

Suffolk University

## Digital Collections @ Suffolk

---

Suffolk Journal

Suffolk University Student Newspapers

---

1981

### Suffolk Journal, Vol. 36, No. 28, 4/2/1981

Suffolk Journal

Follow this and additional works at: <https://dc.suffolk.edu/journal>

---

#### Recommended Citation

Suffolk Journal, "Suffolk Journal, Vol. 36, No. 28, 4/2/1981" (1981). *Suffolk Journal*. 826.  
<https://dc.suffolk.edu/journal/826>

This Newspaper is brought to you for free and open access by the Suffolk University Student Newspapers at Digital Collections @ Suffolk. It has been accepted for inclusion in Suffolk Journal by an authorized administrator of Digital Collections @ Suffolk. For more information, please contact [dct@suffolk.edu](mailto:dct@suffolk.edu).



## in this issue

**Reagan shooting**  
page 7

**Rams opener**  
page 8

**Mail Fraud**  
page 10

# Activity fee hike recommended

by Alice Whooley

The Trustees Student Affairs Committee (TSAC) will recommend to the full board that the student activities fee be raised from the present sum of \$35 to \$45 for the academic year 1981-1982.

According to the proposal which was brought before TSAC last week with a total of 2,130 full-time day undergraduates, the total amount collected is \$73,140.00.

The proposal stated that the present budget is split by the SGA among the following organizations: *Beacon* yearbook, the Council of Presidents, the Program Council and the SGA. The money is further administered among the following committees Junior-Senior week, Freshman-Sophomore week, Social, Publicity and Promotion, Course evaluation, Retreat (i.e. Educational), reserve for summer minimum balance,

Operations, General (i.e. Miscellaneous).

The proposal, which was written by Council of Presidents Chairperson Donald Carriger and Student Government Association President Mary Singleton, states: "Extracurricular programs improve the quality of student life at Suffolk University while clubs provide a sense of community among the students. Together clubs and programs create a sense of community which is vitally important at a commuter school like Suffolk. In turn, this sense of community should in the long run produce a greater amount of alumni contributions for university development. However, inflation gravely impacts programs and threatens to reduce both their quality and their quantity. To provide for the needs of full-time day undergraduate students, an increase in the Student Activities is necessary."

The present budget for the Council of Presidents is \$13,800. The Program Board and Council \$27,900, and the *Beacon* yearbook \$8,500.

A survey of universities in the greater Boston area found that Suffolk had the lowest Student Activities fee of any of the schools in consideration; Worcester Polytechnical Institute \$45, North Shore Community College \$40, Stonehill College \$60, Simmons college \$50, University of Mass (Boston) \$47, and Babson College \$150.

According to Council of Presidents chairperson Donald Carriger the last time that the Student Activities fee was raised was during the 1978-1979 school year from \$25 to \$35. At the Presidents Council March 12 meeting the body voted unanimously that an increase was needed.

see SINGLETON page 3

# SUFFOLK JOURNAL

Volume 36 Number 28

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

April 2, 1981

## Spring is finally here . . .



(left) Students enjoy the sun on Temple Street and take a most welcome break from the stuffy Suffolk buildings.  
(right) Nicholas Babanikas gives it his all and tries for a strike out.

(left) A student catches up on some reading and the library is not the place to spend a nice spring day. (right) A sidewalk vendor gears up for a big season. It looks like spring is a pleasant change for all.

Gail Spring photos

. . . and Beacon Hill rejoices



# Lobbying Committee to handle Reagan cutbacks

by Gina Russell

A student lobbying committee for financial aid, which will attempt to put pressure on representatives and senators, has been established by the Student Government Association (SGA) in a 17 to one vote, during their meeting this week. Freshman Class Representative Brian Conley will be the chairperson.

Darren Donovan moved to form this committee, which will engage in a protest letter-writing campaign to elected officials concerning proposed financial aid cuts. A form will be posted in the cafeteria for students to sign, and it will be sent to Washington, D.C.

"We just have to get the people who really want to lobby for financial aid," said Donovan. "We stand to lose a lot of money and need to hit reps and senators to inform them we're not happy."

Donovan said he could see how this idea, which Student Government Association President Mary Singleton termed "a student issue committee," will be effective as other schools are taking similar action.

"It (financial aid cuts) will hit people hard at this school and some will be forced to drop out," said Sophomore Class President Ann Harrington.

Dean of Students D. Bradley Sullivan

attended the meeting to tell members that a student who had been brought up on conduct charges will have to appear before the Student Conduct Committee. Sullivan had asked Singleton to choose four SGA members, two of which will be present at the committee concerned about the conduct of the un-named student. The four members chosen Freshman Class Representative were Glenn Connors, Sophomore Class Representative John McDonnell, Sophomore Class Vice President Bill Haynes and Junior Class President Barry Fitzgerald.

A discussion among SGA members concerning the stage addition in the Suffolk auditorium, which is in violation of Boston's building and fire codes, ensued.

Kenneth Bloch, vice-chairman of the Program Board and Council's (PBC) Facilities Access Committee (FAC) distributed an FAC report summary to SGA members. The summary was distributed in order to provide members with existing violations information. This might be helpful for proposed guidelines, said Bloch, who stressed that the PBC and committee itself had taken no formal stand regarding the issue.

According to the summary, "The primary purpose for establishing the

Facilities Access Committee was to investigate current access of students, faculty, and administrative members of the Suffolk community to those university facilities utilized for programming."

A proposed idea of writing a letter to College of Liberal Arts and Science Dean Michael Ronyane expressing concern over the stage construction was discussed by SGA members, who said they were concerned about the section in the summary which reads "...the questionable legality of the set raises some serious questions should an accident occur on, or as a result of, the set ... it is extremely unlikely any insurance

company would pay off a claim resulting from an illegal structure..."

Student Activities Director Duane Anderson, dismayed at excessive student phone call costs, initiated discussion which resulted in a proposed logging system, which was later passed.

SGA and PBC members will now implement a system, which requires them to log the calls they make, in an effort to cut the costs of excessive phone calls.

"There is a problem here that is starting to grow and we must stop it," said Donovan.

## Fee increase possible

Continued from page one

A similar consensus was reached at the March 24 SGA meeting. According to Carriger the general feeling of the board was that it's the student's money.

A recent student survey showed that 79.7 percent of those who answered favored an increase in the Student Activities fee beyond the present Tuesday-Thursday 1:00-2:30 p.m. structure.

Among the students who wanted the Student Activities fee raised 44.9 percent chose \$5, 38.3 percent chose \$10, and 16.8 percent chose an increase of \$15.

But, as Student Activities Director Duane Anderson revealed this week because the activities fee might be raised does not necessarily mean that more activities time will be added to the

# PBC's concert tentatively scheduled

by Greg Beeman

The Program Board and Council (PBC) has tentatively scheduled a May 1 concert featuring the Nervous Eaters and the Games,

two local rock bands.

The PBC, at this week's meeting, allocated an amount not to exceed \$2400 for the event, which is still being planned. Social Committee Chairperson William Engel said, however, that both bands were available for the May 1 date.

Before giving a favorable consensus to the Nervous Eaters and the Games, the PBC rejected a proposed concert with local bands the Nervous Eaters and the Future

Dads. Many PBC members said they did not think these bands would draw a crowd. "I would rather spend more money if we could draw a larger audience," said Visicom Chairperson David Mullins.

Rathskellar Chairperson Thomas Lenox said he had scheduled a meeting with Dean of Students D. Bradley Sullivan to seek final approval of the Rathskellar proposal for returning the events to the cafeteria. Lenox said President Perlman had requested that a sound decibel level be determined which would be acceptable to those who have offices and classrooms above the cafeteria.

A sound engineer measured the level of music played by a disc jockey in the cafeteria last week and Lenox said it was determined that a sound level of 95 decibels would be the maximum acceptable volume. Lenox said this volume was "pretty loud."

Lenox said that the proposal will

"hopefully" be approved by Sullivan and a date will be decided upon for the return of the Rats to the cafeteria.

Treasurer Kenneth Bloch, who chaired the meeting in the absence of President Vincent Conte and Vice President Barry Fitzgerald, gave a summary of the Facilities Access Committee's report regarding the stage addition constructed in the auditorium to accommodate the Resident Professional Company at Suffolk University's production of *Getting Out*. The report, obtained and reported on by the *Journal* last week, states, "The questionable legality of the set raises some serious questions should an accident occur on, or as a result of, the set." The report also states that it is "extremely unlikely any insurance company would pay off a claim resulting from an illegal structure." (The stage is in violation of the City of Boston's building and fire codes.)

In other action, the PBC:

- ratified constitutional amendments which will create the position of executive vice president on the Executive Board.
- allocated \$500 which had been set aside for a joint retreat with the Student Government Association and the Council of Presidents to the Coffeehouse Committee and the Special Events Committee.
- agreed to provide publicity for a party being co-sponsored by the Phi Chi Theta Sorority and the Tau Kappa Epsilon fraternity with the provision that the PBC be given 5 percent of the party's total costs for their work.

**CORRECTION**

In last week's SGA article, Junior Class President Barry Fitzgerald was incorrectly identified as Junior Class representative. The *Journal* regrets this error.



# Springfest '81

SPRINGFEST '81  
REMINDER

**PHOTOGRAPHY CONTEST**  
**ART CONTEST**  
**LITERARY CONTEST**

Entries are due April 3      Cash Prizes

**BAKING CONTEST**

Applications due April 3. Entries due April 24 at 5:00 in the Cafeteria.

Further information and applications: Department of Humanities and Modern Languages, Fenton 436 and Student Activities Office, Ridgeway Lane.

**ALL INVITED TO PARTICIPATE!**

**BOYLSTON SECRETARIAL SERVICES**  
Term Papers  
Dissertations  
Law Briefs  
Resumes  
Cover Letters  
254 Newbury Street  
Boston, MA 02116  
Mike Todd

Applications are available now in the Student Activities Office, RL-5, for Student Orientation Staff, for the Fall, 1981.

They must be returned to the S.A.O. by 4:30 P.M. April 8th.

Interviews will be held April 15, 16, and 17, 1981. Contact Ann Coyne in the S.A.O. for more information.



# Forensic team to attend debate in California

by Maryann M. Bartolo

For the first time in its forensic history Suffolk University has qualified among the elite group of colleges and universities who will attend the 35th National Debate Tournament at the California Polytech Institute in Pomona, California.

Suffolk has also been chosen as the site of the New England Individual Events Championship Tournament, April 11-12.

No more than 60 teams are invited or qualify for the National Debate Tournament. The tournament begun in 1947, traditionally crowns the outstanding varsity debate team in the United States as its champion.

Daniel Bartlett (Communications and Speech '84) and Jay Morton (Communications and Speech '83) will be representing Suffolk at the national tournament.

Commenting on qualifying for the tournament, Communications and Speech Department Chairman, Dr. Edward Harris said, "This marks Suffolk's ability to compete against the very best schools in the country, against any level of competition."

Harris pointed out the dedication of the students on the debate team saying, they gave up most of their spring vacation to do this and this shows how important it is to them and how much they think of their school."

According to Harris, "The qualifying procedure is an extremely rigorous one --- teams are required to win over 60 percent of their debate rounds for the year and compete both at the regional and national level by attending designated tournaments throughout the year. This is just to qualify for the district championship from which the national entrants will be selected.

Harris said Suffolk formerly concentrated at the local and regional levels forsaking national competition. However, in the past three years Harris' insistence has been that Suffolk could and would compete successfully with the best colleges and universities in the entire nation.

"Due to our ability to attract outstanding student competitors and the financial support the University has so generously provided," Harris said, "we

see FORENSIC page twelve



COMMUNICATIONS AND SPEECH CHAIRPERSON Edward Harris

## Summa cum laude graduates honored

by Maryann M. Bartolo

The Phi Beta Kappa Committee honored last year's 16 summa cum laude graduates at its annual ceremony last Thursday.

Students honored were Todd Edward Abrams, Michael F. Cirone, Marianne K. DiBlasi, Gretchen B. Geller, Roseann Catherine Gulla, Lauren R. Kateon, Alan H. Kirschbaum, Cathi Wilaine Laurie, Judith McCarthy, Patricia A. Morgan, Patricia Marie Myers, Janeen Beth Orcutt, Gail Marie Sullivan, William S. Sullivan, Susan J. Todd, and Carol Ann Weiler. Each received a pair of engraved bookends bearing the Suffolk insignia.

Suffolk President Daniel H. Perlman congratulated the graduates recognizing "the many days and nights of labor invested in this goal."

"Although the idea of graduation as a

completion or termination of ones studies was appropriate in an earlier era," he said, "it no longer reflects today's realities."

He said, "The concept of life-long learning now better describes the situation in which most of us find ourselves: the need to continuously update our formal learning either by graduate studies or by workshops, institutes, seminars, short courses, in-service training, and a host of other devices." "Most of us are likely to be learners all our lives," he said.

Perlman also pointed out that "we are living in a world in which career paths change as others seemingly diminish in importance or become 'over-supplied.' To succeed in such a world, one needs those qualities of mind that will enable them to adapt to new situations and learn new materials."

Valuable as are the procedures, dates, see SUFFOLK'S page twelve

## Singleton pleased with TSAC meeting response

Continued from page two

schedule. Anderson said that the fall schedules are already in the works and no proposal has been brought to the college committee on this matter.

According to Singleton the SGA just received the results from the questionnaire a few weeks ago. She said that increased activities time would be something for the "new SGA to shoot for."

Singleton was very pleased by the response of the trustees at the TSAC meeting last week. Singleton and Carriger agree that the major concern of the trustees was that the money be properly allocated and that one of the persons who

was signing the checks be bonded. Anderson may be covered under this as he is a university employee.

Beacon yearbook editor Amy Scarborough feels that her job would have been much easier this semester if she had had additional funds. PBC treasurer Kenneth Bloch said that the money will not make that much difference.

According to Singleton because Suffolk has to rent facilities for their functions they have a special need for the increase in the student activities fee. Anderson said that there is just as big a need for the Student Activities fee here than there is at a rural campus.



# JOB

*Dedicated to the Art of Self-Indulgence*

Beacon Hill's most carefully selected choice of fine wines. Wide selection of domestic and imported cheeses.

Voted "Best Wine Store" Boston Magazine 1979  
170 Cambridge Street, Boston 227-9235

## Every night is Saturday night at the Publik House.

9 p.m. until closing, Monday through Friday.

	Reg.	Saturday Prices
Domestic Beer	\$1.10	90¢
Imported Beer	1.55	1.25
Mixed Drinks	1.95	1.50
Top Shelf	2.35	2.00

### PUBLIK HOUSE

FOOD • DRINK

11:30 a.m. - 1:00 p.m. Monday through Friday; Saturday 11:00 a.m. - 2:00 p.m.  
6 Beacon Street, Boston, Massachusetts • 523-3391

## EXCELLENCE IN MANAGEMENT

### JOIN STAR MARKET

#### IF YOU HAVE

The willingness to work hard  
A strong desire to succeed

#### IF YOU ENJOY

A fast paced environment, exciting  
and dynamic people...

#### A CAREER WITH STAR PROVIDES

An excellent starting salary  
A profit sharing program  
And many other benefits

#### MANAGEMENT OPPORTUNITIES

Great on the job training with  
Star's management team.

STAR MARKET WILL BE ON  
CAMPUS ON FRIDAY APRIL 17



One of the Jewel Companies

If you are unable to see us on campus, forward resume to:  
Personnel Manager  
Star Market Company  
625 Mt. Auburn St.  
Cambridge, MA 02138



# g held concerning ndor situation

Legislature's  
Financial  
Monday on  
cluding one  
U.S. support  
a resolution  
nt and the  
to withdraw  
junta in El  
b. Mel King,  
problems of  
must be dealt  
the resources  
r to help our  
orting the El  
his support

Senate Bill  
546 reads as  
the Great and  
ussets urges  
the Congress  
unnecessary  
ograms and,  
for civilian  
truction of  
mass transit,  
are."

ns Freeze  
455, states:  
and Senate  
ident of the  
the Soviet  
ar weapons  
halting the  
payment of all  
and delivery  
es the funds  
ar weaponry  
ettering the

the Jobs with  
Sen. John  
it "stupid  
of nuclear  
clear missiles

that cost 1½ billion dollars are as valuable as teachers who cost \$15,000."

Responding to the contention that one billion dollars in military spending calls for the employment of 45 thousand people, Oliver noted that the same amount of money could employ over twice as many teachers and nurses. "Let us choose the path of life," Oliver said.

Brookline Rep. John Bussinger told the committee that "to ask local governments to suffer under Reagan budget cuts while very articulate military salesmen sell the idea of defense like encyclopedias is ridiculous."

"A strong military is not synonymous with over spending," charged Bussinger.

Rep. Thomas Gallagher, of Allston - Brighton, recalled a February 17, 1980 letter to then President Carter from the late Roman-Catholic Archbishop Romero. In that letter Romero asked the president to prohibit U.S. military assistance to El Salvador, and that Carter promise that our government not intervene in El Salvador in the future. Gallagher said Romero was assassinated for "taking the side of the people."

Responding to a question from the Committee as to the possible result of a U.S. withdrawal of aid to El Savlador, Gallagher said, "If we withdraw our support, the present Government will be overthrown and in its place put a Government which can adequately reflect the interests of the people."

While most of the Legislators addressing the committee dealt with each bill individually, Cambridge Rep. Sandra Graham cited the "interrelation" of the bills.

"You can't consider passing one bill without passing all three. We must redirect our priorities to talk about jobs for the youth in this country," she said.

In conclusion, Graham urged the American people "to make clear what direction they want to go in."

**In brief** by Greg Beeman and John Alabiso

## Nominations / elections announced

Council of Presidents Chairperson Donald Carriger announced last week that Council Executive Board nominations for positions would be held on April 9, and the elections on April 23.

In other action, the Council:  
— allocated \$186.50 to the Finance and Accounting Clubs to sponsor tax attorney David Lynch.

— allocated \$170 to the Chess and Game Club for a tournament which is tentatively scheduled for April 6. Cash prizes will be awarded and the

remaining money will be used to purchase chess and backgammon games.

— allocated \$654.75 to the Gold Key Honor Society for the purchase of plaques and pins for ceremonies on April 26.

— allocated \$200 to The Society of Advancement of Management (S.A.M.) for registration for a regional conference concerning careers.

— allocated \$30 to SAM for a gasoline reimbursement for a recent trip to a Budwieser brewery.

## Boston Public Library resumes Saturday Service

The Boston Public Library's main office in Copley Square has resumed Saturday service.

Under a new schedule approved this month, the library will be closed on Monday morning and Friday evening.

The new schedule for the general and research library is: Monday 1-9 P.M.; Tuesday, Wednesday, and Thursday 9

A.M.-9 P.M.; Friday and Saturday 9 A.M.-5 P.M.

The Rare Books and Manuscripts Department and the Print Department of the Research Library hours are: Monday 1-5 P.M.; Tuesday, Wednesday, Thursday, and Friday 9 A.M.-5 P.M.

The Library will remain closed on Sunday.

## Police officer Currier graduates crime course

Suffolk University Police officer John C. Currier was recently graduated from an 80 hour training course for police crime prevention officers recently.

About 30 police departments were represented at the course, which included discussions on the history and principles of crime prevention, check and credit card fraud, security lighting,

electronic intrusion devices, shoplifting and rape prevention.

The course was conducted by the Mass. Criminal Justice Training Council, with assistance provided by the Municipal Police Institute.

Currier will participate in Crime Watch, a statewide program designed to educate people as to how to protect themselves and their property.

## Kennedy Library Night

The Student Government Association, the Gold Key Society and the Student Activities Office are sponsoring their third annual Suffolk University Parents Program which will be held Monday, April 6 at the John Fitzgerald Kennedy Library in Dorchester.

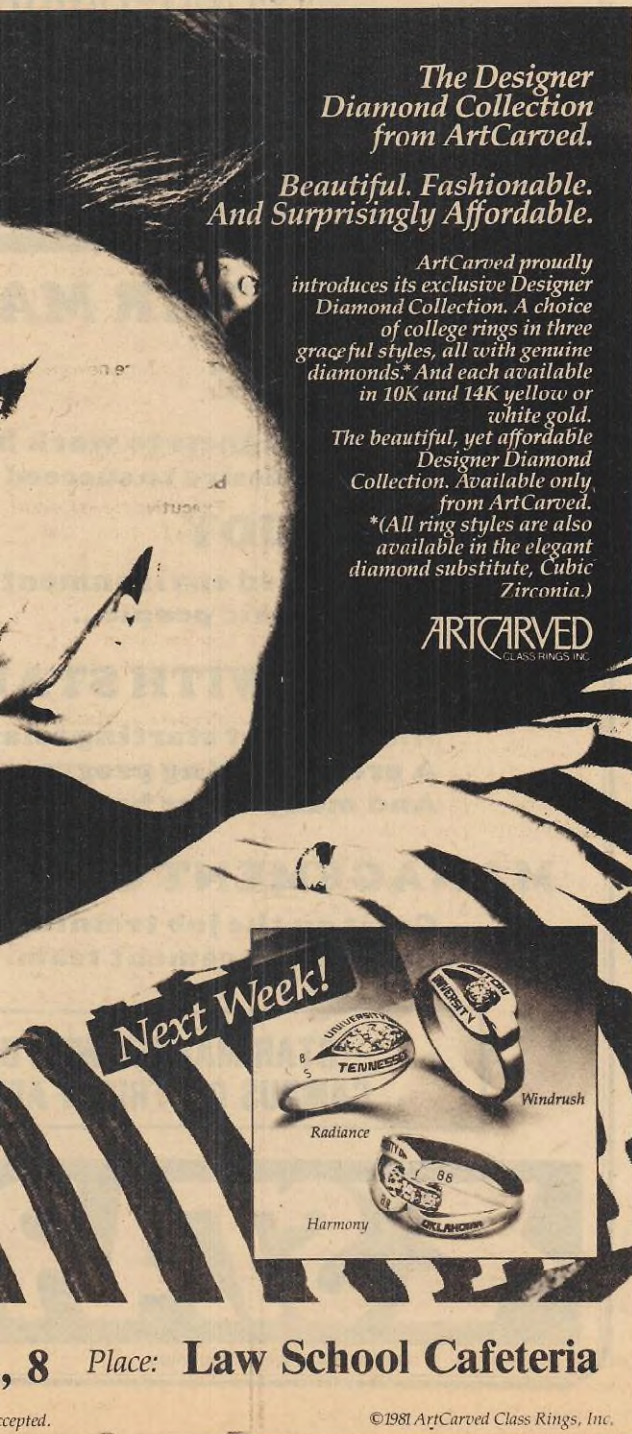
The objective of the event is for parents, students, faculty and staff to meet together. Also included in the event is the opportunity for participants to tour the museum, view the film *John Fitzgerald Kennedy 1917-1963*, and to enjoy an informal reception in the library pavilion.

Student Activities Director Duane

Anderson said that last year 150 reservations were made and some 100 people showed up. However, this year 510 reservations were made, and Anderson is hoping for a crowd of 500. He said that this is "most likely to be the most successful program we've had."

Anderson attributes the change in reservations to the fact that the past two years the event was held on campus, while this one is being held elsewhere.

Coordinators of the event are Gold Key President Thomas Keaveney and Sophomore President Ann Harrington.



**The Designer Diamond Collection from ArtCarved.**

**Beautiful. Fashionable. And Surprisingly Affordable.**


ArtCarved proudly introduces its exclusive Designer Diamond Collection. A choice of college rings in three graceful styles, all with genuine diamonds.\* And each available in 10K and 14K yellow or white gold.

The beautiful, yet affordable Designer Diamond Collection. Available only from ArtCarved.

\*All ring styles are also available in the elegant diamond substitute, Cubic Zirconia.)

**ARTCARVED**  
CLASS RINGS INC.

**Next Week!**



Radiance

Windrush

Harmony

**Place: Law School Cafeteria**

Say... "pip-it!"

## RESUME SPECIAL

100 copies of one original  
on quality stationery paper  
50 matching blank sheets  
50 matching blank envelopes  
**\$15.00 plus tax**  
**523-3355**

NICK BAKER  
POSTAL INSTANT PRESS  
4 Somerset Street  
Boston, Massachusetts 02108

Don't Delay — Do it Today





editorials

A scary moment for the United States

History can repeat itself — sometimes over and over again. For the shot fired by the American patriot in 1776 — the “shot heard ‘round the world” — has been heard again and again throughout history. It has happened in a theatre in Washington in 1865, on a street in Dallas in 1963, and in front of an affluent apartment house in New York City in 1981. And on Monday, the almighty powerful bullet triggered by the even more powerful person behind the gun, discharged another shot which carried reverberations with it to various corners of the world.

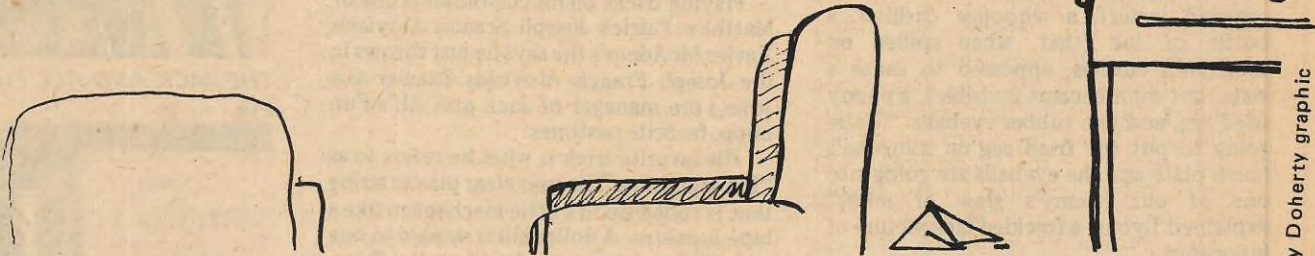
As a result of Monday’s senseless act of violence, four men lie in the hospital today — several of them critically wounded. And for a brief time Monday, this country was in a state of panic. One would never imagine that small pieces of metal discharged from a firearm could do such damage — physically to the four innocent men, or emotionally to the minds of concerned citizens of the United States and the world.

When the trigger of the .22-caliber revolver was pulled at approximately 2:30 p.m. on Monday allegedly by John Warnock Hinckley Jr., the stability of the U.S. government was shaken. Although command of the government never left the hands of President Ronald Reagan, it was uncertain to many, including those closest to the action, who was in charge.

During the tense afternoon hours when President Reagan was on the operating table, Secretary of State Alexander Haig announced that he was in control. But constitutionally he wasn’t.

The stock markets closed Monday afternoon upon word that the President had been shot. This action was taken to avoid a financial panic.

The television and radio people were also in an obvious state of frenzy. At times they seemed to be competing in a race against the clock to report what was happening. Wrong information (such as the report of Press Secretary James Brady’s death) was announced and then retracted. The emotions were pulled, pushed, yanked, and twisted. Students crowded around the television set in the Ridgeway lounge to watch the afternoon’s happenings before they were forced to leave because of the Jazzercise class — something which should not have happened since many more students were concerned with watching the history making event.



History was in the making but students couldn’t watch it.

But despite all of the mass confusion, people did what seemed to be correct for the time. Haig assumed leadership because a visible leader was in need of (Vice President George Bush was in Texas). The financial aspects of the country were protected. And television, despite its problems, became the “nation’s fireplace,” according to Jack Thomas, a reporter for the *Boston Globe*. “The errors not withstanding, television once again bound the nation together like a family in crisis, just as it has at other national events such as inaugurations, presidential elections or catastrophes,” writes Thomas.

Those involved in the immediate action of the real-life drama should be commended for their ability to maintain the smooth running of this country. The Secret Service agents, the doctors, the media personal, all performed exceptionally well under extremely stressful circumstances. Five lives were saved Monday — the lives of four men and the life of the United States.

Has the country learned from what has happened? Will people know how to react even better, perform even more efficiently in future instances? Hopefully we’ll never have to find out.

Gerry Doherty graphic

letters

Student questions worthiness of Theatre

Editor:

Now, this is a long letter, but the issue at hand is a large one, and the decisions that are made from here on in will have a tremendous effect on the successful integration of the recently created Dramatic Arts major, and upon the futures of students such as myself. So, please bear with me.

Obviously, something has gone haywire, because the image projected and subtly marketed by Suffolk Theatre on this campus has been contrary to any indication of its being a viable component of academic life or contribution for students here. It has maintained this disconnected image by remaining isolated, detached and unconcerned with the needs of Suffolk students. And, it has either mindlessly or pre-determinately rendered itself useless in relation to any sort of coordinate programming with those academic departments whose curriculums include the study of dramatic writings. It has done this by ignoring the fact that it could enhance academic programming at Suffolk by attempting to extend the continuity of what is read in the classroom and what is produced upon Suffolk’s stage. This need not be the major focus of Suffolk University Theatre productions, yet it could be a small integral part of it.

The number of students who have been allowed to participate in Suffolk Theatre productions as actors could be counted on less than one hand. Yet, when students attempt to do their own shows they are either told “No.” or they are given no encouragement. When was the last time you saw a student act in a play production that did not directly originate in an acting class? And if you saw any of those, you might notice that not one play has gone up which was “tryed from beginning” to end because there has not been one acting student or one acting class that has been allowed to do a complete play. Why not? It cannot be because they are so busy participating in productions from Suffolk Theatre, because as I said before student actors from Suffolk don’t even constitute a handful in those particular productions. We could count more years that Suffolk Theatre has been around than we could count students who were allowed to act in Suffolk Theatre’s Productions. And don’t even begin to believe that it may be due to Suffolk Theatre’s already having the required amount of actors they need because they say they are a “Resident Professional Company.” Residents of what? Boston? Watertown? The only “Resident Professional” to

be found residing at Suffolk University is the director, who happens to be a member of the union and who must therefore take the chance of being fined up to \$500 for each non-union show he directs at Suffolk University or anywhere else.

In the past Suffolk Theatre has been able to slide by unnoticed by the majority of Suffolk students. This is slowly changing, and it is time that an up-front assessment of what is actually going on with Suffolk Theatre began. What has Suffolk Theatre done for Suffolk University? Has it served the student population here at Suffolk? Has it as a non-profit theatre, established some sort of a meaningful relationship between itself and the Metropolitan Boston community by extending theatre exposure to those segments of the community who are not already established as “regular” theatre audiences? Has it used the opportunity it has as a non-profit university theatre to take new risks in the type of productions it puts up through experimentation, innovations which reflect an interest in its potential to serve as a catalyst for the growth and development of American theatre? After all, this is a university and it is the appropriate environment for questions to be asked and for experiments to be made.

Suffolk University was founded by a man whose explicit aim and desire was to provide an academic institution which would serve the needs of an ethnic group who experienced discriminatory practices on college admission due to their ethnicity. As time went on Suffolk’s vision expanded to include all working class persons as a part of the community to be served here. The recent Heritage research project will verify these facts. Is Suffolk University Theatre so out of touch with the interest of this University that it cannot see beyond its own nose? The fact that there have not been any productions which place an emphasis on where this University’s unique roots in history are at points directly at the insensitivity and alienated attitude which emanates in all directions from Suffolk Theatre. Would it be so difficult to produce an Irish Theatre Festival, or to put on a play written by Eugene O’Neill or Brendan Behan as an act of celebration for the fact that Suffolk University exists?

The potential for Suffolk University’s Theatre to become a strong and positive influence in Boston, to expand its vision beyond the narrow, the indifferent, and

See Page Seven

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

“Best college newspaper in the country for school community under 10,000.”  
(1979) Columbia Scholastic Press Assn.

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

Editor-in-Chief:	Alice I. Whooley
Business Manager:	Rick Creedon
Executive News Editor:	Alice I. Whooley
News Editors:	John Alabiso Greg Beeman
Features Editor:	Tricia Kelley
Arts Editor:	Jeff Putnam
Sports Editor:	Joe Coughlin
Photography Editors:	Lisa Camenker Gail Spring
Production Managers:	John Alabiso Denise Babin
Graphics Editor:	Gerry Doherty
Copy Editors:	Marilyn Spurr Paul Michienzie
Ad Salesman:	Joe Harrington
Circulation Manager:	Joe Pati

Staff: Mary Ann Bartolo, Larry Buckley, Laurie Camenker, Janet Constantakes, Jim Currul, Colleen Doyle, Mark Fallon, Keith Franzone, Nina Gaeta, Rosemary Gaeta, Lisa Griffin, Kathy Griffin, Ben Klemer, Betty Mulherin Jodi Manfredonia, Mark Micheli, Dave Mullins, Dan Murnane, R. Scott Reedy, Nancy Rezendes, Amy Scarborough, Carole Smith, Paul Quinn, Emerson Elliott Phillips, Daniele L. MacMillan, Carolyn Daly, Deborah Viera

Faculty Advisors:	Malcolm Barach Stuart Millner David L. Robbins
-------------------	--

Published by Suffolk University  
and run under student management

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



## side tracks

## April Fool's Day celebration at Jack and Jill's

by Tricia Kelley

*'Twas the night before April's Fool's  
And all through the joke shop  
All the customers were browsing  
To find a trick would not flop!*

"Oh, that scared me!" shrieked Joanne McNeil, 13, of Charlestown, after the manager of the Jack and Jill Fun Shop had offered her a piece of gum. However, it was not an every day piece of gum that she had been offered. It was from a phony pack, and as she pulled on it, her little finger had been snared like a rodent caught in a mouse trap.

McNeil and her pal, Susan Lyons, 12, also of Charlestown, were purchasing small April Fool's jokes to play on their classmates and teachers at St. Francis School in Charlestown. They decided to buy a pack of red hot pepper gum, snake matches (matches that, when struck, resemble unfurling snakes), a bleeding rubber thumb, a lighter (that, when lit, squirted water), a whoopee cushion, a bottle of ink (that, when spilled on someone's clothes, appeared to cause a stain, but soon became invisible), a phony fried egg, and two rubber eyeballs. "We're going to put the fried egg on someone's lunch plate and the eyeballs are going into one of our enemy's glass of milk," explained Lyons, a freckled face picture of innocence.

"Give me something that will scare the hell out of my co-workers," demanded Jean, an employee of a Boston bank. After glancing at the haunted hankchiefs, the monster masks, and the sneezing and itching powders, she decided to purchase a massive black spider and a hand buzzer. "Just wait until they open the desk drawer tomorrow," she said with wily sneer.

Two "sexy broads", as the manager referred to them, wished their identities and their place of employment to remain anonymous due to the vicious intentions of revenge against their employer, which drove them to the shop. "He stares at us all day long, so tomorrow we're going to stare back at him while we're wearing these," said one of the "broad" as she tried on a pair of "Groucho Marx" glasses. The other commented, "He hates us eating at our desk so we're going to put this fake vomit on his desk." "Ya, he really deserves this," commented the other with a mischievous giggle.

Several parents rushed into the shop after work. "See this rubber razor?" asked one businessman to his partner. "I'm going to get it for my son. This time I'll watch him scare my wife and daughter!"

"Ya gotta help me. My 12-year-old son just called me at work and said, 'Ma, ya gotta go to the joke shop — tomorrow is April Fool's Day!'" gasped a young conservatively dressed woman. "Hey, does this stuff really work, or is it all in your mind?" she asked as she pointed to the sneezing and itching powder. "I would not

suggest those for school. I think the powder would be disconcerting, to say the least," replied the manager. She decided on the hot pepper bubblegum, as the two Charlestown girls had.

However, not everyone visiting the shop that day were making purchases for April Fool's Day. A small dark-haired boy said that his teacher had already warned her students. "She doesn't want us to play any tricks this year," he said, with a sad look on his face. Nevertheless, he was purchasing a book entitled *The World's Greatest Jokes*. "Did you ever read this?" the manager asked of the person next in line. "No, but I'm not going to open it 'cuz something will pop out at me," he replied. "Oh, c'mon, nothing will pop out at you, I promise," coaxed the little boy. Being a good sport, the patron opened the book and received a tingling shock. "I should have guessed. And it's not even April Fool's yet!"

Playing tricks on his customers is one of Matthew Patrick Joseph Francis Aloysius Xavier McAdem's (he says he just throws in the Joseph Francis Aloysius Xavier as a joke), the manager of Jack and Jill's Fun Shop, favorite pastimes.

His favorite trick is what he refers to as "bill snatching." He uses clear plastic string that is rolled up in a little mechanism like a tape measure. A dollar bill is stapled to one end of the string and placed on the floor. The string is unraveled and the mechanism is placed in his pocket. "This trick is especially effective after the customer has changed a ten dollar bill. I tell them that they've dropped their money. When they go to pick it up, I press the button on the mechanism and the string rolls back into it. The dollar bill ends up back in my hand. It just goes to show you that you can't trust anybody these days!"

According to McAdem, the same jokes that were popular 25 or 50 years ago are still popular today, such as the whoopee cushion, the hand buzzer, the powders, and the fly in the ice cube. He accounted for their popularity by saying, "as people grow up they remember what they used for pranks when they were children and then their children learn from them."

"Actually, all my customers are children. Some are a little older than others, like in their sixties or seventies, but they're all children. I have them from all walks of life coming into the store — judges, lawyers, the youngest toddler — but everyone is equal, no one is on their high horse," commented McAdem.

When asked if he had anything special planned for April Fool's Day, McAdem replied "no, just work. I play tricks all day long so I won't be celebrating any differently."

And, although the *Parody Issue* was missing, it is hoped that the Suffolk community had a chance to celebrate April Fool's Day a little differently.



THE JACK AND JILL Fun Shop, Bromfield Street was the site for shoppers on April Fool's Eve.



A COLONEL SANDER'S reject hangs from the ceiling at Jack and Jill's.



MATTHEW McADEM, Manager of Jack and Jill's, has fun playing tricks on his customers.



TRICK CANDLES and scary spiders are just a few of the items on sale at Jack and Jill's.





Deadline for  
Phyllis Mack

Research Prize  
is April 10

For further details,  
contact  
Melanie Zybala  
x235

LINE UP YOUR  
SUMMER JOB NOW  
EARN \$3000 to \$5000  
all majors may apply  
local position or  
hometown area  
call 395-1995

#### COMMENTARY

## The shots heard around Suffolk and the world

by Nina Gaeta

Ronald Reagan is pushed into a limousine and whisked away to the hospital. James Brady lies bleeding on the sidewalk. Secret Serviceman and a Washington D.C. policeman also lie on the sidewalk.

From out of nowhere, submachine guns and guns of every caliber are pulled from their hiding places and the Secret Service men monkey pile a blond man, the man who just shot the president. They hold him by his nose, hair, arms and testicles and fumble with a car door to take him away. No one knows how it happened, or why, and three men are down on the sidewalk.

For five hours, Americans stopped where they were and had their ears and eyes riveted to radios and televisions, waiting for news, any news. Suffolk students stopped the pinball machines, Space Invaders, and the ping pong paddles were put down. The lounge was as quiet as a Sunday as the film was shown over and over again on the television.

During the breaks, in the news, the student joked among themselves. "He just got his loan taken away . . ." "He found out his BEOG was cancelled. . . ." "Nancy hired him. . ." But when the film was played again, the noise ceased. They were concerned, not so much for Ronald Reagan, but for Brady, Timothy J. McCarthy, and Thomas Delahanty. All the news focused on Reagan.

We all know what has happened since that historical Monday afternoon. We know every little last detail of John Hinckley's life. We know Ronnie has pulled through, we know James Brady may have brain damage, and details are sketchy on the other two.

The other two. Two men who put their lives on the line for their president. Where were their stories in the hours

after the assassination attempt?

What value does life have? Does the president take priority over three men bleeding badly? According to the news, he does. Someone remarked to me "I watched that television set for five hours, and not one mention was made of the two guys shot. Is their life any less significant than Reagan's?" The same day the president was shot, other murders occurred and were passed off.

Another friend said it is only logical that the president be given precedence over all others. "Face it, only those people who have a far reaching effect on society make the news. Of course, people are concerned over Reagan and Brady. They are public figures, and Reagan has an impact on the rest of the world." "But what about some poor smoe knifed and shot in Chelsea? Doesn't he matter?" "He matters to his family and maybe to the police, but not to the nation."

Sorry, I don't agree. When a life is about to be taken away by a crazed man, or in the heat of an argument, that life is just as important as the president's. Every murder should make the national news casts. Every murder should be tabulated and placed on the front pages of newspapers.

People will scoff at this. "Why? Why take up all that space. You would fill an encyclopedia by the first week, and the network news would have to be expanded by three hours. Who wants to hear about it?" No one. But maybe those names, lists and lists of names will shut the National Rifleman's Association's lobby down. Maybe, just maybe, gun control will be the "in thing" to have.

Maybe, just maybe, Ronald Reagan will learn guns can kill, wound and maim. After all, he supports the NRA. Maybe Brady and "the other two" will help him learn that lesson.

## S.G.A. NEWS

S.G.A. ELECTIONS ARE COMING UP SOON!  
PETITIONS ARE AVAILABLE NOW FOR  
THE ELECTIONS.

THE STUDENT ACTIVITIES OFFICE, RL-5.  
THEY ARE DUE APRIL 10, 1981, BY 12:00 NOON.  
CHECK WITH THE STUDENT ACTIVITIES OFFICE  
FOR MORE DETAILS.

APPLICATIONS ARE NOW AVAILABLE FOR  
ORIENTATION STAFF MEMBERS IN THE S.A.O.  
TO HELP WITH ORIENTATION IN SEPTEMBER,  
1981.

APPLICATIONS WILL BE DUE APRIL 8, 1981, AT  
4:30 P.M.  
FOR FURTHER DETAILS, CONTACT ANN COYNE  
IN THE STUDENT ACTIVITIES OFFICE.

DON'T FORGET THE PARENTS PROGRAM AT  
THE KENNEDY LIBRARY, APRIL 6, 1981.

Continued from page 5

the exclusionary does exist. The potential for Suffolk University's Theatre to become a more meaningful and integral component of the University with an expansionary holistic perspective of what it can do to serve and increase the quality of Suffolk students experience and growth while they are here does exist. The potential for Suffolk University to reflect its challenging historical roots that said "YES!" to itself when the voices of those who would limit its growth and development said, "NO!", is there for Suffolk University's Theatre and for the University itself to use as a guide in its ongoing commitment to itself. Such a commitment cannot be

isolated as the duty of one academic department or another. Nor can such a commitment live if it is cherished as only a part of the past and not allowed to function in the present. The commitment is a thing that the traditional conventions of modern theatre have begun to realize as being something stale when on stage but much alive when in the world, the commitment requires that we function in accordance to the rules of unity. The unity of time, place and action — the unity of the present moment in reality. For all of us at Suffolk University the commitment must be now, the commitment must be here, and the commitment must be to act as a unified body. The

University is made up of many interdependent individuals and groups who are united under the common goal of the University goal to develop and grow without losing touch with the roots from which we began and which we continue to maintain.

An attempt is made to create an educational setting within an urban area which stimulates a degree of intimacy in student-to-student relationships and student-faculty relationships conducive to the greatest possible exchange of ideas.

(Suffolk Univ. Bulletin)  
Dyan Pearson



sports

# Rams "timid" - Drop opener 11-0

## But 16 more to win

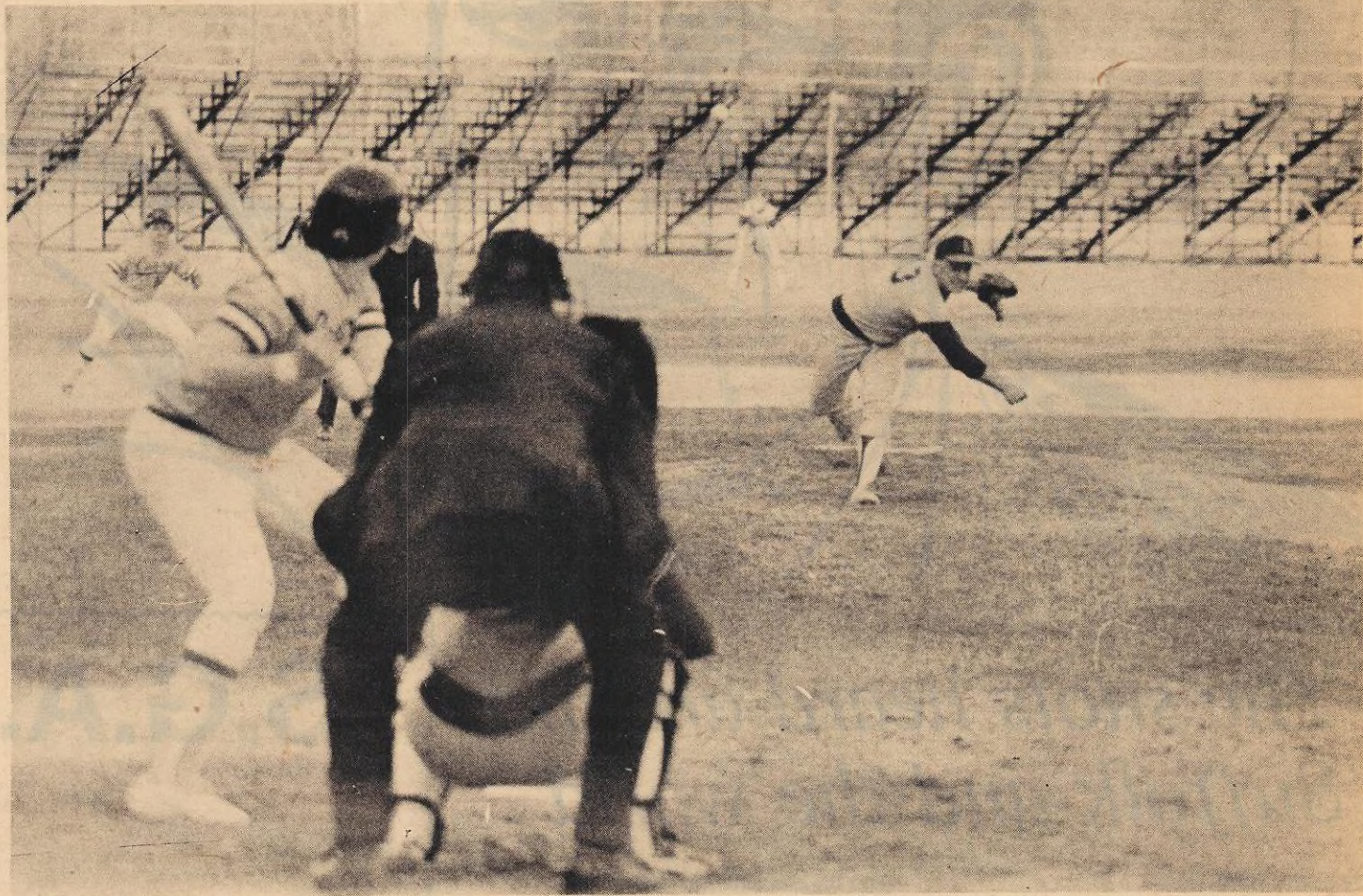
by Ben Klemer

For your first summer trip to the beach, do you come charging out of the car, cast your towel anywhere, and jump into the water? I don't. It takes a little getting used to that cold water. It was that way for the Rams, as they proved they're ready for the beach, but not the water. Curry was not a tough test, but an adequate one, bettering the Rams 11-0 in the opener.

Suffolk's most constant threat came in the top half of the first. Bases were loaded with two gone, ending with a long fly ball by Frank Pesce. Then came the Curry attack, which was helped out by a combination of errors, mixed with hits, walks, and resulting in runs throughout the game. Curry didn't appear to have found their potential either, but did have a game behind them, (a loss to B.U.). That seemed to be the difference. With a game behind you, a team learns, and can partly see what has to be done.

Their pitcher was not overpowering. He was facing a team that was guessing, one that needs to find a groove; something only time can help. There are 17 games on the Suffolk schedule, and this was the first.

When they were behind by 6 or 7, they were still trying to work out the kinks. The important thing is they went about it as a team. The Rams realize they have a good squad, but like an effective slider, takes time to develop. No one got on anyone else about an error, or a strikeout. The eagerness is there, the team approach is there. When the rest comes, the team will be ready. When there are one to many Texas leaguers, a barrage of half swings at the plate, and some missed cut-off men, the problem has nothing to do with inability at this level. It's assumed a team knows what to do, they're just not used to doing it in games yet. As coach Willoughby pointed out on the bus ride back, "this was our first game. Let's leave this one right where it is." At a high school dance, the first time out on the floor you feel like an imbecile, but as the night wears on, it gets



Gail Spring photo

GRASSIA pours one in.

easier.

Starting pitcher Mike Grassia was trying too hard. He has four pitches per batter to prove himself with. Pitching takes consistency, luck, and a little help from your friends. The odds of having those three things this early in the year in a game are small. He had a sharp curve, but looked like he was feeling the pressure. A couple of times he lost his concentration and

balked, which is a sign of tension. There are other games, and he has a diving curve ball. Once he finds his place, he'll start to use his tools with authority.

The Suffolk fielders need to work on strategies, which will come with time. An outfielder coming in on a short fly ball is a situation that must have communication from other fielders, regarding who should make the play. This is another small hurdle that will work itself out. The infield at Curry was sandy, which caused many grounders to slow down. In some cases they could have been charged, but again those first game jitters. The application of skills the Rams have will win games. When the fuse is finally lit, watch out.

Rarely does a boxer come into the ring, looking for a knockout in the first round. He must respect his opponent, feel him out, then start working. Things should be different in the Brandeis game on Monday. They will know more about what is what by then. A team that starts out strong is good, but a team that builds itself during the season is better, and more interesting to watch.

Remember your first date, or your first time behind the wheel? Now both of those are things figured out, but back then it was quickly realized there was much to learn. Overnight sensations are as frequent as rain in the desert. Look at this game as a mixed-up desire to win.

### SUFFOLK UNIVERSITY VARSITY BASEBALL 1981

TUES.	MAR. 31	CURRY COLLEGE	3:00	
THURS.	APR. 2	UNIVERSITY OF LOWELL	2:00	
SAT.	APR. 4	FRAMINGHAM STATE	1:00	
MON.	APR. 6	BRANDEIS UNIVERSITY	3:00	
TUES.	APR. 7	EASTERN NAZARENE COLLEGE	3:00	
SAT.	APR. 11	ASSUMPTION COLLEGE	1:00	(2)
TUES.	APR. 14	TUFTS UNIVERSITY	3:00	
WED.	APR. 15	BENTLEY COLLEGE	3:00	
SAT.	APR. 18	BABSON COLLEGE	1:00	
MON.	APR. 20	CLARK UNIVERSITY	3:00	
WED.	APR. 22	M.I.T.	3:00	
THURS.	APR. 23	BRYANT COLLEGE	3:30	
SAT.	APR. 25	SOUTHEASTERN MASS. UNIV.	1:00	(2)
MON.	APR. 27	NICHOLS COLLEGE	3:30	
WED.	APR. 29	MERRIMACK COLLEGE	3:00	
THURS.	APR. 30	W.P.I.	3:30	
SAT.	MAY 2	SALEM STATE COLLEGE	1:00	(2)

## Campus sports shorts

The Miller beer 2 on 2 competition is held each year between area colleges. This year Kevin Schleheubler and Holly MacKenzie represented Suffolk in the tournament. This first round was played against Bentley College, and the Suffolk team beat them by such a high score, they were declared "bye" from the next round, and faced Northeastern in the finals during the half of a Celtics - Cleveland game, losing by a 17-13 score, placing second overall.

The Women's Ping Pong tournament winner is Vivian Tuori, who defeated Gina Vellucci 2 games to 1.

Be sure to participate in the Bike Marathon. A group will leave Suffolk to

take part in the event on Sunday, April 12. President Pearlman, and Suffolk Baseball coach Jim Willoughby will be amongst the Suffolk riders. Get your applications at the athletic office. Proceeds go to the Diabetes Foundation. Somehow this is better than re-runs of "Gilligan's Island" on Sunday morning. A great opportunity to get the old bike rolling.

Patrick Duffy has been elected Men's Basketball champion for the 1981-82 season. Mike Grassia and Anthony Gennari are this year's Baseball captains.

Athletic office secretary Mary Murry has another reason to smile. Her son has been named to the Boston Globe all-scholastic Hockey team.



Journal photo

SUFFOLK 2 ON 2 REPRESENTATIVES - Kevin Schleheubler and Holly MacKenzie.



# SGA plans library night

Continued from page two

Members will have to log in the date, time, and place of the call, if calling long-distance or locally when exceeding three minutes.

Anderson said he had been getting some heat over this issue concerning student organizations' phone calls and hopes that this logging procedure will raise consciousness. However, if excessive calls continue, he will file a formal complaint recommending the university to charge SGA members for phone calls.

Sophomore Class President Ann Harrington distributed to members a sign-up sheet attempting to recruit 20 SGA members who would act as guards and as part of the reception line of distinguished people who would welcome people to the Parents' Program at Kennedy Library on April 6.

"A lot of kids aren't going because their parents can't. Students can come without their parents," said Harrington, who said that more than 510 have said they plan to attend.

In other action, the SGA:

- Endorsed a letter, previously approved by the Campus Expansion Committee, requesting an SGA member to sit on the Board of Trustees Building Committee.
- Voted unanimously against having a Reading Day during finals week. The Reading Day, which Singleton said was possible this year but not next year, would interfere with teaching contracts and the school's accreditation.
- Allocated \$750 for 250 Red Sox game tickets for Junior-Senior week.

## Men's Varsity Tennis — Spring 1981

DAY	DATE	OPPONENT	TIME	BUS LEAVES
THURS.	APRIL 2	BENTLEY COLLEGE (CRPT)	2:00	HOME
SUN.	APRIL 5	BABSON COLLEGE	1:30	11:45
TUES.	APRIL 7	UNIVERSITY OF LOWELL	2:00	12:30
THURS.	APRIL 9	CURRY COLLEGE	2:30	1:00
SAT.	APRIL 11	EASTERN NAZARENE COLLEGE	1:00	11:30
TUES.	APRIL 14	GORDON COLLEGE	2:00	NOON
FRI.	APRIL 17	RHODE ISLAND COLLEGE	3:00	1:00
TUES.	APRIL 21	U. MASS. BOSTON (CRPT)	2:00	HOME
THURS.	APRIL 23	ROGER WILLIAMS COLLEGE (CRPT)	2:00	HOME
SAT.	APRIL 25	MERRIMACK COLLEGE	1:00	11:45
MON.	APRIL 27	W.P.I.	2:30	NOON
WED.	APRIL 29	BRYANT COLLEGE	2:00	NOON
SAT.	MAY 2	NORTHEASTERN UNIVERSITY	1:00	11:45

## Varsity Golf — Spring 1981

DAY	DATE	OPPONENT	TIME	BUS LEAVES
FRI.	APRIL 3	MERRIMACK COLLEGE	1:00	FAR CORNERS - 11:45
MON.	APRIL 6	M.I.T. (CLARK)	1:00	BRAE BURN - 11:45
FRI.	APRIL 10	ASSUMPTION, (BASON)	1:00	SADDLE HILL - 11:30
MON.	APRIL 13	LOWELL (CLARK)	1:00	TBA
THURS.	APRIL 16	MASSACHUSETTS GOLF CHAMPIONSHIP		TBA
TUES.	APRIL 21	TUFTS (BABSON)	1:00	TBA
MON.	APRIL 27			TBA
TUES.	APRIL 28	NEW ENGLAND GOLF CHAMPIONSHIP		TBA

## A MESSAGE FROM THE OFFICE OF FINANCIAL AID

A part of President Reagan's proposal to cut the federal budget includes substantial cutbacks in federal student aid programs. While none of these proposals have been approved by Congress to date, the Office of Financial Aid is issuing this update to advise you of developments and concerns.

### National Direct Student Loan (NDSL) Program

The 1981 - 1982 tentative level of funding for this program has been cut by 40% statewide. Generally, all universities / colleges in the Commonwealth of Massachusetts have received the same dramatic cut due to a reduction in statewide funding. This means fewer and smaller NDSL loans will be awarded for the 1981 - 1982 year.

### Basic Educational Opportunity Grant (BEOG) Program

President Reagan has frozen the awarding of BEOG grants for 1981-82 until his budget reductions are accepted and approved by Congress. What does this mean for you? Student Eligibility Reports (SER) will not be sent out to you until June at the earliest. Moreover, if Reagan's plan is accepted, Basic Grant awards will be reduced. The average reduction will be \$200 or 17%. Those most affected will be students from middle income families as the federal government will expect larger parental contributions toward their children's education.

### Guaranteed Student Loan (GSLP) Program

Over 50% of the students at Suffolk University have received loans under this program during the past year. The federal government now proposes to amend the GSLP program by eliminating the in-school interest subsidy and eliminating the federal special allowance for lenders. Also, students will have to demonstrate financial need in order to receive a loan. These changes will reduce the number of eligible students. A spokesman for the banking industry has stated that

many banks will not participate in the loan program if these regulations are implemented, because the financial incentives will be eliminated.

### Social Security Benefits

The Reagan Administration has proposed the elimination of Social Security benefits for college students. The proposal calls for phasing out Social Security benefits by not allowing new students to enter the program after August 1. Students now receiving payments would have their benefits reduced by 25% annually until the age of 22 when they would no longer be eligible.

\* \* \* \* \*

The Executive Director of the National Association of Student Financial Aid Administrators (NASFAA), Dallas Martin, has said: "...the real impact of the proposed cuts affects more than the students being served and the viability of the programs which are being reduced. The totality of these reductions will impact negatively upon the quality of life in America for millions of our citizens."

The Office of Financial Aid concurs with these remarks. We are extremely concerned about the effect of these major reductions on the students of Suffolk University. Our ability to serve and assist needy students is in jeopardy. It is imperative that all students write to their senators and congressmen today and urge them not to approve these reductions in student financial aid programs. Sample letters are available in the Office of Financial Aid — CRP-3.



## arts &amp; entertainment

# Rafelson's Postman fails to deliver

*The Postman Always Rings Twice. A film directed by Bob Rafelson, written by David Mamet, and starring Jack Nicholson, Jessica Lange and John Colicos. At the Sack Cheri and suburban cinemas.*

by Jeffrey Putnam

The detached frigidity of Bob Rafelson's second film, *Five Easy Pieces* (1970), reinforced the social disenfranchisement of its anti-hero, Bobby Dupea (played by Jack Nicholson in his first major starring role); shrouding him in an impenetrable egocentric vacuum, alienated from his friends, his lifestyle, his family... ultimately himself. Following the unpredicted success of Dennis Hopper's *Easy Rider* the year before, Rafelson's film provided it with the perfect antithesis: *Easy Rider*, though exhibiting a certain (if simplistic) intelligence, was a film of romance, or urges, of passion: *Five Easy Pieces*, though erupting with passion, was a film of intellect. *Five Easy Pieces*, despite (not altogether unwarranted) charges of bald pretentiousness and moral ambiguity, is Rafelson's stylistic masterpiece; it intertwined Dupea's passionate anti-intellectualism with Rafelson's passive intellectualism. Nicholson's now-familiar mannerisms were so fresh then — barking at the dog while standing amidst bumper-to-bumper traffic — and Rafelson were the perfect successor to the then-waning Arthur Penn (*Bonnie and Clyde*, 1967; *Alice's Restaurant*, 1969; *Little Big Man*, 1970) as the American cinema's dominant mythmaker. *Five Easy Pieces* was, after all, an eyewitness attempt to mythologize the contagious alienation of young, middle-class white Americans. Slowly mitigating its passion — moving from the sweltering Texan oil fields to the frigid Pacific Northwest forests — Rafelson disassociated himself from his subject, in order to view it objectively as a manifestation of myth. Rafelson similarly attempts to intertwine latent passion with

passive intellectualism and mythologize an era with his adaptation of James M. Cain's 1934 hard-boiled crime novel, *The Postman Always Rings Twice*; but fails.

Rafelson's passivity overstylizes this, his fifth film; *The Postman Always Rings Twice* is nearly devoid of passion. Cain's story of a drifting ex-convict and a disillusioned short order cook/housewife who fall in love and murder her tavern-keeper husband is a brilliant study of human nature and the criminal mind: but Rafelson so thoroughly disassociates himself from his characters that he becomes incapable of insight; playwright David (*American Buffalo*, *Sexual Perversity in Chicago*) Mamet's script captures the raw cadences of Cain's dialogue, but is similarly detached. As Frank (also Nicholson) and Cora (Jessica Lange), the murderous couple, remain mystical — though fragments of information precipitate, their pasts and personalities remain unknown — their passion wholly dissipates; indeed, because Rafelson precludes involvement with his characters, Frank and Cora's passionate outbursts seem artificial, faked. Even by the time of their initial sexual encounter, in which Frank practically rapes her (she ultimately gives in), so little is known about them that we feel embarrassingly like voyeurish interlopers. Rafelson has intended this reaction; the manner in which his style dissuades involvement indicates that we are supposed to merely watch his characters and understand them through their milieu. Cora's husband's Twin Oaks Tavern is a dark maze of shadows; the environment is bleak and Depression-ridden; rarely does a film succeed solely on the strength of its milieu (Altman's *McCabe and Mrs. Miller* is one) and because Rafelson's milieu is character-less — Rafelson, cinematographer Sven Nykvist and production designer George Jenkins have sprayed all visible surfaces with a



JESSICA LANGE AND JACK NICHOLSON contemplate sex and violence in 'The Postman Always Rings Twice.'

non-reflective substance — the film is utterly uninvolved. Rafelson has painfully reconstructed the era, but it is all for naught. Perhaps if the film were to have been shot in a grainy black-and-white (like *The Elephant Man*), the gritty chiaroscuro might have camouflaged the film's passionlessness.

The chasm of nearly half a century accomplishes Rafelson's goal of disassociated objectivity in itself: Rafelson's further press toward deistic objectivity ultimately destroys itself. *Five Easy Pieces* necessitated detachment as an analytic rationalization of its audience — the film worked best for Dupea's generation because so many of them emphasized with him. But Rafelson's thesis in *The Postman Always Rings Twice* is so obviously monomaniacal — to evince the timelessness of passion — that the film (not its thesis) seems out of relation with time. The film possesses the aura of a museum piece; the tone is yellowed, the script is excruciatingly refined, the direction is cautious. *The Postman Always Rings Twice* is so enamored of itself — or rather Rafelson is so enraptured by Cain's book — that it fails to challenge itself; it is akin to Roman Polanski's *Tess*, in that both directors content themselves with reconstruction, denying the impulse to create. Indeed, Rafelson so self-consciously attempts to mythologize Cain's melodrama that he cannot possibly succeed without betraying his source. Cain's book is a work of literary pugilism; his words are angry, they jostle each other in his sentences:

*I began slipping off her blouse. "Rip me, Frank. Rip me like you did that night."*

*I ripped all her clothes off. She twisted and turned, slow, so they would slip out from under her. Then she closed her eyes and lay back on the pillow. Her hair was*

*falling over her shoulders in snaky curls. Her eyes were all black, and her breasts weren't drawn up and pointing up at me, but soft, and spread out in two big pink spotches. She looked like the great grandmother of every whore in the world. The devil got his money's worth that night.*

but Rafelson's refinements abate such power. Though the electricity pulses between Nicholson and Lange, *The Postman Always Rings Twice* is ultimately all too tame. Tame because Rafelson denies our personal involvement with Frank and Cora and her husband, Nick (John Colicos); tame because Rafelson keeps us on the outside looking in; tame because, whereas Cain's book rattled us, Rafelson's film attempts to impress us. Unfortunately, Rafelson fails to realize — or perhaps denies the realization — that the Depression era and its inhabitants, its victims and its gangsters, have already become incorporated into the mythos of America; not only in films like *Bonnie and Clyde*, but also in the fiction of Steinbeck, of O'Connor, of James M. Cain. Rafelson's film's frailty evinces and compounds its ultimate superfluity — the book has already been filmed (in some manner) five times. *The Postman Always Rings Twice* is not only miscalculated, but needless.

Finally the film devolves into an exhibition of the relationship of Nicholson and Lange — not Frank and Cora. Rafelson cast Lange (whose previous roles consist of such unchallenging roles as DeLaurentiis' *King Kong's* sweetheart, Lady Death in Bob Fosse's *All That Jazz*, and one of the housewives in last year's regrettable folly, *How to Beat the High Cost of Living*) on the basis of her screen test with Nicholson for his *Goin' South* — Mary Steenburgen got the part; evidently immediate "electricity" flowed between Nicholson and Lange, and a further manifestation is witnessed here. But, as proven with Redford and Fonda in *The Electric Horseman*, such "electricity" cannot perfectly project onto the screen; when the duo are separated, their unified power evaporates. Together, Nicholson and Lange are magnificent; simply because they balance each other. Lange's freshness (as an actress, she had yet to be tested) compensates for Nicholson's timeworn physical peccadilloes (his fanged grin, his scowling eyebrows); Nicholson's dynamic ability glosses Lange's limitations. Lange has yet to develop enough of an acting catalogue upon which to draw; she thrusts herself onto the screen without justifying her presence. Cora, the central character of the film, might have been more successfully essayed by Pamela Reed or Cathy Moriarty — a couple of other young actresses who distinguished themselves in their first major roles: Reed in *The Long Riders*; Moriarty in *Raging Bull*. Lange looks the virgin/whore of Cora, but she has not enough resource to delineate the two. Neither Nicholson, because of his familiarity (and his proclivity to play rather than become his characters), nor Lange, because of her severe limitations, offer insight into Frank and Cora — the acting, though probably the most palatable aspect of the film, is yet another dead end.



AN UNHAPPY COUPLE — Jessica Lange and John Colicos before the end, in Bob Rafelson's 'The Postman Always Rings Twice.'

## Lanford Wilson's eggs-cruciating Folly

*Talley's Folly. Play by Lanford Wilson. At the Next Move Theater.*

by Mark Micheli

Very smoothly you are taken back in time to 1944 to an old boathouse near Lebanon, Missouri. You watch the gazebo-like boathouse on a beautiful summer evening and overhear a very personal conversation between sexes. Everything is perfect except for one thing: your interest in these two banal characters which border on the obnoxious is not held. The couples confrontation in *Talley's Folly*, winner of a 1980 Pulitzer Prize, though subtle in its rich dialogue is mediocre in its entertainment value.

Sally has a secret. Matt has one too, and you watch for nearly 97 minutes as these two "eggs" bang up against each other in an attempt to crack each other.

Matt Friedman, a 42-year-old Jewish accountant from St. Louis, has come to see Sally Talley, a 31-year-old college graduate who works at a local hospital in Missouri, in hopes that she will marry him. Sally was born to the second wealthiest family in her

part of Missouri. A family who made its wealth in the textile industry by exploiting the non-unionized garment workers.

Immediately, you learn that Sally wants no part of her eager ex-boyfriend, or so she says. However she continuously allows herself to fall for his ploys.

In one of the more graphic examples of this, Matt refers to Sally as "my girl." When this happens she turns away from him and dashes off of the stage. He chases after her, trips knocking some boxes on top of him, and winds up with his foot stuck in between the floorboards of the boathouse. Immediately she runs back to him.

Matt knows that she really loves him. However, he is not sure why she will not admit to this. He says "you can chase me away or you can wear a pretty dress but you can't come down here in a pretty dress to chase me away!"

Sally's secret, the biggest reason for her denial of Matt's love for her, is rooted in her family's prominent background. When Matt discovers her tragic secret he attempts to comfort her. Sally rejects his sympathy saying "Don't! That's what I say to comfort my patients and they're dying of

blood poisoning!" This is an example of *Talley's Folly's* rich dialogue. Perhaps Sally feels that she too is a victim of some type of blood poisoning.

Matt is not as reluctant to give up his secret. His philosophy says that people must open up to each other. Or as he puts it: "People are eggs! We have fragile shells. But what good is an egg? It must be broken up, cracked or scrambled for it to be of any use. It mustn't be so protective of its shell." Later, in an attempt to learn more about Sally's secret, Matt says "We all have a Humpty Dumpty complex!"

Before the play is over both characters discover each other's secrets and are better off because of it. And though both "eggs" are cracked, so to speak, one cannot help but think that very little has happened here. Though the two characters have changed their relationship with each other (they decide to marry at the end) each of them is still relatively unchanged.

*Talley's Folly* is one egg of which one cannot help but ask why all the king's horses and all of the king's men or why playwright Lanford Wilson even attempted to put these two Humpty Dumpty characters back together again.



# Omen trilogy: thank heaven it's over

*The Final Conflict.* A film directed by Graham Baker, written by Andrew Birkin, and starring Sam Neill and Rossano Brazzi. At the Sack Cinema 57 and suburban cinemas.

by Dave Mullins

So far this year moviegoers have been treated (?) to numerous villains, including a pick-wielding miner who removes human hearts and a demented individual who destroys people through mind control. Now Hollywood, in all its infinite wisdom, decides to deliver upon the film world the evil of the anti-Christ, back for its third try at ruling mankind.

*The Final Conflict* is the third and final film of the trilogy of films originally based on the book *The Omen*, written by David Seltzer. It follows the exploits of the anti-Christ, Damien Thorn, now 32 years old and the Ambassador to the Court of St. James. Unfortunately, this film, and for that matter the entire trilogy, resembles the career of Muhammed Ali. The older the character gets the worse the results.

This film makes a complete travesty of all the success garnered from the first film, *The Omen*. Director Graham Baker and screenwriter Andrew Birkin in attempting to update the tale of the evil rebirth, lead the viewer into an unbelievable, corny mix of misconceptions which they mistake for a plot.

The misconceptions strike every section of the movie. To begin, the casting is suspect, and this comes as a result of the poor ideas and strange observations of screenwriter Birkin. The movie opens with the transfer of the seven daggers, the only weapons with the ability to kill Damien Thorn, to seven priests of a sacred monastery. In Birkin's demented viewpoint, the priests are reminiscent of organized crime. They are therefore cast, unnecessarily, as resembling a terrorist group. Here are seven priests that are supposed to be representing a sacred Italian monastery, and they are outfitted

in Navy pea coats, army jackets, and off white trench coats, hardly the outfits of any of the other priests in the two previous films.

Damien Thorn (Sam Neill), the main character in the film, also falls subject to this offbeat characterization. In the previous films, the character of Damien as growing child portrays the ability to control people and events. In *The Final Conflict*, Damien, now an older man, still exhibits these qualities, but operates much in the same fashion that a mobster would. The character of Damien Thorn is transferred into Satan's version of the Godfather. The controlling stare of Damien in the first two films is now replaced by radio and telephone dispatching of orders to fellow henchmen. It seems the Devil has also moved into the age of high technology.

As a child, the character of Damien Thorn could be evil, yet his cherubic face and quiet demeanor gleamed of innocence,

and actually evoked sympathy from the audience, for they felt that the child didn't realize his terrifying power. From this state of sympathetic possession has emerged an older, cockier Damien. He has lost his innocence and gained an ego and power (politically, as well as physically), and it is difficult for the audience to have any sympathy for him now.

Yet, in this mode, he is even less frightening now than before. Everything Damien wants and gets is just too convenient, there are no struggles, no obstacles, nothing to increase the suspense involved in the Devil/God conflict. Add to this the character's inflated ego and the resulting cocky attitude, and you get all the thrills of a Richie Rich cartoon. The days of subjects (he calls them apostles) under a hypnotic style of power have been replaced by smiling subjects in three piece suits who know exactly what they are doing, and why they do it, resembling

more corporate evil than anti-Christian evil.

Baker and Birkin attempt at a reasoning for the supposed final conflict between the anti-Christ and God adds ridicule to the plot. In a feeble gesture at combining scientific technology and religion, Birkin calls for the rare occurrence of the rebirth of the Christ child, an event that happens, as they say, every 2000 years, when the appropriate stars line up in correct order. A few special effects later (after a brilliant flash of light) the audience is supposed to marvel at the rebirth of the Christ child, (which we never see in the movie).

This is the inspiration for Damien Thorn's conflict; he must kill the new Christ child in order to gain his full power.

Neill is not a victim of miscasting. Facially, he is perfect, as he possesses features similar to that of the previous two Damiens. This is where the comparison ends. Neill takes his character too seriously, and in the end he looks too much like a ham, rather than some resemblance to a serious character actor.

Unlike the other films, the character feels the need to actively worship the Devil. This leads to Damien having sections of seclusion, with long soliloquies, as if speaking to the Devil himself. Only the first five minutes is convincing, however, and Neill's overacting renders them long and tedious, in the more than one time they appear. As for the rest of the cast, no one can save this movie, even with a bravura performance, which no single member can deliver or is able to deliver, considering their screen time.

Hollywood's formula has always seemed to be one of repetition for the sake of greed. If a film works once and makes money, then keep remaking the idea until it stops making money. With *The Final Conflict*, they have made one movie too many. Not even God Himself could save this film. Thank Heavens that this is the last one.



MONK ROSSANO BRAZZI in 'The Final Conflict.'

## Film Clips

Films currently playing in the Boston area are rated by Journal reviewers Dave Mullins and Jeffrey Putnam on the following scale:

\*\*\*\*EXCELLENT  
\*\*\*GOOD  
\*\*FAIR  
\*POOR

threads, sings Seger's bluesy ballad, Bakshi's musical anachronisms pass from the sublime to the ridiculous; he has no care for musical authenticity ... or for that matter social or political concern. Bakshi supplies all of the texture but none of the context, by avoiding a relationship between music and society, he strips American music of its integrity. At suburbs. (JP)

**\*Back Roads** — Sally Field portrays a \$25-a-throw hooker who takes up with ex-taxicab washer Tommy Lee Jones to traverse America, from Mobile to LA, in search of the ever-elusive American Dream — of course the fact that they're on the lam from the cops helps to propel them. Martin Ritt's extremely stale and lifeless comedy follows Field and Jones across America's back roads, through fleabag hotels and redneck saloons, but along the way loses sight of its characters. John Alonzo's photography is fine, if a little too plush for the sleazy locales, but nothing else quite measures up. Field, who won an Academy Award for her last collaboration with Ritt (*Norma Rae*), displays all of her limitations as an actress — she can never raise herself above the level of her scripts (and Gary DeVore's screenplay is particularly banal). Jones, on the other hand, manages well enough with the script, but his character is so poorly written that it reflects badly on him. A real yawner and one easily missed. At suburbs. (JP)

**\*\*\*Breaker Morant** — The best Australian film to reach these shores since *The Chant of Jimmie Blacksmith*, *Breaker Morant*, though less explosive and potent, is a perfect companion piece to that earlier film. Basically, the film of the trial of three Australian officers during the penultimate year of the Boer War for the commission of various war crimes, this film transcends its location on the Transvaal and offers a glimpse at the inner turmoil of the newly-independent Australia. Beresford's major theme is the conflict of order and disorder in war and society, but his reserved detachment consciously attempts to control the disorder to keep it from undermining the order which he attempts to create. His direction threatens to suck the life out of the film — its only failing —

but the performances of Edward Woodward (as Morant), Bryan Brown (as his co-defendant) and Jack Thompson (as their defense lawyer) save the film from embalming itself. *Exeter St. and Chestnut Hill*. (JP)

**\*\*Fort Apache — The Bronx** — The film's subject matter of a police precinct in the South Bronx offers a chance for a serious filmmaker to attempt to rationalize man's animalistic, violent nature and modern concepts of law and justice, but director Daniel Petrie falters through indecision. Petrie fails to integrate social commentary with human interest, and thus the film quakes through a series of fits and starts before expiring. Petrie's film offers little cohesive commentary and fails to develop interest in its characters, but worse, it fails to deliver any insight into America's toughest neighborhood. Paul Newman, as an aging cop, Ken Wahl, as his young partner, and Edward Asner, as a tough new commander, are excellent, but wasted. *Sack Paris*. (DM)

**\*La Cage Aux Folles II** — The inevitable sequel to the highest grossing foreign film ever to play in America re-establishes the relationship of a transvestite cabaret proprietor, Renato (Ugo Tognazzi), and his club's leading diva, Albin (Michel Serrault) — the Riviera's very own odd couple. Their first encounter was obvious, but will be remembered for making homosexuality and transvestism acceptable to suburban moviegoers. Unfortunately, Edouard Molinaro's sequel, a second-rate spy thriller, pretends less to be a domestic farce and more to be *James Bond in Drag*. Less appetizing than Serrault's resemblance to a hybrid Maureen Stapleton / Stacy Keach, is Molinaro's glaring contempt for his characters — though he never overtly attacks them, it is embarrassingly noticeable that he is never comfortable with them — and his uneasiness easily manifests itself in his audience. At an exclusive engagement at the Sack Charles. (JP)

**\*\*\*The Last Metro** — Francois Truffaut's bleak portrait of a small French theater group during the German Occupation is his most provocative film

since *Day For Night* (1972). Truffaut's premise is that this theater crew, and all who bravely resisted and survived that era, were true heroes; Truffaut's heroes — led by the group's lead actress (Catherine Deneuve), lead actor (Gerard Depardieu) and her husband (Heinz Bennent) sequestered from the German forces in the theater cellar — are likeable. But Truffaut, in demonstrating the repression of the martial rule, limits the dimensions of these characters. The film is an exquisite effort in self-control; its heroes are ennobled in their suppressed simplicity. *The Last Metro* offers cursory treatment of the Occupation, but Truffaut's focus is on the victims, the heroes, the crew of the Theatre Montmartre. Orson Welles. (JP)

**\*\*Ordinary People** — Robert Redford commences his directorial debut with a shot of a cold Midwestern sky and slowly closes in on the Jarrett house: the prototypical ice palace. The Jarretts' younger son, Conrad (Timothy Hutton), has recently returned home from a mental institution, following the drowning of his older brother, and is unable to relate to his mother (Mary Tyler Moore) and father (Donald Sutherland). Despite Redford's assured direction and inspired performances by Hutton, Sutherland and Judd Hirsch (as Conrad's psychologist), screenwriter Alvin Sargent's impenetrable rhetoric minimizes the film's suburban angst, leaving it a poor country cousin to Woody Allen's *Interiors*. *Sack Beacon Hill and suburban cinemas*. (JP)

**\*\*\*\*Raging Bull** — Martin Scorsese's examination of the psychopathic violence inherent in American culture succeeds on many levels: Robert DeNiro's performance as Jake LaMotta, former boxing champion, is the pinnacle of his decade-long reign as America's best actor; the boxing scenes are lyrical, choreographed ballets; the black and white imagery shimmers across the screen; Scorsese's direction is as always challenging and unglamorous; and Paul Schrader and Mardik Martin's script is vital, witty and caustic. *Raging Bull* completes Scorsese's trilogy of American violence, which began with the brilliant *Mean Streets* and continued with the explosive *Taxi Driver*; the crowning achievement of America's most important and most talented director. *Sack Charles and suburban cinemas*. (JP)

**\*American Pop** — Animator Ralph Bakshi (*The Lord of the Rings*, *Fritz the Cat*) conceived his latest film as a musical epic of the twentieth century. It traces four generations of a truly American family, straight off the boat from Czarist Russia from where they have fled the Pogroms. Zalmie, who gets his start handing out chorus slips in girlie houses and winds up testifying before a Senate corruption committee, is the patriarch of this musical family. His son, Benny, plays jazz piano in Negro halls until he enlists in the second world war and gets shot by a German stormtrooper. His son, Tony, walks out of his dreary fifties lifestyle and joins up with a Jefferson Airplane-style band at Haight-Ashbury. His son, Pete, is the candyman for a punk group and blackmails them into listening to his own composition: Bob Seger's "Night Moves." When Pete, all bedecked in his punk



# Suffolk's well-being is our responsibility

Continued from page three  
formulas, and other facts you may have struggled to acquire, Perlman said, "of much greater value to you in the long run is the ability to think clearly, to analyze new situations, to evaluate evidence, to formulate recommendations."  
"The final answer of what to do with your life is not something that will hit you between the eyes some Wednesday afternoon or Thursday morning," said Perlman. "Most of us find that we make and re-make that decision many times in our lives as new options and new opportunities emerge."  
Perlman also said it was his concern that

their education convey a sense of excitement and fun of learning.  
It is his concern, Perlman said that Suffolk equip its graduates not just with those practical skills which will help you get your next job but also with the more general learning that will provide the habit of flexibility and the capacity to learn new materials and techniques which will see them successfully through the evolution of their careers.  
Perlman emphasized that "the well-being of Suffolk University is a responsibility we all share." He said, "Suffolk University is dependent upon the scholarship and energies of its students just

as much as upon the sound and prudent management by its administration, the dedication and commitment of its faculty, and the largess and benefaction of  
Continued from page three  
have made the transition at all levels of forensics."  
Brian Greely served as this years varsity debate coach.  
Suffolk placed first at the Eastern

its alumni, trustees, friends, and other supporters who value the contributions it has made to their lives and those it can make to the lives of others."  
Forensic Association Regional Championship Tournament held at Suffolk March 20-21.  
At the district tournament at the University of Massachusetts at Amherst March 13-15 Suffolk tied for third place.

## Forensic team fares well

Next  
Week!

# Just tell us what you want.

Your ArtCarved representative will be on campus soon to show you the latest in class ring designs. With dozens of styles to choose from, you'll be proud to select your one-of-a-kind design. Just tell us what you want. And be on the lookout for posters on campus to get you where you want.

Date: April 6, 7, 8

Location: Law School Cafeteria

ARTCARVED  
CLASS RINGS, INC.



The Special Events Committee  
proudly presents: EX-HOSTAGE

William Belk



On Monday, April 13, 1981  
from 1-3 in the auditorium.

### FILMS:

April 16 — The Who in  
"The Kids Are Alright"  
1 p.m. - auditorium

April 28 — Led Zeppelin in  
"The Song Remains the Same"  
1 p.m. - auditorium



1981-82' Program Board

Applications are availa-

ble NOW in The Student

Activities Office. There

are 10 offices to be filled

Completed applications

are due April 6 — 12 noon

### UPCOMING EVENTS:

—Boston Police K-9  
Demonstration on  
Thursday, April 9 from  
1-2:30 in RL2.

—Get your tickets to  
Opening day Red Sox



Game on Friday, April 10  
Reserve grandstand seats  
for \$3. (limited amount)



—PARTY — April 10th  
at Amaru's - Dedham.  
8 pm - 1 am. Featuring:  
The Trademarks. Tickets  
available soon in the  
cafeteria. (co-sponsored  
with TKE and Phi Chi Theta)