed by Congress — signed by the President, and currently being budgeted by

the House and Senate Budget Committee. She said that this would affect students directly.

The SGA members agreed to have a table in the cafeteria where students could inquire.

Also discussed was a proposal by Council of Presidents Treasurer Nicholas Babanikis for a second ping pong table. The request was rejected and discussion arose concerning an attempt to get a fuse ball table.

Fuse ball is a standup soccer game for two to four players. The men on the playing field are controlled via handles on the sides.

Sophomore Class President Anne Harrington mentioned that December 4 was the last day for filing any bills for the upcoming legislative year. Specifically mentioned was the idea of getting the drinking age lowered to 18 for campuses which was discussed at a previous meeting. After some debate, it was decided that such an idea was discriminatory and would not be feasible.

The next topic discussed was registration concerning seniors. The question was should seniors be registered first which developed into a debate on how

registration works. The SGA then made plans to find out exactly how registration works before deciding the original topic which was senior preference.

The meeting then revolved around activities and events to assist the Globe Santa effort. A viable idea was a pie auction, in which pies would be auctioned off to be thrown in the face of some school celebrities.

A second was a jail day in which a student could pay a small amount to have someone arrested and held at the auditorium (or some other room to use as a jail). So, if you just are sitting at the cafeteria, eating your lunch and reading War and Peace, don't be surprised if two plain clothes detectives (supposedly) come up to you and haul you away to the brig.

Another idea was that of a kissing booth but SGA members were undecided as to who would be in the booth.

In other action this week, the SGA: --- motioned to put \$2000 recently received through student activities fees go into the general fund.

S.G.A. NEWS

THERE IS A VACANCY FOR A FRESHMEN REPRESENTATIVE DUE TO THE RESIGNATION OF ONE OF OUR MEMBERS.

PETITIONS ARE AVAILABLE NOW!!!!!! THEY ARE DUE BACK IN THE STUDENT ACTIVITIES OFFICE, RL5 BY DECEMBER 12, 1980.

ALL CANDIDATES MUST MAKE A SPEECH, THURSDAY, JANUARY 15, 1981.

ELECTIONS WILL BE HELD JANUARY 21 & 22, 1981.

THE NEXT S.G.A. MEETING WILL BE HELD TUESDAY, DECEMBER 9, 1980, IN THE PRESIDENT'S CONFERENCE ROOM FROM 1:00 - 2:30 P.M.

COME GET INVOLVED!!!!!!!!!!!!!!!!!!!!!!

SGA Sponsored Events for Globe Santa
"Jail Day" — Thursday, Dec. 11 — All Day
"Kissing Booth" — Friday, Dec. 12 — All Day
"Pie Auction" — Friday, Dec. 12 — 2:00 to 4:00
All Events will be held in the Cafeteria

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Credits but no course

continued from Page 1

on campus, if we vote no for credit we're saying lets not have it on."

Now that the Curriculum Committee has voted on the issue, it will go to the EPC and then to the Faculty Assembly. It will be the Faculty Assembly who will then make its recommendations to the President.

If the program is passed the curricula will be... Basic Course (freshman and sophomore years), four semester hours (one per semester) open to all Suffolk University students; Advanced Course (junior and senior years), 10-11 semester hours total, requiring the signature of a contract with the U.S. army promising three years active duty; a summer camp

(six weeks at Fort Bragg, North Carolina) requirement after junior or senior year; no compulsory drill (although optional weekends are available at Fort Devens and Camp Edwards); no uniforms worn on campus by ROTC students.

The additional personnel that will be required if Suffolk becomes an "extension center" will include, one officer and one non-commander during the first year, and two officers and two non-commanders in the second year. This is the maximum requirement for an extension center.

Personnel requirements for a "host institution" are five officers and five non-commanders; also storage space, library and audio-visual capability, and a place to meet.

The *Journal* is looking for a new Circulation Manager to start the spring semester

If interested, come down to RL19

THERE ARE 21 DAYS TILL CHRISTMAS BUT ONLY

14 MORE SHOPPING DAYS.

HAPPY HOLIDAYS TO THE SUFFOLK COMMUNITY
FROM THE STAFF OF THE JOURNAL.

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inside

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Lisa Camenker photo

SGA VICE-PRESIDENT Phil Sutherland is hoping to get birthdates put on Suffolk ID's through the new proposal.

Hamann and Board of Trustees to decide fate of Suffolk ID's

by Greg Beeman

Suffolk University identification cards will soon have students' birthdates and social security numbers printed on them if a new proposal is accepted by College Librarian Edmund Hamann and the Board of Trustees.

This proposal would give "more accreditation to the I.D.'s," according to Junior Class Vice President Phillip Sutherland, the originator of the plan.

"A lot of people don't have their driver's license and it (the proposed new identification card) could be used for identification and cashing checks," said Sutherland.

This new plan would require the university to purchase a Polaroid camera at

a cost of \$500 or \$600, according to Sutherland. The new camera, he said, is necessary to put a plastic overlay with the Suffolk emblem over the student's picture on the card. This would "protect Suffolk from people tampering with their I.D.'s," said Sutherland.

Suffolk's computer system would be used to obtain students' birthdates and social security numbers, and students would be required to sign the cards and "say it's true," Sutherland said.

If this proposal is accepted, Sutherland said the new identification cards would be given to incoming students next fall and would be optional for other students at a cost not yet decided upon.

First Coffeehouse of the year

by Kathy Pappas

The Program Council will sponsor its first coffeehouse of the semester Dec. 5 from 1:30 to 4:30 in the Ridgeway Lounge. The coffeehouse is free and will feature entertainment by Greg Greenway and Doug Wray. Refreshments will also be provided.

Coffeehouse Chairman Barbara Boulay said the coffeehouse is not intended to be a replacement for the Rathskeller.

"The coffeehouse is meant to be a

purely social function, with a laid back atmosphere where people can just relax after classes and meet new people," Boulay said.

"These types of functions are very popular on larger campuses but because of budget limitations we probably will only be able to plan 2 or 3 each semester," Boulay added.

Boulay also added that although the event is non-alcoholic she hopes for a good student turnout.



DR. LEFTIN with President Perlman.

20 years of teaching

Continued from page one
president of the organization after serving as president for two years.

He was also involved in establishing the Jewish Reporter, a publication of the Greater Framingham Jewish community. He was a member of Temple Beth Shalom of Framingham and helped in implementing the Jewish Family President, where he served as the organization's first president.

Leftin also held every office at the Framingham Post 157 of the Jewish War Veterans organization.

Suffolk University chemistry department professors and lecturers are currently teaching Leftin's three chemistry of the environment classes and evening organic chemistry laboratory.

According to chemistry department chairperson Maria Bonaventura, Suffolk will utilize some people from within the chemistry department and will hire new members to teach Dr. Leftin's 200 students for the upcoming semester. These plans have not yet been finalized.

Dr. Leftin is survived by his wife, Mildred E. Rains; a daughter, Linda Level of Israel; and a son, Barry of Brighton. He also leaves four brothers, Abraham of Danvers, David of Maryland, Joseph of Southbridge, H. Paul of Texas and three grandchildren.

Funeral services were held at Temple Beth Shalom in Framingham. Burial was in Framingham-Natick Hebrew Cemetery in Natick.

MENU

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MEALS

Breakfast	7:45 A.M.-10:30 A.M.	Mon thru Thursday	7:45 - 6:00 P.M.
Lunch	11:00 A.M.- 2:00 P.M.	Friday	7:45 - 5:30 P.M.
Dinner	3:00 P.M. — Closing	Saturday, Sunday	CLOSED

ENTREES

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Roast Beef gravy Whipped pot. - veg. \$2.25	Turkey Devonshire Vegetable Rissolie Pot. \$2.25	Pot Roast Whip Pot. Peas, carrots gravy \$2.25	Lasagna Sm. Salad Gr. Cheese \$2.25	Batter Dipt Fish Cole Slaw French Fries Tarrare Sauce \$2.25
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STEAK AND CHEESE	\$2.00

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editorials

Please stay Fran!

Don't go Fran Guida.

Although the Student Activities Office may find another office supervisor who can do the thousands of tasks you do everyday, it will not be you.

They will not know that a harried *Journal* editor sometimes needs someone to remind her to sign her work study time sheets. They will not know how important it is that someone is in the Student Activities office before 9:00 so that the person with the first radio show on WSFR that day won't get cheated out of part of their time.

It will be impossible to find someone as kind as you Ms. Guida. It is a rare person who is as competent as you are and still remembers to ask the swarms of people who come into the office everyday how they are. Who, no matter how busy you are, you have always taken the time to smile. You have typed papers for countless thankful students. You somehow remember who has the precious keys to open up the different offices and who booked the rooms for the student activities period. Who else can stuff orientation packets, keep track of the threads of the plot of *General Hospital*, and make sure everyone else is putting all the proper ingredients in the packet at the same time.

In the past three and a half years you've broken up fights in the lounge, made sure no one broke the drinking rules of the Ridgeway building, walked people up to the nurses office, and helped several stray animals on the hill find their way home. I'm sure that none of these tasks were included in your job description when you got hired.

Don't go Fran Guida.

You give better advice than hardly anyone about affairs of the heart, how to handle outraged professors, or parents who are finding it hard to cope with their college-age students. You're never too busy to listen, to give someone a hug, or to smile. That smile has made the Student Activities office a lovely place to visit even on the most dismal of days.

Don't go Fran Guida

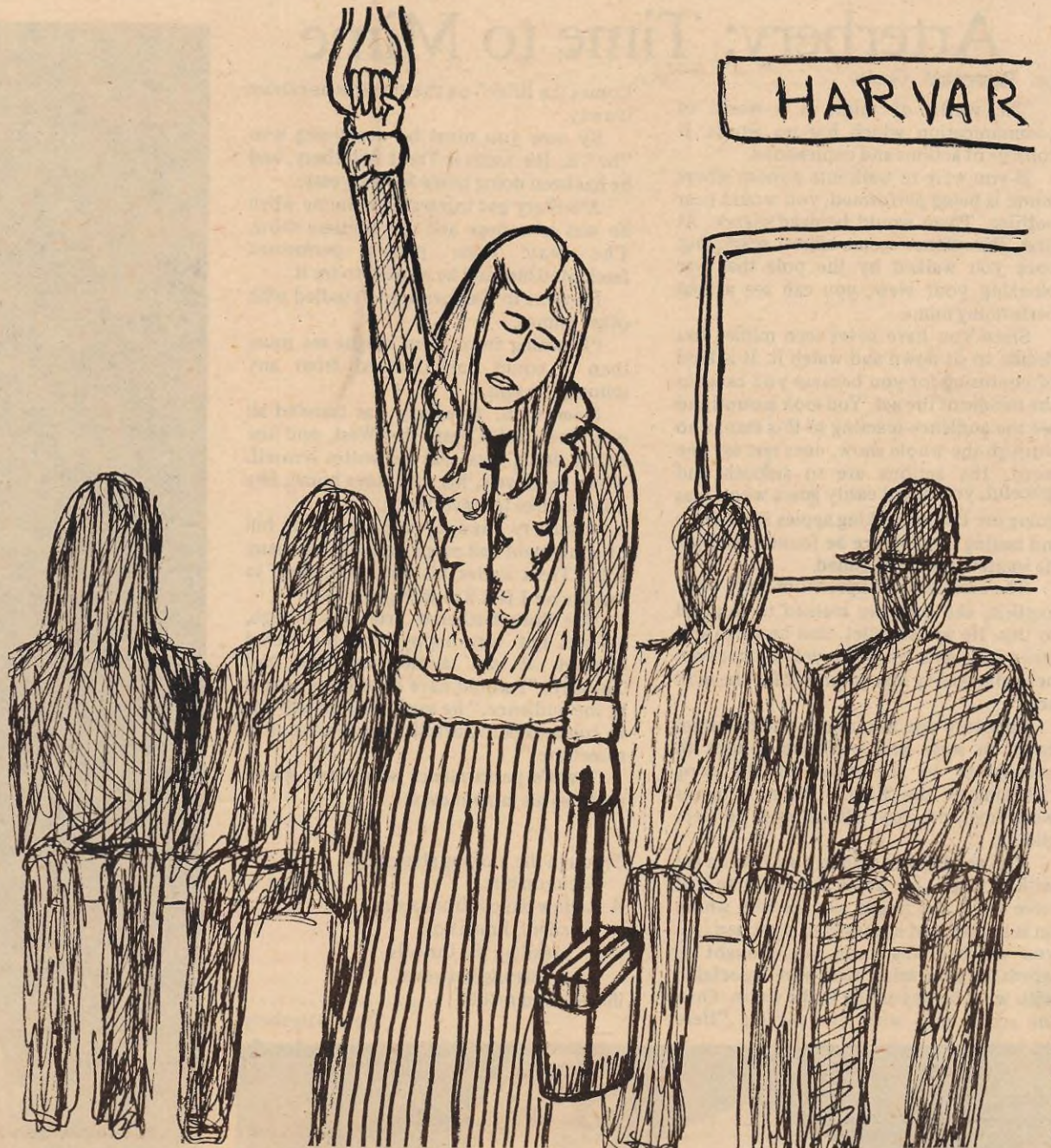
You've been one of the best people on the guest list of any Rathskellar or Suffolk sponsored party. You remember everyone's birthday. You are organized without making those of us who sometimes just struggle along feel inferior. You've hardly ever taken a day off or had a sick day. You are more essential to the Ridgeway Lane building as the pinball or soda machines.

Don't go Fran Guida

It is impossible to tell how much we will miss you. If you do leave (I think you are really going) don't be surprised if you receive desperate phone calls from students. Don't be surprised if you have a list of Suffolk students in your date book waiting to have lunch with you. Don't be surprised if there are many tears shed on the last day of finals (Yes, we've all kept our grades up; the tears will be for you.) I don't know if we can carry on without you. We'll give it a valiant effort.

Although we are flooded with selfish thoughts we want what's best for you. Be happy in your new position. If you can make half as many friends there, leave a third as many people as happy, and do a quarter of the same quality job, you'll be doing better than any of us could. You are an amazing woman and you will be sorely missed behind that selectric typewriter in your farmer jeans.

We can only hope that you will remember all of us. But, knowing you, you will. Good bye. We'll miss you.



Gerry Doherty graphic

The finals blues

People are starting to bite their fingernails. Desperate students are counting their change to buy coffee and the cigarettes they were supposed to give up last semester.

Like a faithful demon that creeps up on you during the night, finals and the end of the semester crush is here once again. It is gruesome to think that this is a semi-annual event, but it is. Finals are only six scheduled school days away and the chances of them being cancelled are beginning to look dim.

We sympathize with everyone who has papers due, decided to take seven courses this semester, and who is wondering how long you have to make up an incomplete. Now that we've delivered our message, it's back to the books.

Loss of a dear friend

The administration, faculty and students of Suffolk lost more than a gifted professor with the passing of Chemistry Professor Jehudah Leftin last week — they lost a real friend. In his 20 years of service to the university, Dr. Leftin accumulated an array of friends, both colleagues and students, who greet the news of his death with sorrow.

Dr. Leftin taught his classes with a zeal, sprung from his dedication to his work and his students, and, in the words of College of Liberal Arts and Sciences Dean Michael Ronayne, "a tremendous amount of courage." Dr. Leftin's November 12 stroke was his second in three years — he had suffered one in 1977, but returned to the university following the spring semester.

Plans are currently being made by Chemistry Chairperson Maria Bonaventura to fill Leftin's position. Others might be able to take his position, but no one will ever be able to replace the man.

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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"Top college newspaper in New England."
(1977 & 1978) Sigma Delta Chi

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side tracks

Arterbery: Time to Mime

by Rosemary Gaeta

The world of mime is a world of communication which has no words. It consists of actions and expressions.

If you were to walk into a room where mime is being performed, you would hear nothing. There would be dead silence. At first, this silence seems almost scary, but once you walked by the pole that was blocking your view, you can see a man performing mime.

Since you have never seen mime, you decide to sit down and watch it. It is kind of confusing for you because you came in the middle of the act. You look around and see the audience reacting to this man, who through the whole show, does not say one word. His actions are so smooth and graceful, you could easily guess what was going on. He was picking apples from a tree and tasting them. Once he found the apple he wanted, the scene ended.

The actions and expressions were very explicit, the audience seemed to respond to this. He was so quiet, that between acts when the lights went out, you did not even hear him setting up equipment for the next act.

Suddenly you hear music, and he comes back on stage and performs actions to correspond to the lyrics of the song "Walking in the Rain." His movements were free and easy, almost as if he were gliding.

This act finishes, and he goes into an act with a violin. He treats the violin as if it were a soft and fragile woman with whom he is in love, but knows they must part. As you watched this scene, you thought up words in your mind that were associated with what he was saying to the violin. Then the scene ends with him playing "Here

Comes the Bride" on the violin as he carries it away.

By now you must be wondering who "he" is. His name is Trent Arterbery, and he has been doing mime for ten years.

Arterbery got interested in mime when he was in college and saw a mime show. The way these people performed fascinated him and he wanted to try it.

He went to California and studied with other mimes.

"Learning from them taught me more than I could have learned from any school," he said.

Since then, Arterbery has traveled all over the East Coast, the West, and the South doing acts that he writes himself. While he travels, his wife stays home. She does not like to travel much.

Arterbery has approximately a van full of equipment and props, to use in his many acts. Trent varies his acts according to "whatever I feel like doing," he says.

One thing bothered Arterbery though. He was not very happy with the crowd turnout at the auditorium this past Tuesday. "I would have liked more people in the audience," he said. "But I'd still like to come back to Suffolk; maybe next year, sometime."

Trent's performance was great, which matches his introduction:

Through the looking glass stage
focus on him.

A shadow dancer from a star
silent dimension

treading the threads

strung between

illusion and reality

Trent Arterbery



Lisa Camenker photos



TRENT ARTERBERY silently performs in Suffolk's auditorium.

Macy's Parade Fantasy

by Tricia Kelley

They look a lot better on television.

They were battered, patched-up and dirty. One could even see the stretch marks made by the clearly visible attached strings.

They were almost threatening as they cast shadows over the crowd.

A unison of "wooo's" sounded as they made close calls of kissing skyscrapers when attempting to turn the treacherous corner at Broadway and 58th Street. Underdog skinned his shin on a lamppost.

"It's amazing how they fit between those buildings," stated one spectator at last week's Macy's Thanksgiving Day Parade. The topic of conversation? The huge floats that children all over anticipate watching each Thanksgiving morning.

Kermit the Frog's green was not of the rolling hills of Ireland. He seemed to be suffering from a case of air sickness.

Smokey the Bear's wrinkles showed how the years had taken their toll on the protector of the wilderness.

Bullwinkle's red and white, 1920's bathing suit revealed more than it covered, when viewed from beneath. It was in dire need of a tailor's needle and thread.

Walt Disney would have rolled over in his grave if he were on hand to witness Mickey Mouse's state of ruin. You would think he could afford some plastic surgery with all his millions.

Snoopy didn't even make it to the yearly celebration. Just like all of us, he was suffering from inflation.

The old fogeys were shuffling on down

to the renowned department store when he emerged in the distance. First he was a mass of blue, visible through the trees on the park side of the street. Soon his fresh face appeared under his matted black hair. His arms, straight out in front of him, gave the appearance of his flying.

"It's Superman!" shouted a bundled up boy on his father's shoulders. Yes, it was Superman, the newest edition to the annual event. All 105 feet of him.

The float was suddenly not as interesting. But the little blond boy in the carriage was.

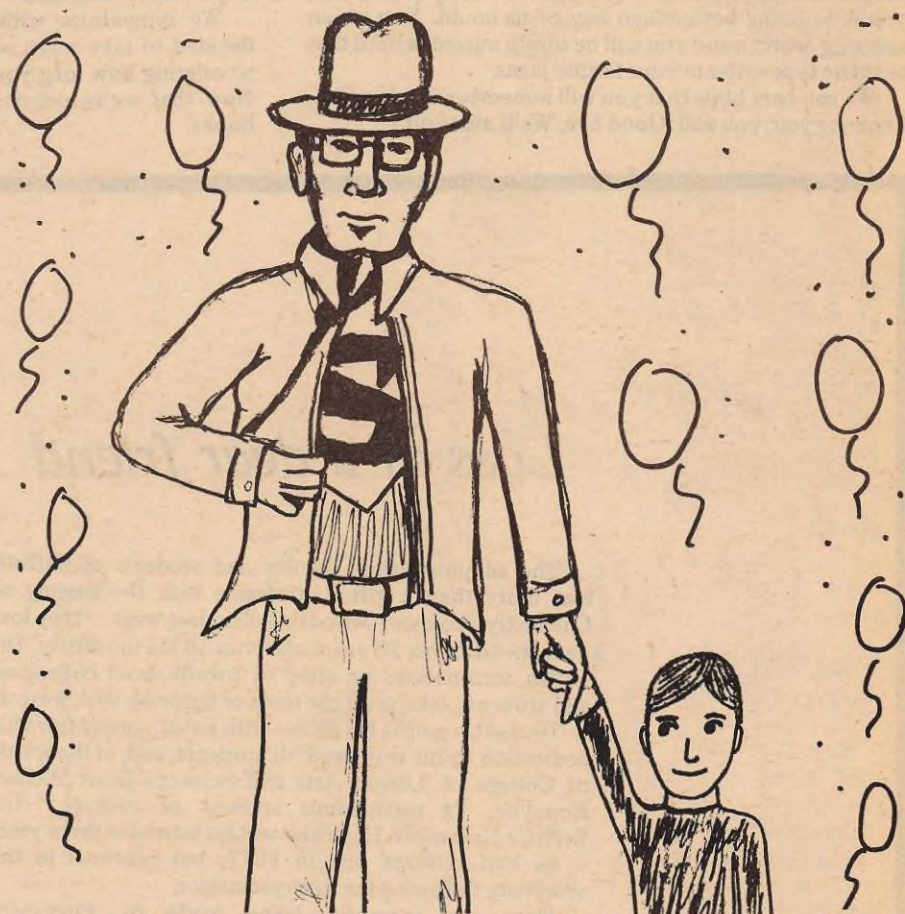
He had been set back from the crowd, huddled in the corner of one of the thousands of camera stores in the Big Apple. His young mother, standing behind him, tried to cater to his needs, which seemed to be many since the parade held little interest for him.

But then he looked above the street. Recognition, mixed with awe, struck him. His eyes widened, his mouth opened. His chubby finger pointed up at Superman. He knew the familiar face from Saturday morning's Super Heroes.

Overcome with fantasy, he did something never before attempted. He darted out of the carriage, leaving his mother's side and entered a crowd of two million, in pursuit of his hero. His mother hadn't noticed. She was glancing at the camera that she wanted for Christmas.

He was out of sight when she finally glanced at the empty carriage.

Horror stricken, she went from spectator to spectator asking about her



Gerry Doherty and Greg Beeman graphic

son. It was as if he had disappeared into thin air.

She notified the police and gave a description through her sobs.

Hours had passed since Santa and his reindeers marked the parade's finale. The mother exhausted from hunting through Central Park, decided to call it a day. On her way to the subway station, she passed

the infamous camera shop. She stopped to curse at the camera that she no longer desired. Then through teary eyes, she saw a man approach her. Was it? Could it be him? Yes! In the man's hand was the hand of her little boy.

She didn't notice the adventure in his eyes. She just picked her little snow bunny up and hugged.

see page 7

Thinking of marriage? Check your charts

by Marilyn A. Spurr

Statistics tell us that more and more marriages go on the rocks all the time. All kinds of help is available to cut down on the numbers, but, so far, nothing has helped.

Astrology is classified by some as a psuedo-science. Others wouldn't get out of bed in the morning without checking their charts. I neither condone nor dismiss any of the possibilities. One has to keep an open mind on most everything in this life.

An Astrologer will say:

- 1) all signs should couple only with the signs which are compatible.
- 2) of the four different classifications of signs (i.e. earth, water, fire and air) keep only to those with whom you are in harmony.
- 3) earth signs do not mix with fire signs.
- 4) fire signs do not mix with water signs.
- 5) air and fire signs are compatible.
- 6) earth and water signs are compatible.

While they tell people this, they seldom explain what it is that they mean. An explanation follows:

The Zodiac is divided many ways. One of the ways is by the element which rules the sign. (i.e. there are four elements, ergo, there are three signs to divide into the signs of the Zodiac.)

Earth signs are: Capricorn, Taurus, and Virgo.

Water signs are: Moon children (Cancer), Scorpio and Pisces.

Air signs are: Gemini, Libra and Aquarius.

Fire signs are: Aries, Leo and Sagittarius.

Now, common sense says that fire and water won't mix well.

So, if a fire sign and a water sign decide they can beat the odds, one of three things is apt to occur.

- 1) the water will put out the fire.
- 2) The fire will turn the water to

steam and it will evaporate.

- 3) if other indications on the individual's chart are good, the combination could be productive. Any steam created would be used to produce energy — hopefully, creative energy. (In such a case, the other aspects would make a type of distillation process. In distillation, as the steam is generated, it will be condensed and return to water. Nothing lost, but plenty of power gained.)

And so it goes. No matter what sign you may be, there is always the chance that other aspects will make any combination a winner.

The rule of the four elements, three signs to each, like any rule, can be broken, but it does require some very good aspects in the rest of the placements.

By this rule of four into three, it would seem that signs should, more or less, stick to this rule of thumb.

The water signs, Cancer, Scorpio and Pisces should try to pick out someone from an earth sign. (Capricorn, Taurus or Virgo.)

Air signs should stick with the fire signs. Without air, no fire can burn, can it? Gemini, Libra and Aquarius should be very compatible with Aries, Leo and Sagittarius.

Fire and earth will make only tile or rock-hard clay, the astrologers say. Air and water will only make a hurricane. Those of you who have had Earth Science know how a hurricane is made — don't you?

For some reason or other, this whole scheme seems to be nothing more than common sense. However, do you know many people who are at all sensible when they decide they are in love?

All the experts (those who know so much about astrology that they have written books about it, if that makes an expert) say that couples should only pick their mates from these classifications:

Aries: stick to Leo, Sagittarius and perhaps, Gemini

Taurus: Virgo, Capricorn and possibly Libra

Gemini: Leo and Aries, if they are older and more mature

Moon Children (Cancer): Pisces and Capricorn, if you wait until the Capricornian has enough put away for their sunset years.

Leo: Aquarius, Aries (if the Leo is prepared to take a back seat) and Libra (if it is a Libran male and a Leo female). Also, Gemini, if the Leo can stand the indecisions of the Gemini.

Virgo: Taurus, Scorpio and Pisces.

Libra: Aquarius, a Leo female, if you can stand her being the boss. Possibly Sagittarius, although, they'd make a better business partner.

Scorpio: Taurus, if you're both young; Pisces, if you can learn to apologize; and Leo, but only when the Scorpio is a male and the Leo a female. The other way around creates too much steam.

Sagittarius: Gemini, if you're both young and will learn from one another. Leo, as long as they can stand Sagittarian bluntness, and Libra, if the Libran is a woman.

Capricorn: Taurus, Aries, if you're up to the chances that an Arien will take.

Aquarius: Leo, as your exact opposite can supply that which you lack and vise-versa. Gemini and Virgo, if neither of you gets too serious and "nit-picky."

Pisces: Moon Children, Libra, but this could be trouble (a short term affair, only.) Virgo seems to be the most compatible for Pisces.

What to expect from a casual date from the different signs often is interesting to pursue.

Aries: Lots of action, a rapid romance.

Taurus: A long courtship, if they are serious. Much time devoted to setting up housekeeping and joint finances.

Gemini: Off again, on again. Can't seem to make up their minds. Often comparing you with others in their life.

If you are serious, you'll have to have several "chats" with Gemini about where you both stand.

Moon Children: Keep pace with their moods, or at least give that impression, if you're serious. Easily hurt.

Leo: Laugh at their jokes, but never at them; their pride will not stand for anyone laughing at them.

Virgo: Don't try to change plans. Be punctual and be sure that everything is well planned.

Libra: Dress for the occasion. They will. Always be sure what you do is in good taste. They won't put up with bad taste more than once.

Scorpio: Be ready to stand up for yourself. Read a lot of mysteries. They love the mysterious.

Sagittarius: Tell them your problems, they love to help. Don't discuss the same problem with anyone else, though. They won't like it.

Capricorn: Be prepared for a budget and austerity program. They always worry about their old age and whether there will be enough to keep the "wolf" from the door.

Aquarius: Accept all apologies graciously. They are very apt to forget they have a date, especially, if something comes along that takes their interest. Never make a scene in public. **Pisces:** Whatever you do, as they take care of you, be sure you pile on lots of oral gratitude speeches. Keep up with the latest in the psychic world. Be prepared to go to classes on ESP and reincarnation.

There you have it. Whether or not astrology can make more lasting marriages, who's to say? No one else seems to have come up with any definitive answers, though. What's wrong with keeping an open mind?



Lisa Camenker photos

"Super Secretary" moves on

continued from page 1
up having many personal ones."

Guida came to Suffolk in 1977. She attended Walpole High, Peabody Secretarial School and worked for Butler Automatic as a secretary before joining the Suffolk staff. She enjoys skiing and will take a week off between jobs for a ski vacation.

Fran can be found hanging out at the "Backside" in Dedham with Richard, whom she's been dating for two years. "He's my other half, not better, just other," laughs Fran. "He's an artist and musician. He's in a band, but they still don't have a name yet. They've only been together two months."

What will she miss most when she departs for greener pastures? "Oh, I'll miss the kids the most. I'll miss them because they've been a big part of my life for the last four years," mused a misty-eyed Fran. "The last day will be the worst."

There is no word on her replacement as yet. "They haven't even started interviewing," reports Guida. The job includes supervising the outer office, doing flyer orders for the various organizations, watching over fifteen work-study students and various secretarial duties.

"I hope the transition will be smooth," says Fran. "I'm sure it will be because the

clerical assistants and student staff have a handle on things."

The "Super Secretary" has just one thing to say to the friends she is leaving behind; "I know that someone will replace me in my job, but I'd like to think that no one will replace me in their hearts, because they will always have a special place in mine."

There is no doubt that Fran will be missed. Many will continue to pop in and yell "Hi, Fran" long after she is gone. It's hard to break a habit you enjoy.

"They better not forget me because if they do I'll kill them."

Superman's Thanksgiving

continued from page 6

The man smiled at the scene. He must have been a newspaper man. There was a reporter's notebook hanging out of his coat pocket. His glasses were a bit foggy from the cold. The stretch marks on his cheeks gave the mother the impression that he had recently lost a lot of weight.

She thanked him over and over again. His only response was a grin and a nod of the head.

She watched him walk away and enter a telephone booth, as she headed for the subway.

If only the young one could speak his adventures!

arts & entertainment

At the outposts of the American Dream

Melvin and Howard. A film directed by Jonathan Demme, written by Bo Goldman, and starring Paul Le Mat, Mary Steenburgen, Pamela Reed and Jason Robards, Jr. At an exclusive engagement at the Exeter St. Theater.

by Jeff Putnam

Melvin Dummar pulls his pick-up truck off the deserted highway, which cuts across the Nevada desert, to urinate in the ebony seclusion of the moonlit night. The incandescent beam of his truck's headlights illuminates the dusty body of an old man, attired in faded jeans and a torn leather jacket, whose gray tangle of hair cascades across his face and clings in the trickle of blood seeping from his left ear.

Dummar hauls the grizzled ancient into the front seat of his truck and drives off down the highway towards Las Vegas to seek medical help for his hoary companion. Gradually, Dummar's boyish good-nature breaks down his passenger's wall of isolation; they converse about Dummar's songwriting penchant — eventually, Dummar dispels his companion's isolation to the point that he convinces him to harmonize with him on one of his ridiculous songs ("Santa's Souped-Up Sleigh") and cajoles him into singing "Bye Bye Blackbird" on his own — and his inability to find a job with various aircraft companies, like "McConnell - Douglas ... and Hughes." The old man winces, and sighs, "Too bad! I could have helped you. I'm Howard Hughes." To which Dummar rejoins, with a Cheshire smile, "anybody can call themselves whatever they want."

Jonathan Demme's dream-like prologue (shot in soft blue shadows by cinematographer Tak Fujimoto) to his latest film, *Melvin and Howard*, unites the polarized ends of the American Dream — success: Howard Hughes (sensitively portrayed by Jason Robards, Jr.), and failure: Melvin Dummar (charmingly and sympathetically realized by Paul Le Mat, in the best performance of his career). *Melvin and Howard* is a rich slice of life concerning Dummar's life from his desert encounter with Hughes until the trial in which Hughes' "Mormon will," which bequeathed \$156 million to Dummar, is thrown out of court. Demme details Dummar's life — at such outposts of the American Dream as Willard, Utah and Glendale, California — with the same accurate and ironic touch which tempered his first (and only) critically-acclaimed



film, *Handle with Care* (1977); Demme had labored anonymously in the Roger Corman stable on such films as *Caged Heat* (1974) and *Crazy Mama* (1975), and his 1978 thriller, *The Last Embrace*, was rushed into release before the problems of its ambiguous script were resolved.

Together, *Melvin and Howard* and *Handle with Care*, another bitterly funny slice of life focussing on a society of citizen band radio addicts, present Demme as a synthesis of the atomospheric Robert Altman (of films like *Nashville* and *A Wedding*) and the values-oriented Frank Capra (*Mr. Deeds Goes to Town* and *Mr. Smith Goes to Washington*) — a contemporary Preston Sturges, who, like Demme, combined middle class values with universal conceits.

In *Sullivan's Travels* (1941), Sturges realized that the common bond of humanity was laughter; Sullivan, a rapidly rising comic film director, searches for reality to texture his vision for his initial serious "brother" film — and ultimately finds himself a member of a chain-gang; as in the cab of Dummar's truck, dreams fulfilled unite with dreams denied. The chain-gang's sole relief is an occasional cartoon picture-show at a nearby Negro church, here amidst the laughing faces of the chain-gang, Sullivan realizes that the true American Dream is not artistic perfection (or in Hughes' case: monetary success) but in creating an insoluble bond of humanity. Sturges urged us to laugh together; Demme desires us — like Melvin and Howard — to sing together.

Unparalleled by any contemporary American filmmaker, Demme captures the middle class ethos of the American Dream,

"Demme desires

us . . . to

sing together."

which allows its practitioners to "call themselves anything they want," later modified by Dummar's first wife, Lynda (Mary Steenburgen, whose vivacious portrayal extends a special identity to a role which is basically a stock character), to include the caveat "as long as you believe in yourself." Demme's America is an America where an obscure machinist could drop a handful of coins into the gnarled hands of a dusty beggar and recoup \$156 million; yet it is also an America in which he probably won't receive the exorbitant reward. That dream, that fantasy, exists only in Las Vegas, on schmaltzy game shows and in Disneyland. Sans the prologue and epilogue (another flashback to the desert encounter), *Melvin and Howard* commences and concludes in Las Vegas, the city of dreams; Dummar deposits the injured Hughes at a Las Vegas flophouse at the beginning, and drives away from the Las Vegas courthouse where he loses his fortune at the end. He watches other people collect their fortunes on *Easy Street*, a trashy combination of *The Gong Show* and *Let's Make a Deal*, and enters Lynda as a tap-dancer contestant to retrieve their piece of the pie. When the typically inane host mentions that Melvin and Lynda reside in Anaheim, California, the home of Disneyland, she bemusedly replies that they've never been to Disneyland. They needn't. That dream also exists in Melvin's imagination; his life is a private Disneyland, a fantasy world where everything may exist, if only he believes in it. He has actually sent his absurd ditty, "Santa's Souped-Up Sleigh," to a Hollywood (where else?) publishing company.

Melvin and Howard's strength resides in Demme's constant exemplification of that which Melvin fails to see (or more than likely chooses not to acknowledge) until the very conclusion of the film: the underside of the American Dream — the men who repossess his truck and motorcycle and the enormous applause signs and cue cards at the television set — a world in which those who can't dance dance (Lynda's tap dance is absolutely atrocious, yet she ultimately elicits cheers from the studio audience) and those who can't sing sing (Melvin has written another vacuous song about his life as a milkman for the Rockwood Dairy, which he sings at their Christmas cotillion, winning raves from the audience). Demme's vision here is viciously ironic; although Melvin believes in the American Dream, he inhabits the world of its underside. Despite the affluence which Melvin accrues from Lynda's game show stint — \$10,000, a living room set and a grand piano — and the "Mormon will," his dream is bankrupt.

And just believing in the dream won't make it so. There's a beautiful shot of Melvin, after bringing the will to the offices of the Church of Jesus Christ of Latter-day Saints, peering across a spacious body of water — the ocean? that mythic receptacle of ancient explorers' dreams and aspirations? — No! Melvin's in Utah, that body of water is the Great Salt Lake — bound by the parched land of its environs; Melvin's dreams are inhibited by their own spoil environs.

And more believing only leads to disappointment and disillusionment. Melvin turns the \$10,000 windfall from the game show into a prefabricated model home, a gaudy red Cadillac (with lights that go on automatically in tunnels) and an enormous boat (and, of course, a skipper's hat to boot). The quixotic Melvin invests in empty dreams; instead of fighting windmills, he's making down payments on them.

When Lynda packs up her belongings and hustles herself and their two children out of the model home (the grass seedlings have not yet begun to sprout), leaving Melvin for the second time, she berates him, calling him nothing but a loser. Melvin is not merely a loser, he is a helpless dreamer; he's pulling the arm of a broken slot machine, but with every quarter he spends, he reduces his chances of winning. Lynda tells him of her lifelong "dream of being a French interpreter." "But you

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A triumph of simplicity

The Elephant Man. Play by Bernard Pomerance. Directed by Jack Hofsis. Starring Jeff Hayenga, Ken Ruta and Concetta Tomei. At the Shubert Theatre through December.

by Richard Robert Caprio

Human Dignity, the Inner Soul, that is what *The Elephant Man* is all about. Based on a true story of the life of John Merrick, the play allows the audience to express all of their emotions. Whether you smile or cry, you will be affected.

John Merrick was a man who was grossly deformed; so much so that even the nurses who were to attend him, cringed in fear and horror at the sight of him. Taken to London Hospital by Dr. Frederick Treves, he spent the last four years of his life there, meeting the height of London society, thanks to Dr. Treves and Mrs. Kendal, an actress who befriended Merrick.

Jeff Hayenga, who also portrayed Merrick on Broadway, plays his role to perfection. Unlike John Hurt in the movie version, Hayenga uses no makeup to show us the physical deformities of Merrick. He twists and contorts his body to show the disfigurement, and fluctuates the tone of his voice to provide us with a sample of the difficulty Merrick had in speaking.

The kind Dr. Treves is played by Ken Ruta, who appeared in the recent films *Foolin' Around* and *The Mountain Men*.

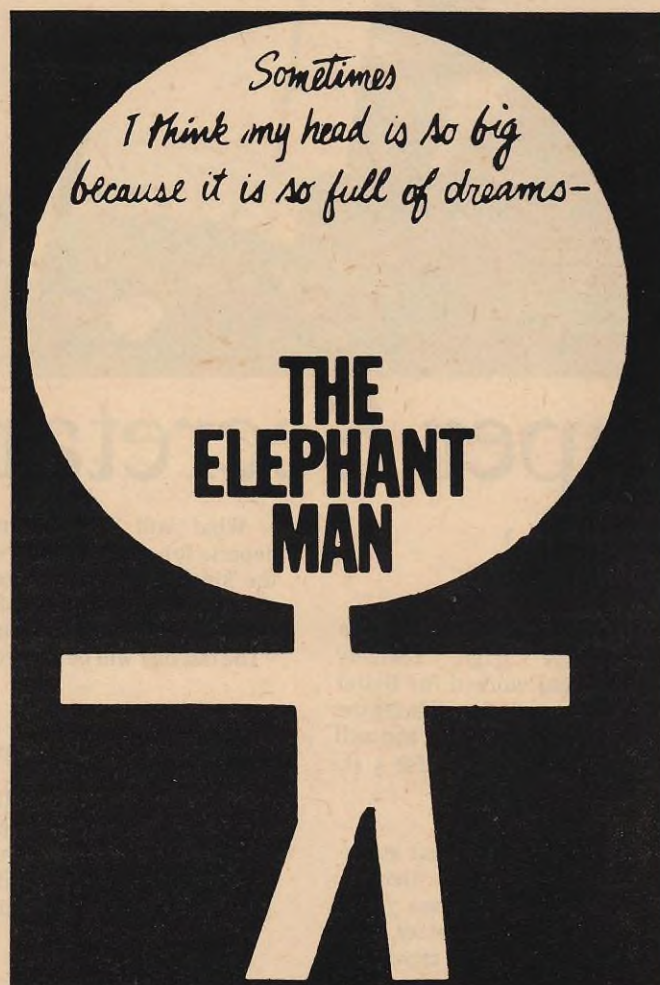
Treves has mixed feelings during the play, caused by Merrick's deep religious convictions, and Treves' own scientific beliefs. He seems perfectly happy at providing Merrick with his first 'home' and encourages his learning and growth.

Mrs. Kendal, played by Concetta Tomei, gives Merrick his first true relationship. Treves does not prostitute Merrick, but there is a medical reason for his initial interest in him. Mrs. Kendal enjoys Merrick's company and they spend afternoons together reading and weaving. One day Merrick mentions that he has never seen a naked woman. In one of the most dramatic scenes of the play, Mrs. Kendal strips to the waist, causing Merrick to say, "I have never seen anything so beautiful."

What makes Merrick so wonderfully fresh is his naivete. He cannot lie, is unaware of our habit of saying things that we don't mean. He questions everything with a child's eagerness and is hurt when he is rebuffed for his curiosity.

David Jenkins' setting is simple and open, allowing the actors to move about freely, and at different times acting as a hospital room, a carnival, a stage and a sitting room. In fact, the setting exemplifies the whole play, simplicity.

In *The Elephant Man* there are no grand sets, no large production numbers, no memorable songs. There is just good acting and a moving story. All combined, it adds up to a wonderful evening.



Pialat's cold, dark world of rhythmic passion

Loulou. A film directed by Maurice Pialat, written by Pialat and Arlette Langemann, and starring Gerard Depardieu, Isabelle Huppert and Guy Marchand. At the Orson Welles Cinema.

by Jeff Putnam

Loulou, the title character of French director Maurice Pialat's superb first film to be released in America, is a sexually voracious, unemployed lie-about. Nelly is the sexually repressed (but equally voracious) wife of a self-employed advertising executive. They meet one night in a Parisian discotheque and dance together — too close and too often for the liking of Nelly's over-jealous husband, Andre, who slaps Nelly around in one of the secluded corridors of the seedy dance hall until she flees onto the dance floor and rejoins Loulou.

Later that night, Loulou (Gerard Depardieu, an overstuffed teddy bear of an actor) and Nelly (Isabelle Huppert, who plays the role with the sexual ferocity of a tiger and the docile playfulness of a kitten) make love in a cheap hotel room — the walls are paper thin and the bed finally collapses under their weight. But Pialat is not concerned with the quality of their environment as much as he is with the quality of their relationship, and specifically with the quality of this initial sexual encounter. The role and depiction of sex in the modern cinema has surpassed the reality of the act, but for Pialat, sex is not artistic (as in Hal Ashby's *Coming Home*), machinated (as in Godard's *Sauve Qui Peut/La Vie*), artificial (as in Nicolas Roeg's *Bad Timing — A Sensual Obsession*), nor perverse (as in *Caligula*). Sex is sex — the extensional fulfillment of instinctual drives. Pialat strips sex of its romanticism; the only soundtrack accompaniments are the squealing of tired bed springs and rhythmic heavy breathing and there are no caressing camera angles. Pialat shoots this scene of Loulou and Nelly copulating in the harsh light of their hotel room, from a safe middle distance, as an unseen interloper at once too embarrassed and too enamored of the act to either zoom closer or pan away from it.

Pialat asserts that what is important about sex is sex itself, and sex is the very foundation of Loulou's and Nelly's relationship. Nelly tells Andre (Guy Marchand) that she stays with Loulou because she likes to make love every day when she gets home from work (she works in her husband's office, while Loulou stays home, drinks beer and sleeps). Intended as justification of their relationship, Nelly's

bold assertion becomes a vicious assault on her husband's idealism. Andre recognizes that there must be more to their 3-year-old marriage than sex and searches for idealistic love: a physical and spiritual unity with Nelly. Andre's problem is not whether he loves Nelly both physically and spiritually; he does. His failure to achieve his ideal is a result of his inability to realize the complementary relationship of physical and spiritual love: one does not preclude the other, indeed, one serves to augment the other.

Andre's conception of an idealized love is unachievable without the physical relationship which he eschews; a couple must become one physically to become one mentally (of course, the reverse is also true, but Pialat realizes that in the hurly-burly of modern society the physical often precedes the spiritual). Sex is not merely recreation or procreation, but (very often) it is the creation of the basis of an idealized relationship . . . like the one for which Andre relentlessly — and unavailingly — strives. This process of creating the foundation of an idealized relationship need not be a conscious endeavor (like Andre's); Loulou's and

Nelly's physical relationship has not yet become an ideal unification when it reaches its ultimate physiological condition: Nelly's pregnancy.

Loulou pledges to find a job as soon as the baby is born; if he does, his daily sexual unavailability to Nelly — no longer will they be able to make love every day — will precipitate the termination of their physical relationship. And as they have not yet transcended such a relationship, to keep the baby would negate their potential for an ideal physical and spiritual equation. So Nelly has an abortion. In denying the ultimate physiological end of their physical relationship, both Nelly and Loulou recognize the fruitlessness of mere passion, acknowledging that there must be something more. Faced with the choice of finding other partners — Nelly can always go back to Andre and Loulou can always bed Dominique, a young neighbor who idolizes him — or transcending their own physical relationship (since neither Loulou nor Nelly are perceptive enough to consciously realize such a dichotomy, transcendence here becomes not a conscious decision but a subconscious — and natural — progression), they remain

with each other. And in the final shot, Loulou and Nelly, holding each other up, stumble drunkenly down a dark alley; their mutual physical support, with its spiritual implications, supplants sex as the basis of their relationship. As they become indistinguishably one in the alley's dim light, so too do they become one in spirit; only after recognizing the fruitlessness of their passion can such a transcendence occur.

Pialat's cold, dark world is a world of cheap hotel rooms and sleazy bars, cluttered corridors and unkempt bedrooms, and city streets and alleys lit by faintly flickering streetlights and flashing neon — a world unified by a rhythmic passion. Pialat's Paris resembles nothing more than Martin Scorsese's New York; yet as the rhythmic passion of the latter increases, that of the former slowly dissipates. Pialat's exquisite *ritardando* pacing strips *Loulou* of its passion as exhaustingly as Scorsese's pacing drove *Taxi Driver* (1976) towards its frenetic conclusion; Scorsese's world explodes, sending Travis Bickle on his homicidal spree; Pialat's world implodes, sending Loulou and Nelly off into the cold, dark night — together, as one.



LOULOU AND NELLY (Gerard Depardieu, left, and Isabelle Huppert) embrace in a subway car slicing under the cold, dark world of Maurice Pialat's 'Loulou.'

Demme gods

continued from page 8

can't speak French," he comments. "I told you it was a dream," she snarls.

Dummar only realizes his misconception after receiving the will and subsequently watching his private life — his home and his filling station — transformed into a circus of television reporters and curious onlookers. Separated from his second wife, Bonnie (Pamela Reed, who played Belle Starr in Walter Hill's *The Long Riders*, and continues to emerge as one of America's finest young actresses), and their children, Melvin realizes that, although his fantasies have materialized, his primary concern — domestic happiness — has been jeopardized.

A reporter at the press conference following the disclosure of the "Mormon will" asks Melvin, "Did you ever believe a dream like this could come true?" Melvin is interrupted before he can answer, but the heretofore omnipresent boyish innocence has vanished from his face, replaced by a stern coldness tempered by the harshness

of experience and disillusionment. Melvin had always believed a "dream like this" could come true, but his expectations of bliss lie shattered in the ruins of his private life. Upon leaving the preliminary hearing concerning the will, Melvin smiles and tells his lawyer that he knows that he'll never receive the money left to him by Hughes, but at least "Howard Hughes sang Melvin Dummar's song. He sang it," Melvin beams. The true American Dream is not capitalistic, it is democratic: in his enlightenment, Melvin learns that materialistic ideals are hollow and that the hallowed ideal is social equality and harmony.

Demme's characters, as in *Handle with Care*, march to different drummers, but nonetheless succeed in raising their voices together. Bo Goldman's (*One Flew Over the Cuckoo's Nest*) intelligently understated script is replete with subtle ironies: such as the interplay of glances when Melvin tells Hughes that he was rejected by Hughes Aircraft as they ride into the desert night. Indeed, that entire prologue, in which the idealistic machinist playfully coaxes the eccentric millionaire

"Melvin's life is
a private
Disneyland."

to sing his "Santa's Souped-Up Sleigh," glistens in the incandescence of Goldman's literate script, Demme's exquisite direction and Le Mat's and Robards' spellbinding performances. The very fact that Melvin and Howard are able to sing together, regardless of the vapidness of Melvin's lyrics and their questionable vocal qualities, is the special grace of *Melvin and Howard* — the best American comedy since Woody Allen's *Annie Hall* (1977) and the best American film of the year.



**Please submit
all Christmas
Features by
Friday, Dec. 5.**

sports

Y.E.S. keeps kids off streets 13 years

by John Hoffman

When I was twelve years old I used to hang around on the street corners in the winter drinking beer and throwing snowballs at passing cars, on my way to nowhere but trouble.

Winter was always the same to me, cold and boring with nothing to do but get into trouble. Then Youth Enrichment Services came along.

Y.E.S. is a non profit private organization that was founded in 1968 by Richard Williams and Birdy Ellsmore. It was designed to get city kids off the streets of Boston and out in the mountains for a day of skiing. Now, 13 years later, the program has become a huge success.

The program started with the sport of skiing and in the first year 500 inner city kids were taken to the slopes. Today Y.E.S. has served over 60,000 kids aged 7 to 17 and now operates four programs which include skiing, in the winter, canoeing, fishing and bicycle trips in the summer, field trips and classroom demonstrations during school, and also offers a training program in which kids learn to become ski mechanics, bike mechanics and leaders.

John Bird was a young city kid from Brighton who hung around and didn't have any future in mind. Today, Bird is a mechanic out west for a major ski company. He, like many others, learned his skills through Y.E.S. Before taking this job, Bird worked mechanics for ski areas such as Vail, Colorado, Lake Tahoe and now Seattle.

"We would like to top 6,000 kids this winter, the forecasts are predicting a lot of snow this year," said Williams.

Y.E.S. currently has over 1,000 sets of skis for downhill skiing and 500 pairs of cross country skis, with the number of boots outnumbering the skis by far. These are all donated by industry and along with that up to 80,000 dollars in lift tickets are donated by 54 different ski areas every year.

John McDonough, aged 15, and his friend Tom Connanon, aged 16, are just two of the kids now involved with Y.E.S.



Journal photo

COME RACE with Y.E.S., you may become the 1st Y.E.S. olympic skier someday.

They are both from South Boston and now have met many friends through working at Y.E.S.

But the friends they have now met are Black, Oriental, Spanish, and of other races. According to them, Y.E.S. has opened a new world for them by providing them the opportunity to ski. Before Y.E.S. they hung in the boys club every day and got tired of it.

Mary Crowther, the program director for Y.E.S., started off as a volunteer eight years ago. Today she arranges the trips by contacting the ski areas and bus companies and dealing with the various groups.

Asked what main contribution Y.E.S. has made, she responded, "It's got a lot of kids interested in skiing and the outdoors. It's an activity where you don't have to compete to get in and meet people and take on responsibilities. A lot of kids have become excellent skiers as well as mechanics."

Fifty percent of the organization is funded by donations and the amount the kids pay on the trips and the other 50% comes from corporations and foundations. Federal grants are also given.

Kids 12 to 17 participate in the ski program and pay only \$6.50 a day to go on trips. This price includes the lift ticket, skis, boots, poles, gloves, hats and transportation to the mountain.

This is a very cheap price to be paying, because a lift ticket today is priced as high as 16 dollars. Ellsmore, after being with Y.E.S. for 12 years, left to attend Harvard Business school last year, but her contributions at Y.E.S. were countless.

Y.E.S. also has its own ski patrol and racing team and someday could produce an olympic skier. Every year Y.E.S. has its own booth at the annual ski show held at the John B. Hynes auditorium. Y.E.S. also owns a lodge in Beartown where they hold a camp every summer for kids aged 7 to 11.

"People say to me, 'why do you do it?'" says Williams. "I meet kids 17 years old who live in Boston but have never been to Cambridge, and by the time they are 40 they might get to Revere. It's an educational tool, a recreation that can be done by a fat kid as well as a skinny kid." Y.E.S. has come a long way since 1968 and will continue to grow with your support.

Y.E.S. will be having a special this year on television. The special will be filmed at Waterville Valley, New Hampshire on December 12 and will be aired on Channel 5 on Christmas day.

Y.E.S. now has expanded their program, taking kids from as far up as Nashua and Manchester, New Hampshire, and as far down as New Jersey and New York City. If you would like to become a Y.E.S. volunteer come to 180 Massachusetts Ave., or call 267-5877. Help us say "yes" to city kids.



Rams win 74 - 62

by Ben Klemer

The difference in Tuesday night's domination of New England College was execution. Suffolk played according to their game plan. The opening season loss to Bates was similar, with 2 exceptions. Bates had 2 guards that got out of their cages in the second half, and the way they shot from outside could have been an example of Aero-Dynamics, dramatized to us on Nova. Not the case Tuesday night however. Just a hard played, often surprising display of what Suffolk offers in the line of Varsity basketball.

Either Pat Duffy drinks a lot of coffee, or the kid guarding him tied one on the night before. Duffy spun, slid, dribbled, and fiddled n' diddled his way all around the court. His ball control from the guard position kept the Rams moving, and with the ball moving around on offense, you see more shots, and hopefully more points. When the ball doesn't drop in, it's rebound time, and believe me, you don't mess with Steve Dagle. His offensive rebounding helped preserve the Suffolk lead throughout the game. His brother Andy chipped in with a series of slithering moves underneath. Those two must have some wicked games on their driveway, (loser rakes the lawn, etc...) Ed Mitchner made his presence felt on the backboards, and came up with some well executed drives to the hoop. Suffolk's ability to work the ball around, resulting in baskets caused N.E.C. to stand around and watch. It was 35-28

Suffolk at the half.

That 7 point lead Suffolk held at the beginning of the second half increased steadily. At the end of the half they were close to running away with the game, and in the third quarter Suffolk outplayed N.E.C., mainly because of Suffolk's new found secret weapon(s), their bench.

It was clear N.E.C. was tired, as their offense was reduced to poor outside shooting, and clumsy defense. By this time, Suffolk could have played with 4 on the floor and won. "The 2nd five players preserved the win for us, and wore them (N.E.C.) out," reflected a fulfilled coach Nelson. He added, "because we kept our lead after the first quarter, it enabled us to run our offense." The defense started as a man-to-man, and was switched to a 1-3-1 zone, spiced with an occasional, but devastating full court press. In the end Suffolk had widened the lead, winning 74-62, and proving much to themselves in the process. The next opponent is Southern Maine-at home, (which sounds like the title to a T.V. documentary) Thursday at 8:00. Southern Maine had an N.A.I.A. tournament team last year, and should be ready to play.

Suffolk Varsity Basketball- Take 3 will be there, ready to roll, with free seats provided for the audience. The Central Square Y.M.C.A. is the place, and after the game stop in to the nearby 7-11. Best cup of coffee I've had in awhile, finishing off an evening of great entertainment.

Warriors eliminate No Names

by Greg Spinos

Peter DeMille, who has been a defensive star for the Warriors during the regular season, had his role changed when he was called upon by his teammates to quarterback the single elimination playoff game against the No Names this past Tuesday.

The Warriors without quarterbacks Rick Sweeney and Kevin Jay who arrived at half time, had to "bear down," according to Tom Keaveney who was going to have a fine afternoon of football.

The Warriors led by a scrambling DeMille, humiliated the No Names 46-0. DeMille enjoyed the spotlight; throwing four touchdown passes, running for two touchdowns and connecting for 13 out of 24 passes.

The only moment the No Names enjoyed was a Joe Mikses pass to Keith Conant to put six points on the board. The touchdown was called back because Conant had only two of the required three flags on his belt.

Joe Albacini, Pete MacLeod and Rich Dowling provided the much needed pass defense for DeMille. The No Name defensive line put pressure on DeMille throughout the afternoon, but they failed to rise to the occasion on important downs.

DeMille was not the only one to enjoy the spotlight. Keaveney scored two touchdowns and had three interceptions, one resulting in a scoring drive for the Warriors with less than a minute left in the half.

The Warriors went on the warpath on the opening drive of the game. DeMille on third down was chased out of the pocket threw a touchdown pass to Albacini which was all the Warriors were going to need. MacLeod added the extra points to past an early 8-0 lead. The No Names appeared to get six on the board with a poetic tip toe

catch in the endzone by Conant. This was the touchdown was nullified.

The Warriors had 14-0 lead when Rich Dowling and Joe Albacini opened up a hole for DeMille who bootlegged into the endzone at the 9:21 mark. What was to be a pass play with 2:48 remaining in the first half, DeMille again bootlegged into the endzone for the touchdown.

The Warriors with a healthy 20-0 lead wanted to hold off the No Names for the remaining two minutes of the half. The Warriors were more than successful. Keaveney picked off a Bob Kaplan pass which set up another touchdown. On third down with 35 seconds remaining, DeMille found Keaveney in the endzone and built the Warrior lead to 26-0. For the second time in the game, MacLeod added the extra points giving the Warriors a 28-0 lead at the half.

The No Names were hoping for the tide to change in the second half, but nothing was going to change for the No Names. On the kickoff, Keith Conant caught the ball and accidentally ran out of bounds on the goal line. Conant took over as quarterback and was not able to accomplish much. A bad snap which failed to reach Conant resulted in a two point safety for the Warriors. As far as the No Names were concerned, their season had ended.

DeMille added two more touchdown passes to Albacini and Keaveney to finish the scoring. Tom Connors rubbed in the victory by slamming No Name flags on the ground. The Warriors enjoyed their easiest victory of the season which couldn't have come at a better time.

The Warriors, Raiders, TKE and the Bomb Squad will square off in a double elimination playoff. Many predict a Radier-Warrior showdown. The Bomb Squad and TKE have no intentions of playing dead and handing either the Raiders or the Warriors the championship.

Mini-Courses are back

by John Alabiso

Why don't you Jazzercise your way to school? What! You don't know how? Well, here's your chance to learn.

Mini-Courses are back again and Jazzercise is just one of many mini-courses available to the Suffolk community.

Mini-Courses are short in length, usually running between four to six weeks, with one class a week, and are focused on either pure enjoyment or providing beneficial information.

These are non-credit courses which support learning for fun: there are no grades, and just a minimal fee (unless expenses are high).

The program is run in conjunction with the Student Activities Office (SAO) and the Student Government Association

(SGA).

This year, the mini-courses include: resume writing, interviewing techniques, poetry of the sea, a sailing course, a CPR course, speedreading, mixology (bartending), GRE-LSAT-GMAT review courses and Jazzercise, which is a dance form of exercise to help you lose weight.

Mini-Course Coordinator Rita Singleton explained that if none of the present courses are to your liking, you can begin your own by getting in touch with her at the SAO.

She said that it is not necessary to have a large group of students to begin one and that such a decision depends upon the instructor.

For example, last year one course was "So You Think You Know Baseball"

which covered rules of baseball, special situations, umpiring techniques, and how coaches use the rules to their advantage. The only limitation on mini-courses are students' imaginations.

Registration for mini-courses will be the week of Jan. 26 - 30 in the cafeteria and at the SAO office (RL5).

If you are interested and want additional information, get in touch with Singleton at the SAO office, ext. 320-321.

CORRECTION

In last week's *Journal* it was stated that students who parked at Charles River Park garage would no longer receive a discount. Students who arrive at Charles River Garage before 10:00 a.m. will still receive the discount. Also the graphic on page 7 was done by Rosemary Hale of the School's production center.



Gail Spring photo

SUFFOLK takes to the ice for their 1st season in varsity hockey.



SUFFOLK UNIVERSITY VARSITY HOCKEY 1980 - 1981

Tues.	Nov. 11	@Northeastern University 'B'	10:30 AM
Fri.	Nov. 21	@Boston College 'B'	4:00
Fri.	Nov. 28	University of Massachusetts	8:00 Home
Wed.	Dec. 3	Curry College	7:45 Home
Fri.	Dec. 5	@Worcester State College	5:20
Tues.	Dec. 9	Plymouth State College	7:45 Home
Sat.	Dec. 13	@Bentley College	7:30
Thurs.	Jan. 15	Quinnipiac College	7:30 Home
Tues.	Jan 20	Bentley College	7:45 Home
Thurs.	Jan. 22	@M.I.T.	7:00
Wed.	Jan. 28	@Gordon College	8:00
Thurs.	Jan. 29	W.P.I.	7:45 Home
Tues.	Feb. 3	New Hampshire College	7:45 Home
Wed.	Feb. 4	@Assumption College	7:00
Sat.	Feb. 7	@University of Massachusetts	7:00
Tues.	Feb. 10	University of New England	7:45 Home
Thurs.	Feb. 12	@Fitchburg State College	8:00
Mon.	Feb. 16	@Hawthorne College	7:30
Thurs.	Feb. 19	M.I.T.	7:45 Home
Sat.	Feb. 21	IONA	5:00 Home @BC
Thurs.	Feb. 26	Worcester State College	7:45 Home

Home games played at Walter Brown Arena
Boston University — 285 Babcock St., Boston



Come to RL19
WRITE OR JUST
LEND
A HAND





WINTER IS ON ITS WAY and with it comes snow, trucks, and hazardous passing on Ridgeway Lane.

FINAL EXAMINATION SCHEDULE FOR THE DAY DIVISION

NOTE: MONDAY, DEC. 15 IS READING DAY

All classes that meet	will be examined on
MWF 8-8:50 AM	Wed., Dec. 17, 9-10:50 AM
MWF 9-9:50 AM	Thurs., Dec. 18, 9-10:50 AM
MWF 10-10:50 AM	Fri., Dec. 19, 9-10:50 AM
MWF 11-11:50 AM	Wed., Dec. 17, 2-3:50 PM
MWF 12-12:50 AM	Thurs., Dec. 18, 2-3:50 PM
MWF 1-1:50 PM	Wed., Dec. 17, 11:30-1:20 PM
MWF 2-2:50 PM	Tues., Dec. 16, 2-3:50 PM
MWF 3-3:50 PM	Thurs., Dec. 18, 11:30-1:20 PM
TTH 8:30-9:45	Tues., Dec. 16, 9-10:50 AM
TTH 10-11:15 AM	Fri., Dec. 19, 2-3:50 PM
TTH 11:30-12:45 AM	Fri., Dec. 19, 11:30-1:20 PM
TTH 2:30-3:45 PM	Tues., Dec. 16, 11:30-1:20 PM

NOTE: ALL CLASSES NOT LISTED WILL BE
EXAMINED AT TIMES ARRANGED BY THE
INSTRUCTOR

PROGRAM COUNCIL EVENTS

Coffeehouse Committee
Presents:

A winter Coffeehouse
Featuring:

Greg Greenway and Doug Wray on
on Friday, December 5
from 1:30-4:30 in the lounge.
FREE pizza, popcorn
and refreshments.



Film Committee Presents:

*The Invasion of the
Body Snatchers*
(original 1950's version)
TODAY at 1pm
in the Auditorium.

MEETINGS:

Social and Special Events
Committee — Tuesday,
December 9, 1pm RL3.

Program Board —
Sunday morning
December 7, 1980
at 10:30am
Pres. Conf. Room.



CHRISTMAS PARTY

Details at a later date