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Suffolk Journal, Vol. 36, No. 20, 1/29/1981

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Suffolk Journal, "Suffolk Journal, Vol. 36, No. 20, 1/29/1981" (1981). *Suffolk Journal*. 818.
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Organizations bid for money at Finance Meeting

by Alice Whooley

The SGA, The Council of Presidents, and the Program Board and Council (PBC) divided \$4,000 among themselves at the Finance Committee meeting last week.

\$1,000 of this money was left over student activities money from last semester and \$3,000 was money that had been set aside for course evaluation. Course evaluation was cancelled earlier this semester by the SGA.

The Council of Presidents received the most money with \$1,200. The PBC and the SGA Social committee each received \$900. Freshmen-Sophomore week and the SGA retreat committee each received \$500. Originally \$400 of the money was intended for Junior - Senior week, but

Chairperson of that committee Matthew Dignan, felt that Freshmen - Sophomore week should receive additional funds. He said that Junior - Senior week will receive more money when the money from this semesters transfer students is distributed.

Sophomore Class President Ann Harrington said that close to 12% of the entire student activities fee is allocated to Junior - Senior week. One complication, that she explained, comes with sponsoring these events at which no liquor is sold.

In the beginning of the semester the council of Presidents was allocated \$12,600 dollars, \$500 of which was to be set aside for Springfest. Council of Presidents Treasurer Nicholas Babanikas said that, "at the beginning of the year we

were aware that we didn't have much so we took things realistically." Babanikas feels that all the "clubs have done a good job" as far as watching the money and being "frugal" is concerned. Babanikas explains that, "not all of the clubs have to spend money. There are some people who just come in and donate services."

During the Finance Committee meeting PBC treasurer Kenneth Bloch stated that where the SGA and the organization he represents serve a large portion of the Suffolk population the Council of Presidents is geared toward "special interest groups." Babanikas and Council of Presidents Chairperson Donald Carriger disagree with this feeling that the Council

See Finance Page 3



Lisa Camenker Photo

NICHOLAS BABANIKAS

SUFFOLK JOURNAL

Volume 36 Number 20

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

January 29, 1981

Minority advisor resigns from position

by Nancy Rezendes

Minority Student Director Sandy Beros-Martin recently resigned from what she feels is a "token position."

"I have worked at several universities before Suffolk and I have never experienced racism like here," said Martin.

In a recent interview Martin said she saw her part-time position as "a useless one. It really isn't designed to meet the needs of minorities."

Martin said that a number of incidents caused her to resign. "I was frustrated being there," she said. Martin feels that "there's not enough done" for minorities. "If the university was really interested," said Martin, "they'd put in extra funding for a full-time position."

Martin said that she approached President Perlman with her concerns. According to Martin, Perlman "realizes it's a concern and that something has to be done; but he also said everything takes

time."

A spokesperson for Perlman said that Perlman would welcome Martin to speak with him further on the matter.

Asked what changes should be made, Martin said, "major changes are needed. More minorities have to be hired. They say they recruit but no real efforts are made. They have to open up and address the issues."

Concerning what efforts she made to assist minorities, Martin said that she,

along with Dr. Carol Robb of the Campus Ministry Center and associate government professor John Berg, developed a program to deal with racism. However, the program was rejected.

Martin has dealt with the concerns of some 200 Suffolk minority students, concerns which include "depression and isolation from other students. There's so little interest in black students there," said Martin. "There are limited activities for minority students to get involved in. It's an uneasy position."

Martin also felt that "nobody wants to make changes. There are similarities as well as differences between minorities at Suffolk, Martin said, "I think I made a lot of accomplishments. I think my leaving

made a statement."

Martin also said she "hopes the situation can change. It will take time. I hope that the university will begin to make a statement toward changing racist thinking."

Martin described the minority situation at Suffolk as "deplorable. There are not enough minority teachers. Students are really suffering. They come, they do their work, they leave. There's no investment in it."

A spokesperson from the counseling center said no one has yet been hired to replace Martin. The spokesperson also said that Suffolk will not hire a new director this semester.

Cultural, financial and relaxing happenings

by R. Scott Reedy

Last week's meeting of the Council of Presidents, the first of the new semester, was addressed by Program Council President Vincent Conte.

Conte came before the council to ask its member clubs to consider allocating funds for a proposed visit to Suffolk by Australian actor Rob Ingles. Ingles, as Conte explained, is an actor whose expertise lies in his interpretive performances of Chaucer, Shakespeare, and Tolkien's "Lord of the Rings". He

previously presented his interpretation of Chaucer here two years ago.

Conte also said he plans to have Lute players visit on the same day as Ingles. The lute players, from Washington, D.C., play classical as well as other music and are "quite interesting" according to Conte.

Following negotiations with Ingles' manager, Conte said he was able to have the asking price for Ingles appearance lowered from \$1250 to \$1000. The lute players will cost \$450.00. Conte has set Tuesday March 24th as a tentative date for the dual appearances. With part of the funding from his own organization, and possibly the Student Life committee, Conte said he was looking for "maybe \$500.00" from the council.

Without committing themselves, council members made suggestions and proposals to Conte and their fellow members. One such proposal was made to use the requested allocation for color Shakespeare films as opposed to Ingles.

Council member Konrad Scheon proposed "forcing" Shakespeare students to attend Shakespeare festivals at Brandeis by providing them with tickets. Scheon said such a plan would ensure that a greater number of students would benefit. He said possibly only 150 to 200 people would attend the performance of Ingles. When the feasibility of his original proposal was questioned, Scheon suggested that Ingles be asked to perform Tolkien's "Lord of the Rings" because of the "stigma" attached to Shakespeare.

In other action before the council:

-Treasurer Nicholas Babanikas reported that there is presently \$6736.58 left from the original budget of \$12,600.

-Carriger also announced that budget requests from the council's committees totalled nearly \$23,000. After stating the need for the clubs to seek other means of funding, he said that the Gold Key Honor

See Council Page 3

Sutherland, Doyle in

The results of the special elections held Tuesday and Wednesday of this week are in, and Sandra Sutherland and Colleen Doyle have emerged as Freshman and Sophomore Representatives, to the Student Government Association, respectively.

The voting went as follows:
Freshman Representative:

Sandra Sutherland	27
Mark Fallon	21
Michael Healy	16

There were two write-in ballots cast as well.

Sophomore voting went this way:

Colleen Doyle	10
4 Write-ins totaling	13

Nine ballots were disqualified in the Sophomore race because of improper ballot form and unapproved ballots.

SGA advisor Duane Anderson said, however, that these "disqualified votes" would not have altered the result of the elections.

See Related Story Page 3



Lisa Camenker Photo

PROGRAM BOARD VICE PRESIDENT BARRY FITZGERALD said talking

about the SGA's attempt to rescind the Program Board will do no good.

Everyone's in the Irish spirit

by Greg Beeman

The Program Board and Council has cancelled its plans for a St. Patrick's Day party as it conflicted with a similar party planned by the Student Government Association's Social Committee.

A discussion between Program Board President Vincent Conte and Sophomore Class Representative John McDonnell, who appeared at this week's Program Board meeting to tell members of his party

plans, became somewhat heated when the question of the SGA's attempt to rescind the PBC was raised.

Conte wanted to discuss the rescinding attempt, but McDonnell was reluctant and said the Journal "brought up" the issue. (Editor's note: The Journal reported on the rescinding issue in last week's Program Board story as it was discussed at the Program Board meeting.)

See PBC Page 5

Reading day controversy dominates SGA meeting

by John Alabiso

Student Activities Director Duane Anderson asked the Student Government Association (SGA) this week for a vote of approval regarding the next school year examination schedules.

Anderson explained that Christmas for the Fall '81 semester falls on a Friday so finals would have to be on Dec. 16, 17 and 18 which is Wednesday through Friday. The other two exam days would be Dec. 21 and 22, the following Monday and Tuesday.

He added that since classes had to end on Dec. 15 (Tuesday), because Suffolk must meet accreditation hours, that a reading day would have to be cancelled.

Some members suggested that the weekend, which splits up finals week, could act as a substitute reading period.

The reason exam week has to be split up over a weekend is because the cademic year starts late due to a late Labor Day (Sept. 7).

After little deliberation the SGA approved the finals week for the Fall '81 semester.

The SGA also motioned to endorse a proposal for a Monday through Friday schedule for the second semester with cancellation of the reading day.

The Finance Committee allocated a sum of \$4,000 which evolved from cancellation of Course Evaluation(\$3,000) The other \$1,000 came from the General Fund.

The amount was divided among five organizations and committees which are listed below:

The President's Council is expected to use a large amount of their additional budget for Springfest, according to SGA Treasurer Darren Donovan.

The retreat will involve three organizations which are the SGA, the PBC, and President's Council.

The other committees will use their monies respective to their names.

The SGA was upset over a recent National Entertainment and Campus Activities Association convention which the Program Board and Council (PBC) went to in Hyannis, but didn't go to in San Antonio, Texas.

The PBC trip to Hyannis cost \$130 per person so each member going gave \$50 each because it was so expensive. Many were going because they figured they were going to San Antonio, also.

When it was decided not to go to the convention in San Antonio, the \$50 was returned to every member who contributed.

The SGA also passed a proposal that would record in the minutes those who leave the scheduled 1-2:30 meeting early without approval of the president. The proposal started as of this week's meeting.

Sophomore Class Representative Gino DePamphilis advocated the proposal because of his concern that if members continued to leave, the SGA might not have a quorum to vote on important matters.

Sophomore Class President Ann Harrington proposed that the SGA form a committee to speak to city officials concerning snow removal for Ridgeway

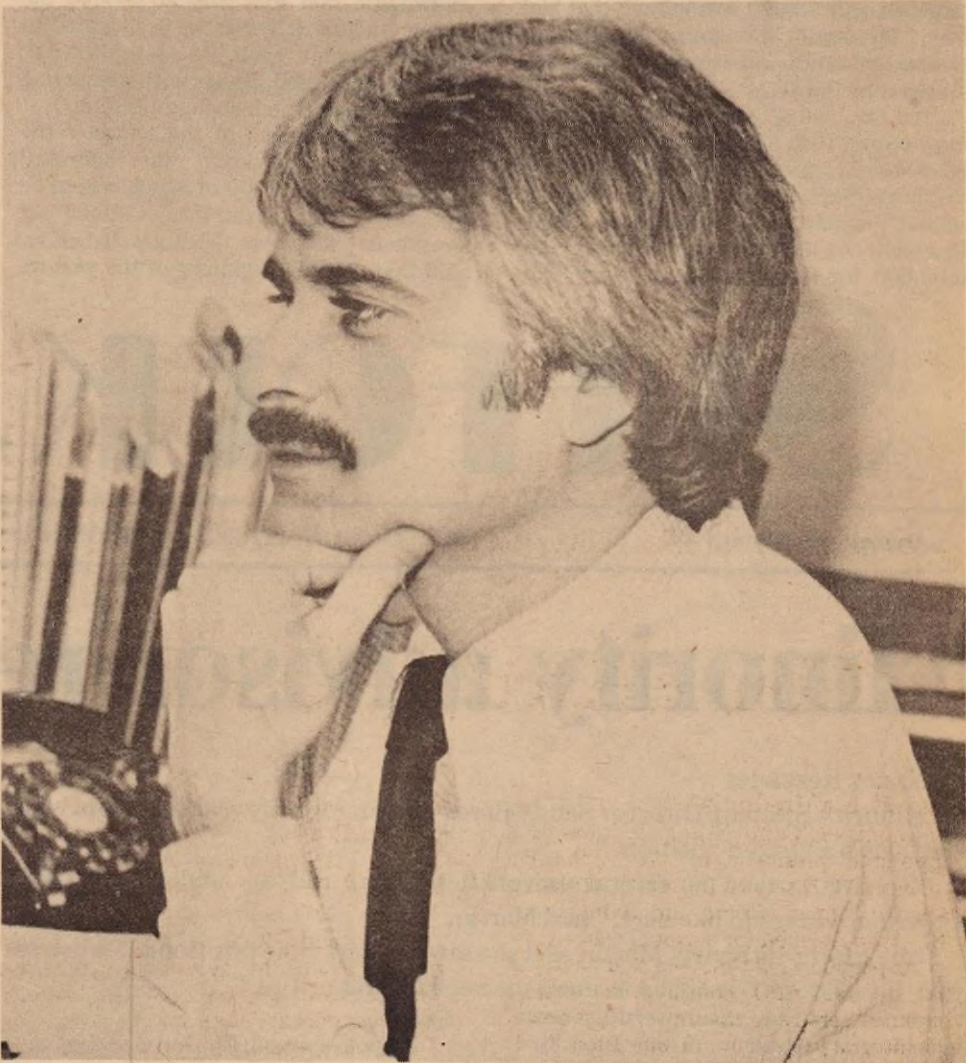
Lane.

Harrington also suggested that residents of Ridgeway Lane should be asked if they wish to participate.

The SGA was pleased with the proposal and placed formation of a committee under the jurisdiction of Sophomore Class

Vice President William Haynes.

In other action this week, the SGA: — allocated \$350.90 to the Social Committee for their first function which will be a St. Patrick's Day party at the Parker House on March 13.



Lisa Camenker Photo

STUDENT ACTIVITIES DIRECTOR DUANE ANDERSON would like SGA approval for a revised fall '81 finals schedule.

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Emerson Elliott Photo

APO PRESIDENT THOMAS O'COIN hopes that the fraternity can regain an office.

O'Coin elected APO President

by Jodi Manfredonia

Thomas O'Coin (History '81) has been appointed president of the Alpha Phi Omega (APO) service fraternity, replacing Angelo Pappas (Crime and Delinquency '81), who resigned for personal reasons.

As president, O'Coin said that he would like to see APO continue its services because "service to the university is one of the integral parts of our organization."

For the future O'Coin's plans are to try to get APO's office back which was taken away from them last year for creating excessive noise. Also he said that APO would continue its other services such as the spring blood drive. APO is now

working with Gamma Sigma Sigma on a party and champagne reception during the Jubilee 75th celebration and will take part in a two day "clean up Suffolk" project.

Soon APO will start pledges for new members and O'Coin is hoping for a large turnout. "Just by getting involved in a fraternity will help someone both socially and academically," he said.

O'Coin has been a member of APO since his freshman year. His other school activities include the Debating Team and the Gold Key Honor Society. Also he was chosen for Who's Who in American Colleges and Universities.

Five clubs split four grand

Continued from page one

Society and Hellenic Club were among those not submitting budgets toward the total.

—Joseph Macascio, from New Directions, reported on the Relaxation Week, sponsored by his organization and held during final's week of last semester.

He said coffee was served which was provided for by funds raised by New Directions. Previously he had come before the council to request the appropriation of \$195. for coffee and pastries. The council failed to approve the appropriations request during its December 4, 1980 meeting.

'Tight times' for clubs

Continued from page one

serves a wide range of interest.

The council is in a different position then the other organization since it is outlined in their charter that they cannot charge for any of their programs or events or ask for donations. Although the SGA and The PBC do not charge for events occurring during Student Activities period they do charge for weekend programs and parties.

SGA treasurer Darren Donovan admits these are "tight times." Donovan explained, "all of our committees are cut down to the minimum amount of what should be spent." Even with all of the SGA's planning Donovan concedes that he for one "didn't even consider Springfest." Monies are needed for the Kennedy library night, Junior - Senior week, and other

events. In several weeks there will be more money available from the coin machines and from the transfers student activities fee. According to SGA president Mary Singleton there will be another finance committee meeting to distribute this money if there are any monies left after it has been distributed among the SGA committees.

PBC treasurer Kenneth Bloch said he was "thrilled" with the \$900 the PBC was allotted. Bloch said, "you always ask for as much as you could possibly want and then expect to be cut by at least a third." Bloch reflected that in the beginning of the fall semester the PBC "asked for the moon." He said that the PBC intends to spend their money on a concert. Bloch said that the concert will be similar to the Robin Lane event held last year.

SGA wants to get things done

by Keith Franzone

In their speeches this week the three freshmen and one sophomore voting for the positions vacated in those classes addressed the issues that they felt were most vital to their constituency.

The unopposed sophomore candidate, Colleen Doyle, is running for the position of Sophomore representative vacated by former SGA treasurer Sheila Ahern. Doyle, who was ombudsperson to the SGA prior to running for the position this semester, promised to "participate at all the meetings. I know the key SGA issues and am capable of doing the job."

Sandra Sutherland, one of the freshmen contenders, said that the fact that she has been active with the Program Council will make her adjustment to SGA easier.

Another freshmen nominee, Mark Fallon, feels that the job of a SGA representative is a weighty responsibility. Fallon said that he would, if elected, "push for a student on the board of trustees." He said that he is presently working on this problem.

He suggested that some Suffolk students are afraid to try and make improvements. He feels that contact between the governing board and the student body at large is crucial. Fallon said, "We should have more polls, especially about the Program Council. If students want something they should have it. We also need more information tables, like the



Lisa Camenker Photo

COLLEEN DOYLE... 'knows issues.'

ones at financial aid, to answer questions that students might have."

In his speech Michael Healy elaborated on what he would do if he was elected. Healy thinks that the SGA, "has a lot of potential." Healy feels that the student body doesn't know what the SGA is doing.

January is Financial Aid Awareness Month

The following is a listing of important dates and deadlines that should be adhered to during the Spring 1981 semester.

JANUARY

- Financial Aid applications for 1981-82 available at the office
- Spring College Work-Study (CWSP) recipients must schedule an appointment with Ms. Perry for placement.
- Spring National Direct Loan (NDSL) recipients must sign loan papers with the Accounting Office by January 30, 1981.

FEBRUARY

- On February 12, 1981 (10am - 2p), Financial Aid Office staff members will be in the cafeteria to answer any questions and hand out general aid information / applications.
- February 15, 1981 is the deadline to file the FAF for 1981-82 Mass. State Scholarship consideration.

MARCH

- March 1, 1981 is the deadline to fill all application material with this office.
- Financial Aid refunds will be mailed out by the Accounting Office.

APRIL

- Summer 1981 aid applications will be available and due. Contact Financial Aid Office for further information.

MAY

- May 15, 1981 — Award decisions for 1981-82 will be mailed to all applicants who filed on time.
- Summer aid applicants will be notified of award decision.
- Summer CWSP recipients must schedule an appointment with Ms. Perry for placement.

JUNE

- All HELP loan applications should be sent to the Financial Aid Office by June 1, 1981 for 1981-82 year in order to receive check by registration deadline.

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Program Board rates its performance

by Denise Babin

After its first full semester in existence, the Program Board and Council (PBC) was recently reviewed by its members and the general consensus is that the PBC has been a success and has accomplished most, if not all, of the goals that were set before it.

Clearly the word used most frequently by the PBC members was "professional" when describing their organization. Said Program Board President Vincent Conte, "We've been very professional. There have been very few slip-ups this year. We've done so well for a first year organization."

Other members of the Program Board also share Conte's feelings of accomplishment and success. While some of the members admit there have been some problems, most of the group feel that such obstacles can and/or have been overcome.

Social committee chairperson William Engel, said, "Anytime you start something like this, you run into a lot of problems. I think the Board was a good idea. Suffolk is trying to become a big school with the addition of the Ashburton building, and the Program Board is trying to be a professional organization." Engel, who sees the purpose of the Program Board as giving students a central body on campus in charge of social events, thinks the Board is "to valuable an idea to be dropped next year."

Engel was referring to the various rumors that have been circulating around the school about the possibility of another move to rescind the Program Board. The Student Government Association (SGA) earlier in the school year was unsuccessful in passing a motion to rescind the PBC.

Rathskellar Committee Chairperson Thomas Lenox, thinks that according to the viewpoint of SGA, the Program Board may not be a total success. Lenox said the purpose of establishing the PBC was to relieve the burden on SGA of the social events. "We've been very productive at our end," stressed Lenox. But in regards to being a benefit to SGA, Lenox said, "They've been more concerned about

getting rid of us instead of letting us run our activities."

Lenox said the Program Board as a whole has been "highly successful." "The Board has been run with much professionalism and will probably be established as one of the best run organization in the school," said Lenox. "But looking at it from the viewpoint of the '79-'80 SGA, we've not been successful. Their feeling was to establish a board to run the social events and for SGA



Lisa Camenker Photo

VINCENT CONTE ... well regulated events.

to handle the student affairs. But this year their main concern was the Program Board when it should have been student affairs."

As Rathskellar Chairperson, Lenox's main concern is re-establishing Rathskellars on campus. Rats have not been allowed to be held on campus since last year when a fight occurred at one of the Rats. Lenox will be presenting a proposal to the Student Life Committee at its next meeting. If Lenox gets the recommendation of the Student Life Committee, he will bring the proposal to President Perlman.

Visicom chairperson David Mullins, when asked if he thinks the Program Board

has been successful this year, said, "The key is to look at everything that we did." Mullins, whose committee is in charge of film and video performances, said, "The Board as a whole has tried to offer a wide range of programs other than parties. Parties are nice, but we made an effort to put on other events. Everytime we put on an event, we'd try to make it the best possible."

Mullins went on to discuss what he thinks may be other people's primary criticism of the Program Board. "It's a question of the philosophy of party versus non-party. Some people want nothing but parties, parties, parties. If so, that's fine. But we've been told otherwise, and some of the events have proven otherwise."

According to Mullins, the PBC has to worry about putting on a full range of



Emerson Elliott Phillips Photo

ANNE COYNE ... they put in more.

programs for the people who do not go to parties. "We didn't want the Program Board to be just parties. There are a lot of different things going on. There's a film about every other week, we've had Rats and Coffeehouses, and we've put on special events such as Trent Arterbery.

Concerning the remainder of the semester and the activities his Visicom Committee has planned, Mullins said, "I am really excited about the rest of the semester. The Program Board is beginning to make use of things that SGA bought but

hasn't been using." Mullins went on to discuss the possibility of renting video tapes of such people as Blondie and The Kinks and the showing these tapes in places besides the auditorium, such as the lounge. "We're going to make an effort to bring these video presentations to the audience," said Mullins.

Treasurer Kenneth Bloch also has a positive attitude about Board. "As I see it, the Program Board was established to take charge of running activities at Suffolk," said Bloch. He feels that the Board has accomplished their primary purpose at the university. "How well?" he asked. "It's our first time, so we're bound to make some mistakes. This doesn't mean failures; it may just slow us down a bit."

If Bloch were to give the Program Board a grade for this past semester, he would give it "a high B." Bloch feels the definition of programming is "trying to get something for everybody," which he said was accomplished a long time ago. "But we just haven't had the money to do 'A' work." Bloch's primary function is to handle the bookkeeping of the Board's budget allowance and he praised the ability of the committee chairpeople to improve on their departments throughout the year.

"We have a fantastic group of people here. They ask 'What's been done before that can be improved on?' and 'What new can be done?'" said Bloch. "I don't think the Program Board was intended to be this way. SGA probably wanted what was done last year with maybe a couple of additions," said Bloch.

Vice President Barry Fitzgerald has been both the PBC and the Social Committee of last year's SGA at work and he thinks the PBC is run much more professionally and efficiently." Fitzgerald said the PBC has been "extremely successful."

Fitzgerald said the SGA has dealt too much with trying to get rid of an already established organization. "But now I think they realize the Program Council is an effective vehicle and they are beginning to shift their attention to more important issues," he said.

In regard to the establishment of a Social Committee by year's SGA, Fitzgerald feels that it is repetitive. "It seems to be a dual role," said Fitzgerald. "We already have an existing organization, but it's good that people are getting involved."

Fitzgerald gives the Program Board a B+ for a grade.

Ann Coyne, Secretary of the PBC, feels that the Board Deserves a higher grade. "I See Profile Page 5

★ The Track & Field Club will ★
★ hold an important meeting on ★
★ Tuesday, February 3; in Fenton ★
★ 338B at 1:00. Anyone interested ★
★ in joining is urged to attend. ★

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Springfest Committee gets into the spirit of the 75th

by Jodi Manfredonia

This year's Springfest will feature production numbers pertaining to the theme "Happy Birthday Suffolk" in celebration of the university's 75th anniversary.

At the organizational meeting it was decided that more production numbers, rather than all individual acts, will be featured in the talent/variety show to be held April 24 in the Auditorium. Mark Ludwell (Psychology '82), co-director of

Springfest, said that more production numbers will allow more people to participate.

Professor Alberto Mendez, chairman of the Springfest Committee, said that in the past Springfest has been a talent contest with prizes for the best acts. However, last past year Springfest offered no prizes and will not this year, Mendez said.

Many ideas were discussed at the meeting, including a barbershop quartet suggested by Duane Anderson, director of student activities. Mendez called for an

increase in comedy and said he hopes to do the Suffolk Update again.

Also, an outside band will be brought in to entertain the audience between acts.

Directors of the show are Laurie Cook (Sociology '83), Elayne Schurman (Crime and Delinquency '81) and Mark Ludwell (Psychology '82).

Anyone interested in participating in the show can contact Dr. Mendez at ext. 287 or any of the directors.

The deadline for applications is Feb. 20 and auditions will be held in March.



Lisa Camenker Photo

Party competition

Continued from page one

Program Board Vice President Barry Fitzgerald said, "It is stupid to talk about it. What will happen will happen."

Regarding the SGA's Social Committee, Conte said, "They (the SGA) do need to get their presence known on campus. If they only have one party it will be alright."

Conte said the PBC was unsure of the SGA's plans for the St. Patrick's Day party and said he heard "different things" about

whether or not it would be held. McDonnell said he told Fitzgerald (SGA liaison to the PBC) the party was definite, but Fitzgerald said issues SGA members want brought up at Program Board meetings should be submitted to him in writing.

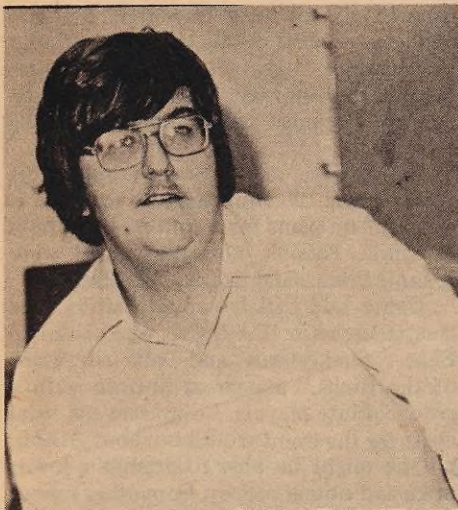
In other PBC business, Treasurer Kenneth Block said he was concerned with the Program Board keeping the

See PBC Page 6

Program Board evaluates itself

Continued from page four

give it an A," she said. Coyne said that the PBC has fulfilled everything that was put before them in the Constitution.



Lisa Camenker Photo

DAVID MULLINS... 'not just parties.'

"Co-sponsoring events with other organizations is one of the better things," said Coyne. "The organizations are beginning to work together," said Coyne, who is also interested in establishing a good rapport with the fraternities and sororities.

Coyne, who is also secretary of SGA, thinks that the Program Board's way of running things is much better, at least from her standpoint as secretary. "The Program Board meetings are informal and much smaller. Everyone puts in more and no one can hide," Coyne feels that SGA meetings

can get confusing and when everybody talks at once, it makes her job as secretary more difficult.

On SGA's establishing of the Social Committee, Coyne said, "I don't think it's good policy. SGA has the right to establish a committee, but I think they should stay with academic affairs and student issues."

Both Nancy Conti (Promotional and Publicity Chairperson) and Barbara Boulay (Coffeehouse Chairperson) said that the Program Board has been successful this year. Said Conti, "The Program Board has accomplished a well balanced social aspect at Suffolk." Boulay, who rates PBC's performance for this year as an A, said "By what we've done this year, we should be allowed to continue next year." Boulay feels they have "set a good precedent" and



Lisa Camenker Photo

NANCY CONTI... well balanced

hopes to see a lot of people trying for the positions next year.

Program Board President Conte agrees with giving the PBC an A grade for their



Lisa Camenker Photo

WILLIAM ENGEL... 'highly successful.'

performance this year. "We've kept the events well regulated and have had an even amount of social and programming events," Conte went on to add that "for our first year in operation, we've probably done more than any other organization just starting out." Conte cites the great amount of help given to the PBC by Assistant Student Activities Director Barbara Fienman. "She's the best Assistant Student Activities Director we've had in a long time," said Conte.

Conte also praised the work of his committee chairpeople. "We have a very

good group here," he said. "They are professional. They are concerned not only with their committees but also those of the other members. They try to make each event the best possible event."

On the establishment of the SGA's Social Committee, Conte said, "If they run one or two events, that's fine. But it's wrong if they start to go off and do all sorts of events."

Although Conte thinks that the SGA is failing to pick up on some important issues, he said that they are now beginning to become more productive. "I hope they leave us alone," said Conte. "We're functioning as a unit. We're getting things done and our events are going smoothly. We've done very well for our first year in existence."



Lisa Camenker Photo

BARBARA BOULAY... a good precedent.

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A look at Counseling Center history

by John Maiona

"We want to provide a more conducive environment for learning." This is the purpose of the Counseling Center, according to Counseling Center Director Kenneth Garni. The Center staff works toward this goal by providing a wide variety of services to the Suffolk community.

The Center, for all its diversity and expertise in helping students cope with college, is a relatively new institution. Its first appearance as an independent institution was in the late 1960's when the Department of Psychological Services separated from the Psychology

Department. In 1978 it became the University Counseling Center, serving all divisions of the University. The Center was accredited in 1975 and again in 1980 by the International Association of Counseling Services.

Kenneth Garni, current director of the Center, has been elected president of this organization.

The Center offers many ongoing counseling services: individual counseling is the Center's most frequently requested service. A statistical breakdown shows that the majority of students using the Center come in on their own, and ask for individual counseling, usually about

academic or career matters. "Our primary responsibility is for individual counseling," said Garni.

In addition, the Center offers a number of shorter term services dealing with problems relating to the university as a whole, or to specific groups within the University. Retreats are one such program. The Center has arranged retreats for the Student Government Association and the Journal in the past. Although retreats are tailored to individual organizations, the Center does set some general goals for most of these retreats. These goals include "(retreats) helping students develop team building approaches . . . and showing them how to use supervision . . . more effectively," said Garni. "Usually, we design a retreat around solving a specific problem," he said.

The Center also fulfills an educational function. There are a continuing series of seminars sponsored by the Center, which are delivered by both the staff and outside presenters. This Spring, the series includes seminars on alcoholism, sexual therapies, and family abuse. There is also an active internship program. This program provides experience in counseling at the graduate level. Training programs are devised to suit the individual's particular interests.

Garni is pleased with the progress of the Center in achieving its goal of a "more conducive environment." When he was asked about the Center's success rate in dealing with student problems, Garni noted that success in his field was "a subjective thing" — and not always tangible: "you sense you've done a good job," he said.

PBC reveals

future plans

Continued from page five

"professional" attitude he said it usually maintains. Bloch said he was "upset" about a recent Rathskellar Committee meeting at which "people weren't even welcome."

Rathskellar Committee Chairperson Thomas Lenox said he "didn't plan on having an open meeting" and wanted to discuss his Rathskellar proposal with members of the Rathskellar Committee and "questioned a couple of people" about their being there.

Bloch stressed he was not demeaning the effectiveness of anyone as a Board member, but said, "I think we should be consistent in how we treat everything."

Bloch told members the SGA's Finance Committee has recommended the SGA allocate the PBC \$900. He, however, said that money "may get real tight around March" and he may "insist" that money "go to events rather than planning sessions."

Bloch also urged Social Committee Chairperson William Engel to "move quickly" on plans for a concert to be held in April. Possible acts mentioned were Jeannie French and Robert Ellis Oral.

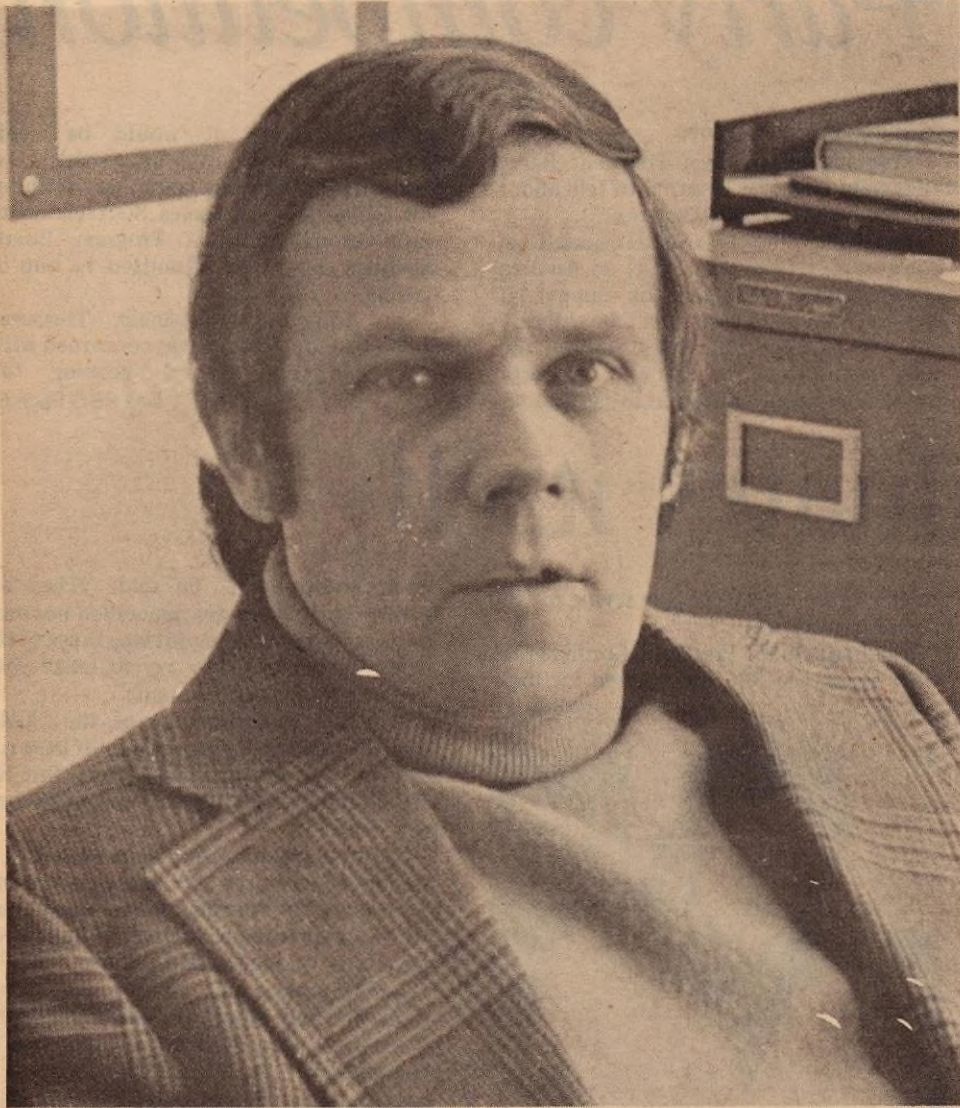
Conte said that he would like to have Australian actor Rob Ingles, who performs Chacer, Shakespeare, and Tolkein's "Lord of the Rings," appear at Suffolk with a group of lute players. Conte said the total cost for the event would be about \$1450, but he might be able to arrange a lower price and obtain money from other school organizations such as the Student Life Committee.

In other action, the Program Board: — heard Visicom Chairperson David Mullins report that there will be a delay in the showing of videotape programs because the university's equipment is not compatible with the videotapes which would be rented.

— allocated \$500 to be put in a fund for an SGA, Program Board, and President's Council retreat tentatively scheduled for April.

— allocated \$110 for the purchase of stationary.

— allocated an amount not to exceed \$100 for the purchase of a display easel.



Journal Photo

Coming WSUB attractions

by Donna English

Next week WSUB TV will begin their spring season. If you haven't heard of WSUB chances are you're in the majority. Fact is WSUB is a Suffolk-based closed circuit television station run by students.

WSUB Station Manager Janet Constantakes said that she plans to change all that.

In addition to the expected news spots and talk shows, Janet Constantakes plans to present a feature film that will bring the leather and leopard skin out of the woodwork. It will be called "Planet Punk" and Constantakes said it will "blow all our minds."

If you are wondering where all the new wave influence is coming from, Constantakes is affiliated with WBCN, one of Boston's leading progressive music stations. When asked if the people involved are serious about the film, Constantakes replied with an emphatic "yes."

You will be able to catch WSUB presentations in the cafeteria and in the Student Activities Lounge at times to be posted. Other WSUB plans include "Ticket Stubs," a show which will review current films and some comedy productions.

The station is open to any ideas or questions you may have. If interested contact Constantakes or come to any of the posted meetings.

UP TEMPLE STREET

1-2:30 CLUBS/ORGANIZATIONS

THURSDAY, JAN. 29

F134B	Gamma Sigma Sigma
F134C	Jr/Sr Week
F430A&B	Springfest (Practice)
F530	Psych Club
F603	Council of Presidents
F636A	Cheerleaders
R-3	TKE
Aud	Film: Halloween

TUESDAY, FEB. 3

F134A	Student Life
F338B	Track & Field
F405	Photography Club
F430A&B	Springfest (Practice)
F438	Humanities Club
F603	Cheerleaders
F636A&B	Psych Club
Aud	Studebaker (Mime Show)

THURSDAY, FEB. 5

F338A	Finance Club
F430A&B	Springfest (Practice)
F603	Cheerleaders
F636A	CAPI & Political Science Assoc.
Aud	Psych Club Film

TUESDAY, FEB. 10

F338B	Stamp & Coin Club
F430A&B	Springfest (Practice)
F603	Cheerleaders

*If you would like
to write for the
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RL19*

editorials

Social events not SGA's job

The Student Government Association's formation of a Social Committee raises the important question of whether the job of programming social events, specifically school parties, belongs to the SGA or the Program Board and Council, which the SGA established to handle social events, and which has its own Social Committee.

It is ridiculous for the SGA to try and compete with the Program Board in event planning when it is in essence competing with itself as the PBC is funded by the SGA. If both organizations plan social events it will only lead to confusion and wasted time. This is already evident in the planning of a party for March 13 by both the PBC and the SGA. The PBC has cancelled its plans for the March 13 party, allowing the SGA's Social Committee to go ahead with theirs. Since the SGA has the power to eliminate the PBC, it is easy to see why the PBC cancelled their plans. The PBC has proven that it can run successful parties and it should not have to work under the fear that it may have to cancel its events simply because they conflict with SGA events.

The Journal does not think the SGA is deliberately scheduling events which will conflict with PBC events, but if the job of running parties were left to the PBC's Social Committee, problems like this would not arise and the SGA would have more time to devote to government



Gerry Doherty graphic

issues. This was the original concept behind the PBC—to remove the burden of social event programming from the SGA, thereby allowing the SGA more time to deal with student government.

If the SGA undermines this principle, both it and the PBC will lose much of their effectiveness. The two must cooperate in order to be successful, and cooperation does not necessarily mean the SGA must give up altogether the

planning of social events.

If the SGA were to decide on one worthwhile social event per semester, such as a Suffolk night at the Kennedy Library (which is being planned by the SGA), its members first-hand programming experience and, by limiting such events to one per semester, the SGA could eliminate the current confusion and have the necessary time to devote to more important issues.

Misplaced priorities

The resignation of Minority Student Director Sandy Beros - Martin is another illustration of the misplaced priorities and overlooked areas that exist at Suffolk.

Ms. Martin feels that since the position of Minority advisor at Suffolk is only a part-time one that it did not give her an opportunity to accomplish as much as she wanted to. It is reassuring that President Perlman realizes this problem, but it does not help the students who according to Ms. Martin suffer from "depression and isolation." The black students at Suffolk need a person that they can go to to make their adjustment in the predominantly white Suffolk easier. If this job is to be done to its fullest potential then Suffolk needs a full time person in this job.

Because Suffolk is a commuter school it is very hard for students to make adjustments. In the atmosphere where people go to their classes, go to work, and go home, it is especially easy for the minority student to get lost in the

shuffle. Momentary feeling can lead to some rash decisions like dropping out, addiction, and even suicide. Several conferences with a minority advisor could prevent a tragedy.

We are being reminded daily that Suffolk is expanding. When expansion complications which must be addressed arise, Suffolk cannot continue to admit people, especially minority people, unless they can offer them the services that they need. It is bad enough that Mt. Vernon Street is inaccessible to handicapped students: we must look after their emotional needs.

It is always disheartening when an employee resigns. It is more disappointing to see someone quit, due to poor conditions.

SGA members: attend meetings

It is time that the elected officials of the Student Government Association (SGA) realize that being an SGA member is a privilege. A privilege, no matter how pleasant a one it might be, carries with it some responsibilities. The majority of the SGA members realize this but, it is time that this was a notion that the entire body understood fully.

One of the most crucial roles any SGA member must fulfill is to be in attendance at the weekly SGA meetings. These meetings are the only time they meet as an entire body; the time when all of the most important matters are addressed, and most importantly when they vote. SGA members should only miss the meetings because of

emergencies. Attending a program, another organizational meeting, or attending to business that could be conducted at another time, does not merit an emergency. Their attendance at the SGA meetings should be a top priority to them. The Suffolk Journal urges all Student government members to remember the weighty task that has been set before them.

We are pleased that it is now going to show on the record if and when the members leave early. A mature person who wants to play an active role in the governing process must be accountable for the actions. We feel that this the first step toward this.

letters

Misquote claimed

Editor:

In the article in last week's *Journal* concerning the OPENS proposal, as discussed during the SGA meeting of Tues. Jan. 20, I respectfully submit a correction to a misquotation of my statement concerning the proposal.

My remark stated that the proposal to sweep away the existing trustees in one action and to replace them with twelve newly oriented individuals was radical, not that the organization itself was. I maintain that this group of concerned alumni is sorely needed at our school and I hope their work will continue to grow and expand. I hope in the future OPENS will work with student government and the Trustee Committee and give some needed help.

It is the goal of the present SGA to open a direct line of communication with the trustees and exchange current information about present and future plans for Suffolk University. Also, the Trustee Committee will push for more student representation on the Board of Trustees and voice opinions of the students' academic and social lives and their expectations in a changing Suffolk community.

Barry Fitzgerald
Junior Class President
Trustee Committee Chairperson

Women's
Program
Center's
Newsletter
coming
next
week

LETTERS TO THE EDITOR

Letters provide an open forum for you to air your opinions, criticisms, and thoughts about the Journal, or the Suffolk Community.

Letters must be submitted to the Journal (RL 19) before 5 p.m. on Fridays to make the following issue.

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.

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(1977 & 1978) Sigma Delta Chi

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Published by Suffolk University
and run under student management

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

side tracks

You must remember this ... an internship at KISS

by Bob Hayes

And I thought it would be difficult to be an intern.

Working three nights a week from 10:00 p.m. to 2:00 a.m. and for no pay wouldn't appeal to most people. But I did receive three credits for my internship and somehow managed to get an A in the program as well.

I'd like to share this experience only because I think the internship is a valuable experience to any college student pursuing any career. It's not a difficult process and contrary to popular thought, it can be a lot of fun. Additionally, the contacts you make may be a stepping stone to your future success.

When I came to Suffolk this fall, as a transfer student, I knew I wanted a career in communications. When I decided that an internship would be to my advantage, I spoke to the head of the journalism department, Malcolm Barach, and determined that I would look for a place to intern.

I was taking a radio broadcast course that semester, so I figured why not intern at a radio station.

I was seeking a major market station whose facilities were large enough to learn and experience to the fullest. I also wanted to work at a station that wasn't too long a drive from my Arlington home. I found all of this at WKXS in Medford, just a song or two from home.

WKXS is Kiss 108, for those of you who aren't familiar with it's formal call letters.

I walked into the plush foyer of Kiss and carefully asked to speak to someone in charge of hiring interns. Within five minutes, Dorothy Jones, assistant manager of 'XKS was in my presence.

After I filled out the application and answered a few questions, I was told to "wait right here, I'll be right back." I figured waiting a few minutes was better than being called at a later date — maybe. When she returned, she was accompanied by a man who looked to be about 28 years of age or so. He was 'Disco' Vinny. According to Dorothy, he needed an intern! What luck.

'Disco' Vinny, better known to his mother as Vinny Peruzzi, sort of kicked off the disco boom in Boston on WEZE, roughly five years ago.

After a brief conversation with Vinny, it looked pretty good. He asked me when I could start. I didn't want to sound too anxious so I simply said, "how's next week?"

I was in!

The whole process only took 15 minutes. And I thought being an intern would be difficult.

It was an encounter of the third kind. The earlier intern let me in the front door, as only members hold the key. Before I could get a word out of my mouth ... "Hi you must be Bob Hayes, Vinny's new intern. Come with me." I followed. He ran me into the studio, sat me down and said, "Vinny will be here shortly — just relax and listen to him." It was J.J. Wright.



SUFFOLK STUDENT BOB HAYES working at his internship at KISS 108.



MUSIC INTERN MATT GRACE helps KISS disc jockeys out with their shows.



'LARK AFTER DARK' KISS disc jockey Lark Logan works the 2:00 a.m. - 6:00 a.m. shift.

Five minutes before all of this I was in my car like thousands of other regular people listening to their radios. Now I was one of them.

I was sitting across from J.J. Wright while he was on the air! The music was blaring loud and all I could do to acknowledge him was to wave hi to him. To put it mildly, I felt inoperative. I was obviously the lesser of the two. I had a strong feeling that this was to be my future; that something had led me to this new career. I don't think it was infatuation because I still feel this way.

Then, the analogy or parallel was watching Lou Gehrig stepping into Yankee Stadium in the movie *Pride of the Yankees*. It was probably just a fantasy.

Well before I go into a different time zone with this thing, most of my duties as an intern consisted of preparing wire copy for broadcast, setting up commercial tapes and pulling albums for the show, to name a few.

I always tried to talk to as many employees as possible, trying to get the inside scoop on the happenings of a major market radio station. They're usually willing to talk and I suggest this to all who decide to intern in the future. Make yourself known! Try to get them at the right time however, if you can accomplish this. The best time is when their upper lips and lower lips are touching each other. You have got to move fast though. Air-Personalities lips come apart very consistently.

Throughout my four months at 'Kiss', Vinny has allowed me to go on the air several times, including commentaries on songs, announcing contest winners and even a news story or two.

While my internship is over now, I've been wondering where I go from here. What happens when I get out of school? How will I get back in the doors of 'Kiss' 108 or any other station for that matter? Will I be a key-holder one day?

My theory is that the internship just might be that key. I've already been offered a one day a week volunteer job with Bill Costa, assistant news director, going out on the street with him reporting news.

This is the type of benefit that can come from an internship — no pay, or credits just first hand experience. And experience is the name of the game for major market stations.

They demand it ... unless of course you know the right people. I guess the moral to this story is once you get your pied a la porte" keep your "pied a la porte."

I suppose the most enjoyable moments of my internship at 'Kiss' - 108 were when I, a mere student in journalism, spoke into the microphone, live, to thousands of listeners from New Hampshire to Rhode Island.

Someday, these listeners may be listening to us. And I thought it would be difficult to be an intern.

Bob Hayes photos

And He said, "Feed my lambs"

by Marilyn A. Spurr

In a country as affluent as the United States, it is hard to believe that there are hungry people just across the street.

In a recent interview with the people affiliated with the campus ministry at Suffolk, it was learned that, unfortunately, this is all too true.

Both Dr. Carol Robb and Brother Paul Echler of the Suffolk Ministry spoke of the program being carried out in the basement of the Old West Church, directly across Cambridge St. from the Ridgeway building. The basement, which is leased, is a center for the "street people" and the elderly on fixed incomes who are hungry. Every Monday evening, 70 to 90 "street

people" sit down to a meal prepared and served by volunteers. The food is donated by those who are aware of the problem and feel that they would like to share some little part of the good life with those far less fortunate.

Robb told of the times that students have come into the ministry office wanting to know if they could donate money for the hungry in Cambodia.

"A wonderful thing to do, certainly," she says, "but do they ever realize that they can look across the street and see another place that is feeding the hungry that exist right in our own city."

A little research has found that the

Paulist Fathers also do the same thing on Wednesday evenings.

Suffolk University will be, and is, celebrating its 75th anniversary. What better way to celebrate any event than by sharing and caring for those unable, for one reason or another, to make it in this inflationary time.

There is, according to Robb, a display of the program, as well as the telephone number of Louise Forest, the woman who coordinates the program, on the bulletin board right next to Suffolk President Daniel Perlman's office in the Archer building.

It is here that all of those who seriously want to help can get the information needed. If the Archer building is not on the

way to or from class, any canned goods and fruit juice is gratefully received in the basement of the church, anytime anyone wants to stop off with a donation.

There are other things, too. All three of those involved in the campus ministry, support the program and urge students to become a part of it. If a student cannot donate food, why they are asked to drop in and help to serve the meal. If not that, then, just drop in for a chat with those whose hunger has been appeased, if only temporarily.

There is more than one kind of hunger. Some kinds are greatly satisfied by helping another person. Another kind is fully sated by being present when helping and caring hands help to celebrate one of life's most ignored ways of life — the celebration to celebrate man.

Inaugural celebration — Beach Boys and jelly beans

by Joe Harrington

"It's just something that happens every four years. People who live here don't make such a big deal out of it," said Cindy Bishop talking about the Presidential Inauguration. Ms. Bishop is a resident of suburban Arlington and says that Washington residents don't understand why the thousands of people come into the city and take it over every four years. But some people last week from Massachusetts had a reason to be there — the candidate they worked for in 1980 was becoming the President of the United States. The Republican victory last November had involved lots of hard work and for the next few days they would be celebrating grand-scale.

The Massachusetts Republican State Committee had a pre-inaugural reception at the Army-Navy Club. Present and former Massachusetts officials and residents were everywhere. Former ambassador to Italy John Volpe, Newton's Mayor Ted Mann, Representative Conte and Representative Heckler were there. They ate hors d'oeuvres (ironically including peanuts) and drank many drinks. Massachusetts' state drink, cranberry juice was provided by Ocean Spray. Montilio's Bakery provided the Inaugural cake.

About 500 guests showed up and looked back at the victory, some looked to the future. They talked about putting a Republican challenger up against Governor Edward King when he campaigns for re-election in 1982. The names of Congresswoman Peg Heckler and State Representative Andy Card were most mentioned. Boston City Councilor John Sears as he waited in line at the bar talked about the city council and how they'll deal

with Mayor White in the future.

The almost exclusively Republican party was attended by the leading Democrat in Massachusetts politics. The Governor worked the crowd and was well received. Admirers crowded around King and his two state troopers for photos and autographs. "He's almost one of us," said a middle aged woman. "Except he is a Democrat."

Polly Logan, the National Committee woman from Massachusetts, had reason to celebrate. After months of preparation making phone calls and writing letters it was all coming together. The Republican committee had made the arrangements for air flights, hotel rooms and all other Inaugural events. "It's been a lot of work," says Logan. "But it's all worth it."

The crowds waited outside Constitution Hall for the doors to open to the Pre-Inaugural concert. This would not be a typical rock concert with fans one would find at the Boston Garden. The crowds formed single lines into the three large doors. They were orderly and well dressed (mostly in suits and dresses). Not one person was wearing a black Greatfull Dead T-Shirt. There probably has never been such a formal rock concert like it before.

Miss America, Susan Powell was the opening act. She appeared on stage in a shiny, glittering sky blue dress. She attempted singing "America the Beautiful" without any music. The crowd watched — some yelled "take it off!" and others just giggled.

Finally the concert began and the Beach Boys appeared on stage. The audience applauded and cheered as they performed sets of their hits. "Surfer Girl", "Barbara

Ann", and "Surfing U.S.A." were all done at high intensity.

Al Jardine and Mike Love of the Beach Boys expressed their gratitude to Vice President George Bush for having them appear. They had appeared at fundraisers for Bush's unsuccessful Presidential campaign.

The concert went for two hours and after an encore the crowd walked out into Washington's streets. Some attended a reception at the Sheraton-Northeast sponsored by the College Republicans. Others went to the many bars in the city and nearby Georgetown. Many more would go back to their hotels to sleep, for tomorrow was Inauguration Day.

It was a mild, spring like day. The past week had been cloudy, today the sun was shining. For the first time in history, the Inauguration would take place on the West side of the Capitol. The east side obstructed many from viewing the ceremony. The warm temperatures had melted the frozen snow and made conditions in front of the Capitol muddy and wet.

The Capitol grounds were roped off. Only people who had the yellow "Standing Area" tickets were admitted to the viewing area. The oath of President Reagan and Vice President George Bush was administered at noon time. Flags, patriotic music, and the firing of cannons marked the transfer of power and responsibility from the Democrats to the Republicans. The large crowd interrupted Reagan with cheers and applause as he told them to "begin an era of national renewal." He spoke of his view of government, as he had before during the long primary campaign, which began back in New England a year ago.

As the ceremony ended, many went to Congressional offices for receptions. Many of the visitors from Massachusetts went to Congresspeople Heckler and Conte's offices. Some went to committee rooms to sit down and watch the Inaugural events on color television. Others just admired the view of the Washington Mall to the Lincoln Memorial on the clear warm day.

Inauguration Day, as tradition has had it, is a day almost exclusively centered around the new chief executive. This day however would be different. Ronald Reagan would share this day with former President Jimmy Carter and the last minute negotiations for the 52 hostages in Iran.

The streets were filled with all kinds of people. ERA supporters passed out green and white "ERA-Yes" stickers and buttons. Washington Bible College students passed out free pamphlets complaining about the nation's low morals. A man dressed up as Uncle Sam and a Hare Krishna group also walked around the parade route.

Vendors were selling buttons all along the parade route. Some of the most popular ones said: "Ronald Reagan, Our 40th President," "America a New Beginning," "Kiss Me I'm a Republican," "Happy Days Are Here Again," "The Time is Now," "Bush in '84", and for Reagan's critics — "Reagan is not the Answer." Many local restaurants put Reagan's favorite candy, jelly beans — the candy that helped him stop smoking when he was Governor of California on their tables. One restaurant on Capitol Hill gave people a choice — jelly beans or peanuts.

The way the hostage story had overshadowed and had become a part of

See page 15



ABOVE: SOPHOMORE CLASS President Ann Harrington (left) and friend enjoy festivities at Reagan's Inaugural. Center: Harrington and brother, Joseph (Marketing '81), pose in front of Capitol while in Washington for the Inauguration.



ABOVE: GOVERNOR EDWARD KING was well received at the Massachusetts Republican State Committee's pre-inaugural reception at the Army - Navy Club.

The Human Life Amendment — the pill a no-no?

by Lisa Griffin

Somewhere in the midst of the media coverage of the return of the hostages, the Inauguration of "Ray-gun" Ronald Reagan, and the Super Bowl, an important story was either forgotten or buried by the media.

Last week was definitely one which will not be forgotten by the history books. Unfortunately, January 21st will probably be forgotten by the general public in the excitement surrounding the return of the hostages. January 21st was the day which launched the beginning of a nation-wide campaign to stop the Human Life Amendment (HLA). This campaign is one which will affect millions of Americans in the years to come. And it was totally overlooked by the media.

In the final analysis, I was disappointed and somewhat confused by this turn of events. After attending my first press conference (at the Parker House no less), I was excited by the thought of how "lucky" I was to be covering such a "BIG story." I was looking forward to seeing how the big newspapers would cover the story, and yes, maybe even seeing myself on the six o'clock news. However, I was to be disappointed because there were only three small stories about this "BIG story" in all of the local papers. And there was not even a sixty second film clip on the six

o'clock news...

The Human Life Amendment is an amendment which has been circulating through Congress since 1973. However, it has never gained support because of the majority of liberal and Democratic Congressmen which have been in the Congress for the past few sessions.

The amendment, written in three succinct sections, would require the fetus to be considered a person with full Constitutional rights, and would prohibit "a law permitting only those medical procedures required to prevent the death of the mother."

If the amendment should pass, it would mean an end to all abortions, even in cases of rape and incest. It would mean that the Pill, IUD, and other forms of birth control would be illegal. It would mean that every miscarriage or spontaneous abortion would be investigated to see if it was accidental or intentional, thus subjecting the accused to criminal prosecution. And, finally, it would mean that monthly pregnancy tests for all women of child bearing age may be required, along with the registration of every pregnancy or suspected pregnancy.

At the press conference on Wednesday, a coalition of local women's groups (sponsored by the National Organization for Women or NOW), issued statements of

opposition to the HLA and announced the nation-wide campaign to stop its passage.

Some of the groups present were: NOW, The Massachusetts Women's Political Caucus, The Women's Bar Association (WBA), The Boston Women's Health Book Collective, Inc., The Religious Coalition for Abortion Rights, and members of Zero Population Growth, and the Coalition of Labor Union Women.

All of these groups were united in their message against the HLA. Said Boston NOW Chapter President Cynthia Medeiros, "We intend to let everyone know about the dangers of this proposed amendment and its threat to family life."

Another point made at the conference is that the so-called Moral Majority is NOT a true majority in this country; according to national opinion polls (cited in the January issue of MS. magazine), the majority (usually over 70 per cent) of all Americans believe that abortion is a private decision for a woman and her doctor. Moreover, a total of 60 per cent of Reagan's Republican Convention, who were surveyed by the press, were opposed to the HLA.

Medeiros pointed out that over 90 percent of couples in the U.S. practice birth control, that an estimated 25 million living American women have had abortions, and that over one million

women have abortions every year.

Another issue raised at the conference was that the HLA is an "obvious" threat to the privacy of every woman in the U.S. Medeiros called the amendment an "attempt to control women's lives," and stated that the HLA is (quote), "insidious."

Other issues raised were: the fear of the legal ramifications of the amendment which would cause "chaos" if the amendment is passed, the possible return of "coat hanger" abortions, of the need for public awareness about the ramifications of the HLA, and of the need for "sensitive sex education" in public and private schools.

State Sen. Jack Backman stated that he is "concerned with the level of rhetoric and violence," used by the right to life proponents. He also said that there is a need for organization amongst women's groups across the country, and that unity will be needed to fight the opposition. He stated that this is "a difficult issue for most members of the legislature to pass on."

Dorine Levasser of the Coalition of Labor Union Women said in an interview that the HLA is "an offense to all women," and that there is a great need for students on campuses across the nation to organize. She also felt that the HLA is an attempt to

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sports

Women's basketball loses two in a row

by Carole Smith

The high-flying women's basketball team, winners of their first three games, traveled to Babson College last Thursday and came away on the short end this time 41-39.

The women led throughout the game, however they lost the lead in the final minute of play due to a fine scoring surge by the Babson team.

The Suffolk women came out strong in the first quarter and had mounted as much as an 11 point spread by the half. The Ramettes were able to outscore their opponents through total domination of both the offensive and defensive boards.

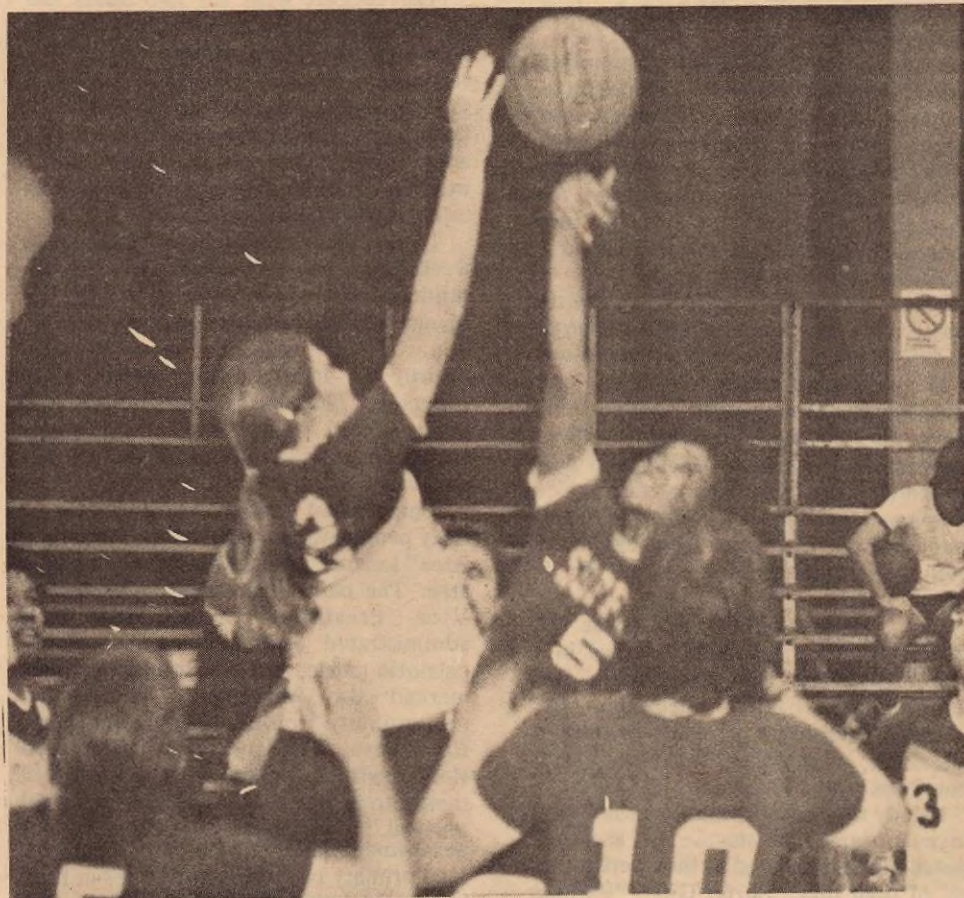
Particularly impressive on the defensive boards were Betty McCann and Sue Ray who were coming down with every rebound in sight. These two women's play ignited their teammates who played tough, aggressive defense and came up with some timely steals. The first half ended with Suffolk breezing to a 27-16 edge.

The second half opened with some tentative play by both sides. The first points were not recorded until almost four minutes into the period when Babson finally broke the ice.

Babson began to take the initiative and ran off a ten point surge to cut the lead to three, 29-26. The aggressive Suffolk defense, which had been so dominant in the first half, began to break down.

Babson, feeling they had a shot at victory, began to control both boards and tighten their defense. Suffolk started forcing the ball in on offense instead of taking the time to set their plays and were not getting off good shots. Babson's resurgence on defense also cost Suffolk many ill-timed turnovers.

Babson continued to whittle away at the lead and forced Suffolk mistakes to bring the score within one point, 39-38 with 54 seconds left on the clock.



TAP-OFF ACTION in women's basketball game.

The pressure was really on Suffolk's defense who had been unable to control the outside shooting of Babson since the first half.

Babson called a timeout and was looking for the one shot offense. They found it when one of their women opened up on the left side of the court and

connected on a 20 ft. jump shot to give them the lead, 41-39.

Suffolk still had time to sneak away with the victory but their chances were squashed when a centering pass was intercepted by a Babson woman who let the time run out on Suffolk's chance for a fourth win.

By Ben Klemmer

The Ramettes were attempting to come back from their first defeat. Tuesday night's game against M.I.T. was not an easy game. The first half ended with M.I.T. 36-24. Up to that point, the starters were keeping the pace, proving Suffolk could hold its own. This was the type of game where the winner would be decided by who could outlast who. In the second half, M.I.T. found the extra wind, built up a steady 10 point lead, then sat back and traded baskets.

It must have been somewhat of a shock to be playing there. Your name up on the wall with the rest of the team, A.P.A. announcer, 2 thirty second clocks, and a court floor that felt like a car bumper. Looking at the scorebook at halftime I made a guess. If Suffolk was to win, they had to unplug M.I.T.'s Anita Flynn, who had already formulated her abilities into 14 points.

The game was eventually won because of her leadership, and her ability to keep the ball moving. The rest of her team chipped in their bits and pieces, but the game was played around her point guard position.

At the other end of the court, Suffolk was making one too many turnovers, particularly at the beginning of the second half. Sue Rae played an aggressive defensive game for Suffolk, combined with some geometrical drives to the hoop, but M.I.T. kept the lead by applying a full court press. There were some short spurts, some steals, points scored, and good rebounds, but the full court press diluted most of it. In the end, the Ramettes looked very tired and frustrated, but had shown a ability to position well and rebound at both ends.

Sue Rae ended up with 14 well deserved points, followed by Lee Stadelmann with 7, and Pat Stanziani with 6. Overall, the team looked like they have developed a style of play, an offense that scores points by working the ball into the key.

The first women's home game is Friday against Nichols College. Their record now stands at 3-2 in a season that's really only just begun.

Rams lose close one by eight

by Ben Klemmer

Division III play has been competitive from the opening tap. Suffolk has played in 14 games so far. Five have been in overtime; all the others close to being that way. If there was a 3 point shot rule, we'd have to sleep on the Cambridge Y.M.C.A. bleachers. This one ended as closely as it began, don't let the eight point difference in the final score fool you. When you combine a small lead with the ability to stall the ball towards the end, you've discovered one of the survival techniques needed for a team in Division III.

It was back and forth all evening long. This one had a little of everything — outside shooting, timely passing, back door plays, and the eventual Suffolk killer-time. With 6 minutes to go, St. Anselm's decided to sit on the lead, and stall the ball. Coach

Nelson answered this by telling the Rams to be patient, that the mistakes would come. Suffolk tightened up on defense, but St. Anselm's eventually got the shots they wanted. It was like a Mexican stand-off that could have worked for either team.

St. Anselm's could afford to make a few mistakes, and even gamble a little, and they did this by employing the old back-door play. It got them a few more points, and total control of the clock. Ed Mitchner hit a couple of jumpers in a late surge, but the key to the Ram offense was taken away. St. Anselm's crowded the lane, and forced turnovers, taking Suffolk's "Dagle work" away.

The stall is very effective in the tense moments of games, and takes a great deal of mind control to overcome. Three things are against a defensive team in this

situation. The opposing offense, the foul line, and the clock. The only way to gain control is to play along, and wait for a mistake. That depends on how well the other team reacts to the pressure.

If the mistakes don't happen, then the clock beats you. The Rams played it pretty well, and are becoming used to this situation, probably more than any other team in division III. Hopefully, these overtime games will act as basic training for the rest of the season.

In this one they showed no signs of panic. Perhaps in the future the roles will be reversed. The closing minutes of a tight game called for experience, and so far this season the Rams have had their share of it.

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is in
need of
sportswriters.**

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Grumbles about Gumble

by Ben Klemmer

No one could have written a more emotional script about this past weeks happenings. The events had a beginning, a middle, and an end. First, President Reagan, then the hostages, and the Super Bowl. I guess when it all seems so perfectly plotted so dramatic, it makes it easier to pick out the imperfections. What am I complaining about? The ending of it all was disappointing, if not sickening. The network scenario must have gone something like the following.

Brian Gumble, go interview Ali, or Reggie Jackson, or Bruce Jenner. We expect you to ask loaded questions, and get forceful answers. But Mr. Gumble, you post-locker room attempt to make a happy scene a sad one did not work. I hope you lose your job, your N.B.C. Blazer, and the place you have earned. What you wanted to happen on national television collapsed. I hope you are demoted to covering rodeos in Moosehorns, Montana. If that's what is called "journalistic adventure" there must be no limits to what that term actually means. We all know about the ratings war, and about some of the maneuvers made to attract viewers. But come now. Trying to get two guys to go at each other when they

clearly did not want to is acceptable for kids during recess. Just doing his job? Let's make sure Mr. Gumble stays away from U.S. Foreign Relations.

I used to use the same tactic as a kid. "Hey mom, can I watch this show on T.V.?" I'd ask that, prepared to accept an answer either way. If she said "no", I'd run to dad and ask him. If he said "yes", bang! Not only could I watch a half hour show, I had gained some attention. Now, I'm ashamed of the method I used. I was a kid then. Gumble has got at least 10 years on me.

His ploy backfired. He was shut off by both men when he brought forth their differences, but it's the principal of the thing that bothers me. Was he doing what a person must do to survive in television? If it is his learned technique of survival, has he lost his ability to make moral decisions? Does his work destroy his conscience? Did not the little voice inside him say "no — forget it Brian. They don't want to talk about their legal problems there in the locker room. As them about... Hayes and the stickum, or the line of scrimmage bump rule, or the wild car..."

Brian, some advice from a guy who knows nothing about rodeos. Don't ask the cowboys why they cannot stay on their horses. It's only common sense.



SUFFOLK PLAYER MOVES in for lay-up in recent game.

PHWOL defeats TKE for flag football championship

by Greg Spinos

The Intramural Flag Football Championship has been long over, but it should be acknowledged that the PHWOL team defeated the team that was made little of before the season ever began. Tau Kappa Epsilon was never expected to make the playoffs, let alone make the championship series. The difference was the converting of an extra point.

What was expected to be a Raider-PHWOL clash turned out to be an arctic blasting, and controversial championship, resulting in a 21-20 victory for PHWOL.

During the game players from both teams argued calls by the referees who were in charge. On a number of occasions, PHWOL claimed that TKE was offside while on offense. Two of the offside infringements resulted in two touchdown scores for TKE. TKE Captain, Doug White protested a call that won the game for PHWOL with less than a minute to play in the game. The play went like this:

Quarterback Kevin Jay dropped back to pass an extra point attempt by PHWOL with the score tied at 20. Jay threw a pass through a crowd of scrambling players with 28 seconds left in the game, Pete McLeod caught the pass and juggled the ball, White was unsuccessful in attempting to knock the ball away. McLeod, lying on his back, had the ball on his stomach when Captain Joe Albasini dove on top of the ball sandwiching both the ball and the victory. White immediately got up from the ground and argued that the ball had touched the ground before either McLeod or Albasini had caught the ball. The referees stood firm in their decision. Thus the score stood at 21-20 in favor of PHWOL securing for them both the victory and the 1980 championship.

The game has been over now for just over a month and the Purple Helmet Warriors of Love have been proclaimed champions of the flag football league. The North End Raiders had trouble coming down the stretch and the playoffs with the absences of key players such as Mike Romano, Tony Romano, Bob Fitzmaurice and Lenny Cornelio.

TKE was certainly not expected to be a contender before the season was under way. White held the spirit of the team together long enough to grind out victories over the Bomb Squad and the once champion Raiders. TKE deservedly earned a shot at the championship. This unexpected team was not the only team to pull together a competitor. PHWOL had whipped together a team that expected to have the number two quarterback in the league start every game which would have been a plus for PHWOL. Rick Sweeney



Gail Spring photo



Gail Spring photo

ACTION from this fall's flag football season.

quarterbacked a couple of games for PHWOL at the beginning of the season and held a 1-1 record. Kevin Jay took over the helm and guided the team which played as a team and not as individuals.

Nothing can be taken away from PHWOL but credit must be given where it's due. TKE displayed a fine team performance down the stretch centered around captain White. Jerry Cullivan was TKE's scoring machine. He scored two of three touchdowns in the final game against PHWOL. Kevin Mullane assumed the role as quarterback and Kevin Connal, Jim DiPaolo and Steve Passatempo added the much needed strength for TKE. The combined effort of TKE appeared to be of top notch caliber, capable of winning the championship.

At half time the score was tied at 6-6. Neither team could muster an offense of any kind. Jay put PHWOL on the board first with a bootleg into the endzone for a 6-0 lead. Dave Carlon was the intended receiver in the endzone for the extra point conversion but he slipped in the mud while trying to catch Jay's pass. After throwing two incomplete passes, Mullane hit

Cullivan down field to tie the score at six. The touchdown came with two seconds remaining in the first half. This was just one of the touchdowns argued by PHWOL that TKE was offside. TKE failed to convert the extra points leaving the score tied at 6-6.

In the second half, PHWOL kicked off to TKE, but TKE was quickly forced to punt. PHWOL struck on their first possession of the second half.

Jay fired a cross field pass to Jim Joyce placing PHWOL in great field position. DeMille was then open along the sideline and caught Jay's pass for the touchdown. Again PHWOL failed to convert the extra point conversion.

TKE tied the score at 12-12 at the 10:45 mark of the second half. Mullane on third down scrambled in the pocket then fired a bomb to Cullivan tying the game at 12. For the fourth time in the game neither team was able to put the ball across the goal line trying to convert the extra point.

TKE and PHWOL's next possessions of the ball ran down the time on the clock. PHWOL was forced to punt with 3:08 remaining in the game and pinned TKE

deep in their own territory. Mullane on first down flared a pass to Passatierpo. On third down, Mullane without any pass protection was sacked in the endzone for a safety. PHWOL held a 14-12 lead with 1:57, the sack was by the trio of Albasini, Dowling, and DeMille.

TKE kicked off an immediately pressured PHWOL in their own end. During the regular season many games had been won with less than two minutes to play and PHWOL knew this. But just as this was said, TKE had swarmed Jay in the endzone and John McDonnell caught the surprised quarterback in the endzone for the safety tying the score at 14-14.

Jay kicked off to TKE with 1:47 remaining in the game. Mullane moved TKE downfield with a pass to White. On second down PHWOL was called for offside, moving the ball within five yards of the goal line. Mullane, as he did on first down, hit White with a pass in the endzone for the touchdown. TKE then made it 5-5 because both teams failed to convert the extra point. The points appeared meaningless but later would prove valuable.

TKE kicked off to PHWOL with 1:28 remaining in the game. Jay and PHWOL went to the line of scrimmage down 20-14 hoping to either tie or win the game in the final seconds. Jim DiPaolo, on first down, sacked Jay with 1:11 left. Jay then connected a pass to McLeod setting up third down. Jay then having nobody to throw to ran for the first down across midfield. With 28 seconds to play, DeMille was underhanded a pass by Jay for the game tying touchdown.

PHWOL and TKE players scrambled around the goal line for the extra point conversion. PHWOL decided for only one point with the fact in their minds that neither team had converted the extra points after scoring the touchdown. Jay tossed a pass through a crowd of players to McLeod in the endzone. "The Pass" was juggled by McLeod and White tried in a vain attempt to knock the ball down. McLeod trying to get a firm grip on the ball was lying on his back when captain Albasini dove on top of him preventing the ball from coming in contact with the ground. The referees threw their hands in the air signaling the extra point being good and thus PHWOL won the game by converting the only extra point of the game which was the difference. Immediately following the game White said, "it was a judgment call by the refs which can't be changed." For the Purple Helmet Warriors of Love a long awaited championship and for Tau Kappa Epsilon, well, they join the other teams who'll wait till next year.

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Close encounters with pop metaphysics

Altered States. A film directed by Ken Russell, written by Sidney Aaron, and starring William Hurt, Blair Brown, Bob Balaban and Charles Haid. At an exclusive engagement at the Sack Cinema 57.

by Jeffrey Putnam

Back in the 1960s, there was a common revulsion toward American society by American youths; besieged by the threat of death in a war they could neither comprehend nor justify and urged by intellectuals like Timothy Leary to "tune in, turn on, drop out," a country's youth vainly sought to free themselves from horrifying reality. Mind-expanding drugs, like LSD, became vogue among those stationary unfortunates who found that the best way to travel was by lying back; the farthest place for one to hide from society was deep within the layers of one's own consciousness, on a trip within one's self.

The trip, or journey, has long been a motif of literature — ever since Homer's Ulysses set sail for the Trojan War has the odyssey, the physical journey, been an effective allegory for man's metaphysical search for self. While Ulysses certainly discovered his nature through his trials, he delved not into his consciousness; even in a work as comparatively recent as Conrad's novella, *Heart of Darkness*, Marlow revealed the nature of the self and of society, but by stepping into the vile void of central Africa, not into the darkness which he found in his own heart. Even in the films of the late 1960s and early 1970s, the physical journey (and we're dealing here with the best films of the period) remained as social allegories, like Conrad's, for their voyagers' excursion into their selves — films like Dennis Hopper's *Easy Rider* and Bob Rafelson's *Five Easy Pieces* (and reasonable cases can be made for the inclusion of Arthur Penn's *Little Big Man* and Martin Scorsese's *Alice Doesn't Live Here Anymore* into such a grouping) trekked across the world of external reality, offering insight into the world of internal reality. Francis Coppola's adaptation of Conrad's work, *Apocalypse Now*, ignored the spirituality of the original and downplayed the journey into self for social commentary.

The ultimate cinematic trip remains Stanley Kubrick's *2001: A Space Odyssey* (1968), a metaphysical journey into the boundless expanse of outer space which transcended its physical reality into an existential odyssey into the limitless totality of inner space. Superior visually as well as philosophically, *2001* was the filmic equivalent of the LSD trip — a blinding cascade of vibrant color exploded on the screen as astronaut Dave Bowman sheared through the levels of his own consciousness. Despite the timelessness of its visual imagery, *2001*, as a cinematic trip, is a relic of a bygone age — the era of the easy rider, when drugs were a method of self-discovery and extra-corporeal travel was a means of self-evasion. *Altered States* is the trip film of the 1980s — an appellation not of definition but of relevancy; drugs are the contemporary means of self-evasion and experimental psychiatry and science have become the new modes of self-discovery. Everybody talks about "finding themselves," but precious few know where to look; the site of the self is deep within the individual's layers of consciousness, beneath the traits of heredity and personality — the self, the soul, the spirit of man is the primordial instinct, the ultimate truth of the universe locked within the membranes of the human brain. Mere psychoanalysis cannot reveal such overwhelming secrets; only by blasting through the levels of consciousness may the ultimate truth — the first and final truth — be revealed.

Were *Altered States* more successful in its exploration of the self it could be considered the *2001* of this decade, but metaphysically, *Altered States* is a failure. To describe it as "the trip film of the 1980s" indicates solely that it is a *bona fide* product of the reversal of the turned-in, turned-on, dropped - out counter - culture which took place during the 1970s; it is a product, not a paragon, of

the 1980s. Marred by a series of personality struggles between screenwriter Paddy Chayefsky (writing under the nom de filme Sidney Aaron) and director Ken Russell (who was called in to replace original director Penn) retains an air of off-screen tension; it is as if Chayefsky's scowling face (he took his name off the film in protest of Russell's handling of his screenplay) has been superimposed over each of Russell's glorious images. Russell's finished product has altered Chayefsky's pseudo-scientific script into ringing self-parody — a perfectly welcome move as Chayefsky takes his puffy scripts (*Marty*, *Network*) far too seriously. Though Russell wins the battle with Chayefsky, he eventually loses the war; he simply cannot purge *Altered States* of Chayefsky.

Paddy Chayefsky is a pop writer,

pop for now Ph.D.s.

The skeleton for Chayefsky's fleshy excess is an updated, yet tired variation of the age-old Gothic tale of Dr. Jekyll and Mr. Hyde. Dr. Eddie Jessup (William Hurt), a Harvard medical professor and research scientist, has become obsessed with his sensory deprivation experiments — suspended in water and shrouded in darkness — eclipsing their original employment as mirrors of the unconscious mind, using his isolation tank to peel off layers of his consciousness, as he searches religiously for the ultimate truth of humanity. By continuing these immersions beyond all standards of safety and ingesting hallucinatory Mexican mushrooms, Jessup (even the name bears obvious affinities to Stevenson's deranged

security guards and disemboweling zoo animals. Deeper, even deeper, Jessup delves, bemusedly watching himself reconstitute — smiling contentedly upon noticing in the shower his hirsute feet with opposing thumbs — until, finally, after reconstituting as a writhing plasmatic behemoth — the deformed monster of the imperfect soul which lurks within us all — Jessup realizes that "the final truth is that there is no truth; truth is transitory — it is human beings which are real." Jessup's existential expostulation on the nature of the universal truth of humanity is *Altered States'* sugar-coated pop moral — superficial bywords (and not especially original ones at that) which, for Chayefsky, serve as the equivalent of spiritual insight. Chayefsky's pop existentialism betrays *Altered States'* deeper metaphysics.

Yet *Altered States* is eminently watchable — it is the most exhilarating cinematic experience since Steven Spielberg's *Close Encounters of the Third Kind* (1977), another film which bartered metaphysics for pop-moralism, but which wore its sensibility openly, without camouflaging it with eggheaded jargon. Russell tones down his typical Antonioni-like visual explosiveness during *Altered States'* narrative portions, reserving them for Jessup's voyages within himself: his Dali-esque biblical (from the Books of Genesis and Revelations) visions; his transformation of Emily into an erotic lizard, and then (along with her husband), into a sand sculpture ferociously eroded by buffeting winds; and his use of special visual effects artist Bran Ferren's startling sprints through the caverns of the human body, culminating in vivid, breathtaking images of pulsating fetuses exploding into amoebic fireworks. Russell has an awful lot of fun thrashing about in Chayefsky's script, and it is a hell of a lot of fun watching him; *Altered States* peaks when Russell transcends Chayefsky's boorish intellectualism — but he has yet to send me out of a film optimistically: there was *The Music Lovers'* cholera-stricken Russia, which prompted Tchaikovsky to infect himself with the fatal disease and which parceled his wife off to a hellishly - repulsive insane asylum; the pseudo - sophisticated society of his D. H. Lawrence adaptation, *Women in Love*, which was built on perverse sexual domination, leaving an emasculated Oliver Reed to die in the Alpine snow; even the sick capitalistic society of *Tommy*, in which the mute Messiah was sadistically tortured by the Acid Queen, his Uncle Ernie and his Cousin Kevin and viciously exploited by his stepfather and his mother. Jessup wears the tarnished panoply of a host of Russell's characters: he is hellbent on self - destruction, he is insane, he is emasculated and dying, he is sadistically tortured and viciously exploited — he is the mute Messiah, he is the Acid Queen in his search for the ultimate truth.

And when he consoles his wife with his final elucidation, his words ("the final truth is that there is no truth") spark a weird correlation between Chayefsky's pop drivel and Russell's *Sturm und Drang* imagery. Chayefsky is striving for yet another of his bombastic mottoes — like *Network's* newscaster Harry Beale's "I'm mad as hell and I'm not going to take it anymore" — to be adopted by the masses as an optimistic assertion of the supremacy of the individual. However, Russell has Hurt — a stage actor who is absolutely brilliant throughout — deliver the line with a wry look of defeat registered across his countenance; Russell converts Chayefsky's individualistic optimism into his typically dour pessimism. When Jessup rhapsodizes about the void of the soul, that there can be no genuine human contact — a disavowal of the naked embrace in which he and Emily are interlocked — there can be no reality, there can be no hope. By shredding the layers of Jessup's altered states of consciousness to expose the void of the human soul and asserting that this void is the basis of humanity, *Altered States* is not an odyssey into the Conradian heart of darkness; it is a close encounter with the vapid self — a trip into the heart of oblivion.



THE ALTERED STATES of William Hurt: before and after.



desperately attempting to transcend his own banal sensibility. *Altered States* shares the same pop sensibility with Chayefsky's fanfare for the Common Man, *Marty*; whereas the latter was steeped in vernacular, the former (like *Network* and *The Hospital*) is swamped in the jargon of technology. Russell wisely has his actors plow through Chayefsky's top-heavy lines at maximum throttle and much of the dialogue becomes obliterated on the movie's booming soundtrack (*Altered States* is filmed in Megasound, which seems nothing more than supermagnified sound hammered through the theater by an army of speakers), but no wily subterfuge successfully conceals Chayefsky's pure

scientist) has, despite the vociferous opposition of his wife, Emily (Blair Brown), and his colleague, Mason (Charles Haid), and with the submissive assistance of his friend, Arthur (Bob Balaban), thrust himself onto the brink of his consciousness — the brink of human consciousness beyond which is deposited man's ultimate truth. As he accelerates into the past stored within his consciousness, Jessup begins to physically reconstitute (following his experiments) as a primordial being — at first muscles and bone bulge beneath his skin, later he is wholly transformed into a simian being — he is the missing link. Broken free from his isolation tank, he becomes a murderous beast, bludgeoning

Hackford's fallen *Idolmaker*: a faulty fantasia

The Idolmaker. A film directed by Taylor Hackford, written by Edward Di Lorenzo, and starring Ray Sharkey, Tovah Feldshuh, Peter Gallagher and Paul Land. At the Sack Charles and suburban cinemas.

by Jeffrey Putnam

Ray Sharkey is a swirling dynamo. He burns through his roles like a darker, sleeker, more ethnically-oriented Richard Dreyfuss — he is just the sort of performer a quirky film like *The Idolmaker* demands at its core. But in *The Idolmaker*, Sharkey is a deadly paradox: his energetic portrayal of pop music starmaker Vinnie Vacarri imbues the film its life-breath; simultaneously choking that same life-force from within.

The Idolmaker takes place in a musical no-man's-land: Elvis had gone off to march with Uncle Sam, Buddy Holly was but a recent memory, and the Beatles and the Rolling Stones had not yet invaded these shores — an era in which paupers like Frankie Avalon and Fabian rode the crest of the vacuum to princely stature, propelled by the backstage string-pulling of their personal Richelieu, Bob Marcucci, the *Idolmaker*. Director Taylor Hackford's first feature is a fantasia based on Marcucci's exploits with his creations, Avalon and Fabian — a pop music *Kunstlerfilm* with a difference: its artist is the man behind the performers, the insular artist obtaining through others the acceptance upon which he thrives.

For an hour so, *The Idolmaker* nearly works. Hackford wrestles with the clichés peculiar to his genre (i.e. *Coal Miner's Daughter*, *The Rose*, *The Buddy Holly Story*), transferring them from the performer, Tommy Dee (Paul Land), whom Vacarri transforms from a neighborhood bar band saxophonist into a national teen idol singing star, to the artist, Vacarri, sustained parasitically on the success of his creation. In the film's best sequence, Hackford (who has filmed rock concerts for PBS) utilizes a typical concert set shot to demonstrate the relationship between disciple and demagogue. In Tommy Dee's first engagement on his road to the top — a junior high hop — the camera cuts across teary pubescent faces into a full shot of the stage where Tommy Dee lip-synchs his hit single and writhes rhythmically to the bubblegum beat, as Vacarri dances as a mirror image in the wings, beaming ecstatically all the while — a ventriloquist with his living dummy.

Tommy Dee is just that — a dummy, sculpted lovingly by his Pygmalion, but Tommy Dee is not Vacarri's Galatea, nor is he his Eliza Doolittle. Tommy Dee springs to life neither as an embodiment of idealized love nor a gentleman's experiment; he is an extension of his creator. Caesare (Peter Gallagher), Vacarri's next creation, becomes the *Idolmaker*'s Galatea and his Eliza — a product of the *Idolmaker*'s love (or remorse, which nonetheless springs from love) and his desire to do something experimental and extravagant. After berating him for dropping dishes in his brother's restaurant, Vacarri transforms Guido, the meek grandmother-dominated bus-boy, into Caesare, the overnight media star.

With Caesare's advent (and Tommy Dee's subsequent dismissal), *The*



TEACHER RAY SHARKEY (left) and pupil Paul Land in *'The Idolmaker.'*

Idolmaker disintegrates for a number of reasons, not the least of which is Gallagher's nonchalantly vapid performance. Vacarri and Tommy Dee's relationship was clearly defined as one of loving mentor and doted pupil; Vacarri and Caesare's relationship is nebulous. Granted, Caesare is both Galatea and Eliza Doolittle, but Vacarri is no longer Pygmalion (or even Henry Higgins); he too has metamorphosized ... into a megalomaniacal ogre. Their relationship is no relationship, it is a capitalistic (not artistic) endeavor, manipulated by Vacarri, in which Caesare is merely an ornament. Its currency is not dollars and cents but love and appreciation.

Like Tommy Dee, Caesare is a sculpted creation; whereas the former took life from Vacarri's rib, Caesare is hewn from solid oak. Tommy Dee is a dummy, motivated by direct, if telepathic, contact from the ventriloquist; Caesare is a marionette, machinated impersonally by Vacarri's indifferent hand. In his quest for capitalistic fulfillment, Vacarri has lost all human contact with his creation. When Caesare rebels against his master's capitalistic apathy, the violent schism is not only anticipated, it is justifiable. Hackford's pathetic hero — the *Idolmaker* — is wrong, not wronged. Although he experiences what Hackford mistakes for catharsis in a syrupy coda, Vacarri is far removed from Lear and Macbeth (Shakespeare, after all, was catering to a pop sensibility as well) because after he descends in our estimation of him from respect to utter detestability (through his treatment of the naive Guido), his "catharsis" never regains nor restores our respect. Vacarri is not sorry for his exploits of his pawns — and why should he be, as they catapulted into widespread fame, leaving him shadow dancing in the wings — he is sorry for the turbulence it has caused in his own life. His catharsis is to sing his

own songs (he had written all of Tommy Dee's and Caesare's material), to achieve fame in his own right — and that is not cathartic at all.

In denying his own catharsis, Vacarri denies his own art. In purging his soul with the green ink of currency (this time it is dollars), Vacarri negates the dedication to the art which sustained him. The halves of this film are merely negative episodes leading to its shameless coda — in which Vacarri croons a sugary song of remorse in the bar where he launched Tommy Dee and Caesare, as his former lover, teen magazine editor Brenda Roberts (Tovah Feldshuh), weeps in the cigarette haze of the background. Though the film's first half generates interest in its reversal of cliché, its (intentional) sentimental and (perhaps unintentional) self-denying coda invalidates all which precedes it. Indeed, *The Idolmaker*'s coda seems an afterthought, tacked onto the end to send the audience out with one more song as well as a feeling of pity for Vacarri. After making us hate the heartless Vacarri, *The Idolmaker* desires us to like him — a sad and impossible manipulation of sentiment. As hard as it is for us to like the *Idolmaker* (Sharkey's tireless performance very nearly pulls it off), it is far harder to like *The Idolmaker*.

Hackford's film is an entertainment machine, and though it is well-oiled (over-oiled in places, as the concert audience shots are too obviously choreographed), it falls apart at the joints (that damnable coda clogs the works). Even an entertainment machine must be powered with the fuel of meaning, but *The Idolmaker* runs on empty. Hackford contents himself with reversing clichés — never exploding them. Mere acknowledgment (even in reverse) counts for naught. *The Idolmaker* talks a lot, but it's not saying anything. And what's worse,

it talks in capital letters; it's as subtle as a punk banshee. Hackford sets us up for scenes in advance, desperately trying to conceal his manipulation, even when we can determine their inevitability long before the director signals them; Vacarri tells a concert promoter that we will need more security personnel at Caesare's unveiling, the promoter fails to accede and Caesare is mobbed.

Everything about *The Idolmaker* seems designed to make it both universal and personal — the dichotomy of art. The artist transcends personal experience conceiving universal truths, but Hackford works backwards from the macrocosm to the microcosm. The music of *The Idolmaker*'s epoch was a search for roots, as America's youths strove to understand the society which had churned up a world war and a Korean conflict within the past two decades. But Hackford, in dissecting the flowering of contemporary pop music, magnifies its petals and blanches its root — the very roots which should have been the subject of his examination. Though more inquisitive in concept, *The Idolmaker* is no more effective in realization than Randal Kleiser's '50s fantasy, *Grease* (1978); Kleiser's dreamworld was populated by flimsy caricatures devoid of roots, Hackford's central caricature's roots are inherent (Vacarri inhabits a glossy, sanitized idealization of New York City's Italian section), but he never develops a connection between Vacarri and the Clean Streets down which he struts.

Vacarri's father has deserted his family for his dime-store whores, his mother bravely tries to deal with her eventless life offers Vinnie comfort while watching her own life stagnate, and his brother owns a successful Italian restaurant, but Vinnie seems not a part of his family — glamorized and stripped of his ethnic background (although he speaks and looks Italian, Vinnie is far more American than Italian), Vacarri is without even the most common of all roots — his family. Vacarri, then, is a totally displaced person, even in his own neighborhood, even in his own family, and as the dogs of ambition nip at him, even in his own psyche. But, Vacarri is able to assuage his alienation by singing his bathos-steeped ballad at film's end. What made *The Buddy Holly Story* (1978) the best of this genre was that it developed a clear correlation between Holly, his rootlessness, his search for identity and the power of his annihilation in that film's coda. *The Idolmaker*, which had been punchy all along, pulls its final punch.

Sharkey stumbles through his role like a bruised and battered prizefighter — the raging bull of the pop music world — desperately attempting to instill *The Idolmaker* with verve and vitality, but Hackford drops him to the canvas even before the final round. Sharkey outacts his material, and when *The Idolmaker* dips into sensitivity, he is lost; he is forever tugging at his necktie, venting off his considerable energy — the raging bull is now Rodney Dangerfield: Sharkey gets no respect. Watching *The Idolmaker* churn through its fits and starts is strangely akin to witnessing the pangs of expiration of one slowly suffocating in an over-large, clear plastic launderer's sack; Sharkey's tortured visage is wrapped in *The Idolmaker*'s cellophane death-mask.

Jacques Brel: neither live nor well

Jacques Brel is Alive and Well and Living in Paris. A revue by C.P. Productions, with music by Jacques Brel, starring Joe Masiell, Denise LeBrun, Sally Cooke and Robert Jeffrey. At The Charles Playhouse.

by Colleen Doyle

Jacques Brel is Alive and Well and Living in Paris, a musical performance, lacks in originality, visual richness and vocal strength. The production leaves the viewer at the edge of his seat in eager anticipation of departing.

This two hour tribute to France's late song writer/poet, filled every minute with song. After twenty-three of Brel's accomplishments, the final result was apathy and extreme fatigue. Throughout the musical, the greatest achievements were to get comfortable and stay awake.

Since this production couldn't depend on plot or dialogue to make it interesting, it should have depended on originality and visual highlights. The trend of the tribute



THE CAST OF 'JACQUES BREL... at the Charles Playhouse.

was to come onto the stage, stand with arms by their sides and sing. This was extremely boring and unfulfilling. To overcome the dullness, more dance could have been incorporated, or at least what was done could have been done more professionally. Nothing elaborate was necessary, but something appropriate was. Vocally, there exists some faults.

During the solos some voices were strong and pleasant, but when the company of four took part the musical bond weakened. One weak voice in particular was that of Denise LeBrun a native of France. She sang hoarsely and strainingly with a limited vocal range. Her French accent made it very difficult to discern if she was singing French or English. Granted the voices were

good, but for a professional production, much more could be expected.

However there were some aspects of the performance that made it bearable. Such as the humorous lyrics contained in Brel's silly songs. Jacques Brel catered to the middle class Frenchmen with themes of loneliness, women, love, and death which allowed for relativity among the audience. Some enjoyable songs were "Timid Freda", (by the end of the song Freda was far from timid.), "Madeline" (the story of a man who waits many nights for his beloved Madeline to arrive), "Middle Class" (meant as a mock to the middle class), and the most popular song "If We Only Have Love" (saved for the finale.)

Musical tributes should be left for movies, something similar to the tribute to George M. Cohan, *Yankee Doodle Dandy*. What about a television special? To expect an audience to sit through a show of songs without setting, costumes, stage direction, movement/dance or transition between the songs, is just plain cruel.

Just when you thought it was safe



Blood Beach. A film directed and written by Jeff Bloom, starring John Saxon, Burt Young, David Huffman and Marianna Hill. At the Sack Saxon and suburban cinemas.

by David Mullins

Blood Beach is an advertising department's dream. It is a perfect recipe for the modern day horror - exploitation film. It mixes sunshine, sand, monsters, murder, romance, and police antics, with a sprinkle of T, a dash of A, the entire mixture garnished with swear words, and topped with an R rating. There is only one drawback. *Blood Beach* is one of the most ridiculous horror films to have ever been made.

Director and screenwriter Jeff Bloom has absolutely no concept of the art of suspense, the ability to thrill the audience. Bloom mistakes murder for suspense, and assumes that every time the monster kills, the audience will react with fright. Instead, the audience reacts with laughter. Bloom's attempted fright has become a corny joke, predictable in content because he left nothing to the imagination.

The plot follows the panic created when a monster, living beneath a popular California beach, begins to feed on the tourists and residents. Fred (David Huffman), the lifeguard, and Kathy (Marianna Hill) mourn over the loss of Kathy's mother, who mysteriously disappeared. Actually Kathy's mother was sucked down into the sand, a meal for the monster.

The problem with this scene is that it happened immediately after the movie opened. There is no more than three or four lines of unrecognizable dialogue before the woman is lost in the swirling hole of sand. Bloom's attempt is to immediately shock the audience before they have a chance to settle into their seats.

However, this quick shock method throws the audience immediately into the mysterious problem, and in the process, sacrifices character development, and especially character background. The

audience never knows why Fred is a lifeguard, or why Kathy left her mother and the beach house to go away, or even why Kathy and Fred's romance never worked out. More importantly to the cause of the horror attempted, the audience never knows what the monster is, why it does what it does, or how the hell it got there in the first place.

Out of this lack of character development comes a predictability that ruins any chance this film has of being scary. The opening death sequence involving Kathy's mother being sucked into the sand is one of the problems. Had the woman just disappeared on the beach without the audience seeing the actual murder the suspense could have built into an intriguing climax. By hinting at the existence of an actual monster (with occasional flashes of the monster's body, an arm, or it leaving a trail, etc.), Bloom could have saved the scenes of the murder being committed for his climax, building suspense up to that climax. Had Bloom shown only one or two actual scenes of people visually being drawn into the sand rather than always showing every murder with the swirling sand he might have achieved some fright. Instead, the audience knows that every character that the camera focuses attention on will be drawn into the sand in this visual display of murder. The excitement is gone, because the audience knows who will be murdered, when they will die, and exactly how they will die.

Predictability is not the only malaise from which this film suffers. As per a great deal of the recent horror exploitation films, the police force that responds to the crisis is far less than perfect. Many of these groups of officers are portrayed as downright buffoons. *Blood Beach*, nevertheless, has its share of buffoons, led by Burt Young, who turns in one of the worst performances of his career in a totally unnecessary character. Why does a California police force need a slovenly detective who continues to talk about "the way we would do it in Chicago". His superiors are no better, led by John Saxon in another less than royal role for a once

famous character actor. Saxon is great for screaming obscenities at a Congresswoman, but is as convincing as his police force, which is to say, not at all. Most of the rest of the cast has little to work with, and they act as if their first desire is to finish the film without taking any pride in the final product.

The film also doesn't respect the intelligence of teenagers. Granted, attitudes of California teenagers may be different than those of the east coast, but nobody is that stupid to continue to return to the same beach where a monster has emerged from beneath the sand to ravage beachgoers. Especially because, as a male swimmer said "this beach is the best one around." How many teenagers do you know that put swimming and a nice tan above living?

Sexual titillation is everywhere in this film, and in numerous forms. Bikini clad females are all over the beach, well dressed women abound in the nightlife, and Swedish stewardesses take live-in residence with the main character, to name a few examples of sexual persuasiveness. Romance blossoms into lurid sex scenes between the lifeguard and his Swedish playmate, giving the audience something to pay attention to other than the monster.

Bloom even goes so far as to feature the sexual degradation of a woman by a rapist underneath the pier that lies at the end of the beach. In his own tacky sense of decency, Bloom makes sure the rapist gets his just penalty: he is attacked by the monster who just happens to be under the beach under the pier as well. In the most disgustingly thoughtless scene in the film, two young boys laughingly run up to the slovenly detective and throw him the remains of the rapist's penis, severed by the monster.

As for the monster, when it is finally introduced to the audience it reveals a poor job of special effects. Resembling a poor cross between an overdressed rhinoceros and a Venus Fly Trap, this thing is finally considered destroyed, as it and the pier are blown up. Revealing the ending here isn't critical, because due to the already established predictability of the film, everyone is able to figure out that once the county - coroner - turned - scientist mentions the possibility of regeneration it happens. Of course the monster is now blown up into a million little pieces, or now little monsters, which scatter themselves under the beach and attack people from hundreds of different places. And of course the problem with the monster, or now monsters, is never resolved, obviously setting themselves up for an unnecessary sequel, depending on the profits made from the original.

Even the film's advertising campaign is extremely laughable, and is drawing a large number of curiosity seekers. All of the various catch phrases used in the advertisements are featured as dialogue in the film, especially the phrase "just when you thought it was safe to go in the water, you can't get to it." The humorous, campy style of advertisements are leading audiences to make fun of the film, instead of being frightened by it.

The audience's reaction is truthful, because in no way is this film frightening. Can you actually take a film seriously that is distributed by the Jerry Gross Organization and produced by Sir Run Run Shaw. Take some advice: stay away from this Gross production and Run Run away from a four dollar waste of time.

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and put your opinions in print.

Human Life Amendment

Continued from page 9

slash the rights of women and the unions.

And, finally, another concern of the coalition is with the "dirty politics" being used by the Right Wing. In recent years, the growth of these right wing conservative groups has been phenomenal. For example, the Conservative Caucus which is led by Richard A. Viguerie, was able to raise an estimated \$35 million to \$40 million in 1980 after sending out 100 million letters from a computerized mailing list in support of conservative causes.

Another example of the growing strength of the right wing movement is that of the National Conservative Political Action Committee (or NCPAC), and a conservative youth organization founded by William F. Buckley called Young Americans for Freedom (YAF). NCPAC President John T. Dolan held a press conference after Pres. Reagan's election warning the President-elect to follow the ultraright party line or face eviction from the White House. And, in addition to this warning, NCPAC has targeted 20 liberal Senators — most notably Sen. Ted Kennedy — for defeat in 1982. (All Right wing facts and figures from MS. magazine, Jan. 1981).

Clearly, the issues surrounding the HLA are extremely controversial. Millions of Americans are going to be affected by the amendment if it is passed, and the ramifications of such an amendment are quite serious. It is clear that the new right

1982.

has been underestimated by everyone, and the clamor of the Moral Majority will NOT die down before the next election year of

Finally, in an interview with Suffolk's University's Women's Program Center, Cheryl Collins (Coordinator) issued the following statement: "The language of the human life amendment is quite extreme. As I understand it, no exceptions will be made in cases of incest and rape. It is an understatement to say that this is unsettling. Further, advocates of the human life amendment seek to terminate sex education classes in the country's schools. I feel strongly that sex education will eventually help to eliminate the need for abortion. Clearly, abortion itself is not a method of birth control and must be recognized as a last recourse, yet it should be an option. I think that it is difficult to argue for abortion unless one argues in the context of a real life situation. Abortion is a personal choice and indeed, a difficult one, but it is a necessary choice.

"It is interesting to note that before abortions were legalized, approximately 1 out of 4 women reportedly had abortions (MS. magazine). Since many women were able to obtain illegal abortions it makes sense to insure instead that safe abortions are performed. Finally, I consider myself pro-choice, not pro-abortion, and although abortion is an emotional issue, that does not mean that people should legislate against it."

Inaugural celebration

Continued from page 9

the inauguration ceremonies was evident. Yellow ribbons were everywhere. Many vendors also sold yellow buttons reading "I was in Washington when the Hostages Were Freed, January 20, 1981" and "Welcome Back Hostages." "I was amazed at how fast they went," said a vendor in front of the Capitol Hilton. "I sold 100 in just a half hour!"

The Inaugural Balls across the city began in the cool, dark night. There would be nine in all — each filled to capacity.

Over 5,000 attended the youth gala at the Mayflower Hotel. In each of three filled rooms, bands played, featuring jazz, rock, and soul music. President Reagan made his first stop here. The crowd gave Reagan a thumbs up greeting as he told them how he was glad they had recognized "it was time for a change." The President's daughter, Maureen Reagan, shouted to the audience later "that everyone deserved a hangover before we begin a job of rebuilding!" Vice President George Bush also came by and reassured the people that "a situation like Iran would never happen again under the new administration."

The gala was attended by a diverse group: government interns, prep school students, military officers, college students, and a large group from the President's alma mater Eureka College. Most were dressed formally and crowded the many bars for drinks and to grab inaugural glasses and napkins.

The Pointer Sisters played two shows for the crowd. Their biggest hits "Fire" and "He's So Shy" had almost everyone dancing on the limited floor space. They dedicated their song "Happiness" to the President and the audience.

The Inaugural Balls had been the final event of the Inaugural celebration. The next day, many would sightsee around Washington.

The GOP slogan for their Presidential campaign was "America . . . a great new beginning". The slogan on Inauguration Day was appropriate — the fallen party was beginning again and a group of 52 citizens were to begin again their lives in the United States.



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INTRA-MURAL BASKETBALL SCHEDULE

THURS. 1/29	RAM POWER vs RAIDERS
FRI. 1/30	P.H. W.O.L. vs TKE
MON. 2/2	T.K.E. vs RAM POWER
TUES. 2/3	P.H.W.O.L. vs RAIDERS
WED. 2/4	76ERS vs WILD HOGS
THURS. 2/5	—NO GAME— volleyball tourney
FRI. 2/6	HOPPIN HOGS vs T.K.E.
MON. 2/9	T.H.W.O.L. vs RAM POWER
TUES. 2/10	WILD HOGS vs RAM POWER
WED. 2/11	RAIDERS vs HOPPIN HOGS
THURS. 2/12	T.K.E. vs 76ERS
FRI. 2/13	RAIDERS vs WILD HOGS
MON. 2/16	HOLIDAY
TUES. 2/17	RAM POWER vs 76ERS
WED. 2/18	HOPPIN HOGS vs P.H.W.O.L.
THURS. 2/19	WILD HOGS vs T.K.E.
FRI. 2/20	76ERS vs RAIDERS

PLAYOFFS AT
CAMBRIDGE YMCA

MON. 2/23
TUES. 2/24
WED. 2/25

All games played at the YMCA Union Hall at 3:15 p.m.

How will the hostages react?

by Keith Franzone

With the release of our 52 American hostages the most important issue in our country the Journal decided to poll students about this issue. How do you think the hostages will react to their coming back home?

"The hostages will be pro-Iran. They could be crusaders for the Iranian government," said Ronald Bergman (Marketing '83). They're all going to be against the U.S. because they've spent so much time there."

Two students had positive feelings. Donna Apruzzese (Business Management '83) said "They'll be glad to be home. They will be bitter towards both countries, especially the U.S." Peter Croke (Government '81) stated, "They'll be physically and mentally relieved. I don't think they'll be as belligerent as we think they'll be. They understand better than we do."

There was some sympathy for President Carter. "The hostages will understand the position Carter was put in trying to work out an agreement. They have been under a lot of stress and have gone through psychological stress. They'll have to readjust to their families and situations around them." These were the feelings of Bob Reed (Government '81).

"They're going to be anti-Iran. They'll be bitter." Debbie Hall (Journalism '84) said this and she also felt the readjustment would be difficult.

Much has been said of the cruel and barbaric treatment of the hostages since their release. Most of the people polled felt that the hostages would be bitter, confused and uncomfortable about coming home. This could happen, but the families and friends of the captives are just as confused, and likely will be bitter for months and possibly years to come.



"THEY'LL BE GLAD to be home," said Donna Apruzzese.



"THEY'LL BE BITTER," were the words of Deborah Hall.

PROGRAM COUNCIL EVENTS . . .

CARICATURES

Jan. 30

11-1 in the caf.

ALSO . . .

Feb. 11

11-1 in the
Ridgeway Lounge.

FILMS

Thursday, Feb. 12

1pm — Auditorium

Reefer Madness

Thursday, Feb. 26

1pm — Auditorium

VALENTINE'S DAY PARTY

(sponsored with A.P.O.)

Sunday, Feb. 15
at the Channel
So. Boston

FEATURING

The Bermuda Strollers
&
D.J. Mike Janedy

Tickets available the week of
Feb. 9 in the cafeteria



RAT

Friday, Feb. 6

2-5 pm

at Riley's

SUFFOLK ID NEEDED
TO GET INTO RAT
NO ONE WILL BE
ADMITTED WITHOUT
SUFFOLK ID.

The next Program Board meeting will be Sunday night, Feb. 1 at 7pm — PCR
(all invited)