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**Election results**  
page four

**Springfest**  
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**1984?**  
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**Duncan flies**  
page twelve

# Vivisection - Animal cruelty

by Lucille A. Desisto

Each day over 400,000 animal lives are sacrificed worldwide in the name of scientific research. They are shocked, frozen, boiled, crushed, beaten, deprived, starved, force fed, whipped, maimed, mutilated and inflicted with every sort of disease.

On April 24, World Day For Laboratory Animals, we all should take a moment to contemplate the terrible suffering and anguish that we, as a society, cause these pitiful defenseless creatures.

The term "vivisection" meaning the cutting of, or operating on live animals is the word used to describe these atrocities. Most people are ignorant of it's extent because vivisection, a multi-billion dollar business, takes place behind the closed doors of the laboratories of the drug,

chemical, medical and cosmetic industries as well as in educational institutions.

At Harvard University, one of the nation's most prestigious medical schools, 22,651 animals were experimented on in 1978 according to material obtained through the Federal Freedom of Information Act. Approximately 2,500 were stray dogs seized from pounds under Chapter 49A of The Massachusetts General Laws, which states that after a dog has been held for 10 days it must be handed over to the laboratory if requisitioned.

Cats have no protection at all, and the requisition list is always long. Harvard pays \$3.00 for each dog and, if it can't be used in experiments, they "recondition" it and sell it to another institution for \$65.00.

Charles River Breeding Lab in Wilmington, Mass. boasts of multi-million dollar profits annually from their ability to

provide pure, uncontaminated, sterile and reliable living mammals to supply research facilities.

With the U.S. Government spending \$3 billion annually on vivisection, not to mention the unpublished amount in the private sector, we all are forced to indirectly support the business either by our tax dollars or in the price of commercial products.

The experimenters themselves are merciless, and anesthesia is rarely used because it may interfere with the scientific findings. Often the victim's vocal cords are severed so that he cannot express his pain and maybe arouse the sympathy of a passer-by.

The "restraining chair," originally reported on in 1952, in the *Journal of Laboratory and Clinical Medicine*, is a device designed to hold monkey subjects see ANIMALS page nine

# SUFFOLK JOURNAL

Volume 36 Number 31

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

April 23, 1981

## Donovan elected SGA president

by John Alabiso

Student Government Association (SGA) Treasurer Darren Donovan was elected SGA President for the Fall '81, Spring '82 semesters at the executive position elections held this week.

Donovan, who ran unopposed was nominated by Sophomore Class President Ann Harrington and it was seconded by Junior Class Representative Mike Ardagna.

In a speech, Donovan said that he would give the position serious consideration and thought. He also said that he would focus on certain issues such as committee structure, campus expansion, financial aid, a financial aid policy committee, and improvement of trustee relations.

The position of Vice-President went to Harrington who beat Freshmen Class President Dennis Callahan nine to seven. Harrington was nominated by Junior Class Vice-President-elect Fred Cannif and seconded by Freshmen Class Representative Brian Conley. Callahan was nominated by Freshmen Class Vice President Glenn Connors and seconded by Sophomore Class Representative John McDonnell.

A third candidate for the position was Ardagna but the nomination was disqualified because McDonnell had been involved in a nomination for the same position earlier. Ardagna had intended to decline the nomination any way.

Harrington also stressed student aid and student loans as well as parliamentary procedure which she said could be "more efficient." She also raised the issue of apathy claiming that to students Suffolk is just "another stop on the red line," and



NEWLY ELECTED SGA PRESIDENT Darren Donovan says he'll work to improve trustee relations.

that at sport games there are more players than fans.

Candidates for Treasurer were Conley, nominated by Callahan and Sophomore Class Representative Gino DePamphillis; Connors, nominated by Sophomore Class Representative Colleen Doyle and McDonnell, and Carriger, nominated by Senior Class President - elect Paul Fasciano and Senior Class Representative-elect Doug White.

Conley edged Senior Class

Representative-elect Donald Carriger six votes to five for the position of treasurer. Connors was nominated for the position but declined it and still got five votes.

Conley said that the "SGA is responsible to itself concerning funding" and that "if students don't have somewhere to turn to be active, then they won't be active."

Carriger said that he wanted the position of treasurer because he wanted to bring the wealth of experience that he has

learned from being on the Council of Presidents'.

The only nominee for the position of secretary was Ardagna, who was nominated by Harrington and White.

Ardagna said that he was once secretary for an organization and that he feels he can do the job. He also said that he was a new member to the SGA for the recent Fall '80 and Spring '81 semesters and was not heard that much, but in that time he had learned the functions of the body.

The position of Vice-President for Student Government Relations will be voted on in the first meeting of the new body. Donovan is expected to call the first meeting at the end of May.

Those who voted for the SGA executive positions are: Ardagna, Callahan, Canniff, Carriger, Conley, Connors, DePamphillis, Donovan, Doyle, Fasciano, Sophomore Class Representative, Mary Anne Fitzpatrick, Harrington, Sophomore Class Representative Robert Lahalt, Sophomore Class Representative-elect Kathy McDonald, McDonnell, Junior Representative-elect Margaret Binda, and White. Senior Class Representative Peter DeMille also had a vote but was not present at the meeting.

One vote for the position of treasurer was labeled invalid because it was a vote for John Conley, not Brian Conley. There was not a John Conley running for the office nor was there a John Conley present at the meeting. Student Activities Director Duane Anderson explained that nicknames can be accepted but not names that have no reference.

## SGA to lead protest against Reagan loan cutbacks

by Greg Beeman

The Student Government Association is sponsoring a letter writing campaign in protest of President Ronald Reagan's proposed financial aid cutbacks today and Friday in the cafeteria.

Students will be asked to sign a petition rejecting the proposed slashes and write letters to their congressmen urging them not to support the Reagan package, according to SGA President Mary Singleton, who is coordinating the campaign with SGA President - elect Darren Donovan, Sophomore Class Representative Colleen Doyle and Financial Aid Director Darcie Lincoln.

Singleton said a table will be set up in the cafeteria and students will be provided with a sample letter and the names and addresses of their congressman, if needed. She said the table will be staffed by SGA members, members of the Financial Aid

Office, and other concerned students.

Lincoln said that students should realize the "devastating" effects of the Reagan proposal. "We will have to move real quick to have an impact," she said.

Doyle also stressed the need for student involvement, saying, "We have to get moving before it's too late." Donovan said he thinks it is the SGA responsibility to run the campaign. "We're the ones in the know, and it's our job to make all the students aware of the effects of the proposed cutbacks."

Doyle said students "have to write the letters themselves. Form letters won't have any impact." Donovan said form letters "probably won't even be looked at." Lincoln said people from her office would be able to answer any questions students might have regarding information important to student's individual letters.

The Reagan proposal calls for an

income ceiling of \$25,000 for eligibility to the Pell Grant program (formerly called Basic Educational Grant). This would mean students whose families earn more than this amount would have to seek alternate means of aid, and this will be difficult as the federal loan programs would also be cut.

The National Direct Student Loan program (NDSL) would be cut by 25 percent next year and the Guaranteed Student Loan program (GSL) would have income eligibility restrictions. In that the past these loans have been used in place of contributions from the student and his parents. The Reagan plan would allow these low interest bank loans, which Lincoln estimates are now used by 50 percent of Suffolk students, only after all of the monetary resources (including the parents expected contribution) have been see REAGANOMICS page three



FINANCIAL AID DIRECTOR Darcie Lincoln



# SGA won't buy ad in underground parody

by John Alabiso

The Student Government Association (SGA) defeated a motion to allocate \$50 last week for an ad in an upcoming parody issue.

Nina Gaeta, a spokesperson for supporters of the parody, said that it is a "first amendment issue" and that students have the "freedom to put it out."

Gaeta spoke before the SGA asking them to place a \$50 half-page advertisement to help offset costs of production and printing.

SGA Treasurer Darren Donovan said that the placement of an advertisement in the parody could result in future problems.

Gaeta explained that the group of students supporting the parody have met with the Harvard Lampoon and understand that they could be sued and therefore they are not focusing on Suffolk.

"They took the money away but didn't take away the spirit of the parody," said Gaeta.

Junior Class Vice President Phillip Sutherland passed out a brief reaccreditation question booklet and asked members and other students present to answer the questions so that he could receive feedback on the validity of the questions.

Sutherland explained that every 10 years the university is accredited and that such a question sheet "allows us to take a very severe and conscientious look at

ourselves."

The test will be distributed to the students during classes this week.

Junior-Senior Week Committee Chairperson Mathew Dignan announced the finalized events for the week. A Booze Cruise will be held on Wednesday, May 13 and the traditional Red Sox game on Friday, May 15. The Commencement Ball will be held at the Park Plaza on Saturday, May 16 and the following day, May 17 an outing will be held at Ozgood Hill.

Dignan said that events have cost more than the budget allowed so a motion was made to take \$5000 from the general fund to help pay costs.

A second allocation was motioned in order that checks could be written without calling special meeting every time a check was needed.

The SGA is sponsoring a letter writing campaign concerning financial aid for students which were cutback by Reagenomics.

SGA President Mary Singleton stressed that the letters should be personal and that no form letters should be used because they are not regarded highly at hearings.

Also announced at the SGA meeting was an all you can eat Ice Cream Day to be held in the cafeteria on April 29. Admission will be 50c and all proceeds will go to the Save The Children fund.

In other action last week, the SGA:  
- the SGA allocated \$700 for a Freshman / Sophomore outing on May 9 at Thompson Island. The amount pays for rental fees of the boat and the land.



SGA PRESIDENT MARY SINGLETON urged students to protest loan cutbacks.

Lisa Camenker Photo

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## S.G.A. NEWS

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1981 -'82 YEAR

The newly elected  
executive board:

<i>President:</i>	Darren Donovan
<i>Vice President:</i>	Ann Harrington
<i>Treasurer:</i>	Brian Conley
<i>Secretary:</i>	Mike Ardagna

*Best of Luck for Next Year!*

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## Radovich named outstanding student

by Alice Whooley

Susanne Radovich has been named the "Outstanding student of the year." Radovich, a Senior majoring in Management, is the president of the Suffolk chapter of the Society for Advancement of Management, the school's Business Manager, the treasurer of the Phi Chi Theta sorority, was involved in the softball team for her freshman and sophomore year, is a member of the Delta Mu Delta business honor society, the Gold Key Honor Society, the finance club, and Springfest.

Radovich will graduate with an overall cumulative average of 3.89 or above. This is the highest grade point average of anyone in the Senior Class and she will be awarded for this on Recognition day as well. She also received this award as a sophomore and a Junior.

Explaining her impressive credentials Radovich said she has a determination "to be as good at as many things as I possibly can be. I've learned that when you start something no matter what it is you finish it."

Radovich attests that she has gotten the most satisfaction from being the president of S.A.M. It is my career choice she says and I've wanted to be president of that organization since I was a freshman. She says, "I have put a lot of time into this organizational meetings, calling people, and going to activities. Radovich is very proud of how active the chapter is in this



Lisa Camenker Photo

**OUTSTANDING STUDENT**  
*Susanne Radovich*

school and how attendance has improved this year at the meetings and events.

She is also very proud of her involvement with the President's Council. She was the member of the council who suggested that there was a need for a change in the way we wanted things funded. She was also one of the people who drew up the proposal to do so with the policy committee last semester.

Radovich hates to waste time and gets an inner satisfaction from her involvement. Radovich said that when you're involved with many organizations and people associate you with a lot of things, "it makes you want to act as professional as possible."

## Reaganomics and protest

Continued from page one counted.

Another change in this program would be the removal of the interest subsidy the federal government pays on the loan while the student is in school. This would require the student to either pay the monthly interest while attending college or have the interest added to the loan debt during the duration of the student's education.

Also affected would be the Parent Loan for Undergraduate Students (PLUS) program. Parents are now able to borrow

up to \$3000 per year at 9 percent interest to aid in the cost of their child's education. Reagan's proposed cutbacks call for the federal subsidy to be dropped, allowing banks to set their own interest rates.

Lincoln said this issue is one "students can't afford to be apathetic about." Her thoughts were echoed by Donovan: "Students will realize the effects of this when they have to come up with the money," he said, "but then it may be too late."

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## Paul Fasciano

and

## Peter Lahaie

would like to thank all those who

helped make this election a success.

### Let's Do It Class of 1982

P.S. Special thanks to Phi Alpha Tau, the best Frat on Campus!!



# Program Council Appointments

<b>President</b>	Ann Coyne
<b>Vice President</b>	Gino DePhamphillis
<b>Treasurer</b>	Nancy Conti
<b>Secretary</b>	Barbara Boulay
<b>Social/Chairperson</b>	John McDonnell
<b>Special Events</b>	Barry Fitzgerald
<b>Rathskellar</b>	Butch Tamulonis
<b>Visicom</b>	Kevin Connal
<b>Coffeehouse</b>	Nick Souris
<b>Publicity/Promotion</b>	Carmen Fulchini



## Springfest '81

presents

### “HAPPY BIRTHDAY SUFFOLK”

a musical revue saluting the University  
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**FRIDAY, APRIL 24 7:00 p.m.  
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**Cast:**

Duane Anderson	Mark Ledwell
Nick Babanikas	Rick Lonergan
Carla Berardi	Debra Mancini
Barbara Boulay	Joseph Marascio
Larry Buckley	Angelo Pappas
Laura Jo Callahan	Denise Paolucci
Laurie Cook	Paul Quin
John Dalton	Susanne Radovich
Lisa DeBenedetto	Maurice Rosenzweig
Darren Donovan	Lisa Ryan
Colleen Doyle	Elayne Schurman
Paul Fasciano	Ronald Seletsky
Rita Feloni	Dr. D. Bradley Sullivan
Carmen Fulchini	Lisa Vatalaro
Debra Killion	Dr. Frederick Wilkins
Donna LaVoie	

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*Paul Fasciano	57	*Dennis Callahan	91
-Barry Fitzgerald	43	Frank Sullivan	4
others	3	<b>VICE PRESIDENT</b>	
<b>VICE PRESIDENT</b>		*Glenn Connors	53
*Peter Lahaie	59	Mark Fallow	41
-Phil Sutherland	35	others	6
others	6	<b>REPRESENTATIVES</b>	
<b>Representatives</b>		*Brian Conley	73
-*Darren Donovan	61	*Marry Anne Fitzpatrick	71
*Don Carriger	60	*Robert Lahait	56
-*Michael Ardagna	56	*Cathy McDonald	36
*Douglas White	15	Debbie Mancini	34
others	15	others	9
<b>JUNIOR RACES</b>			
<b>PRESIDENT</b>			
-*Ann Harrington	107		
Pat Feeley	9		
others	10		
<b>VICE PRESIDENT</b>			
*Fred Caniff	69		
Mitch Korbey	9		
-William Haynes	25		
Chris Homeger	4		
<b>REPRESENTATIVES</b>			
-*Gino DePamphillis	83		
*Margaret Binda	81		
-*John McDonnell	68		
-*Collen Doyle	58		
Maria Serra	43		
Alcida McMahon	38		
A.J. Bruce	15		
* Winners			
- Incumbent			

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# The 75th spirit hits Springfest show

by Alice Whooley

When one of the *Springfest* members described going to the talent show all-cast rehearsal to going to a party, it was a fairly appropriate description.

No, it was not like that drunken New Year's Eve Party where you tried to dance with that warped lamp shade on your head or the first college fraternity party you attended as a freshmen and drank so much beer that you experienced your first four day hangover.

No, it was more like an impromptu party that people who were trying to push a candidate they believed in over the top would throw, sometime in the middle of the campaign. A late night pizza and beer event to give them that extra bit of adrenalin. No lampshades allowed. Politicis still the topic of the night.

The *Springfest* all-cast rehearsal was a gathering of people who through working together have become aware of each other's strengths, temperament, and exactly when to tell each other to take a five minute rest. Like the candidates stand against nuclear energy or for day care might have carried the volunteer through many a late night brainstorming session the fact that the cast believes that *Springfest* is an extremely important event has carried through many a late night and a early morning rehearsal. That and the fact that according to one of the show's dancers Barbara Boulay, "everybody's a ham." Anyone who has attended the rehearsals can tell you that you are going to see a very high quality grade of "ham" on stage tomorrow night.

Some of the show's singers were participants when the *Springfest* talent show was a competition for money. Paul Quinn testifies that running the show the way it is this year, emphasizing the production numbers and forsaking a lot of the solos is going to give Suffolk a better more professional, slicker show. According to Quinn, "everybody's sharing their knowledge with someone else. The end result will be a better show."

Aside from the *Springfest* show itself the involvement has given Quinn and others involved in the show a chance to share their "love for music." Suffolk, a school more dedicated to the practical education than the artistic one offers very few of these opportunities.

This is a very special cast involved in presenting Suffolk with a very special *Springfest*. The theme of the show will be the history of Suffolk and the cast is trying to throw its' own 75th birthday for Suffolk. There will be production numbers whose themes will span from the 20's to the present.

And everybody's been trying to get into the act.

One of the show's directors Laurie Cook explains, "in one of our production numbers, the American Bandstand comes to Suffolk, we have gathered members of the Presidents' Council, the SGA, the

Program Board, and fraternity brothers and sorority sisters." Cook explained "There is not tension between the student governments. Everyone's working together fully."

As one of the directors Cook "oversees the whole show along with the three other directors and has direct responsibility as the producer and director of the American Bandstand number, the Charleston number. shared duties with fellow director Rita Feloni for the show's tribute to woman the theme from this season's movie blockbuster Fame and of the show's finale with one of the show's musical consultants David Leo.

Aside from this it is also a part of Cooke's job to play mediator or buffer. A cast of this size needs people who are capable of playing this role. She explains that her "talent for listening" has helped her. Cook said that being a director of *Springfest* for two years has helped her as far as her own performing, dancing, stage presence, and self confidence.

Boulay says, "everyone's always calling in late or sick at work so that they can stay later at rehearsals. This is a very dedicated cast."

There is a special bond between the dancers who have had to experience some trying times together. The Ridgeway Lounge is far from an ideal locale to practice a complicated dance routine. It is even less than ideal when ardent pinball players refuse to leave and when you have a mob of overly curious onlookers. But, this group agrees that the overall effect has been a good one.

Feloni explained, "We have our own little band and friendships have grown out of this." She feels that the majority of the cast has gotten caught up in this. She also feels that it has given her a chance to expand her own dancing repertoire, "everyone has a different style. By watching someone else I can learn."

Feloni, who became one of the show's directors two weeks ago, is involved in the choreographing as well as performing in Fame, Charlestown, Bandstand, and the finale. She says that there are other responsibilities in being a director, "The other people in the show, especially the younger dancers, look up to us. We have to show them that we are happy to work and make them feel more comfortable."

Because a Suffolk theatre production was going on in the auditorium the *Springfest* dancers did not have an opportunity to practice in the auditorium until last week. Feloni said that because of this, "We have had no time to slack off. Everyone has had to do what they can."

As well as being involved in the production numbers Feloni will do a solo acrobatic performance. She did a similar solo like this one last year.

Two other favorites from last year, Suzanne Radovich and Lisa Debenedetto, will be doing according to Radovich, "an old time jazz dance from the 30's."



Alberto Mendez photo

SUFFOLK'S ANDREWS SISTERS

According to Debenedetto they are partners because they have same amount

of training and they are best friends. They decided not to get involved in the other production numbers because they wanted to put all of their energies into their dance. Debenedetto emphasized that they wanted this one number that they did work on to be of top quality. According to Debenedetto, "it's very hard to synchronize more than two peoples' schedules."

Radovich was a member of a professional dance company at the beginning of this year. She was also invited to come back as an apprentice to the Airborn dance company this summer if she chooses to.

A lot of synchronizing has had to go on since the very beginning of this semester to make the show Suffolk will view tomorrow night. But, music consultant Mark Ledwell said that it is still, "very enjoyable." This is Ledwell's fourth year being heavily involved in *Springfest*, he was a director for his three previous years. Ledwell said he does it for his own satisfaction and in the long run for "everybody."

Ledwell said that *Springfest* is see TALENT page fifteen



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Tues., April 28, 1981

### MEETINGS

F134A

F134B

F134C

F337

F338B

F603

F636A

Literary Society

CAPL

Pre-Law Assoc.

S.G.A.

Stamp & Coin Club

Council of Presidents

A.M.A.

### EVENTS

A24

"Footloose in the Bahamas"  
Shop-talk Lecture series  
Sponsored by Humanities

AUD

Film "Song Remains the Same"  
Led Zeplin

AUD

Thurs., April 30  
1:00  
Recognition Day

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# Suffolk takes second place in ad competition

by Joe Pati

The Suffolk chapter of the American Advertising Federation (A.A.F.), finished in second place last week in the regional competition, just three points behind the first place University of Rhode Island.

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Student Coordinator Daniel Leone was "a little disappointed with the results but was very satisfied with the performance of Suffolk following all the hard work they did during the semester."

"The students had been preparing for last week's competition since September," according to Nick Souris, Director of the Campaign Planning aspect of the project. "We were all extremely pleased by the learning experience that we gained while preparing for this Coors Premium beer campaign."

During the competition, the Suffolk

chapter received its highest score ever, an 88.5% while in the eighth year of its existence. That high mark came from one of the three judges; a judge who was in the liquor industry. The other two judges claimed that the presentation was good with the exception that the Media Recommendations were overemphasized, and that more attention should have been focused on Sales Promotion.

Other finishers in the competition were third place North Adams State, Bridgport, Hartford, and University of Connecticut, respectively.

According to Leone, "the campaign showed the competition aspect of the business world. It took the classroom work just one step further."

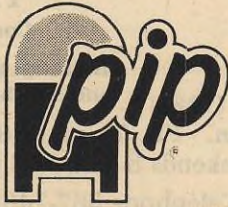
Faculty Advisor, Joseph Vaccaro said that his presentation team was commended on its Research, and creative portions of the campaign. Said one judge, "It was the best creative job I have ever seen."

Say... "pip-it!"

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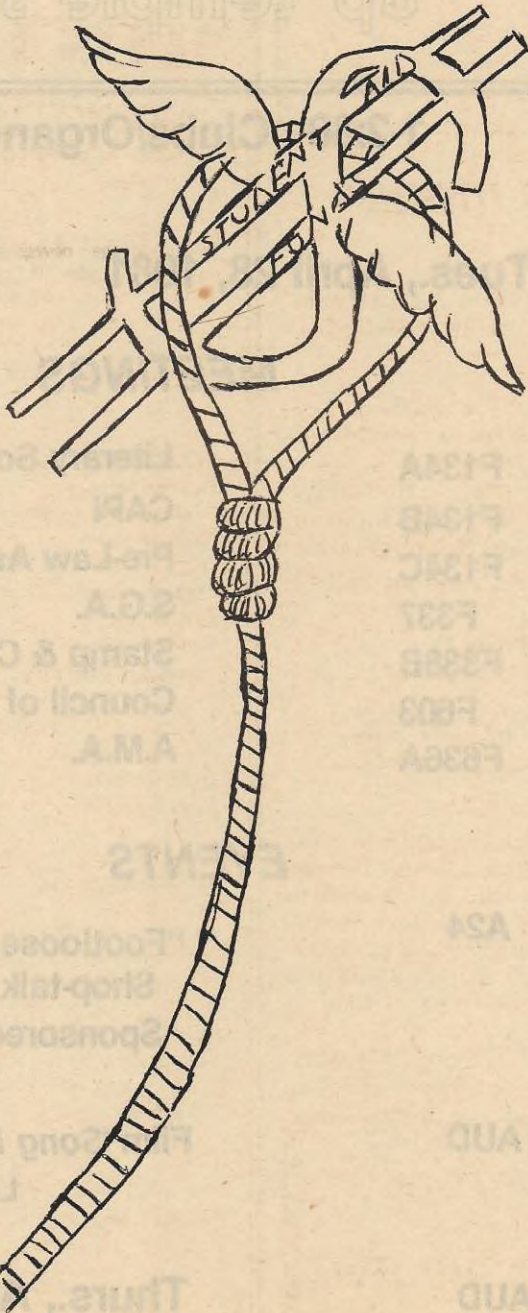
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Suffolk University



The Office of Financial Aid  
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**Student  
Government  
Association's**  
**Letter Writing Campaign**  
**April 23 & 24**

Won't  
You  
Write,  
Too?



## editorials

### Protest Reagan's financial aid cutbacks

The *Journal* strongly supports the Student Government Association's financial aid letter writing campaign and urges Suffolk students, many of whom will be hurt if President Reagan's financial aid cutbacks are passed, to participate in the cause.

If there ever were an issue that students should take an active role in, this is the one. It is unfortunate that many do not seem to realize what the Reagan proposal will mean until they find they will have to come up with \$1500 or \$2000 on their own to pay their tuition bill. All of the federal financial aid programs will be cut and the chances are extremely high that most students will be affected to some degree, and some may even be forced to leave school.

It will only take a few minutes time to write a letter to your congressman urging him not to support the Reagan package. Stop off at the tables set up in the cafeteria either today or tomorrow and write the letter. A sample letter will be provided and someone from the Financial Aid Office will be present to answer your questions. Also, the names and addresses of area congressmen will be available.

SGA President Mary Singleton, President-elect Darren Donovan, and Sophomore Class Representative Colleen Doyle have spent much time coordinating this campaign with Financial Aid Director Darcie Lincoln. Their efforts, however, will be wasted without student support. This is something students can't afford to be apathetic about.

### Welcome, newSGA

The *Suffolk Journal* would like to congratulate the newly elected SGA members. We would especially like to congratulate the new President-elect Darren Donovan, Vice President Ann Harrington, Secretary Michael Ardagna, and treasurer Brian Conley.

It is our hope that these people will remember why they have elected. They are there to serve the students and look after their interest. They have accepted a responsibility that goes far beyond attending the meetings. They must get involved. They must ask the students what they wanted. They must be aware of what the students care about. They must go to the students.

**Express yourself in next week's *Journal*, which will feature a page of personals. Four lines for 25 cents. Please print below what you want to appear and it off at RL19 by Tuesday.**

## letters

### Opposed to Gold Key spending

Editor:

A great deal of press has been devoted lately to an increase in the student activities fee. Though any increase in the cost of attending Suffolk is greeted with some degree of discontent, the \$10 increase seemed like a small price to pay for many of the activities sponsored by the University. Most activities involve a large number of students and are open to the entire student body. For these reasons, the increase could be accepted as being inevitable and as a way to improve student activities at Suffolk. It seemed like a small price to pay.

The key word here is "seemed". Until recently, I believed that the student activities fee was being used to benefit the entire student body. My opinion changed immediately when I read a short news item in the *Journal* of April 2 which stated that \$654.75 had been allocated to the Gold Key Honor Society "for the purchase of plaques and pins for ceremonies on April 26". It is my understanding that 14 new members will be inducted on this date. This expenditure is a flagrant misuse of the funds which are intended to improve the life of the entire student body — not fourteen students accepted into a society whose purpose is unclear and whose membership certainly does not merit this exorbitant amount of money. It is obvious that the Gold Key Honor Society and the Presidents' Council should re-evaluate their priorities if they expect students to accept the student activities fee increase.

Kathy Wojtas

### SGA prez says thanks

Editor:

I would like to take this opportunity to thank all those people who supported me in my re-election to the Student Government Association.

I will continue to do the most for you and the Suffolk Community, and please feel free to contact me if I may serve you in my capacity as an SGA member.

Sincerely,  
Darren J. Donovan  
Senior Class Representative  
SGA President - Elect

### More thanks from sophomore class prez

Editor:

I would like to express my sincere thanks to those voting in the Sophomore class elections. I assure the class of 1984 an active voice in The Student Government Association, in areas which affect the students of The Suffolk Community, such as financial aid and expansion into Ashburton Place. I ask for your continued input and support. Together we shall make the class of 1984 an outstanding one.

Dennis Callahan  
Sophomore Class President

## 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

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## side tracks

# Jamaica Funk — that's what it is!

by Gerry Doherty

Crystal clear, deep blue ocean, miles of white sand, palm trees swaying in a warm breeze . . . Romanticists are enticed by it, poets write about its fantasies, artists try to capture it on canvas, most of us daydream of escaping to it. . . Jamaica Funk — that's what it is.

Upon arrival in Jamaica, the visitor is immediately overwhelmed by the beauty surrounding him. After exiting an air-conditioned plane, the tourist's senses are bombarded by a myriad of colors, the sounds of tropical creatures and the smell of flowers, plants, and fruit mixing with summery air.

Jamaican citizens, who are black skinned, and are dressed in loose, comfortable, often colorful clothing, loiter in front of the airport terminal to greet a new group of strangers. They welcome the tourist to the island and conduct what they term "business." Under the present government, the island is restricted from importing foreign luxury goods, therefore, Jamaicans rely heavily on tourists to bring much of the unattainable merchandise. Jamaicans prefer to barter for handmade items such as sculptures in wood and black coral rather than money.

If a well informed tourist knows that the American dollar is worth a \$1.75 in Jamaican currency and if he makes the proper connections in the "black market," he could obtain \$2 for every American dollar. A visit to Jamaica could prove profitable if the tourist obtains specific items in the states prior to the trip. An eight dollar suede jogging sneaker can be sold for forty dollars Jamaican, a ten dollar digital watch for fifty dollars Jamaican and a hundred dollar radio / cassette player for about three hundred dollars Jamaican. The Jamaicans treasure wares such as these, and it's not suprising if the tourist is approached often during his stay. When a Jamaican asks, "Do you have anything to trade," it's wise to be prepared.

In Negril, a popular town on the west end of the island, the only real sign of modernization is the vehicles, usually Toyotas. Most of the cars are tourist rentals because Jamaicans are too poor to own their own, except for the fortunate few. Vehicles are driven on the left side of the thin, European - style streets, and it's not unusual for a driver to pause for passing cattle, goats or pigs. It's the responsibility of the driver to dodge pedestrians who walk in droves on each side of the roadways.

Men, women and children are mostly self-employed, selling Jamaican beer (Red Stripes), fruits of all kinds, sculptures or even substances used to get high. Drugs such as potent mushrooms and Jamaican marijuana (sensamilian) is available almost everywhere on the island. The sight of a Jamaican or tourist puffing on a joint or "spliff" or an elderly woman selling a bag full of hallucinogenic mushrooms is commonplace. An ounce of Sensamilian\* grass can be bought for forty dollars Jamaican, a hundred and seventy-five dollars on American streets.

America is not the only country that has had what we term a "hippie" culture. In fact, a group of people called "Rastafarians" are very similar to the American youth of the 60s. Rastafarians are Jamaicans who believe in an Ethiopian leader, Haile Salassi, who was then named Ras-tif-arie by his devotees and proclaimed to be the direct descendant of the Queen of Sheba, Solomon and most importantly, of King David. Because of this, Rastafarians consider Haile Salassi to be the true messiah and his followers to be the "Black Tribe of Judea." The Rastafarians believe in living a life of goodness and existing on vegetables and fruit which the earth has given them. They believe they are one with nature, therefore, they do not kill animals for consumption. They smoke "ganga" constantly to aid in meditation. They wear their hair long in banana curls called "dread locks" because of their disbelief in vanity. Many Jamaicans try to imitate Rastafarians to impress tourists, but a true Rastafarian is distinguishable by his unselfishness.



Because of the island's climate, most Jamaicans live in thatched roofed, thin-walled huts. While in an average home, insects can be observed co-existing with chameleons on the walls, who change into a variety of colors to fit their environment. Living creatures are taken for granted by natives but become the topic of conversation for the tourist. There are few places like Jamaica where you are awakened by the crooning of a rooster or mesmerized by the sight of hummingbirds flying from flower to flower.

There is very little nightlife on the island, except for when Jamaicans and tourists join together to socialize and watch the charm of a Jamaican sunset at Rick's Cafe in Negril. Excitement is found in a simple walk down the road at night when all that can be seen is the silhouette of huts and plam trees while reggae music fills the air.

For approximately twenty Jamaican dollars, a person can order a meal they won't soon forget, such as fried chicken that could put Colonel Sanders out of business, seafood plates of red snapper, amber or konk, served with delicious white rice, french fries and cole slaw. And one can not forget the unusual lobster pizza served with a salad. It all makes a person wish their mother was Jamaican.

There are few places where commercialization has not altered their natural states. Many vacation spots such as Florida, Bermuda and the Bahamas can not offer a person a true escape like the island of Jamaica. It's an island that comes close to the biblical description of the Garden of Eden where people live harmoniously, without fear, in a purely natural setting. Moreover, the tourist experiences the simplicities of life when television news becomes unimportant and racial differences are non-existent. Jamaica funk — that's what it is.

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# 1984 — A FUTURE SHOCK for society?

by Lisa Griffin

Picture this scenario: It is 1984. President Kennedy has just been in office three months, but already diplomatic relations with most of Central and South America are getting worse. After President Reagan had begun a "police action" of the American advisors in El Salvador and Nicaragua in 1983, the war between rebel troops and American advisors had escalated. Now, after Kennedy's attempt for a cease fire fails, the war continues with hundreds of American troops pouring into Central America...

Sound impossible: Not really. Right now, we are heading toward 1984 at a lightning pace. The future is now. But, what kind of future are we building? What will 1984 be like? And, can we escape from the problem of *Future Shock*, a condition which affects everyone?

To answer these questions, we must look to the experts. In a book entitled *The Futurists*, compiled by Alvin Toffler (author of *Future Shock* and *The Third Wave*) the futurists are defined as a school of social critics, scientists, philosophers, sociologists, social planners, and others who concern themselves with "the alternatives facing man as the human race collides with an onrushing future."

Toffler has selected readings from various futurists, including Marshall McLuhan, Margaret Mead, R. Buckminster Fuller, Ossip J. Flechtheim (inventor of the concept of futurology), Daniel Bell, and 18 others. Their main concern is the future and how we can shape it. And, as Toffler points out, they are not concerned with making Jeanne Dixon-like predictions. Instead, they focus on the

alternatives open to decision-makers, stressing that the future is not fixed or frozen, but is instead extremely fluid. Some futurists focus on probably futures, some on possible futures. Some simply want to explore the content of what tomorrow will be like. And others would like to change it....

The concept of "future shock" is a particularly disturbing one for the futurist. Future shock, (as outlined by Toffler in his book of the same name) occurs when the rate of social change occurs at an accelerating speed, without a corresponding acceleration in the rate at which further responses to change can be made. The result is a feeling of confusion and isolation, combined with a feeling of a loss of control, and a breakdown of the decision-making processes.

According to Toffler, the future has already come, and an indication of the plight of man lies in the increase of future shock in modern society. People are disoriented, confused, and worried about the future. In the past 50 years, there have been tremendous changes in the family structure, personal relationships, technology, migration, population trends, and in crime.

There have been drastic changes in the modern nuclear family. The divorce rate continues to increase, and more and more people are choosing to live with each other rather than to get married. Some say that this is leading to an increasingly isolated society. The average adult is under a great deal of pressure, especially in these times of economic instability. All of these changes and pressures, along with the increasing trend toward automation, "technocratic planning" and the alienation

of future shock point toward the dehumanization of the individual. How can we remain human in our selves? And how can we cope with the increasing pressures?

Well, as Toffler has said, "the time has come for a dramatic reassessment of the directions of change, a reassessment made not by the politicians or the sociologists, or the clergy or the elitist revolutionaries, not by technicians or college presidents, but by the people themselves." It is important for the people to start asking themselves, "what kind of world do you want ten, fifteen, or thirty years from now?" We need to closely examine the future. We are on the brink of a new stage of human development, and we are racing along blindly. How can we cope with future shock? Where do we want to go? And how can we avoid the dehumanization of the individual, thus escaping the effects of an anonymous, automated society? These are the issues that need to be studied.

This issue is particularly compelling because it is an issue which we must deal with in the immediate future. We must ask ourselves if we can live in a society that is out of control. This is the question put forward to us by the concept of futurology, and this is the situation at hand.

A brief examination of recent events (and possible future events) gives an indication of just how fast our society is

changing. For example, consider the issues being discussed under Proposition 2½. With the closing of public schools, fire and police stations, and libraries, people are beginning to ask exactly which human services the government must provide.

Toffler was also concerned with such problems. And, he concluded, we can not create a sane social system until technology is tamed, the educational system revolutionized, and "future consciousness" is injected into our political lives. He called for a new politics built around "anticipatory democracy" and spoke of the breakdown of the decisional processes of the bureaucracy.

However, Toffler speaks optimistically of the future. He fights irrational, anti-scientific attitudes, nostalgia, and an "exaltation of now-ness." Thus, he speaks of careful planning and of transcending the effects of future shock. Of a new strategy of "social futurism" he wrote, "I am convinced that, armed with this strategy we can arrive at a new level of competence in the management of change. We can invent a form of planning more humane, far-sighted, and more democratic than any so far in use. In short, we can transcend technocracy."

He concluded his book by saying that by "making imaginative use of change to channel change, we cannot only spare ourselves the trauma of future shock, we can reach out and humanize distant tomorrow."

The future is here. And that is something which we can not forget. 1984 has arrived.



## It's April 24th — do you know where your pet is?

continued from page 1

down while brain studies are made. After the monkey's arms and legs are strapped down, the vivisector opens a hole through the skull allowing live brain tissue to be studied.

Different variations of electrode and shock experiments can also be performed with the helpless, innocent victim completely immobilized by this hellish device.

Peter Singer, a senior lecturer on philosophy at La Trobe University, Melbourne, and author of the book *Animal Liberation* wrote on vivisection in the *New York Times*. "The U.S. Atomic Energy Commission" he wrote, "since 1961 has been paying for a 'fission inhalation program' in which beagles have been made

to breathe radioactive materials. Before they die, the dogs become feverish, bleed profusely, have bloody diarrhea and sometimes go through epileptic seizures. In these experiments, no attempt is made to alleviate these symptoms or assist the dogs in any way."

The Draize eye test, which was developed 35 years ago by Dr. J.H. Draize of the Food and Drug Administration, involves a great deal of pain. This popular test is used to measure the degree of irritation to human eyes from certain chemicals, namely cosmetics and household products before they are marketed. Albino rabbits are used for this test because they have no tear ducts and very thin corneas. The rabbits are placed in

restraining chambers with their eyes held open with metal clamps. One eye is smeared with the product while the other is left as a control. Observations are made at 1, 24, 48, 72 and 168 hour intervals. It is reported that the rabbits scream of pain all during the test.

One of the most distressing aspects of animal experimentation is that of duplication. At least half of all the experiments done have been done before. Government agencies as well as private industries refuse to share their findings. There is an obvious reason for this duplication: people profit from performing the same experiment over and over. Nothing to date, such as a computerized information bank, has been

established to remedy the situation.

Animal experiments are not only cruel, but it is a proven fact that they are scientifically useless as well. There is absolutely no correlation between an animal system and a human system. To extrapolate data obtained through vivisection to human beings can be downright deadly. For example, did you know that penicillin kills guinea pigs? And that strychnine, a poison to humans, is harmless to monkeys? Digitalis, the main remedy for cardiac patients was held off of the market for a long time because it caused high blood pressure in dogs. Aspirin kills cats. Thalidomide, which had been tested on animals, caused 10,000 babies to be born deformed.

see ANIMALS page 15

## On wisps of a spring forest fantasy

by Richard Robert Caprio

Spring. A time for reflection on what has passed and wondering what will be. The elements have become tame, allowing us to take a deep breath of nature, of life. Spring is a time for forests, woodlands. Not as barren as they once were, nor as bountiful as they will soon become. A resting place for life, giving all enough time to grow roots and ready themselves for summer.

In the woods, all is quiet, tranquil. Serenity settles upon the earth as a soft blanket, providing warmth and comfort. Animals, birds, insects are not yet awakened from their winter peace. Their cries and movements seem tentative rather than sure. They move about, not fully ready to regain control of the forests in which they rule. But there is time.

From the ground, tiny buds arise, pointing delicate heads towards the sun. These seeds are sitting, waiting for nature's love and kindness to nurture them and allow them to finally blossom, giving enjoyment to all and repaying nature for her affection. Gently nursed by cool showers and warm sunlight, the buds will find fulfillment in life and express their satisfaction as they bloom. Such is love.

Every heart has a seed within and spring provides the opportunity for it to grow. However, as the tiny buds in the ground also wish to develop, they must be cared for by another. The wanting, the desire to blossom means little unless someone else provides the environment necessary to achieve growth. The world was intended for two, not just one.

Sitting in the forest, I am not alone. The sun's light plays among the naked trees, casting shadows all around. Moving to and fro throughout the bushes, they appear to be alive, taking on appearances that are at once strange, yet familiar. I am not frightened for the shadows are also alone, each independent of the other, sure of their dimensions and paths. I am among friends.

Through a thicket, a mist appears. Rising from the ground it moves in no particular direction. From within the mist a vision, a form, begins to take shape. Unrecognizable, it beckons, not by sight, but by sense.

Just a touch away, I see the vision as a woman. The mist surrounds me and I am swept inside of her as we become one. Kindness and affection flow throughout me, as does a sensation of mystery and wonder. Who, what, is this that has taken control of my life? Is there an escape? But who would want to escape from what is the ultimate peace?

We dance. Gliding through the forest we touch neither trees, nor the ground. There is nothing else at all. Just us. For these brief moments there are no wants, no hurts, no pain. Just peace and love.

Soon we settle on the earth, nestling together under a once barren tree which now appears as a most beautiful sight. Breathless, unknowing of who, or what, she is, I sit, not wanting to ever move again. With fingers of whispers, she strokes my head and fondles my face. Her love has already caressed my heart.



Slowly, the warmth begins to flow from my body. She is above me looking down. I can't be sure, but I think that she is smiling. A tear forms and rolls down my cheek as I look beyond her and see another. It is a darker mist and within it appears the form of a man. Looking at us both, she reaches down and touches me for what I know will be the final time. As she goes to him, the tears begin to flow freely, and she turns once more before they become one and depart. Even visions must live as two.

I close my eyes and try to remember another time such as this, but there were none. It is ironic. Lucky are those who have known this sensation, for it is the most beautiful experience that one could ever have. But pain is sure to follow, for they will seek this time again, to no avail. You can only long for what you have had. Not to know is not to remember.

Night approaches and the lover's light shines down, covering me with rays of mystery. The woods become sinister and unforgiving. Playing hide and seek with the clouds, the moon frolics through the tree-tops, teasing, taunting. The forms and shapes of the night dance among the trees. I am not alone anymore. I have my shadows.





## sports

## Suffolk runners finish marathon

by Jim Currul

Two Suffolk runners were among the 6,800 eventual 'finishers' of last Monday's 85th annual Boston Marathon. Lenny Kasanoff and Dara Fallon, both members of Suffolk's Cross-Country track team, completed the grueling 26 mile 285 yards of the race in which all finishers are winners.

Kasanoff, a junior from Hull, described the race as "a piece of cake" and was surprised that his first complete Boston Marathon was much easier than he had anticipated.

The runners, although not pressuring Toshihiko Seko for the lead, posted very respectable times. Kasanoff crossed the finish line in a time of 3:17 with Fallon, a sophomore, following with a sub 3:40 effort.

The teammates ran together until well into the race when Fallon was slowed by muscle cramps and Kasanoff was forced to run ahead alone.

To prepare for the race they put in what they considered to be the "minimum" of work required, covering about 35 to 40 miles per week over the winter. They attributed their excellent showing to a "good foundation" gained during the cross-country season which they were able

to maintain with their road work over the winter.

The extent of their achievement can only be appreciated when compared to what is required of them during the cross-country season. Most collegiate courses range from 4.8 to 6.2 miles as opposed to the over 26 miles of the marathon. The additional 20 miles posed quite a challenge to the Suffolk harriers.

The runners, both standouts for the Suffolk team, have attained an honor realized by few long-distance runners in their careers. The B.A.A. Marathon is one of the most respected races on the international circuit and applications for competition are very selective. With hopefuls coming from all over the world and less than 7,000 entrants the event has often been criticized as being "elitist". Much of the honor connected with Boston comes with merely being allowed to compete as an official entry.

When asked if he had any plans to run in future marathons this year, Kasanoff said that he would take it easy and prepare for next fall's X-country season. This was not the first time that he had attempted the Hopkinton to Boston run as in 1979 he competed but was forced to drop out after 20 miles.

## Men's tennis —

## He's making opponents 'Leary'

by Ben Klemer

On Tuesday, the Suffolk Men's Tennis Team played cross town rival UMass-Boston down at the Charles River Blimps. The Rams have been up against some tough competition lately, and have some key injuries. In tennis, an injury to a player hurts a team much more than in baseball or basketball. It forces each team member to move up a slot, and play an opponent that has already been proven winner in a higher slot. Thus, Suffolk enters each match an underdog. As a team, they are losing the matches, but the individual competition in the matches "is improving each time we compete, as well as in practice" noted coach Chris Post.

The shimmering light (sounds like a soap opera) on the team at the present moment is the play of Ed Leary. The individual matches are decided by the best of 3 sets. Against the number one UMass player, it was close. The problem is, each player is responsible for judging if a shot is out or not. When it is a close score, sometimes the lines "stretch out", (or in-for that matter) according to the way an opponent judges each shot. No instant replays, no line judges, just good old American sportsmanship, which can become a major problem. Leary's

opponent ruled a match point out of bounds, forcing another set to be played. How do I know this? After Leary won the next set, (and match) the guy admitted he had made the false judgment. Well look at the bright side. Maybe the kid likes to play tennis. In any event, it was Leary's fourth straight win, out of six tries. He plays each team's number one player, and Coach Post was right when he stated "the best player ever at Suffolk."

Coach Post was proud of the way the players conducted themselves when playing at Curry College, and at Eastern Nazarene College. They did not win, but kept control of themselves when they played, something the other teams were missing.

Leary and Dave Mahoney teamed up in a doubles match, and played a tough match, but came up on the short end. The doubles matches look very challenging. It takes a good amount of positioning and coordinating with your teammate in order to win. The two played the UMass challengers even, but in the end the opponents found the corners.

The team's final match is against Northeastern University on May 2. Take the transit over and catch a few sets. Ed Leary should be 9-2 by then.

## The bats are starting to ping

by Ben Klemer

What caused it all were two hard practices in preparation for the Babson game, played last Saturday. Suffolk took the game 13 to 5. The win helped them gain momentum, as they steamrolled over Clark 10 to 2. The Rams are starting to show everyone what they expected to see, bringing their mid-season record to 3-8, with 9 games left.

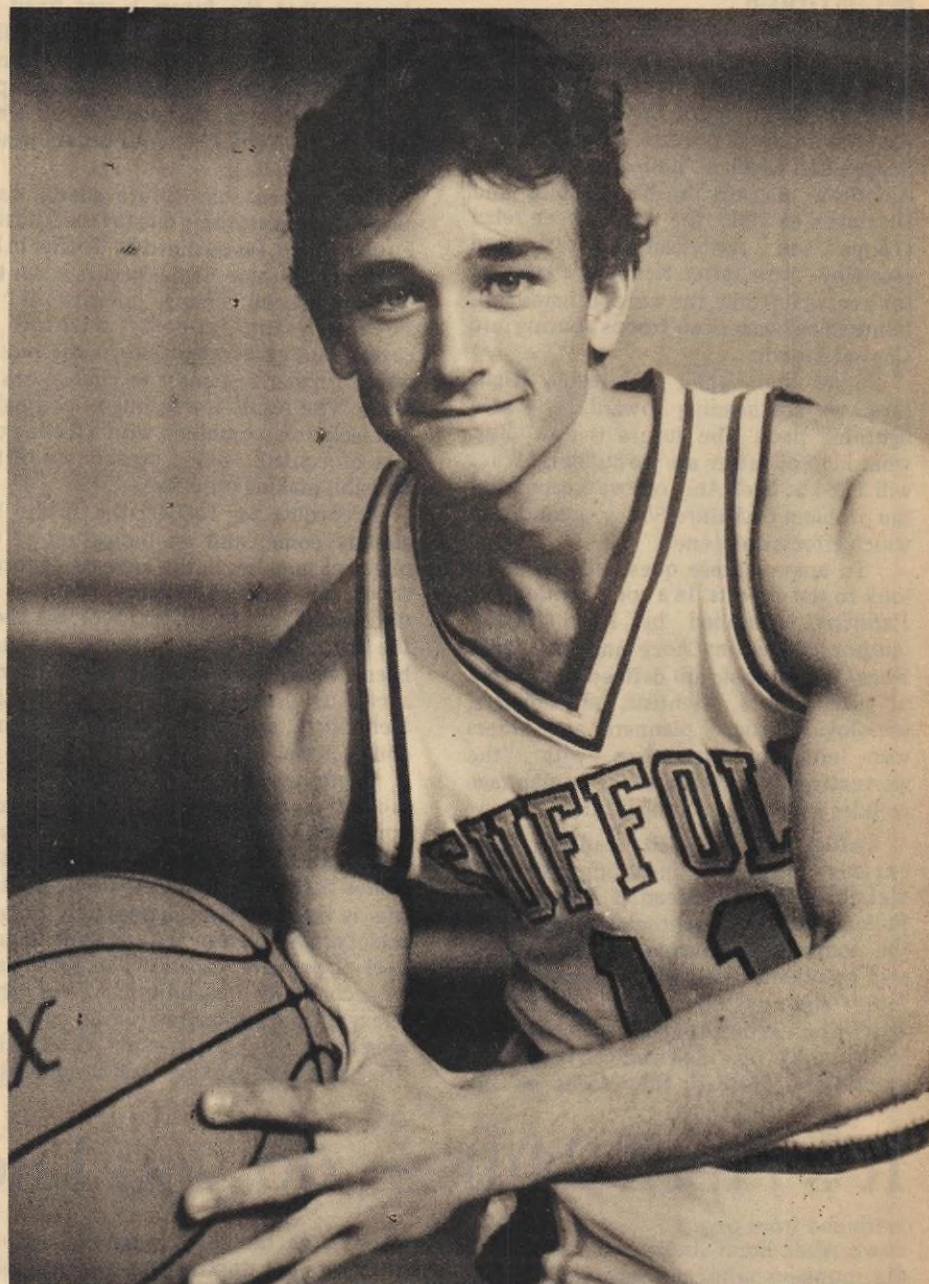
In those practices mentioned above, there was plenty of batting, working out a double steal, (which earned them 4 against Clark), and an infinite number of ground balls by coach Joe "Fungo" Walsh. Mike DeLuca, the new assistant coach "helped the infielders improve greatly" according to Walsh. The practices helped the team to realize, with hard work, they can win games. Those two outside practice sessions helped work out the kinks. The Rams have an idea of what they're capable of doing, and other teams will have to start paying attention to Suffolk — we're a different team now" according to Walsh.

One of the major reasons for the two wins must be given to the two Suffolk hurlers who gained the two wins. It took fireballing John Dalton 178 pitches to win,

but he made the right pitches when it counted, stranding sixteen Babson players on base. Along with Dalton's performance came a much improved Suffolk defense. We would normally expect to see Mike Ramano behind the plate, but he proved his versatility at shortstop, and played an outstanding game. He played shortstop again against Clark, proving his play against Babson was not a streak of luck, contributing towards that win also. Lapsley was instrumental in center field, making a few shoestring catches against Clark, turning one into a double play.

The big story in the Clark game is the strong pitching performance Suffolk got from Jay Blanchard. He pitched nine innings, had no walks, 7 strikeouts, and "our best infield play this year" (Walsh). Blanchard had a good slider, which was producing ground balls, which the infield turned into outs throughout the contest.

Offensively, Anthony Gennari has a 4 game hitting streak. Against Clark he smacked a homer and a triple, collecting 4 Suffolk RBIs. The lead-off hitters are becoming a dominating force in the Suffolk attack. Frank Pesce and Jim McHoul are getting on base, "helping to get us an early lead" according to Walsh. Pesce



1981-'82 Ram Captain Pat Duffy

## Suffolk men's basketball —

## Dribbling with Duffy

by Greg Spinos

Patrick Duffy, sophomore, and elected captain of the 1981-1982 Suffolk University basketball team, has a long rigorous summer ahead of him before returning in the fall.

Duffy was sidelined the second half of the 1980-1981 season because of a series of related injuries. "This year was the first time that I ever missed a game in either college or high school," said the Don Bosco Technical High graduate in 1979.

While playing with a pulled muscle in his right calf, early in the season, Duffy sprained his left ankle. The sprain was a result from favoring his left leg and accidentally applying too much pressure on it. Finally, Duffy suffered a torn cartilage in his right knee, and had to watch the remaining 13 games from the sidelines.

Duffy will enroll in a Nautilus program this summer for three days a week and will also undergo therapy another three days. He will not be playing any summer league basketball, but will do quite a bit of running, not having to take the risk of further injury which could possibly sideline him for the entire basketball season.

Why did the players select Duffy as their captain for next year? Well, Coach James Nelson explained; "the team had indicated overwhelmingly that Patrick Duffy is an individual who we believe is a leader on and off the court, and this was clearly indicated by Patrick's attendance on the bench during his recuperation and the constructive criticism which he volunteered to our younger players."

Nelson was certainly pleased with the choice by the players. He indicated that

Duffy is an "all purpose guard", which other coaches would use him for only one purpose.

According to Nelson, Duffy was the reason why Suffolk finished with such a poor record, 7-18. In the 12 games that Duffy played in, Suffolk had a 6-6 record. Without Duffy, the team was 1-12. Duffy had 30 steals which was third overall on the team. Andy Dagle had 49 and Tom McDonough had 34, but each of the two played the entire season.

Duffy averaged a 9.3 points per game and shot a 71.9 percent from the free throw line. Anyone will say that Duffy has quickness and agility which Suffolk guards lacked this past season. Nelson plainly said, "Patrick has the ability to blow by people."

Duffy doesn't plan to change anything next season, but he said he will try to add a "little more team spirit" to the team. "We'll beat every team out of determination but we have to play together," emphasized Duffy. "The reason why we lost was because we took a lot of teams lighter than we should have."

There are two fine moments for Duffy this past season. On two occasions, Duffy put Suffolk into overtime with last minute heroics. Duffy hit a field goal in one game and sank two free throws in another. Suffolk gained one victory out of the two overtime games.

The choice has been made and a favored one. Duffy, of Dorchester, who is a management major has the ability to bring the Suffolk squad to the NCAA tournament only if he remains healthy and gets the support he wants and needs.

is currently batting .344, and McHoul (who had last year's best batting average for Suffolk) is hitting .314. Gennari is currently doing a Ted Williams imitation, and has an incredible .400 average.

Overall, the Rams have had 31 hits in

the last two games. Just goes to show aluminum bats in college ball make sense. Coach Walsh sees "a little more work on the defense, and we can go at other teams with our best. These two wins helped us gain confidence. We've always been able — now we're proving that."



Intramural softball —  
**PAT outduels DELTA**

by Greg Spinos

The Intramural Softball League has witnessed continuous forfeits this season. Of the four games which have been played, the most recent one being DELTA vs. PAT, which has become a classic in itself. The game did not get out of hand and was well played.

In an extra inning game which went nine innings, PAT scored the decisive run with none out in the home inning to win, 10-9. Andy Burbine the starting pitcher for PAT hadn't scored a run despite being on base three previous times. Bill Fonte hadn't received a hit during the entire game until the ninth inning. With Burbine on second base, Fonte lined a single into the left field corner for the winning hit which scored Burbine.

PAT held a 1-0 lead after two innings when Paul Fasciano singled home Barry Hurst in the first inning. Neither team seriously threatened in the second inning.

Delta staged an uprising in the fourth inning with four hits and three PAT errors. Delta led 4-1 after the inning was over and Burbine was fortunate enough to survive from further damage.

Pat then came back to tie the score at four. Hurst simply singled in left fielder Tom Hennessey to tie the game.

The tie score wouldn't last long. Delta shackled Burbine after he walked lead off man Butch Tamulonis. Chico Brager, who went 4-5, singled sharply. Another single by Bruce Caldwell loaded the bases for Jack Muller. Muller took a pitch from Burbine and sent a blast over

Hennessey's head in left for a grand slam. A relay attempt from Hennessey to Duke Williams to the plate almost cut down Muller at the plate. It was the second time in the game that Delta scored four runs in a single inning.

Delta held a four run lead twice before PAT would stage a rally. Delta led 9-5 in the bottom of the sixth inning. PAT then had six singles which scored four runs to tie the score, 9-9.

Fonte came into relief for Burbine in the seventh and what was to be the final inning. Delta was handcuffed by the pitching of Fonte, who kept the ball in the infield. PAT failed to win the game in the bottom half of the inning, sending the game into extra innings.

Fonte again silenced Delta at the plate with three consecutive ground outs. Again, PAT could not win the game in their half of the inning.

In the ninth inning there appeared to be a ray of hope for Delta who got their first hit off of Fonte with one out. Fonte then retired the last two batters to end the inning and any chance of giving Delta the possible winning run.

PAT then strung three consecutive hits in the bottom of the ninth to win the game. Fonte who won the game in relief of Burbine, got the winning hit, which was his only one, to score Burbine from second base.

The game was a fine exhibition of softball on both sides. Hopefully the remaining games and the playoffs will be a carbon copy of this game.

BOX SCORE  
INTRAMURAL SOFTBALL GAME

DELTA vs. PAT  
on Thursday 16

INTRAMURAL SOFTBALL  
STANDINGS AS OF  
APRIL 21

DELTA 9

DELTA	AB	R	H
NICK SOURIS	3	2	1
B. TAMULONIS	3	2	2
CHICO BRAGER	5	2	4
BRUCE CALDWELL	5	1	2
JACK MULLER	3	1	1
LARRY JOHNSTON	3	0	0
HENRY DONNELLY	4	0	0
RAY McCORMICK	3	0	0
TODD MUNARD	4	0	1
M. GIANGREGORIO	2	1	0
TOTALS	35	9	11

HRS: JACK MULLER  
WP: BILL FONTE  
LP: JACK MULLER

PAT 10

PAT	AB	R	H
ANDY BURBINE	6	1	3
BARRY HURST	4	2	3
DUKE WILLIAMS	4	2	2
PAUL FASCIANO	5	1	3
GERRY NEWCOMB	5	2	4
BILL FONTE	4	1	1
MARK SAPPANARO	4	0	3
MEL FORD	3	0	1
TOM HENNESSEY	5	1	2
TOTALS	40	10	22

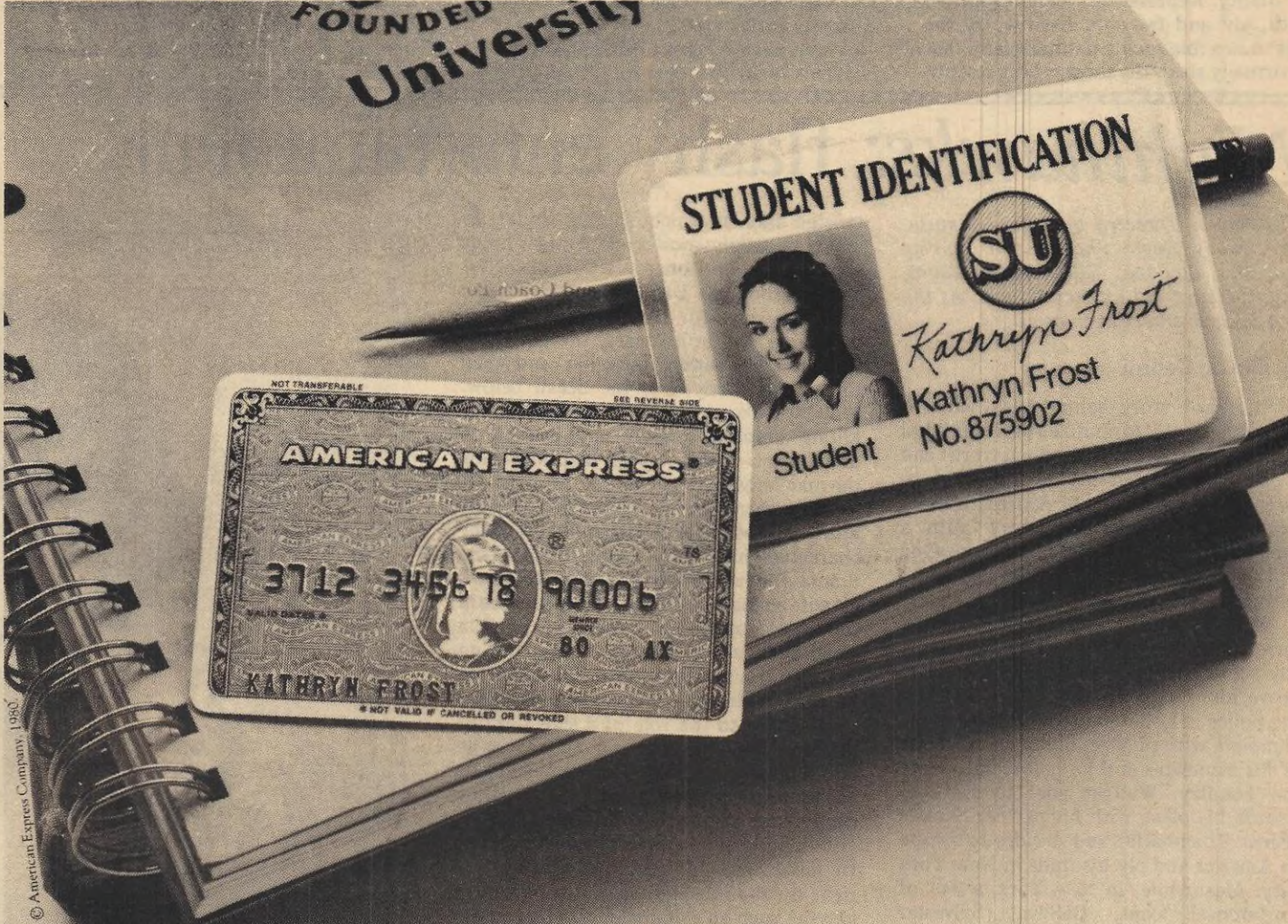
DELTA-0 0 4 0 4 1 0 0 0  
PAT-1 0 2 1 1 4 0 0 1

	R	H	E
DELTA	9	11	5
PAT	10	22	6

TEAM	W	L	PCT.
PAT	2	0	1.000
DELTA	3	1	.750
TKE	2	1	.667
BIF	1	1	.500
HERPES	1	1	.500
NO NAMES	1	2	.333

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## arts &amp; entertainment

# Duncan's magically delightful Pan

*Peter Pan. Play by James M. Barrie, directed by Robert Iscove, and starring Sandy Duncan and Christopher Hewett. At the Metropolitan Center.*  
by Betty Mulherin

From Sandy Duncan's airborne entrance in the first act to her reprise of "Neverland" and with its colorful sets, imaginative lighting, energetic choreography and appealing performances by the entire cast, *Peter Pan* is magically entertaining.

Written as a stage play by James M. Barrie in 1904, the story is set in Victorian London and takes us from the home of the Darlings to Neverland and back again several years later. The children, Wendy, John and Michael, meet Peter when he sneaks into their bedroom one night to find his shadow, which he had lost there a few nights before. The children are enchanted with Peter and agree to go with him on a trip to Neverland. After a series of adventures the children, much to Peter's dismay, discover that they must return home, yet the story seems to repeat itself when Peter returns to London to find Wendy (by that time a married woman with a child of her own) and, realizing that she can't return to Neverland with him, he takes the child on a voyage there instead.

Duncan's portrayal of Peter, "The Boy Who Wouldn't Grow Up," is full of energy and vitality. Representing eternal spiritual youth, joy and freedom from worry she lends to her role such a natural charm that she virtually steals the show — her presence

captivates the audience's attention, and when she's not on stage her re-appearance is eagerly anticipated.

Veteran stage actor Christopher Hewett is effective in his dual-role, that of the

gently paternal Mr. Darling and the gleefully diabolical Captain Hook. Some of the play's funniest moments belong to him, as when he cavorts about the stage furiously waving his hook in a fit of anger,



or when he frantically escapes the dreaded crocodile.

Marsha Kramer, Matt McGrath and Johnny Morgal all do well as Wendy, John and Michael. They are a talented trio who play their parts with sincerity and all of the innocence that is called for, without any reverting to child-like or naive overtones. In their roles, it would have been easy for them to appear too starry-eyed and sweet; fortunately, they rise above that and are very convincing.

Lighting designer Thomas Skelton and director / choreographer Robert Iscove have a field day. Skelton shows great artistry and imagination, using his talents to create the perfect mood for each scene. In Act One, when Peter makes his first appearance, the back of the set opens up to show the night time sky, revealing a panorama of star-lights that is simply beautiful. The choreography, particularly the Indian Dance in Act Two, is rhythmic, almost lyrical, and wonderfully performed.

Production designer Peter Wolf's sets are especially realistic. Each one, from the Darling's nursery to the Neverland forest to the Jolly Roger reveals a painstaking attention to detail and the use of color is magnificent.

*Peter Pan* is a joy to see. It appeals to all audiences because of its professionalism. Every last detail of the production is executed perfectly and the performances by the cast members are faultless. It is simply a gem.

## Nighthawks: flashy entertainment

*Nighthawks. Directed by Bruce Malmuth. Written by David Shaber, and starring Sylvester Stallone, Billy Dee Williams, Rutger Hauer and Lindsay Wagner. At the Pi Alley and suburban cinemas.*

by Dottie Cellini

The basic story behind *Nighthawks* is one of those old, formulaized plots that deal with a mysterious and deadly terrorist and a pair of dedicated city cops who try to track him down before he destroys a major city. It's a predictable story with a predictable ending but it is also appealing and can provide an evening of good, harmless entertainment.

Wulfgar (Rutger Hauer) is a European terrorist who is willing to attempt almost any act of terrorism or sabotage in order to prove himself to his superiors. However, the police in London discover his passport, complete with picture, on the body of one of his associates and he is forced to leave the country. Wulfgar goes to Paris to discuss his plans with his partner Shakka (Persis Khambatta) and decides to escape to America and ply his trade in New York City. Meanwhile, in New York, a pair of undercover cops, DaSilva (Sylvester Stallone) and Fox (Billy Dee Williams), are at work fighting crime in the streets.

This Starsky and Hutch-type duo are a rough and tough couple of guys who are, of course, the best of friends and believe in and enjoy the work they do. Suddenly, because of their special abilities they are reassigned to a special division which is organized in connection with Interpol, the international crime detection unit, to learn anti-terrorist tactics in anticipation of Wulfgar's arrival in the U.S. The head of this unit is Hartmann (Nigel Davenport) who has been sent to train this group of policemen how to deal with a sophisticated and moralless killer such as Wulfgar. Hartmann resembles a modern Sherlock Holmes, in contrast to Fox and DaSilva, who uses brains rather than force to try and capture this man.

At first the pair, especially DaSilva, refuse to take Hartmann or his methods seriously, but as more evidence is presented to them and they see how Wulfgar starts to blow apart the city they realize that this person is unlike anyone they have ever dealt with before. As DaSilva gets closer and closer to the terrorist he begins to understand the

twisted way in which Wulfgar thinks. In one particularly good scene Wulfgar holds several people prisoner in a tram over New York harbor. As DaSilva tries to bargain with the man for their release Wulfgar takes one of the hostages, the wife of a foreign ambassador, kills her and then throws her body into the ocean below. Wulfgar takes his revenge on DaSilva by killing innocent people and hoping to destroy his morale rather than attacking the man himself.

The character development of this movie is superficial at best and most of the characters have very basic roles in the drama. Lindsay Wagner portrays DaSilva's ex-wife and is only in two or three scenes in the whole movie. Her presence plays a small part in a resolution of the conflict but she is primarily used to illustrate the human problems of a regular cop. Williams is relegated to the role of a side-kick for Stallone. While he does as good a job as he can with the material given him Williams has much more potential than just shallow supporting roles such as this one. Hauer is also admirable as the cold-blooded killer. He has a reserved, hard look which is just right for the role and looks as if he enjoys playing such an evil, manipulating person. Finally, Stallone is his usual self. He is a competent actor but he always seems to be cast in the same type of underdog role, someone who is fighting for a cause he believes in. His character is by far the most developed but even then it just seems like a basic good cop personality.

The first half-hour of this film is relatively slow, somewhat boring despite its action and full of expository material. But it soon picks up as the story continues and eventually there is a degree of suspense, something necessary in a movie of this genre. The dialogue is also better than most films such as this one. In fact, the only reason this film has an "R" rating is because of the language in a few scenes. Even the scenes in which people are injured or killed are not particularly bloody, which is surprising considering the subject matter of the movie.

Basically this movie consists of a rather time-worn plot, some adequate performances and a pat, predictable ending. But even considering this it is an enjoyable movie, something you can sit down and watch without having to think or to analyze, perfect for the weekend after finals.



SYLVESTER STALLONE IN 'NIGHTHAWKS'



# The king who would be man

*Excalibur.* A film directed by John Boorman, written by Boorman and Rospo Pallenberg, and starring Nigel Terry, Nicol Williamson, Helen Mirren, Nicholas Clay and Cherie Lunghi. At the Sack Cheri and suburban cinemas.

by Jeffrey Putnam

Although historians remain unable to verify the reign of King Arthur over medieval England, Arthurian legend embodies one of two central myths — the other being Christian theology — inscribed into the mythos of Anglo-Saxon civilization. Arthur's golden age of Camelot is generally theorized as occurring between the Roman occupation and the invasion of William the Conqueror — an era of vast social and religious transition, symbolized — especially in Thomas Malory's fifteenth-century Arthurian chronicle, *Morte D'Arthur* — in the central details of the legend: Arthur's extraction of the sword Excalibur from its stony sheath; the search for the holy grail conducted by the knights of the round table; and the lessening influence of sorcery and the dying wizard Merlin upon England and Arthur. Envisioned through these, the principal occupation of Arthurian legend is the passing of an age of man — from social anarchy to civil unity under one true king; from pagan polytheism to devout Christianity; from widespread belief in mysticism to universal thirst for knowledge. The anarchic void — that medieval neverland — of the legend's origin ejaculated the seed of civilization: unity, piety, wisdom — the stuff of *Excalibur*, John Boorman's fantastical excursion into the mythic England of the boy-king Arthur and the sorcerer-sage Merlin.

Boorman, whose efforts at cinematic mythmaking range from the awful (*Deliverance*) to the awful (*Exorcist II: The Heretic*), taps into this central Western vein, plunging into the void to emerge with a recreation of the sprawling Arthurian legend channeled through a sensibility peculiar to the post-space age technocrats of the science-fiction film. *Excalibur*, given Boorman's treatment, ricochets the fantasy film back across time — its real wizardry is the filmmaker's not the magician's: *Excalibur* glistens fluorescently and issues torrents of sparks as Arthur (Nigel Terry) extracts it from the stone; Merlin's surrealistic shrine is overpoweringly elaborate; Arthur's knight Perceval encounters an enormous, glistening grail suspended in a vision of light. *Excalibur* is reminiscent of *Star Wars* — electronic gadgetry as pop mythology. — *Star Wars* transposed the Arthurian legend to a galaxy a long time ago and far, far away: Obi-Wan Kenobi served as Lucas' Merlin, Luke Skywalker his Arthur, Darth Vader his Morgana, and the Force both grail and Excalibur. Thus *Excalibur*, though it appears as the vanguard of a sword-and-sorcery vogue, seems annoyingly stale and frustratingly empty; Boorman encounters the same dragon that slew Roman Polanski's *Tess* — an all too reverent, literal interpretation of fiction. The events described in Malory's *Morte D'Arthur* might never have taken place, yet they have become ingrained into a



LANCELOT (NICHOLAS CLAY) VOWS ALLEGIANCE to King Arthur (Nigel Terry) in 'Excalibur.'

collective consciousness as expansive as Western civilization. Boorman, for the most part, remains content to enact scenes already common to us: he does very little exploration of the void from whence issued the very soul of our consciousness.

Early in *Excalibur*, Boorman intercuts the gruesome death of Arthur's father Uther, whom Merlin has transmorphosed into his likeness; as a battery of spears violate his armored body, his wife is violated by Uther. Only here does Boorman suggest the reality behind the legend — Arthur, whether the boy-king or the mythical hero, sprang from a womb fertilized by flesh and blood, sex and violence. As Merlin (Nicol Williamson) steals away with the baby Arthur as payment for his transmorphosing treachery, Arthur's sinister half-sister Morgana demands of Merlin if he is both the father and mother of the child. And he is, for Merlin is a deceitful magician, barely disguising his penchants for sex — his leering come-ons to the adult Morgana (Helen Mirren) — and violence — despite his warning to Uther, the first possessor of Excalibur, that the sword's purpose was "to heal, not to hack." Yet Boorman, in his insistence to procreate the legend, fails to penetrate any further within its womb. What Boorman does is offer an opulent vision of medieval England, awash with the splendor of virgin forests and muddy battlefields — over which the sun, pink as the bloodshot eye of a tired god, loses sight of the world within its shroud-like fog.

Shooting on location in the forests of Ireland, Boorman employed green light filters to accentuate the greenery of his personal forest primeval; the look of *Excalibur*'s exterior scenes are magnificent. Indeed, the opening battle scene at night in the forest, as the warriors clash to torchlight amid swirling dust clouds, is visually spectacular. Unfortunately, it is not long thereafter that it becomes increasingly obvious that Boorman's intent is to entertain us visually, and allow the myth to fare for itself. The verdant versimilitude overwhelms our senses while the whole

underwhelms our intellect. Boorman's swipes at meaning are inherent in the Arthurian legend itself. If anything, *Excalibur* serves to jostle awake long-dormant visions in our consciousness, and in so doing becomes both predictable and disappointing. Boorman attempts to humanize his legendary characters, making their exploits somewhat less invigorating than the visions that they evoke within us. Save for the battle scenes which frame the film, *Excalibur* offers nothing that we have yet to see somewhere in the deepest recesses of our racial memories. *Excalibur* becomes less appealing when Boorman allows his imagery to dominate his unraveling of the legend — the naked embrace of the adulterous queen Guinevere (Cherie Lunghi) and the angel-skinned knight Lancelot (Nicholas Clay) upon the mossy floor of the forest is beautiful, yet extraneously beautiful. Akira Kurosawa's breathtakingly gorgeous *Kagemusha* springs immediately to mind; in the Japanese director's film, the imagery was vital as well as beautiful — like rainbow-hued phalanxes marching toward destruction along a beach. But in *Excalibur*, Boorman pauses and lingers over his imagery before progressing with the plot, so that the film seems empty, contentless, because those images we remember long after seeing the film have so little to do with the legend.

Once Boorman allows his visual imagery to proliferate, he loses sight of the film. The chivalric tension he establishes in the film's first hour — the civil feuding seemingly ended upon Arthur's ascension, the schemings of the power-hungry Morgana, the sexual tension between Arthur and Lancelot, the commencement of the knights' search for the grail — rapidly diminishes as Boorman languishes with endless scenes of Camelot gossip at the dinner table and the amazingly monotonous exploits of Perceval in search of the chalice. Boorman's involvement with the chivalric code is completely dissatisfying: his creation of a simplistic, undeveloped romantic triangle between Arthur, Guinevere and Lancelot resolves itself by upsetting Arthur, sending

Guinevere to a convent, and causing Lancelot's fall from the ranks of the round table, but offers no revelation of these characters; similarly, Perceval's quest for the grail involves years of unbearable strife, and yet when he returns the grail to Arthur, he still remains anonymous to us. By applying his characters to the chivalric code, Boorman intends to establish them as men. Yet his efforts to do so ironically serve to totally dissipate the film's tension and ramify the non-humanness of its characters. Boorman centers *Excalibur* on Arthur — the film progresses from the eve of his conception through the mystical bearing of his body away from his final battlefield — and yet is unable to elucidate Arthur's humanity.

Arthur was born to be king, born to unify England. Indeed, he serves better as legendary conceit than historical figure — his victories and his reign owe too much to Merlin's mysticism to be perceived realistically. This shell of sorcery must be stripped from Arthur in order to humanize him — and yet once stripped of his mystic aura, Arthur as man is insufficient, lacking in human qualities. Remorsefully, he concedes that he "was not born to live a man's life, but to be the stuff of future memory." Crusading with his knights to defend what was and what could be, he is the king who would be man. Perhaps the flaws of *Excalibur*, as does its meaning, rest inherently in *Morte D'Arthur*, that Arthur is a king of legend not a man of history. Nonetheless these are compounded with Boorman's casting of Terry as Arthur from boyhood to old age. Terry does not possess such range — his face is too old to project the naivete of youth, yet too young to express the experience of age. Terry, too, offers no insight into Arthur — he seems awed at the legend. He reminds one of Jon Finch in Polanski's *Macbeth* — both experience excruciating spiritual torment, and yet their inexpressiveness offers no glimpse at such inner turbulence. Like Finch's *Macbeth*, Terry's Arthur remains an unexplored stick figure. Hardly the legendary hero, he is a marionette in Boorman's incandescent puppet show.



NIGHTS OF THE DINNER TABLE—King Arthur (Nigel Terry), Queen Guinevere (Cherie Lunghi) and Lancelot (Nicholas Clay), from left, in John Boorman's 'Excalibur.'



# Met announces dance plans

The Metropolitan Center announced their first International Dance Series, which will open on July 21, at a press conference last week.

The season will open with the Boston debut of the Netherlands Dance Theater, and will offer such long-awaited treats as the return of the Royal Ballet, the New York City Ballet, and the American Ballet Theater in their first performance here since the 1960s. Metropolitan Center President Henry S. Lodge announced that the Royal Danish Ballet and the Joffrey Ballet are also under consideration.

Lodge said at the conference, "the promise of bringing the people of Boston some of the world's very best cultural attractions was a cornerstone for the center's renovation. We begin to fulfill that promise with extraordinary companies like

these, all of which enjoy prestigious reputations around the world."

New York City Ballet's Jacques D'Amboise, who was recently the subject of a cover story profile in the *New York Times Magazine*, is serving as the official spokesperson for the center's new dance series. D'Amboise is one of the six choreographers announced for the New York City Ballet's Tchaikovsky Festival in June, which precedes the company's performances here in the fall.

Kane, a leading proponent of the revival of Boston's Theater district, enthusiastically lauded the season on behalf of the city. "The Metropolitan Center is a first rate example of what can be done and what is happening right now for the people of Boston."



ROYAL BALLET'S 'SWAN LAKE' COMING TO THE NEW MET CENTER



ROYAL BALLET'S 'LA FIN DU JOUR' WILL ALSO BE SEEN AT THE MET



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# ... Closet cruelty

continued from page 9

Dr. A. Desjardins, President of the Society of Surgeons of Paris, declared: "I have never known a single good operator who has learned anything whatever from experiments on animals." Still researchers argue in favor of vivisection, because without it they would not have a job.

There are alternatives to vivisection, but they would be costly to implement in existing laboratories. Tissue Culture, a system whereby tissue specimens are cultivated outside of their normal human environment by supplying them with similar nutrients to those found in the body, can be used in two different ways: cell culture and organ culture.

In cell tissue culture single cells survive independently of their original tissue. Both healthy and diseased tissue cells can be cultured as well as single cell organisms. Organ tissue culture is the technique where

whole organs, retaining their structural characteristics are kept alive in a research setting. Tissue cultures are useful in cancer research as well as in toxicology, microbiology, and pharmacology.

Quantum Pharmacology, the new science that uses molecular structure and computerization, is very useful in studies of drug addiction. Chemical Analysis, Mechanical Models, and Micro-Processors all are alternative, newer, more reliable methods of research that could be implemented.

Animal Rights is a hot political issue. In New York, author Henry Spira organized the Draize Coalition, a group that started the ongoing boycott of Revlon products as a protest against the Draize eye test. Recently, Revlon donated \$750,000 to find alternatives to the test. New England Anti - Vivisection Society just gave Tufts University \$100,000 for the same purpose.

On Jan. 5, 1981 The Research Modernization Act was introduced in the New Congress. H.R. 556 states that 30%-50% of each agency's animal research funds would be directed to the development of alternative methods; no Federal funds would be used to duplicate experiments; and that information on modern alternative methods be made known to the scientific community and to the public.

On the state level, H1245 "An Act Further Regulating Dog Pounds," which would repeal the Pound Seizure Law, is currently in the legislature. On the local front, the Cambridge based Coalition to End Animal Suffering in Experiments has organized and is co-sponsoring a rally at Waterfront Park in Boston for April 25 at 1:00 p.m.

Throughout history many authors,

scientists and philosophers including Thomas Edison, Mark Twain, Albert Einstein, Queen Victoria and Mahatma Gandhi have opposed vivisection. Lewis Carroll said "Forbid the day when vivisection shall be practiced in every college and school, and when the man of science looking forth over a world which will then own no other sway than his, shall exult in the thought that he has made of this fair earth, if not a heaven for man, at least a hell for animals." Likewise, George Bernard Shaw declared "Atrocities are not less atrocities because they are committed in laboratories and are called research."

Vivisection, an abuse of man's power over the helpless, is cruel, and cruelty is immoral. Man claims to be a superior being but the way in which he uses his power decides whether he really is superior or not.

## Talent scouts should look out for Springfest!

Continued From Page Five

especially important in a school like Suffolk. Ledwell said, "there is so little to do in a commuter school."

Another veteran of the *Springfest* cast songstress Carla Berardi said that a production show like this one gives everyone a chance to know one another.

The atmosphere this year has inspired a lot of people to come down and join in that might not have. A senior at Suffolk, Donna LaVoie said, "I've always been afraid to try out, but this year I made up my mind to try it. LaVoie is one of the Andrew sisters and also does a Leslie Gore solo. The resemblance between LaVoie and Gore is noticeable but, what is really obvious is the fact that she has worked on the mannerism and the voice intonations to totally capture Gore. By capturing Gore she is recreating an era that was very important to college students everywhere, the 50's. During another solo in the bandstand number Quinn sings the ballad Venus with such swooning appeal that one director threw herself at his feet during one of the rehearsals. One can only hope that she'll restrain herself the night of the performance.

And although you may only know him as a mild mannered psychology major, Ronald Seletsky will get to be Dick Clark tomorrow night. According to Seletsky, "We're using good talent and enthusiasm and combining them to a group effort. It makes you feel like you are a part of the Suffolk Community." Seletsky said, "This show is a common effort that gives the Suffolk students an opportunity to produce something that is enlightening as well as entertaining."

Another one of the directors Maurice Jan Rosenzweig (known to those who remember his song 'Harold' from last year might know him as Jan Maurice) feels that his skills as a marketing major have been an addition to the show. He feels that what he has learned about "human relation" can be used as a "force to inspire people."

This year for his own act Maurice will perform a Neil Young meets Suffolk routine. At the rehearsals Maurice added a whole street singer's flavor to the number that brought him back to "the type of thing I used to do a lot."

There are cast members that are probably too young even to remember Neil Young except as nostalgia. Yet, when you attend the rehearsals it is easy to forget that some of the cast members are barely 18 and some are in their thirties. They are a cast. They concentrate on their individual numbers but, when they are in their top form they can set their numbers aside to concentrate on someone else's. The input and the interaction shows — the dancers are learning from the singers. The singers are learning from the dancers. And despite the tension that arises whenever a large group of people work on a project together, everyone is enjoying themselves.

As any freshman can note that Suffolk is not the easiest place to make friends. One sees people in your classes and in the cafeteria but, it is very hard to make real strong relationship. All of the freshmen involved spoke of how they have formed friendships that they hope will last their whole four years at Suffolk.

Denise Paolucci who will be dancing in *Fame* and *American Bandstand* was suprised at the friendships she has formed by becoming involved in the show. One of the freshmen singers Larry Buckley (one of the several *Journal* staffers who will be in the show) was reassured to find people whom he could share his interest in music with. Buckley will play a piece that he selected as well as being involved in several of the productions numbers and accompanying Berardi and Laura Jo Callahan, and John Dalton

Buckley said, "we're all pulling together to make this a really good show." He wishes that a lot more people would get involved in the show and that he himself had gotten involved earlier so that he could have had even more input. Buckley said, "I have learned a lot about cooperating with people. This is a team effort."

Buckley and Quinn, another *Journal* staffer, have been practicing on their own to possibly play some engagements in the Boston area this summer. Buckley said, "I love to play the piano and this show has given me a chance to play." Boulay said, "it can be very hard to keep your interest in your dancing up when you're all alone in the studio." She also spoke of how the show has rejuvenated her interest in the dance. Even the most talented of performers needs a spark from other artists to keep growing. The show has done that for it's participants.

Despite the fact that the auditorium is too small, the microphones do not always work, and the cast members had to shop around for their own costumes, one is impressed by the organization and the professional attitude that has gone into this show. One of the Andrew sisters, Collen Doyle, commented on this, "this show is totally organized to the best of the participants capacity. The organization is almost phenomenal." Doyle, who wishes to be an actress, said, "I am a performer and this show is giving me a chance to perform."

According to Doyle, she had no idea what she was getting herself involved in. She said, "this show is ahead of schedule. We're ready to go last week." Although the directors, the people still looking for costumes, and the student leaders who are still recuperating from elections (newly elected SGA president Darren Donovan can dance a mean dip) while memorizing their bandstand steps, would probably run a quick disclaimer to this one feels that if this cast had to they could accomplish this feat. But, they are under enough pressure today let's not make them more nervous.

Carmen Fulchini said that show, "gives me a chance to use my love of the theater, and as a transfer it gives me a chance to get involved in Suffolk." Fulchini, who didn't audition for the show, is still heavily involved in three or four of the numbers. "I've been given a chance to offer up a lot of my experience," he said. His experience includes being involved in some productions at Boston College (including *West Side Story*) and several theatre groups.

As one of the directors Roesenwieg spoke of the sensitive art of offering up experience and giving advice. He said, "if someone is able to benefit from my experience I hope that they can use it, but, I also have to consider if someone is receptive to my suggestions." Roesenwieg is the director of the Boogie Woogie Bugle Boy number, the 60's *Aquarius*, *Hair* songs and is one of the directors of the *American Bandstand* number. An important thing to keep in mind about this year's *Springfest* is that even though there might be Roesenzweig designated numbers he can still offer advice to Laura Jo Callahan and John Dalton who are singing the Theme from Romeo and Juliet, "A Time for Us" or get involved in the finale. By pooling ideas this cast has worked up a revue that they are proud of.

And who is the man behind all of this? Who called people during Christmas break to get them involved with *Springfest*? Who is the one person that people associate almost totally with *Springfest*? Well unless you've never stepped foot in the Ridgeway Lane Building, the Fenton Building, never read the *Journal*, or have an aversion for Spanish accents, you know that the person



SINGER JOHN DALTON

is Spanish professor Dr. Alberto Mendez, the chairperson of the *Springfest* committee.

Cook explains how Mendez's attitude has carried over the rest of the cast, "Doctor Mendez gives so much of himself to everybody. He really cares about all of the students who are in the production."

Mendez exclaims, "I love working with students." Mendez is the person people automatically associate with *Springfest*. He starts plugging for money from the different organizations the first day back from Christmas vacation. No one enjoys watching the channel 2 auction, or the Jerry Lewis telethon, but these shows serve an important purpose. Mendez serves an important purpose. He makes *Springfest* a reality.

Mendez said he feels suited for his position because he is dynamic, energetic, and has a knowledge that comes with being involved with the production of shows for fifteen years.

Mendez said that this cast is special because they are working on a '75th show and "half of them were in the show last year and are aware of my shortcomings!"

Everyone's shortcomings are obvious after a 6 or 7 hour rehearsal. What is more obvious is how central Mendez is. Buckley's impression of him still needs work but, the cast can butcher the word

excuse on cue almost as badly as Mendez does. Well, you have to work on something while you're waiting for your turn.

Just as Mendez's role goes often unappreciated the veteran technical director Elayne Schurman will probably never see the spotlight on Friday night. But, everyone who is in the spotlight will be depending on her.

According to Schurman her duties include coordinating the people in the booth, the stage crews, the men in the pit, and many other duties! Schurman, Ledwell, Cook, and Mendez are the hard-core professional coordinators who know no matter how much madness goes on the night of the show everything will be all right. People will have butterflies and bats, and the outstanding student of the year might be looking for the nearest lady's room, but everything will be all right.

Schurman is the one everyone will depend on that night whether she gets on the stage for the finale or not.

One of the show's musical consultants David Leo, who is a member of the band Second Generation, which appears in the Boston area, can see a large contrast between doing this show and working professionally.

Leo said, "There is no fame, no glory, no money involved here! Instead we have people who enjoy performing and enjoy watching other people perform." Leo is only one of several cast members who have professional experience. Jan Maurice released a record, Paul Quinn has recently been involved in a show, and countless of other performers have done professional work.

Leo explained how this experience can be an asset. He said, "It is important that we act as professionally as possible." Leo feels that those who have outside experience can set a professional example.

The show was set. People had been rehearsing their routines since January. A stupendous finale was needed. The cast wanted something that tied the show together. Time was running short. Sound like something out of a bad 40's musical? Well, it happened night at Suffolk Folks.

The song that was finally decided upon was 'One' from the smash *A Chorus Line*. Leo explains that he chose the song because it tied in the 75th theme and the feelings of the cast. Historically he feels it illustrates that we're all here together to celebrate as a 'United force'. As a cast he said it symbolizes that we're all together and at the bottom of everything — it's one entity composed of individuals.

Tomorrow night Chairperson of English Dr. Frederick Wilkins will be performing the songs of Rogers - Hammerstein and Rogers - Hart.

Student activities director Duane Anderson will sing in a barbershop quartet with Quinn, Ledwell, and Rosenzweig, Lisa Vatalaro (English '84) will be dancing in *Fame* and *Bandstand*. Anyone who's anyone at Suffolk will be in the audience reveling in the show. As one entity we should be proud of our school, its history, and the sensational spirit that brought this *Springfest* show to Suffolk Auditorium.



# Final Exam Schedules

## EXAMINATION SCHEDULE FOR THE DAY DIVISION

### ALL CLASSES THAT MEET:

MWF 08:00-08:50 A.M.  
MWF 09:00-09:50 A.M.  
MWF 10:00-10:50 A.M.  
MWF 11:00-11:50 A.M.  
MWF 12:00-12:50 A.M.  
MWF 01:00-01:50 P.M.  
MWF 2:00- 2:50 P.M.  
MWF 3:00- 3:50 P.M.  
TTH 8:30- 9:45 A.M.  
TTH 10:00-11:15 A.M.  
TTH 11:30-12:45 A.M.  
TTH 2:30- 3:45 P.M.

### WILL BE EXAMINED ON:

Tuesday, May 5, 9:00-10:50 A.M.  
Wednesday, May 6, 9:00-10:50 A.M.  
Thursday, May 7, 2:00-3:50 P.M.  
Wednesday, May 6, 11:30-1:20 P.M.  
Thursday, May 7, 11:30-1:20 P.M.  
Wednesday, May 6, 2:00-3:50 P.M.  
Tuesday, May 5, 11:30-1:20 P.M.  
Monday, May 4, 11:30-1:20 P.M.  
Monday, May 4, 9:00-10:50 A.M.  
Tuesday, May 5, 2:00-3:50 P.M.  
Thursday, May 7, 9:00-10:50 A.M.  
Monday, May 4, 2:00-3:50 P.M.

### NOTE:

ALL CLASSES NOT LISTED WILL BE EXAMINED AS ARRANGED BY THE INSTRUCTOR.  
ALL SECTIONS OF SCIENCE 1.2 will be examined on FRIDAY, MAY 8 at 11:00 A.M.

## SPRING SEMESTER, 1981

## EXAMINATION SCHEDULE FOR THE EVENING DIVISION (INCLUDING SATURDAY)

### ALL CLASSES THAT MEET:

Monday, 4:30-7:10 P.M.  
Monday, 5:30-8:10 P.M.  
Monday/Wednesday, 5:30-6:45 P.M.  
Monday, 7:15-9:55 P.M.  
Tuesday, 4:30-7:10 P.M.  
Tuesday, 5:30-8:10 P.M.  
Tuesday/Thursday, 5:30-6:45 P.M.  
Tuesday, 7:15-9:55 P.M.  
Wednesday, 4:30-7:15 P.M.  
Wednesday, 5:30-8:10 P.M.  
Wednesday, 7:15-9:55 P.M.  
Thursday, 4:30-7:10 P.M.  
Thursday, 5:30-8:10 P.M.  
Thursday, 7:15-9:55 P.M.

### WILL BE EXAMINED ON:

Monday, May 4 at 4:30-6:20 P.M.  
Monday, May 4 at 7:00-8:50 P.M.  
Monday, May 4 at 7:00- 8:50 P.M.  
Monday, May 4 at 7:00-8:50 P.M.  
Tuesday, May 5 at 4:30-6:20 P.M.  
Tuesday, May 5 at 7:00-8:50 P.M.  
Tuesday, May 5 at 7:00-8:50 P.M.  
Tuesday, May 5 at 7:00-8:50 P.M.  
Tuesday, May 5 at 7:00-8:50 P.M.  
Wednesday, May 6 at 4:30-6:20 P.M.  
Wednesday, May 6 at 7:00-8:50 P.M.  
Wednesday, May 6 at 7:00-8:50 P.M.  
Thursday, May 7 at 4:30-6:20 P.M.  
Thursday, May 7 at 7:00-8:50 P.M.  
Thursday, May 7 at 7:00-8:50 P.M.

Saturday, 9:00-11:40 A.M.  
Saturday, 8:30-11:10 A.M.  
Saturday, 11:15-1:55 P.M.  
Saturday, 12:00-2:40 P.M.

Saturday, May 9 at 9:00-10:50 A.M.  
Saturday, May 9 at 9:00-10:50 A.M.  
Saturday, May 9 at 11:30-1:20 P.M.  
Saturday, May 9 at 11:30-1:20 P.M.

ANY CLASSES NOT INCLUDED IN THE ABOVE LIST WILL BE EXAMINED AT THE DIRECTION OF THE INSTRUCTOR. UNLESS YOU ARE NOTIFIED OF OTHER ARRANGEMENTS, THE EXAMS WILL BE HELD IN THE REGULAR CLASSROOM.

## Junior - Senior Week Events

### BOOZE CRUISE

Wednesday, May 13, \$4. per ticket

### RED SOX GAME

Friday, May 15, \$1. per ticket

### COMMENCEMENT BALL

Saturday, May 16

\$10. per couple (prime rib dinner)

### OZGOOD HILL OUTING

Sunday, May 17, \$3. per ticket

## FILMS

**April 28** — The Song Remains the Same - 1pm - Auditorium

## UPCOMING EVENTS

**April 29** — FREE ice cream sundaes (make your own) in the cafeteria. from 1-3pm

**May 1** — CONCERT in the Auditorium.

Featuring:  
The Rings/and  
Private Lighting

Tickets:  
\$2 - students \$5 - guests

## The Program Board would like to announce next years Executive Board:

*President* - Ann Coyne  
*V. President* - Gino DePhamphilis  
*Treasurer* - Nancy Conti  
*Secretary* - Barbara Boulay

The Pogram Board extends its best wishes and congratulations to:

President Perlman

The new Gold Key Members

The newly elected SGA



**REMINDER** — Support Springfest Activities this Friday, April 24 at 7 pm in the Auditorium