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Suffolk Journal

Volume 38 Number 14

Official newspaper of the Undergraduate Colleges

November 19, 1982



Graphic by Cathy A. Rossi

SGA Lobbies for financial aid bill

by Lisa Ryan

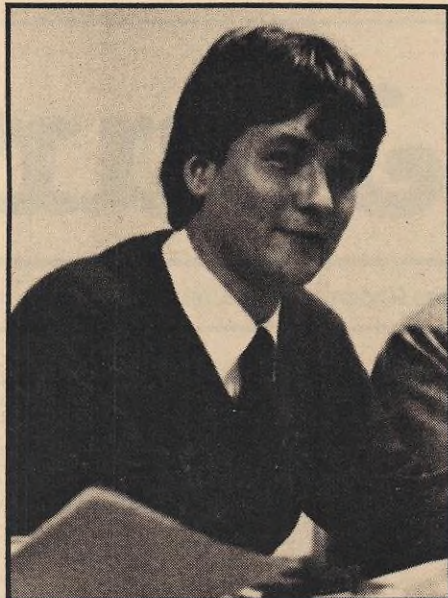
Senate Bill 2099 which, if passed, will increase financial aid assistance to the students of Massachusetts to \$44 million, was unanimously endorsed by the SGA this week.

The SGA is sponsoring a Letter Drive in the Cafeteria on November 30, 31 and December 1st to inform students and let the state legislature know that the students of Suffolk need Senate Bill 2099 passed.

Newly elected Freshman Vice President, Paul Egan, is organizing the Letter Drive. He explained that if passed, SB 2099 would take the place of SB 1833 which now allocates only \$19 million to the students of Massachusetts.

At the request of Program Council President John McDonnell, the SGA donated \$250.00 for the second annual Christmas Tree Lighting to be held on December 8 from 7:30-9 p.m. in Alumni Park, Temple St.

The Program Council is sponsoring a concert, featuring **Berlin Airlift** and **The Atlantics** at the Channel on November 2. "Tickets will cost \$3.00 for students, \$5 for guests and \$5 at the door and the ticket policy will be

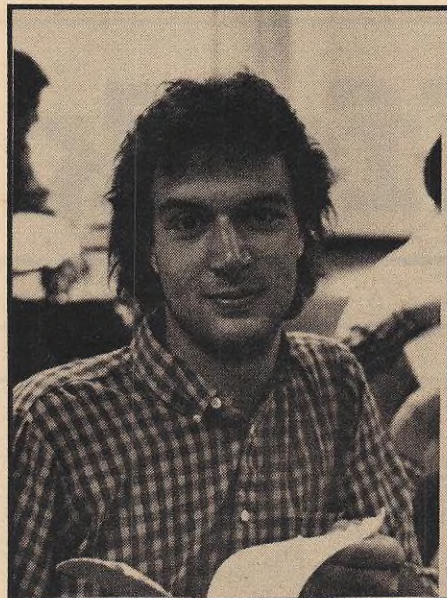


Freshman V.P. Paul Eagan.

(José Invêncio Photo)

enforced," said McDonnell.

The SGA has developed a system of six committee structures with the chairperson of each committee reporting back weekly with the goals and objectives of each committee. The



Sophomore V.P. Ed Pasquarello.

(José Invêncio Photo)

committees are as follows: Student Services, Legislative and University Affairs, Public Relations, Policy Formulation, Junior/Senior, and Freshmen/Sophomore.

Vice President Eddie Pasquarello and co-chairman of Student Services ex-

plained some of the services that are being looked into: *Globe Santa*, extended library hours, and parking facilities for students.

Senior Class Representative Tom Bagarella, who is also Chairperson of Public Relations, proposed that all committees go through the Public Relations Committee as a vehicle for promotion and advertising. "We also want to set up press and media contacts with different radio and TV stations," said Bagarella.

He further explained that they are in the process of making a SGA logo or slogan. "The logo would be attached to all SGA material for a sense of identification," he added.

Sophomore Class Representative George Caporle, Chairman of Policy Formulation, said the Awards Banquet and SGA ticket policy were discussed. "Rules will be set up by the Christmas break and will be put into a booklet," said Caporle.

In Other Action:

The SGA allocated \$1,000 for the band, The Marcells, that will play at the Commencement Ball on May 21st at the Hyatt Regency in Cambridge.

A Memorial Mass for the late Dr. Richard T. Bray of the Department of Journalism will be offered on Thursday, Dec. 2 at 3:00 p.m. at The Paulist Center, 5 Park Street, Boston.

A reception will follow in the Munce Conference Room of the Archer Building. The entire Suffolk community is invited.

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President's Conference Room

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Sponsored by New Directions; co-sponsored by the Women's Program Center, Sociology Club, and OTAS

— Refreshments —

MBA Association Presents:

**Career Seminar
/Reception**

**"Futures
in Finance"**

Thursday, December 2, 1982

6-7 p.m. — Panel Discussion, featuring distinguished speakers
Dean's Conference Room, Sawyer

7-8:30 p.m. — Wine and cheese reception in Sawyer, 308
Faculty Dining Room

Open to All MBAs and MPAs

MT. Vernon building.

Old workshop is now a bedroom

by David R. Gately

I immediately got the feeling of déjà vu: I had been here before.

But things are a lot different nowadays at the Mt. Vernon Street building. With the exception of the missing "Suffolk University: College of Business Administration" sign, the outside looks the same. It's the inside that has been extensively remodeled and upgraded to what is now called "The 45-47 Mt. Vernon Street Condominiums."

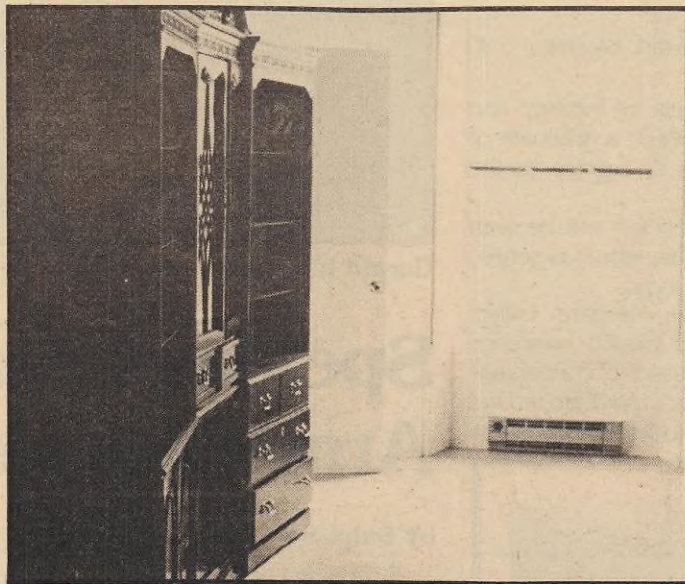
The main entrance to the building is at 45 Mt. Vernon Street. On the first floor where there once was the College of Business Administration Offices, the Dean's Conference Room and Faculty Offices, there is now a pleasingly simple lobby with dimly-lit wall-candelabras, the entrance to two condominiums, and an elevator that ascends four stories.

Although Suffolk only used three floors of the building, an expansion was added, along with the storage room attic, to accommodate two additional condominiums located on what is now the fourth floor.

In all total there are 15 units in the building; one studio, five one-bedrooms, six two-bedrooms and three three-bedrooms.

Designed by noted Beacon Hill architect, James McNeely, the condominiums sit comfortably in the neighborhood now that 45-47 Mt. Vernon Street is a residential address and not a school.

McNeely received his B.A. and master of architecture degrees from Yale University, and has lived and worked on Beacon Hill for 17 years.



Then ...

(Journal photo)



Now.

(David Gately Photo)

He was the instigator of having Temple street converted into a pedestrian way in 1977, and is currently conducting an urban design study for Suffolk University on the Ridgeway Building.

In 1980, when it was announced that the Mt. Vernon street building was for sale, McNeely joined limited associate Ryan Elliot and St. James Developer Cooperation, in making a proposal to Suffolk hoping that they would concede.

After bids from four groups, the University sold the building to them for approximately \$600,000.

Construction began last fall once all the books and desks were transported to the more practical Sawyer Building and students stopped making that daily

tedious trek up Joy street.

The condominiums went on sale at the beginning of this year and were ready for accepting residents this past September.

At first the condominiums did not sell well because of high interest rates and an overall bad market. Then, in August, the prices were dramatically lowered 20 - 30 percent.

All but two of the condominiums have been sold now at a price of approximately \$145,000 for a one-bedroom unit and \$160,000 for a two-bedroom unit. The price for a three-bedroom condominium ranges from \$200,000 to a quarter of a million dollars, depending on their location in the building.

The two condominiums that have

not been sold are both one bedrooms with approximately 1000 square feet, and are located on the third floor where classrooms V-301, V-352, and V-353 once taught students of Business, Psychology and Journalism.

Two bedrooms, each with a private bathroom, now occupy the old Journalism Workshop on the second floor where many naive freshman were academically enlightened in Introduction to Journalism under Prof. William Homer.

All the condominiums in the building have spacious, high-ceiling living rooms, and traditional-styled kitchens and bathrooms along with outdoor space such as decks and balconies.

Continued on page 5

PROGRAM COUNCIL PROUDLY PRESENTS

BERLIN AIRLIFT



AND

THE ATLANTICS



TUESDAY, NOVEMBER 23, 1982

at the Channel
25 Necco St., South Boston

\$3.00 Students
\$5.00 Guests
\$5.00 At the door

Tickets on Sale Fri., Mon., Tues.
10-2 in the Cafeteria, 3rd Fl. Sawyer

Nov. 20 reception to honor faculty-staff

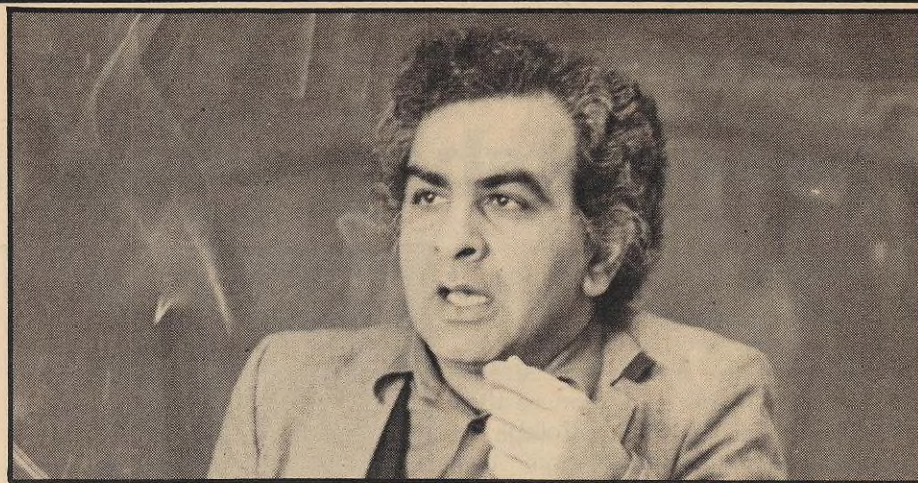
Suffolk University will honor at the Dean's reception ten members of the faculty-staff who have been with the institution for at least a decade.

The reception, which will be held at the Great Hall Quincy Market, begins at 5:30 p.m. and is open to all of the Suffolk community.

Among those honored will be Dr. Arthur J. West, chairman of biology and director of the Cobscook Bay marine biology facility, Maine. West, a graduate of Suffolk, will be presented with a Suffolk rocker for 30 years of service to the institution.

Those members receiving captains' chairs for 20 years service will be Ivan Banks, director of the Physical Plant; Law Professor Clifford Elias, who has served as associate dean; and Dr. John L. Sullivan, professor of sociology.

Cited with certificates for 10 years employment will be Dr. Margaret Lloyd, chairperson of the Psychology Department; Timothea McDonald, reference librarian for the Sawyer Library; Raymond Parks, associate professor of humanities and languages; Christine Perry, assistant director of financial aid; Jane Scherban, switchboard operator; and C. Thomas Steraney, assistant professor of education.



Gerald Libaridian, director of Armenian National Archives in Boston.

Speakers defends Armenian terrorism

by Salpi Sarafian

"I couldn't kill a fly, but I don't condemn the terrorist acts of the Armenians. We've waited long enough."

So stated Gerald Libaridian, director of the Armenian National Archives in Boston, at a lecture sponsored by the International Student Union on November 9. Approximately 30 people were in attendance.

Libaridian, whose topic was "Armenian Liberation, Past and Present," said he wanted people to know the reasons why Armenian terrorism exists today.

Libaridian discussed the history of the Armenian people dating as far back as the time of the Assyrians, 3,000-4,000 years ago. He told of the warring race that the Armenians were and how they conquered the area that includes present-day Armenia through parts of Syria, Lebanon, and large parts of Turkey to the Mediterranean Sea.

Libaridian explained the beginnings of the Turkish massacres of Armenians which he said resulted from the jealousy and hatred the Turks have always had toward Armenians.

He also discussed the rise of the Young Turk Party in Turkey which wanted to make all of Turkey, including Armenia, completely Turkish. According to Libaridian, one radical section of this party seized power in 1914 and began the extermination of the Armenians. Out of the Armenian population of three million in Turkey, only one and a half million people survived the elimination policy.

Libaridian told of the Turks' orders to have all the Armenians in a certain village gather their possessions together within 24 to 48 hours to be "relocated." They were then forced to march across the Syrian desert. Unfortunately, many died on this trek.

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SGA Endorses Senate Bill 2099

Which, if passed, would allot \$44 million to the students of Massachusetts.

YOUR VOICE COUNTS
On Monday, Tuesday and Wednesday,
November 29th, 30th and December 1st:

SGA will sponsor a letter drive to let the State Legislature know that
SUFFOLK NEEDS S.B. 2099!!

Dreams are distorted memories

by Jennifer Staples

A new, non-Freudian theory has been introduced in the study of sleep which states that dreams are simply distorted memories which surface during the last stage of sleep. This contradicts the long accepted theory Freud presented that dreams are messages sent to us from the subconscious.

This was the subject of a lecture hosted by the Psychology Club on November 10, entitled "Dream and Sleep Behavior". Theodore Spagna, an independent film maker and photographer, was the featured speaker. Spagna, and his colleague, Dr. Allan Hopson from Harvard Medical School, have been conducting experiments on this theory for five years. The finished product of their research is a now touring documentary film entitled "Dream Stage".

The lecture included an introduction by Spagna about his personal background and his achievements in this field, a detailed explanation of his new theory, and slides from "Dream Stage".

The slides were pictures taken in succession of the stages of the sleep cycle. Each frame depicted certain behavioral patterns in the positions we assume while sleeping. With every slide Spagna gave a summary about what the position meant.

"We are beginning to get out from under Freud," stated Spagna, "and are

now realizing the physical aspects of sleep. It's really quite fascinating."

Those who attended the lecture also found it fascinating. "I thought it was very interesting, I just wish there had been more time, and more room," said the president of the Psychology Club, Diane Vasilopoulos.

Julie Hendricks, a photographer for the yearbook, said "I enjoyed it. I don't know much about dreams, but I found this concept fascinating." Apparently, this has been the reaction of the public. "Dream Stage" has just finished touring the U.S. and is expected to open in France soon.

Are you in need of money?

Are you a Suffolk student in need of money? (Is there any other kind?) Do you have a gift for writing? (And not just tuition checks?!) If so, and you have a few hours over Thanksgiving vacation that you'd like to put to productive use, consider writing a 500-1,000 word essay that could earn you \$1,000 and a trip to Washington.

Students entering the essay contest, sponsored by the National Association of Home Builders, are asked to describe "What do you expect in terms of location, density, design and financing in tomorrow's homes, and how will

these affect your lifestyle?"

Fred Napolitano, president of the NAHB, said the contest is part of an ongoing program to raise awareness of current housing issues on the nation's college campuses.

"More than any other group of Americans," Napolitano said, "today's college students have the most to lose if national priorities are not set to reverse a serious erosion in housing opportunities for the young."

Napolitano said he hoped the contest would elicit from students ideas about the kind of housing they would like to

find after graduation and the trade-offs they would be willing to accept in order to make housing more affordable.

To be eligible, entries must be from registered full-time college students and received no later than November 30, 1982 by the NAHB, Public Affairs/Student Program, 15th and M Streets, N.W., Washington, D.C. 20005.

Second and third place winners will receive \$750 and \$500 respectively. Winners will be selected by an independent panel of judges and notified during the last week of December. All essays become the property of NAHB.

Mt. Vernon bldg.

Continued from page 3

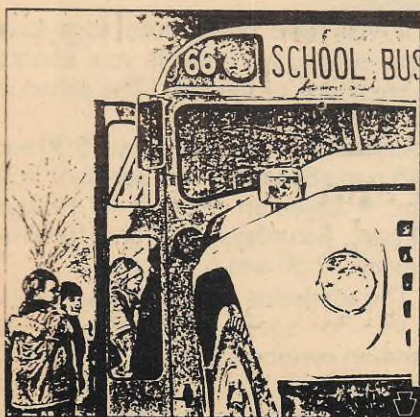
Several of the units have beautifully designed cathedral windows in the living rooms that extend from the floor to the ceiling and offer magnificent views of Beacon Hill and the city.

Although real estate on Boston's Waterfront is more expensive and in higher demand, many feel that a home on historic Beacon Hill, like those at 45-47 Mt. Vernon Street, is second to none.

On Monday, November 22 at 4 p.m., James McNeely will speak at Suffolk University's E. Albert Pallot Law Library on the subject of Beacon Hill mansions.

The lecture, "The Romantic Mansions of Beacon Hill: An Architectural-Historical Odyssey," will feature color slides of the architectural history of the Hill, along with a description of eight recyclings, or conversions from mansion house to multi-family dwellings such as 45-47 Mt. Vernon Street.

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SIDE TRACKS

The King of the one-liners exposed

by Julie Catalano

Henny Youngman answered the door to Room 2834 at the Sheraton Boston in his boxer shorts. After the anticipation, the waiting, the man answered the door in his underwear. Wow. Not expecting a female interviewer, he was a bit put out.

He shut the door in my face and sent his friend Arnie Archer out into the hall to feed me sugarless candy while I waited for Youngman to put his pants on. From behind the closed door, I heard the rustling of clothes, slamming of closet doors and a muffled "take my hanger-please!" Finally all was in order, and I was ushered into the chambers of the "king of the one-liners." The man I met was extremely tall with stooped shoulders, age spots and wise eyes.

Youngman has been in the business for over 50 years. His name can be associated with some of the best comedians of all time. His personal favorite among comedians is Milton Berle, who is also a close personal friend of his. Youngman is a naturally funny person to whom comedy came easily. "I was the class crazy," said Youngman.

When Youngman first started out, he played the violin (his beloved Stradivarius which he still carries with him) in a band. One night a comedy act his band was playing with didn't show up, so Youngman went on with several jokes that he had saved. According to Youngman, he "knocked 'em dead," really "cheered 'em up" so to speak and thus was born the comedic career of Henny Youngman.

Fifty years after that first night, Youngman is still cheering 'em up. What keeps him going? "The money — I get paid well . . . I don't do it for the laughs, I do it to get paid," Youngman said.

To Youngman, money is no laughing matter. When he first started out, he demanded \$5 per show. He will not specify as to what he earns now, but says "It's a lot more than five bucks, that's for sure."

Every comedian has a gimmick and Youngman's trademark is definitely the classic line, "Take my wife — please!" This was not originally intended to be funny. The version he told this interviewer (it differs from interview to interview) goes something like this: He was at a ticket counter at a travel agency trying to get tickets for his wife. When the agency had difficulty placing his wife on a plane he simply said,



Henny Youngman: King of the one-liners

(Jeff Albertson Photo)

"Take my wife — please" and apparently the whole place cracked up. Humble beginnings for a legendary line. But this is just one of his many one line classics. The nickname "king of the one-liners" was given him many years ago by his friend and columnist, Walter Winchell.

"I'm a legend in my own mind," said Youngman seriously. He thinks highly of his comedic talents and gives himself credit for starting major comedy trends. "I did what Rickles does (heckling

people) way before he did it himself," boasts Youngman.

His idea of comedy is that the skill of humor can't be learned. Either you're funny or you're not. It is clear Youngman is funny, for his popularity is enduring.

Recently, the college crowd has discovered Youngman. He is currently touring colleges on the east coast giving performances. What is his favorite crowd? "Any crowd that pays is my favorite," said Youngman.

Youngman comes across as a hard-bitten showman — the ultimate cynic. He said that much of today's comedy is filth — "blue material" — and that he has never had to rely on it. Later he casually remarked, "Yeah, my girlfriend has problems. She looks like a billboard for herpes." Quite a contradiction. But it is easy to see that Youngman knows quite well what he is saying and enjoys playing games with people.

During the interview mentioned, he had an extra ticket to the musical "Cole" and asked me to go along. After helping to pack up his suitcases and carry them downstairs, (he did not trust anyone with his beloved violin) we piled into a beat-up Granada, which was a bitter disappointment having expected a limousine, or at least a Lincoln.

We sped off with Arnie Archer nervously behind the wheel. Archer is a study in patience. Youngman constantly nagged him and bawled him out until he sulked. But this took a lot longer than it would for the average person. Anybody else would have gagged the man and put him in the trunk. Then Youngman was mad, because Archer was sulking and kept saying, "Cheer up, will ya huh?"

Finally, after a tension-filled ride featuring bad driving, we arrived at the Charles Playhouse, where Youngman proceeded to harass two ushers who looked like refugees from a drag show, because they were getting their thrills out of harrassing me about bringing a camera into the theatre. Not a pretty sight, but it was funny watching Henny cut people down.

Youngman gleefully signed autographs for a group of matrons from the suburbs who paid more attention to him than to the show. He loved it. In fact, he seemed upset when people didn't notice him. Toward the end of the first act, snoring was heard in our row. The ace comedian was asleep with his chin on his chest looking like anybody's grandfather.

At the end of the play we said goodbye. I headed for the "T" and Youngman strolled off with his arm around Archer who had just returned in the middle of the second act from finding a place to park the car. Archer couldn't remember exactly where he'd put the car. Youngman had a fit that could be heard all the way down the street. Finally, after a mumbled apology from Archer, I last heard Youngman say, "Cheer up, will ya?"

Laser Show plays with the imagination

by John Alabiso

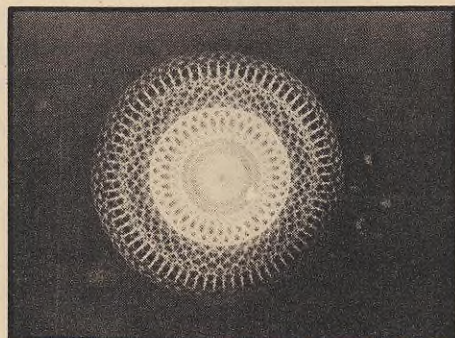
If you would like to be an astronaut but did not qualify for the Space Shuttle Program, you may want to take in the new laser shows at the Charles Hayden Planetarium at Boston's Museum of Science.

The shows are a fantastic and vivid display of light. You will be amazed by the special effects as well as dazzled by them.

There are two shows at the Planetarium. One is Crystal Odyssey and the other is Laserium Starship. Both laser shows are brought to New England for the first time by Laser Images, Inc., which is based in California.

Crystal Odyssey has a story line. It fantasizes good and evil in a crystal mirror on a distant planet that is the source of all color. The music ranges from Vivaldi to Grieg.

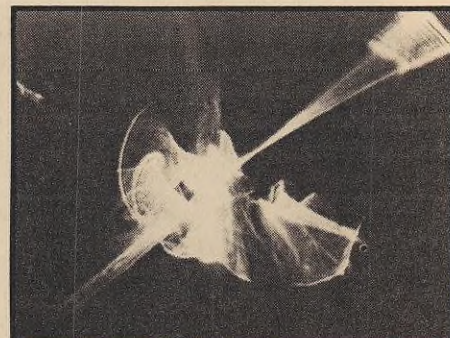
Laserium Starship is an imaginary space journey set to contemporary



music like the Alan Parsons Project, Synergy, Yes, and others. Laserium Starship is excellent as it extends and plays with one's imagination.

Laserium Starship starts off with a countdown before lifting off from Earth, which can be seen getting smaller as the Starship pulls away. Then suddenly, a boom, a flash of light, and you can see all the stars among the blackness of space. You have just made the jump to hyperspace.

You then travel through the galaxy



and witness other craft which appear and disappear before your eyes. You'll be witness to a black hole as well.

Then while the *Star Wars* theme plays in the background, the Starship will be attacked by enemy craft. Flashes of light burst around you so fast that you can barely keep up with them. At this point, you feel as though you are trapped inside an arcade game.

Eventually, you'll make it back to Earth safely, but not before being

colors of the spectrum.

Laserium Starship is terrific. It provides a fun-filled hour that is unlike any science-fiction movie. All the effects that are in the show are done manually and not by a computer program, therefore each show is slightly different.

If you have never been to a laser show before, then now is your chance to enjoy one of the best. The schedule for the shows is:

• Crystal Odyssey — Fridays, 5:30 and 8:45 p.m.; Saturdays and Sundays, 5:30 p.m. • Laserium Starship — Fridays 10 p.m.; Saturdays, 8:45 and 10 p.m.; Sundays, 7:30 and 8:45 p.m.

The admission charge for each show is \$4. For ages under 13, over 65, Museum members, and groups of 15 or more, it is \$3. For advance sales, call 367-6560. Admission and box office are at the Planetarium.

Parking is available in the Museum's garage. By public transportation, take the Green line to the Science Park stop.

Inside the 24 minds of Billy Milligan

by Cathy Rossi

Twenty-four personalities, 10 dominant and 14 "undesirables," exist within William Milligan. Daniel Keyes, author of the best selling book, *The Minds of Billy Milligan*, unfolded Milligan's bizarre but true story to Suffolk University last Tuesday.

Milligan was accused of rape five years ago and after a brief trial was found not guilty by reason of insanity. He is the first known case in the U.S. to be acquitted of a major crime because he was a multiple personality. Keyes quoted author Henry James and said, "subjects are given to us," because Milligan was sent to Harding Hospital in Athens, Ohio, where Keyes had just finished his second novel, *Fifth Sally*, which deals with a multiple personality. Milligan then told Keyes, "I want you to write my story, to stand in my shoes."

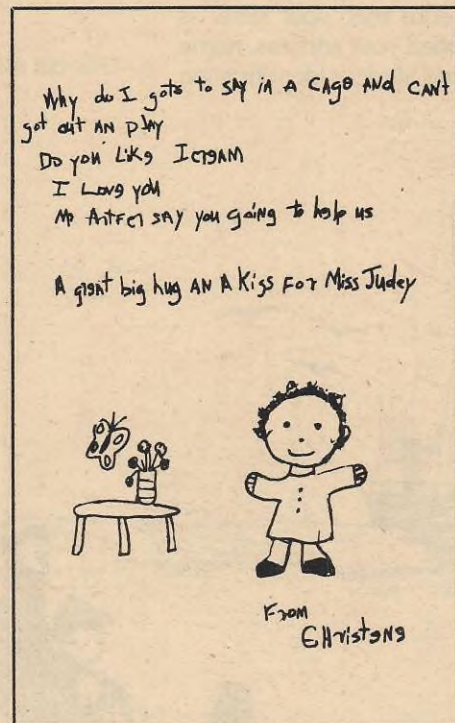
Through Keyes, Milligan wishes to warn the world about the dangerous effects of child abuse. Billy said that throughout his childhood he was sexually abused by his stepfather. At Milligan's trial, psychiatrist Stella Karolin said, "[His stepfather] abused Billy sexually and threatened to bury him alive if he told his mother. He even buried the child, leaving a pipe over his face for air. Before he shoveled the dirt off the child, he urinated through the pipe onto the child's face."

According to Keyes, Billy was also shot at, and hung by his penis to the rafters of the barn, where all the abuse took place. Acts such as these caused the eight-year-old Billy to fragment into many personalities, said Keyes. For instance, the personality David is the keeper of pain, he is always age eight going on nine. Danny was the personality buried alive, he paints only still lifes: inanimate objects.

Adelena is the lesbian personality that used the body to rape four Ohio women. Psychiatrists believe that it was this personality, because one victim said her assailant had a stigmus, an involuntary drifting of the eyes. Adelena is described as having dancing eyes, drifting eye movement. But during Milligan's conversations with the victims he claimed to be a "guerrilla" and a "hit man." A personality may have been within Milligan yet undiscovered.

Arthur, who speaks with a British accent, is the personality interested in biology and physics and is also able to

write in Arabic. He explains to the other personalities that their situation is like a spotlight; where only one of them can be on the "spot" at any given moment. The others must stay in the shadows.



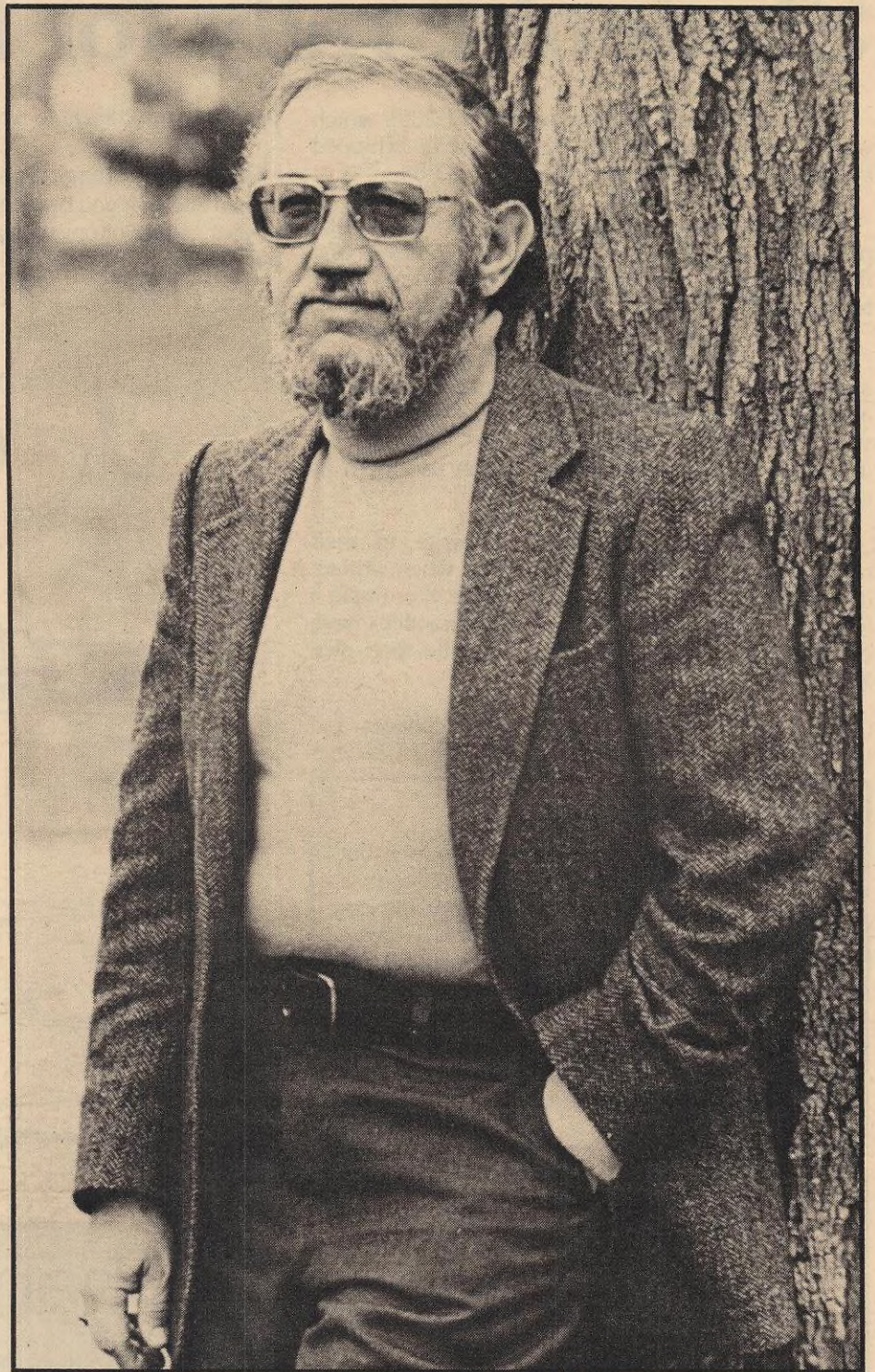
A drawing made by one of Billy's personalities

Allen is the manipulator and the con-man, he is the only personality that smokes.

Ragan speaks with a slavic accent and has the strength of ten men. He is the protector; his name means rage-again. Christopher is timid and seldom seen, Christene is only three. Tommy is the escape artist. For an interview with his lawyer Milligan was strapped into a strait jacket. Tommy had the jacket off in about ten seconds, then he used it as a pillow.

There are also 14 more personalities known as the "undesirables." Arthur says these personalities were "silenced" because their functions were no longer necessary. Kevin, a petty thief, got Billy sent to prison. This undesirable personality was banished from the spot. Only during intense therapy did these personalities emerge, because they also sought help, said Keyes.

According to Keyes each one of us is multifaceted, but the difference between this normal action and multiple personality is that we do not experience amnesia during each slight change in



Author Daniel Keyes

personality. Each of Milligan's personalities has a distinct character. They each have separate memories, learning experiences, friends, and each has a different IQ level ranging from 68 to 130. Arthur refused to take the test since it was beneath his dignity. Different EEGs (brain wave patterns)

were displayed. The child put forth patterns that were normal for a person of her age, but not for Milligan, who was 23 at the time.

Keyes said, "A brilliant child must have a defense against sexual abuse." Milligan's personalities each were

Continued on page 9

Shopping for love at 'BCN's singles night

by Sue Diaz

There was more than groceries being picked up at the Stop and Shop on Memorial Drive when WBCN radio sponsored its first "Singles Night" on November 9.

The idea of holding a single's night at a grocery store may seem a little bizarre but the truth is that food shopping has been added to clubbing and jogging as a new way to meet members of the opposite sex. After all, if there is one thing that everyone has in common it's the occasional need to stock up on food supplies.

With that idea in mind WBCN radio, which is popular with the age group that one commonly thinks of as singles, (i.e. 18 to 30), decided to sponsor a night where singles could meet.

The parking lot was crowded although not as much as 'BCN had alluded to in its advertisements (they suggested carpooling) but inside the store it was obvious the idea was going off well.

A crowd of 150 young singles milled around the store. A few singles seemed to have come to the store mainly because WBCN disc jockeys "T" and "the RAZ" were broadcasting a show live from the store.

There were more than a few singles, however, who obviously were not there just to pick up foodstuffs. Dressed in outfits that would have fit in perfectly at *Spit*, three young women from Brookline grabbed a shopping cart and began shopping in the produce section. When asked why they were there, they laughed and said, "Well, to shop of course." When asked what they were shopping for they erupted into gales of laughter. "Look," said one of them, "We come from Brookline, do you think we'd come here just to do our food shopping?"

Although a few people seemed to be doing some shopping, the aisles seemed strangely empty for the amount of people in the store.

Continued on page 9

The meaning of Thanksgiving

Thanksgiving: a day to give thanks for what we have.

A nice idea, isn't it? The first Thanksgiving was celebrated by the pilgrims at Plymouth in 1621 to give thanks to God for helping them through the year. Since that original Thanksgiving, though, it seems that the true meaning of the day gets lost in the details of planning the meal, watching the football games and parades on television, and enjoying the day as a holiday off from school and work.

Thanksgiving today to most people is really no more than the official start of the Christmas season.

But Thanksgiving does not have to mean just that; all it takes is a little effort. Try a little experiment. Take a piece of paper and a pencil and write down ten things that you are thankful for this year. They don't have to be major things like good health, although that's a good choice. They can be as simple as passing your history mid-term or making the bus this morning.

Then look at your list. Now that you think about it you really have a lot to be thankful for, don't you?

As you sit down to dinner this Thursday remember what you wrote down. Look around at the people seated at your table and think about what they mean to you.

Sometimes in this me-oriented generation we forget how important other people are to us. But today with the world seeming to get a bit crazier every day, it is even more important that we realize that we need each other. Our friends, our families, our teachers, our work and classmates are all there when we need them, but do we ever thank them? Please, this Thanksgiving don't reserve the thanks just for the person who hands you the gravy at dinner, but also for the good things you have in your lives. Try it. Thanks, and Happy Thanksgiving.

EDITORIALS

Students: rally for bill 2099

The State Senate recently passed bill 2099 which would increase state aid for financially whipped students by \$25 million for the year 1983-84.

However, the bill is not yet law. The bill must also be passed by the State House of Representatives and then signed by the Governor. All this must occur before Dec. 31, 1982.

The *Journal* does not have to stress the value of state aid for one's education since financial problems affect many students. What must be stressed is the value of letters to representatives. Letters are important because representatives can use them as evidence of the public's opinion.

The *Journal* urges students to write to their representative in the State House. And when writing, do not mimeograph your letter and send it, or make a form letter, or gang sign a letter. Such practices have no effect. Have your college friends write their own letters.

Urge your friends who go to other colleges and universities to write also. Urge high school seniors

preparing for college to write as well.

And when writing, make sure that your letter is signed and that you have included your address, name of your college or university, and student identification number.

If you do not know who your representative is, then call State House information, your local newspaper.

This bill affects your future, so act on it.

Quote of the week:

Our way of living in America is a strong but delicate fabric. It is made up of many threads. It has been woven over the centuries by the patience and sacrifice of countless liberty-loving men and women. It serves as a cloak for the protection of poor and rich, of black and white, of Jew and Gentile, of foreign and native born. Let us not tear it asunder. For no man knows, once it is destroyed, where or when man will find its protective warmth again.

Wendell Wilkie

Suffolk Journal

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

— Joseph Pulitzer

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Graphic by Cathy Rossi

Thanksgiving thoughts

There are always things to be thankful for on Thanksgiving Day. Unfortunately, problems continually arise making those things to be thankful for very difficult to find.

In case you are having difficulty finding those things to be thankful for, the *Journal* has made a list. However, the list is short because these are not all the things one can be thankful for. If one looks hard enough, plenty more can be found.

Anyway, here are some things that Suffolk students can be thankful for:

- Congress' override of President Ronald Reagan's veto of a "budget-busting" appropriations bill.
- plans to extend the School of Management's co-operative education program to the College of Liberal Arts and Sciences.
- the fact that Frank Abagnale cancelled his appearance at Suffolk.

- the recent fire drills in the Sawyer, Archer, and Fenton buildings.
- the Forensic team's continued success in competition.
- the success of the women's tennis team this past season.
- the return to office of public officials who are sympathetic to the students' financial cause.
- the passing of Bill 2099 in the Senate which could provide \$25 million for student financial aid.
- all the efforts that have gone toward stabilizing world peace. Perhaps in the future mankind will wake up and recognize the responsibilities of preserving that solemn peace.

LETTERS

to the Editor are welcome.

Letters should be 250 words or less. Letters should be signed and include phone number.

'I wish shopping could be like this all the time.'

Continued from page 7

Most of the crowd seemed to follow the disc jockey around as they did live remotes, which pleased D.J. "The Raz."

When asked what she thought of the event she said, "I'm pleased. This is a great way to get out and get access to our listeners."

A group of managers from Stop and Shop watched the proceedings carefully. When asked what they thought of the idea, one of them said, "We're very happy with it. This is good turnout." He added that "There are more young people shopping here tonight than I've seen in a long time."

One of the stock boys echoed the manager's view. "This is a much bigger crowd than usual, this place is usually really dead."

When asked if singles ever shop there he said that Saturday mornings were usually the times singles came to do their shopping. "This place has never been like this on a Tuesday night," he added.

While the night was successful as a promotional gimmick for WBCN, was it successful for any of the singles who came to the store to meet people?

Billy thought he was dead

Continued from page 7

created to handle certain situations; David for pain, Ragan for aggression.

Videotapes during Keyes' lecture showed Milligan change from shy, reserved Billy to self-assured Ragan. Another personality, Tommy, told his doctor, "It still bugs me when they call me Billy. I am not Billy." When asked why he was speaking Tommy said, "Arthur told me to get on the spot." Arthur controlled the other personalities in the hospital, he knew Billy was suicidal (since he attempted to kill himself when he was 15) so he would not let him take control. When Billy finally emerged he said, "I thought I was dead." He did not know he was a multiple personality.

Milligan's lips moved as he held his inner conversations. His eyes shifted as a new personality emerged to observe his surroundings and situation. Each personality does not know what the other one is saying or doing.

The Teacher is Milligan in one piece — a complete fusion of the core personality, Billy, with his other personalities. The teacher has a complete memory. "Right now Billy Milligan is fused," said Keyes, "I want Billy to have another chance." It has been five years since his arrest and he has not attempted to leave the hospital. "There are no guarantees, but I am willing to gamble on Billy. Just as I would gamble on any one of you," said Keyes as he pointed out into the audience, "because any one of us could snap at any moment." He does not want Milligan to spend the next 13 years in prison. Billy told Keyes, "I won't go to prison. I'll die."

Corrections:

Corrections: Keith Franzone wrote the story on Greek Night in last week's issue. The Science Fiction Convention photos were taken by Jolinda Mattison.

For Mike, a nice looking young man of about 23, it was. "I came down just to see what things were like, to see what it was like but the night turned out to be pretty interesting," he said smiling.

"I was just standing around watching the disc jockey and this girl came up to me and said her friend wanted to meet me. I ended up talking to her friend for an hour."

"I don't know if it will lead to anything, but I'm going to go look and see if she's still in the store."

Don from Haverhill, who said he didn't "travel all this way just for this thing," but "was in Cambridge to visit friends" said at 11:00 p.m. he was "still

checking out the action."

"I didn't come here with anything in mind, but there are definitely a few prospects. Now my friends want to have a party after the store closes with a couple of girls they met. They even decided to buy some stuff here for it, they're wandering up the aisles."

Rita, dressed in a tight-fitting pair of designer jeans, said that she hadn't "been picked up yet," but had "talked to a couple of guys."

"I didn't know what to expect when I came here, but it's been fun. I wish grocery shopping could be like this all the time."

While not everybody who came to

the singles night found some action most of the people who came had fun. the crowd was rowdy and responded enthusiastically to the requests of the D.J.'s to yell out 'BCN on request, and three people won the chance to run through Strawberries record store for 104 seconds and take home all the albums they could grab for free. The store managers were happy as they watched their cash registers and kept busy.

The night also might have given the listeners and visitors to the event some new ideas on where to pick up people. As the old song goes if you're looking for love "you better shop around."

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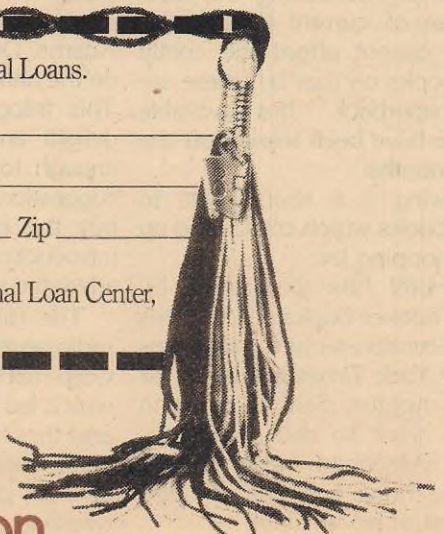
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ARTS

Dillon's sensitive performance dominates 'Tex'

TEX — Directed by Tim Hunter. Written by Charlie Haas and Tim Hunter. Based on the novel by S.E. Hinton. Starring Matt Dillon, Jim Meltzer and Meg Tilly. Playing at the Sack Charles. Rated PG.

by Suzanne Diaz

Maybe it's in the confident walk, in its snake-like glides of the hips. Or maybe it's in the rough good looks that miss handsome by inches. Maybe it's in the sullen, knowing looks which telegraph an explosion lurking underneath. Whatever it is, Matt Dillon, the star of the new film *Tex* has it all. Like Travolta in *Saturday Night Fever*, he has an unexplainable charisma and has created a mesmerizing celluloid image.

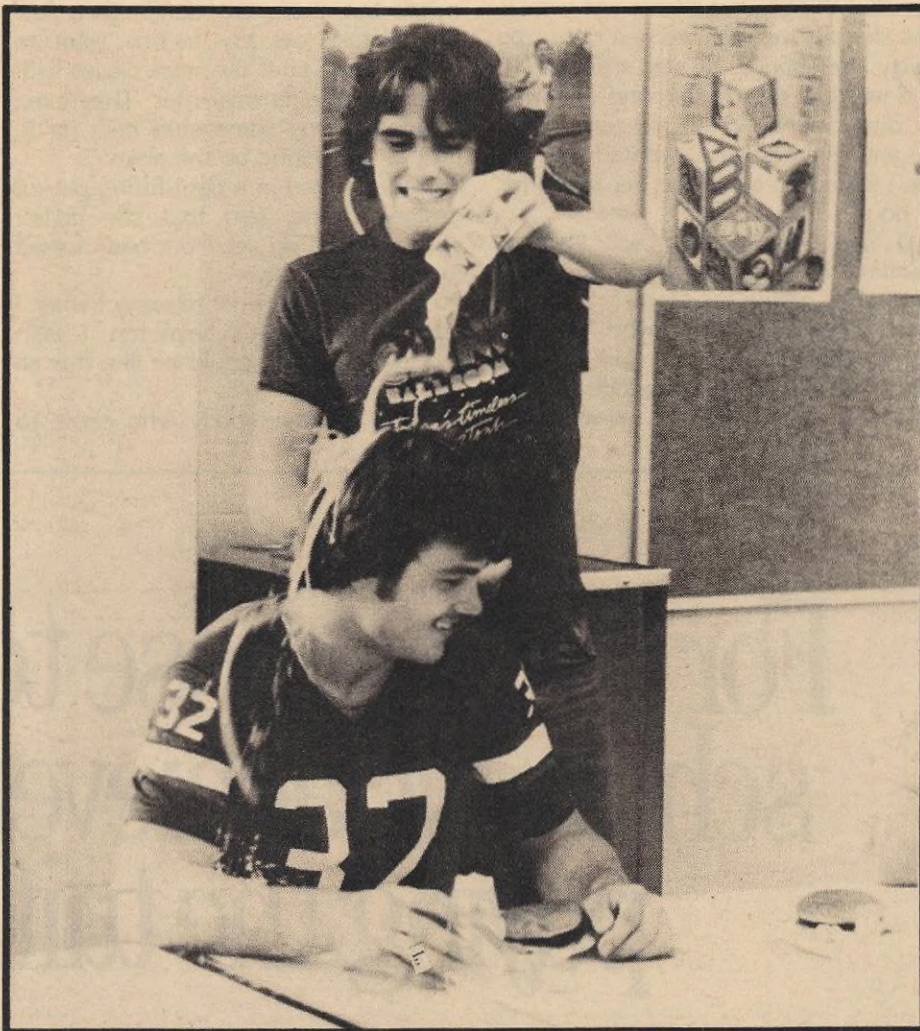
Tex is based on the S.E. Hinton novel of an Oklahoma teen coming of age. Tex McCormick (Dillon) lives with his older brother Mason (Jim Meltzer) who is filling in as a father figure while their real father is off working in a rodeo.

Mason is serious and dedicated both to watching out for his brother and to his basketball game. Basketball is Mason's ticket out of their nowhere hometown of Bixby for he hopes to get a full scholarship to Indiana State University.

Tex is, in sharp contrast to his brother, serious about nothing but horses. As the film begins Mason sells Tex's beloved horse Rowdy to pay the bills. This is the first in a series of personal crises that Tex will face during the course of the film.

Tex treats the confusion and questioning that come with adolescence in a refreshing sensitivity. Unlike many of today's films that treat teenagers like idiots, *Tex* treats them like what they are; young adults.

From the universal experiences of first love, friendship, sibling rivalry, and the frightening questioning of identity, the film deals with them all offering no sugar-coated solutions, but rather simple understanding.



Matt Dillon, as Tex, gets even with a classmate who teases him about his girlfriend

The film is hurt, however, by the soap opera-like turns of the plot which seem to offer nothing to the audience but cheap thrills. The film could have worked just fine if it had dealt with Tex's personal crisis rather than having him involved in such melodramatic events as a drug shooting and a kidnapping. But the audience is easily able to get caught up in the plot's outrageous twists and turns because of the intensity of Dillon's performance.

The viewer's eye is drawn to Dillon again and again during the film. He brings a depth to his character that is startling for an actor so young. He does not depend on just the screenwriter's dialogue to convey his feelings, but instead uses his entire body.

In a pivotal scene in the film, Tex opens his brother's application for college. Without saying a word he conveys the anger, confusion, and fear the application means to him.

Director Tim Hunter, who also doubled as co-writer of the film with Charlie Haas, is unflinching in his direction refusing to nurse any sappy pathos out of the dramatic material.

The screenplay really has no plot to it; instead it is a slice-of-life portrait. Hunter, however, gives the film a rhythm and tone that give it the feeling of having a dramatic center.

The language of the film is earthy, and has a natural flow to it. Words don't flow easily out of the characters' mouths; they come in stops and starts as in real life.

While Dillon's performance dominates the film, there are other performances worthy of mention. Jim Meltzer, last seen in last winter's disastrous film *Four Friends*, brings a knowing maturity to his role of Mason. However, at times he appears a bit stiff and in control for the 18-year-old he portrays.

The character of Tex's love interest is infused with warmth and intelligence by actress Meg Tilly. And Frances Lee McLain, although on screen for just a few scenes, shines as Tex's understanding principal.

Tex was produced by the Walt Disney people, who have been trying to break away from its kids-only movie image for the last few years.

'Til now their forays into the older market have been unqualified disasters like *Amy*, *Night Crossing* and *The Watcher in the Woods*.

Tex, however, proves that Disney can strip away its sugar-coated past to show some of the gritty realities of life while still offering the Disney trademark of satisfying entertainment. Like the adolescent Tex McCormick, Disney simply had to find out that the process of entering the world of adults is one full of setbacks and disappointments, but if you keep trying you'll make it there someday.

This Christmas will mean a plethora of new books

by Lisa Griffin

Within a few weeks, there will be a surge of shopping activity as the weeks remaining until the holidays trickle down to precious few. No doubt, many students will wind up running to CVS on Christmas Eve for a few last minute gifts. However, no one should be forced into buying English Leather when they wanted to buy something special this year.

For example, this year one could plan ahead and save a good deal of time and worry by simply consulting the local best-seller list of current book titles. And, if one cannot afford the costly hard-cover books on that list, there are plenty of paperback titles available which people have been tearing off the shelves for months.

The following is a short guide to some of the books which could wind up on the old shopping list:

1.) *The Hotel New Hampshire* by John Irving. Pocket Books. \$3.95. This soon-to-be-a-motion-picture novel was on *The New York Times* bestseller list for over six months. Said to be John Irving's best work to date, the story involves an American family man's efforts in the hotel business and the coming of age of his children.

It also involves an incestuous relationship between a brother and sister, Vienna, bears, hotels, and the King of Mice. This would definitely be a great gift for any sister, brother or uncle.

2.) *Wild in the Streets* — *The Boston Driver's Handbook* — by Ira Gershkoff and Richard Trachtman. Addison-

Wesley. \$3.95. This book is an attempt to guide the hapless (and not-so-hapless) driver through the streets of Boston. According to this guide, the First Commandment of Boston Driving is: "Thou shalt reach thy destination as quickly as possible. Everyone and everything else be damned." A probable hit for anyone in the family who has the misfortune to commute everyday.

3.) *The Hitchhiker's Guide to the Galaxy* and *The Restaurant at the End of the Universe* — by Douglas Adams. (Both available in paperback.) Also, *Life, the Universe and Everything* by Douglas Adams. Dell \$9.95. (Now number eight on the national best seller list for fiction). This trilogy of books by Adams will delight and amuse any person lucky enough to receive them as gifts. One suggestion: it would probably be best to buy the *Hitchhikers* book first as an introduction to Arthur Dent and his adventures throughout the galaxy.

The *Hitchhikers* series started as a radio series for the British Broadcasting Corp. (BBC), and became a smash hit which led to a television series, records, and these books. (The television series is now seen on Channel 2 on Saturdays at 7:30 p.m.). Adams' answer to the question of life, the universe, and everything? — 42. But, then again, one must read the books in order to understand what this question really involves.

4.) *And More By Andy Rooney* — by Andrew A. Rooney. Atheneum. \$12.95. Andy Rooney, the mahatma of the suburban set, comes into the living

rooms of America almost every week on CBS' "Sixty Minutes." He is old-fashioned, grouchy, and (most importantly) witty. He appeals to everyone who has ever wondered about Progress and the Modern Age, and has been called one of the suburban sages of our times.

Whether or not he is a brilliant writer, of course, is an entirely different matter. Opening this book, for example, one finds that CBS recently went to a cheaper brand of paper towel in their rest rooms. Other topics for consideration are butchers, TV, video games, today's food and the jogging craze. Some of this may be helpful, but is it worth the \$12.95 price? It all depends on whether or not one is a fan of Andy Rooney.

And More By Andy Rooney is now number two on the local best seller list for non-fiction, and would make a great

gift for any Rooney fan. Now, Andy Rooney has been firmly established in the living rooms of America — and he has come to rest on the coffee tables of thousands.

Some other titles on the local best seller list include:

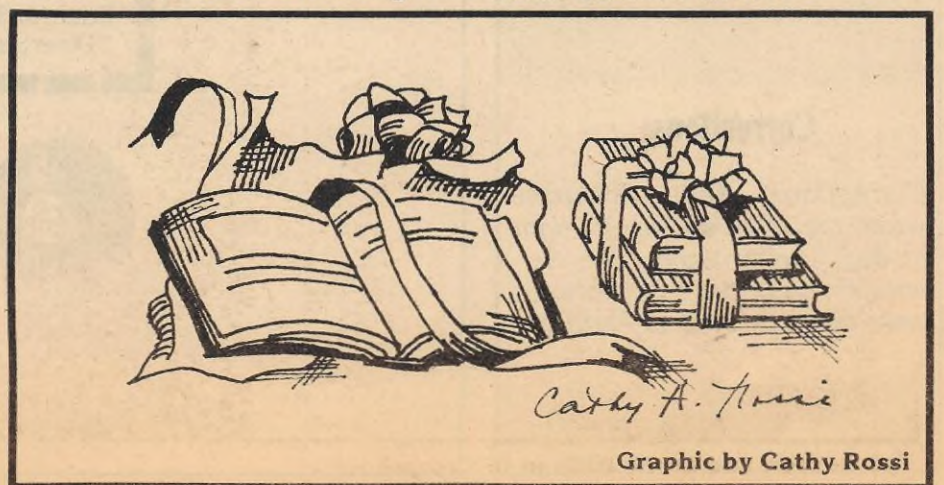
•*Deadeye Dick* — by Kurt Vonnegut. Delacorte.

•*Space* — by James Michener. Random House. (Number one on the local fiction list)

•*Growing Up* — by Russell Baker. Congdon & Weed.

•*Jane Fonda's Workout Book* — by Jane Fonda.

Also worth noting is *The Boston Globe's* Annual Book Fair held at the John B. Hynes Auditorium in Copley Square. This year the fair will run on November 19, 20, and 21. Tickets cost \$4 for Adults, \$3.00 for Students and Senior Citizens.



Graphic by Cathy Rossi

Mario Fratti: the compassion of a playwright

by Suzanne Diaz

"Sincerely, commitment and passion make a good playwright" said Mario Fratti the featured speaker at Suffolk's Italian Week.

And the Italian born Fratti should know because he's so good that the musical *Nine*, which was adapted from his play, was the recipient of the Tony, Broadway's highest accolade, for best musical and is selling out every night it plays.

Fratti has received considerable attention from the press because of his work on *Nine*, but he has actually been working in the theater world since 1958.

In that year his first play *The Doorbell* was produced for the stage in Italy.

In 1969 his play *The Academy* was mounted on a U.S. stage. Fratti came to the States to assist with the production and ended up staying.

The playwright-drama critic-professor gave his thoughts on both the Italian and American theater world in his talk "Playwriting: An Author's Guide."

As a child growing up in Fascist Italy, Fratti hated the theater, feeling "it was obscene" because "it glorified the superiority of the Italian race."

Italian theater, during the '30s and '40s, according to Fratti, was strictly non-political, "theater with the white phones." Fratti explained that in many Hollywood films white telephones were featured and the Italians adopted them for the theater which symbolized the "nonreality of the theater."

"You (Americans) could write whatever you wanted," said Fratti, "We couldn't so we had to write stupid comedies."

After 1945 American plays began to be produced in Italy especially the works of Arthur Miller (*All My Sons*, *The Crucible*). "We were stunned," said Fratti, "we realized you people could write about anything you wanted."

"In America the author of a play is forgiven, Italy does not forget," said Fratti in reference to socially relevant plays.



Italian playwright Mario Fratti, author of the Broadway hit "Nine", was the guest speaker during Italian week. (Photo courtesy of Carole Cornell)

Italian playwrights were not allowed to write about Italy until 1963. The ease of this censorship, according to Fratti, however, did not make playwriting any easier. "There is now another kind of censorship; a financial one," said Fratti.

Theater in today's Italy is subsidized by the government. They provide the backing for plays and according to Fratti the government "pressures authors to do what plays the government wants."

the American play. Which play do you think will be produced?" asked Fratti.

As a result, 98 percent of the plays currently being produced in Italy are by foreign authors.

While American plays are popular in Italy, Fratti expressed his disappointment with the American drama of today. "Something is wrong with American plays. The last ten minutes are all a let down. The authors do not

"In America the author of a play is forgiven, Italy does not forget"

For example, he said a producer could be given the choice of doing a play by an Italian author about Italy and a play by an American author like Edward Albee.

"They'll offer 5 million lira to back the Italian play and 100 million lira for

say anything."

He contrasted this with other playwrights of the world saying, "In other countries, no playwright starts to write a play unless he has something to say."

American Black theater is, in Fratti's opinion, the best the country has right

now because "they're so angry." Fratti added, "That's the best time to write a play; when something is boiling inside of you."

Fratti said the failings of the current American theater can be attributed to economics. "In the U.S.," said Fratti, "too much is at stake when you put on a play — you try and please everyone."

"Real estate is killing the American theater," said Fratti. "You have to have \$80,000 a week for the landlord to pay for the theater."

Fratti said that because it is so important for a play to turn a profit many important plays are not produced or close quickly.

"For the playwright today financial freedom is the greatest freedom in the world," said Fratti.

There are some glimmers of hope for American drama in Fratti's eyes. David Mamet and Sam Shepard were both given accolades by the speaker for the commitment and relevancy of their plays.

Playwrights of today must "persist, persist, persist," according to Fratti. "It takes time and persistence to be a success. You must love what you're doing."

Nine, the musical that was translated from his play, was based on the cinematic classic *8½* by Federico Fellini.

Both the film and the movie deal with the problems of an Italian director who resembles Fellini.

The musical deals with the women in the lead character's (Guido Contini played by Raul Julia) life. The title is taken from a song in the show that says that every seducer, every man is really nine years old at heart.

When asked if Fellini had seen the play yet Fratti said he thought that he didn't want to see it.

Fellini sold the rights to the movie to Fratti and co-collaborator Maury Yeston on the urging of Katharine Hepburn, but refused to allow his name to be used in the advertising of the musical. Accord-

Continued page 13

Creepshow combines the best of the horror lot

CREEPSHOW, a George A. Romero film, directed by George A. Romero, screenplay by Stephen King, makeup by Tom Savini, music by John Harrison. Starring: Hal Holbrook, Adrienne Barbeau, Fritz Weaver, Leslie Nielsen & E.G. Marshall. Rated (R), at the Cinema 57 and suburbs.

by Joseph Sicari

Move over *Tales of the Crypt* and *Friday the 13th*. Step aside *Halloween*. Take a back seat *Poltergeist* and *The Thing*. Director George Romero and writer Stephen King have brought to the screen great horror scares for the entire family.

Creepshow is a film combining five weird tales woven into the style of the

1950's horror comics.

In the first tale called *Father's Day*, an elderly woman (Viveca Lindfors) who comes to his grave on the anniversary of his death, but she is in for quite a surprise.

In tale two, *The Lonesome Death of Jordy Verrill*, a rather backwards New England farmer (Stephen King) discovers a meteor in his fields. The meteor has a strange effect not only on the farmer but on his fields.

In *Something to Tide You Over*, a husband (Leslie Nielsen) finds out that his wife is having an affair. How to solve the problem? He devises a sinister plan that he believes is foolproof. Or is it?

The fourth tale is *The Crate*, a

professor (Hal Holbrook) whose overbearing wife (Adrienne Barbeau) slowly drives him insane until he searches for a way to kill her.

In the fifth and final tale, *They're Creeping Up on You*, a businessman (E.G. Marshall) who loves cleanliness is constantly being tormented by roaches and believes he has the upper hand with his can of bug spray until a city-wide blackout occurs.

The cast made up of Hollywood vets works well. They know enough not to take any of this seriously, and ham it up to the delight of everyone. If one performance stands out, it's that of E.G. Marshall. Seeing him run around with a spray can trying to kill the roaches is one of the most refreshing performances in a while.

The make-up work done by Tom Savini (*Friday the 13th*) is expertly done. It shows that the years spent on the low-budget spatter films have paid off; he's becoming one of film's best make-up men.

Steven King's screenplay is excellent. His combination of wit and horror are perfect. The situations that the characters are placed in are quite different from most horror stories today. They are well designed and perfectly executed. King takes away the excess violence and substitutes it with interesting characters that draw you in and set you, the audience, up for some good scares.

Composer John Harrison has taken some of Hollywood's best 1950's horror themes and transformed them in such a

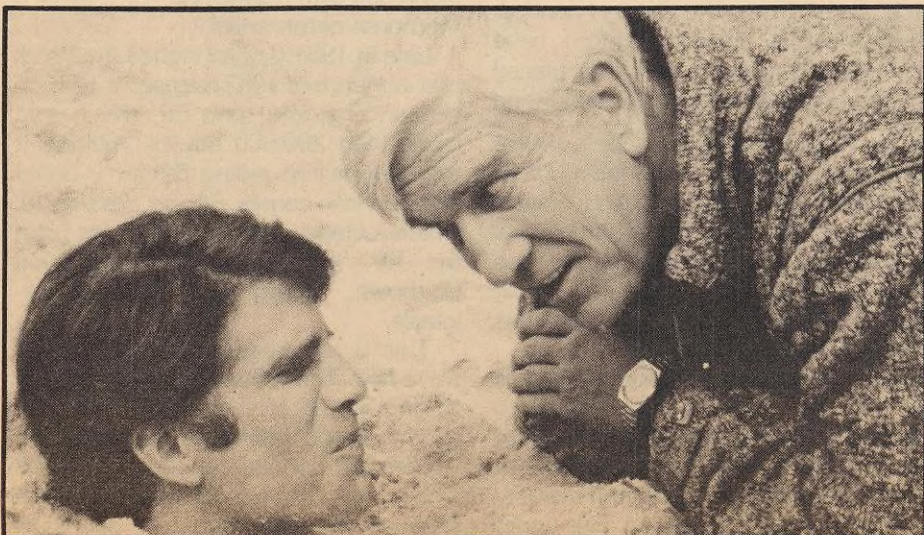
way that they fit the atmosphere of the film perfectly.

The highest praise should go to director George Romero. He has taken a comic book and brought it to life. Gone is the violence of *Night & Dawn of the Dead*. In its place, Romero has given the audience fast-paced action interlaced with unexpected bits of humor. Its comic book background gives Romero the opportunity to more fully explore and mix large doses of both humor and horror.

The *Creepshow*'s greatest asset is its authentic look and feel of the 1950's magazines. Its camera and editing style, lighting, and effects are well done. The backgrounds have interesting patterns such as bright colors and lightning bolts. The terror registers on the faces of the characters when something horrifying occurs.

The *Creepshow* doesn't try to be a straight horror film. Sure it has flaws and not all of the stories hold your attention, but it is a film that captures the essence of ghost stories and tales of terror. Its purpose is to entertain and to make people think of what's lurking in the unknown. From that we have no alternative but to think of creatures such as zombies, vampires, and things that go bump in the night.

Finally, *Creepshow* is at the top of its class and shows that when people believe and love their subject matter, they can turn in first class entertainment and not the usual trash that is seen in many of today's horror films. *Creepshow*: see it if you dare.



Ted Donson and Leslie Nielsen in *Creepshow*

MUSIC

ALBUM REVIEWS



GET NERVOUS
Pat Benatar
Chrysalis
by Tim Downs

The cover of *Get Nervous* pictures Pat Benatar in a straight jacket. This is an ironic indication of the album's contents. Instead of being confined to any strict patterns, Benatar uses much of this album to experiment and diversify.

Get Nervous is Benatar's fourth album but, unlike *Crimes of Passion* or *Precious Time*, it may not capture a Grammy for Best Vocal Performance, but it is still a strong display of her talents.

After *Precious Time*, the band took a vacation from each other and the road. They pursued individual projects. On other albums, such as drummer Myron Grombacher's work on The Outlaw's Freddie Salem's solo album.

The 11 month break allowed the band a breather and made "the atmosphere during recording a joy," Benatar explained.

Producer-husband Neil Geraldo co-wrote most of the songs with Bill Steinberg who has written a lot of her past material. The additional songs were written by outside writers.

Either by science or coincidence the first side of previous albums usually contained the better songs. *Get Nervous* is no exception.

Side one opens with "Shadow of the Night," released as the album's first single. It features Benatar moving from slow whispering vocals and building to a crescendo that combines Geraldo's razor-sharp guitar licks with majestic keyboard moves.

"Looking for a Stranger" develops a hitherto unseen side of Benatar's experimentation. This New Wave-injected tune reminds one of an intense Linda Rondstadt. "Anxiety" carries the New Wave sound even further. The song is paced by Charlie Giordano on keyboards. Giordano is a new addition to the band, replacing Scott St. Clair-Sheets, and his presence is felt on each cut.

"Anxiety" finds Benatar trading off in three types of vocal styles, a whispering, eerie tone, her usual tense voice, and an unusual synthesized tone.

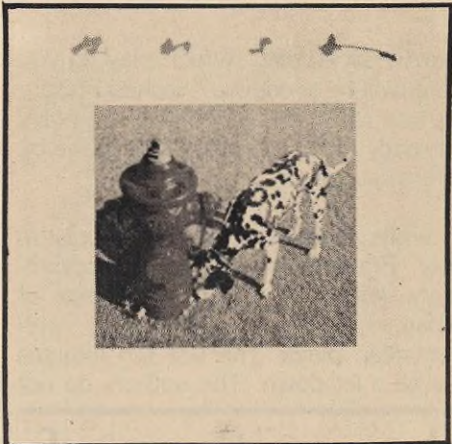
"Fight It Out" displays this former opera singer's true vocal range as she describes a person who is watching a friend anguish over the inner conflicts of heart and mind.

Side two opens with "Little Too Little." This is typical Benatar, building to crashing heights and then ending with Benatar's solo vocals over a drum solo. This is a decent offering, but sounds too close to earlier material such as "Outa Sight."

The other standout on side two is the final cut, "Silent Partners," written by drummer Grombacher. Benatar utilizes two voice tracks to neatly echo the

refrain. The lyrics describe two lovers who suffer from a lack of communication. He is a lover without words who is "easily deceived." She isn't "exactly sure what she's lusting for," and fails to tell him. They see their relationship fading away due to this breakdown in communication.

Pat Benatar doesn't suffer from any lack of communication. She gets her musical point across in a variety of ways that combine her older material with some new directions. Her fans should *Get Nervous*, but not about any lack of new, diverse material.



SIGNALS
Rush
Polygram
by Kevin Connal

This LP propels this Canadian trio to the forefront of the music world. It is a mature conceptual album which might as well have been concocted in a laboratory rather than a recording studio.

It takes an often cynical and sometimes serious look at the future and the possible computer age which the future holds. There is talk of the whole world exploding with digital and new world men emerging from the rubble; subdivisions replacing cities, states, and countries; fears that are overridden by the promise of a bright future; it is fantasy with a tinge of potential for future reality.

The thoughts and ideas are coherent and interesting. However, what separates this album from others is the music. *Signals* has a musical depth which Rush has lacked on previous LPs. The listener wants to hear all of the songs rather than one or two hits.

"Subdivisions" is a power-laden tune featuring some sizzling licks from lead guitarist Alex Lifeson ably complimenting lead singer Geddy Lee's unique vocals.

In "The Weapon" Lee's voice reaches a stinging apex as he bellows out warnings that the only thing holding us back from this digital age is fear: "We've got nothing to fear but fear itself?/Not pain or failures, not fatal. tragedy?/Not the faulty units in the mad machinery?/Not the broken contacts in emotional chemistry?" The question marks obviously represent an element of uncertainty prevalent throughout *Signals*.

The band uses a great deal of digital technology played through synthesizers. One cut where this technology is particularly impressive is on the initial single, "New World Man," which showcases Lee's vocal versatility in shifting from a slow pace to a rapid pace. The pulsating drums of Neil Pert thunder in the background during the cut.

The final song on the album is a fitting tune titled "Countdown." It is a space age cut which effectively incorporates astronauts communicating

with a control room, a piece recorded at NASA.

In *Signals*, Rush has produced one of the finest LPs of 1982. It is music with a message. Yet the intriguing part is that the message doesn't get in the way of the music, as is the case in so many conceptual albums. This by far is Rush's best album to date, and yet another reinforcement that Canadian rock is here to stay.



HEARTBREAKER
Dionne Warwick
Arista

by Greg Beeman

Surveying Dionne Warwick's career for the last 10 years is like taking a ride on a giant roller coaster. There are some great highs, one of which is her vibrant new LP *Heartbreaker*, and more than a few glaring lows.

Warwick began the 70's by severing her ties with Burt Bacharach. This move resulted in an abrupt end to Warwick's incredible string of Bacharach hits begun during the mid 60's. After several noticeably unsuccessful albums, Warwick came back strong in 1975, getting some help from the Spinners, with her first Number One hit, "Then Came You." But this time the hits didn't keep coming.

In 1977, Warwick's record sales hit an all-time low and she was dropped by her label, Warner Bros. Soon thereafter, however, Arista Records President Clive Davis stepped in and signed Warwick to his label, bringing in Barry Manilow to produce. The collaboration, 1979's *Dionne*, featured two Top Ten hits, "I'll Never Love This Way Again" and "Deja Vu." Once again, though, the hits didn't continue.

Re-enter Clive Davis to pair Warwick with another pop superstar — Barry Gibb. And the result, *Heartbreaker*, is her best LP of late and a tremendous improvement over her last two LPs, on which Warwick sounded as if she could have cared less about what she was doing.

Gibb, working with Albhy Galuten and Karl Richardson, has taken Warwick away from the heavy handed, Manilow-esque ballads which have dominated her recent LPs and placed her in a contemporary, lush pop setting similar to that of the Bee Gee's recent work and Barbara Streisand's Gibb-produced LP, *Guilty*. And while Streisand's Gibb-written material was generally stronger than what he has given her, Warwick seems more at home in the environment Gibb has provided than Streisand did.

Gibb's major accomplishment here is the life he has brought back to Warwick's singing. Warwick's vocals of late have been laden with indifference and ennui and her phrasing and delivery had become pat and leaden. But under Gibb's influence, Warwick is once again singing with passion and her delivery is

light and agile, recalling her halcyon days with Bacharach.

In snappy pop confections like "It Makes No Difference," "Take The Short Way Home," and "You Are My Love," with Gibb's trademark swirl of acoustic guitars, synthesizers and horns, Warwick shines as she imbues the tracks with her special brand of classy elegance.

Warwick and Gibb, who handle all of *Heartbreaker's* background vocals, are especially appealing on "Misunderstood" as they create a captivatingly silky vocal blend in the song's infectiously irresistible chorus.

The title track, the current single, is the LPs standout. Here Warwick soars majestically above a sumptuous synthesizer-based arrangement as she sings "why do you have to be a heartbreaker when I was being what you want me to be/Got to get out of this spell that I'm under." The conviction with which Warwick sings here and throughout *Heartbreaker* is a welcome change for one of pop music's great talents.



SPRING SESSION M
Missing Persons
Capitol

by Kevin Connal

Yet another L.A. band strikes it big in '82! First it was The Motels, then it was X, and now comes a hot new wave/rock unit fronted by a foxy former Boston Playboy bunny named Dale Bozzio. Missing Persons have arrived, and like their aforementioned L.A. counterparts, they are rapidly making their mark.

There is no question that this is a talented band. Leader, songwriter, and drummer Terry Bozzio turned down offers from Jethro Tull and Asia to form Missing Persons. Lead guitarist Warren Cuccurullo, a former Zappa sideman, shunned an offer to tour with Frank in order to join MP. Meanwhile, keyboardist Chuck Wild was a session musician who did extensive work with Eddie Money. Finally, of course, enter Bozzio's wife Dale, a bubbly bleached blond doll with a shrieking voice fit for a Memorex commercial.

Late in 1981 Capitol signed the band, and in March of 1982 released a 12-inch version of a four song EP, which sold more than 200,000 copies, making it the all-time top selling EP for a debut album. Now comes *Spring Session M*, which includes the two hit singles from the EP, "Words" and "Destination Unknown," along with ten new originals.

This is an artsy album with a new wave flair. Terry Bozzio was involved in writing all 12 of the songs, and in a recent phone interview he explained, "There are definitely songs on the LP which are commercial and are there because we want them to get AOR airplay." He was referring to "Words"

Continued on page 13

ALBUM REVIEWS

Continued from page 12

and "Destination Unknown." The former refers to how so much is said which really doesn't mean anything causing us to become immune to words.

The commercial songs are effective and catchy, but there is more than that to *Spring Session M*. Bozzio displays a bitter selfishness on "It Ain't None of Your Business" and "Bad Streets," both pleasant changes from other material on the LP.

And then there is the punchy rock beat of "Walking in L.A.," with its unsparing chorus line of "Only a nobody walks in L.A."

The impressive factor about *Spring Session M* is Missing Persons' authenticity. They don't try to be like anybody else. They get upset when compared to The Motels. They are their own band, and *Spring Session M* is an indicator that there is definitely a place for them.

GHOST TOWN

Poco

Atlantic

BREAK OF DAWN

Firefall

Atlantic

by Kevin Connal

It is fair to say that both of these bands have had their share of ups and downs. As one continues to rise and progress, the other is in the process of rapid decline. Poco continues to modernize their music with sounds of '80s rock impressively complimenting their familiar country directions. Meanwhile, Firefall suffers from the loss of powerful frontman Rick Roberts and a new lineup which simply can't live up to the old Firefall.

Poco masterfully meshes together the sounds of country and rock on their new LP. Veteran vocalists/guitarists Rusty Young and Paul Cotton each contribute five songs on this balanced LP. It's tough to tell who is more effective, as each does his thing with equal aplomb. Poco is a band with a rich

history, dating back to 1958 when Young and Jim Messina (later to team up with Kenny Loggins) formed the band.

The title track is an outstanding cut with haunting lyrics and a mesmerizing beat created by the strong rhythm section of bass player Charlie Harrison and drummer Stephen Chapman. Young's vocals can be quite eerie and captivating.

"The Midnight Rodeo" is another enticing cut which features keyboardist Kim Bullard setting a demanding upbeat tempo to Cotton's crafty vocals.

Former Al Stewart sideman Phil Kenzie adds an impressive touch with his sax tooting in the gentle "Break of Hearts," a moving ballad. Versatility is evident as Poco is able to shift from a ballad to the rockabillyish "Special Care."

Firefall, on the other hand, is a band in disarray. Five of the six members from their 1980 *Clouds Across the Sun* have departed, leaving Jock Bartley in a precarious situation. Bartley does what he can to try to salvage this LP, but obviously misses his old friends, particularly Rick Roberts.

Vocalist John Sambataro has a pleasant enough voice. However, the songs simply lack energy or enthusiasm. Even an all-star guest list including Stephen Stills, David Sanborn, and Roberts himself doesn't bail out *Break of Dawn*.

The melodies are decadent and dull. The ideas are simple and boring. With the possible exception of Bartley's "It's Not Too Late," this album is little more than a pile of wayward vinyl fat.

1999

Prince

Warner Bros.

by Harry James

Prince is back and his music is as hot and loose as ever. *1999* is a double album full of songs obsessed with good times, freedom, sexuality, and lost and found love.



1999 presents us the choice of going to war, or partying as the bombs fall all around. "Everybody's got a bomb/We could all die any day/But before I'll let that happen/I'll dance my life away."

The instrumentation is full of hot guitar riffs, dance music, and energetic synthesizer sounds. "Little Red Corvette" is a real rocker with a heavy beat and some masterful guitar playing by Dez Dickerson.

"Free" is a sincere song about liberty and the right to die for it. When Prince wants someone to know how he feels he pulls out all the stops; by screaming at the top of his voice when he's excited, or singing in a seductive falsetto when he's not.

Prince's four albums are highly controversial due to the songs' explicit lyrics. Once again a few of the tracks may not make some radio station playlists. However, this should not deter people from buying Prince's new album.

"Let's Pretend We're Married", a song about forgetting one's past love and then finding another, will not be suitable for airplay due to lyrics at the end of the song. "D.M.S.R.", which stands for dance, music, sex, romance, has a slightly better chance of airplay. "Do whatever we want/Wear lingerie to a restaurant/Police ain't got no gun you don't have to run." This song should give the moral majority fits.

Seldom does an album have one good song after another, but Prince succeeds on *1999*, a top-notch new disco LP.

Fratti

Continued from page 11

ing to Fratti this was because "he was afraid it would be a flop."

Fratti said that the American musical is also in great danger, citing the growing numbers of revivals on stage instead of original works.

Musicals, according to Fratti, should "not just entertain, but have something to say." He noted that Stephen Sondheim (*Company*, *Sweeney Todd*) was doing just that but even his last few works have been flops.

He added that the next work of Tommy Tune who directed *Nine* on Broadway was to be a restaging of *Funny Face*.

Fratti is dedicated to the young playwright. He has worked with the Noceo Eclectic theater group in Boston and has established an award for playwrighting on and off Broadway.

He is adamant that theater must be original because "all original plays come from the heart."

Everyone, Fratti said, has a masterpiece of drama within him. "Confess what is really inside you, that excitement makes a good play."

Even though American drama is going through tough times right now Fratti is sure the theater will endure. "As long as playwrights say what they want to say," said Fratti, "the theater will always be exciting."

Write Music
reviews. See
Kevin in RL 19.

E.D.S.A. WINE & CHEESE RECEPTIONS

WHO: Sponsored by the Evening Division Student Association for evening and part-time students, featuring entertainment by guitarist, Ron Masse.

WHEN: December 1 & 2, 4:00-7:30 P.M.

WHAT: Wine & cheese

WHERE: Sawyer Building cafeteria, 3rd floor.

WHY: To provide an opportunity for the Suffolk Community, particularly evening and part-time students, to socialize.

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1982**

1 to 2:30 p.m.

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Sign up to meet with a coop coordinator to
discuss January placements.**

SPORTS

Hoopsters look like contenders in '83

by Mitchell Katz

With the coming of winter, so too comes the basketball season. The hoopsters of Suffolk have been on the courts for four weeks now and Coach James Nelson feels confident about the upcoming season. "The 1982-83 Suffolk men's basketball team has more depth and talent than any team in the past four years," states coach Nelson confidently.

Assistant coach Donovan Little also shares the enthusiasm of Coach Nelson for Suffolk to rise to post-season and division 3 prominence, if the team performs to its capabilities.

Suffolk has a vast amount of individual talent. The team captain is Bill McCarron, who over the summer realized the importance of his leadership and worked out to improve his physical capabilities over the off-season.

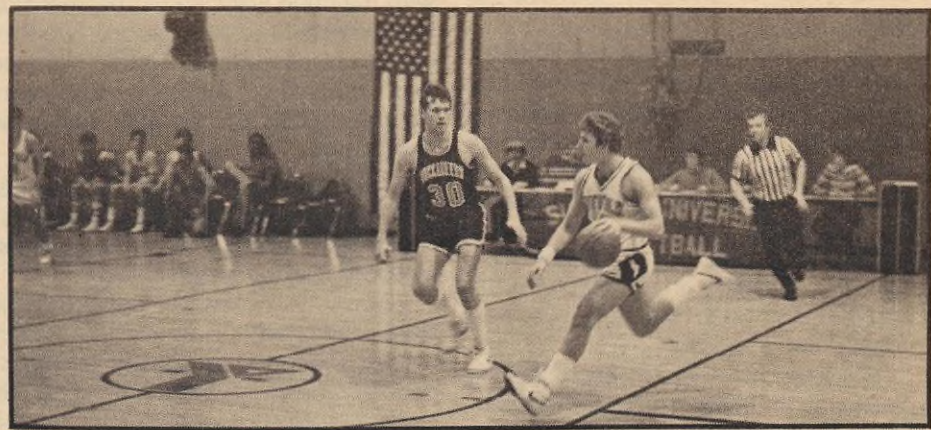
Two returning starters who will greatly determine the success of the team are Junior Andrew Dagle 6'5"

and John McDonough 6'8" who was Suffolk's '81-'82 scoring and rebound leader. Coach Nelson feels, "His performance to date has revealed a consistency and competitiveness which surpasses his previous years' performances." Unfortunately, McDonough has been slowed the past few weeks with a pulled muscle obtained through an extracurricular activity, but is expected to be at full speed in the near future.

Other returning vets who offer their certain special skills are shooters Don Spellman and Bill Zerrella. Also playing matching guards are Andy Treanor and Joe Allen.

Assisting McDonough and Dagle under the boards will be sophomore John Doherty 6'5" and senior Jim McCool, a 6 footer whose hustle, desire, and intelligence will probably be utilized by the coaches at key moments each game.

There are also a few newcomers who have earned starting positions on the



(PR Photo)

team. Chuck Marshall has worked his way to the top with precision ball-handling and all around shooting skills. Sophomore Dave Greg, 6'3", a transfer from Stone Hill is also making plans to be in the starting line-up through his constant accuracy in his outside shots.

Other newcomers who will have an impact on this year's squad are: 6'4"

freshman Paul Dooley who this past summer was an all-star in the Archibald league. Another rookie for the Rams is 6'2" Dean Colletty, who coach Nelson feels, "is a multifaceted-performer capable of playing several positions." Freshman Michael Condakes, a cousin of former Suffolk great Cris Tsiotos and

Continued on page 15

Let's talk sports

A few things to be 'thankful' for

by Mark McKie

It is only fitting that at this time of year we should give thanks to those people and things that bring us happiness and joy throughout the year. I have made up a list of a few of those items.

Let us give thanks for the famous Celtics-76ers battles. They have brought excitement to every game over the years, during both the regular season and the playoffs.

Be thankful for college football this year. Without it, football fanatics would go crazy with the NFL strike going on.

Give thanks for the people in the Athletic office. Without their ideas and tidbits of information, these sports pages might not make it every week in the *Journal*.

Be thankful for the *football game* and ping pong table in the Ridgeway

Lounge. Without them people would be subjected to watching the soaps on the tube all day long.

For **Tommy Fergus** and **Mike Krushelynski** we should be mighty thankful. They have provided Bruins fans with thrills all year long. Let us hope that it keeps up, and more importantly, that all their teammates should follow in their footsteps.

To the **Boston College Eagles**, we raise our glasses and say thanks. They have provided us with great games and great plays all season long. Hopefully they'll go to Florida and come home winners. At least it would take away some of the hurt from not watching the Patriots.

Be thankful for people like **Red Auerbach**. He has shown the fans of

Boston how a team should be run. Too bad there aren't more like him to go around. At least in Foxboro, Massachusetts. Right, Billy?

To **Carl Yáz**. Thanks, pal. You have treated me and countless other fans to some great moments. Nobody will ever learn to play the famous "Wall" like you did. I tip my hat and say thanks.

To the *Boston Globe* sportswriters. The best in the country. If you don't agree with me take a look at some of the trash that various cities put out for sports pages. We thank you during this Thanksgiving week.

Be thankful for Zip Rzeppa. If Boston didn't have him how else could we laugh at someone and not with someone when he's on the air. What a joke. Let us give thanks to *Wide World of*

Sports. If we didn't have that this fall there would be no halfway decent

Thanks to **Quinn Buckner** and **Nate "Tiny" Archibald**. They have provided the hoop fans of Boston with the best backcourt in many years. Hopefully it will keep up. The fans get their money's worth when those two and their cohorts take the parquet floor every game.

Thanks for the **Rats of Suffolk**. They provide an easy going ambience that people enjoy. It also gets you prepped for the night ahead of you after you leave at 6:00!

Finally, everyone should be thankful for the person who prepared the turkey in front of you this Thursday.

**HAPPY THANKSGIVING
EVERYONE !!!!!**

Weather conditions spoil runner's last meet

by Paul Doncaster

The Suffolk cross-country teams discovered how fitting the old adage, "When it rains, it pours" can be last Saturday at the Division Three NCAA Regional Tournament in Franklin Park.

Saturday's biting cold, steady rain, and the slippery mud of the course caused individual times to drop an average of 1 to 2½ minutes below normal.

The fact that it was the last meet of the season made the day even more of a disaster. Both teams had worked extremely hard during the previous week in an effort to improve their times for the season.

"The conditions were horrendous," said Coach Joe Walsh. "Besides that, 11 races had been run before ours, and the mud just got worse and worse."

In the men's race, won by Brandeis, junior Keith Donahue was the first Ram to complete the five-mile course with an unofficial time of 28:28. Close behind him were sophomore Scott Sallaway (28:36) and sophomore Ken Cosgrove (29:30).

Junior Richard Grealish, who took a nosedive into the mud at the opening gun, finished fourth for Suffolk at 29:56. Rounding out Suffolk's finishers was freshman Pierce Haley at 30:37.

Walsh is quick to point out that the



Front row: (l to r) Mary Costa, Katie Norton, Jean Stinson, Maria Polia, Peggy Riley, Susann Mc Carthy, Melissa Tilton, Eileen Floyd, and Laurie Aruda. Back row: Coach Joe Walsh, Ken Cosgrove, Pierce Haley, Rick Grealish, Scott Salaway, Assistant Coach Larry O'Tolle. Missing from photo is Margie Maida.

effects of the weather show most clearly on the performances of Cosgrove and Grealish, who both finished under 28 minutes consistently throughout the season.

In the girl's 3.1-mile race, freshman Katie Norton was the first across the finish line with a time of 21:27. Freshman Eileen Floyd provided an unexpected but pleasant surprise by finishing second at 21:55.

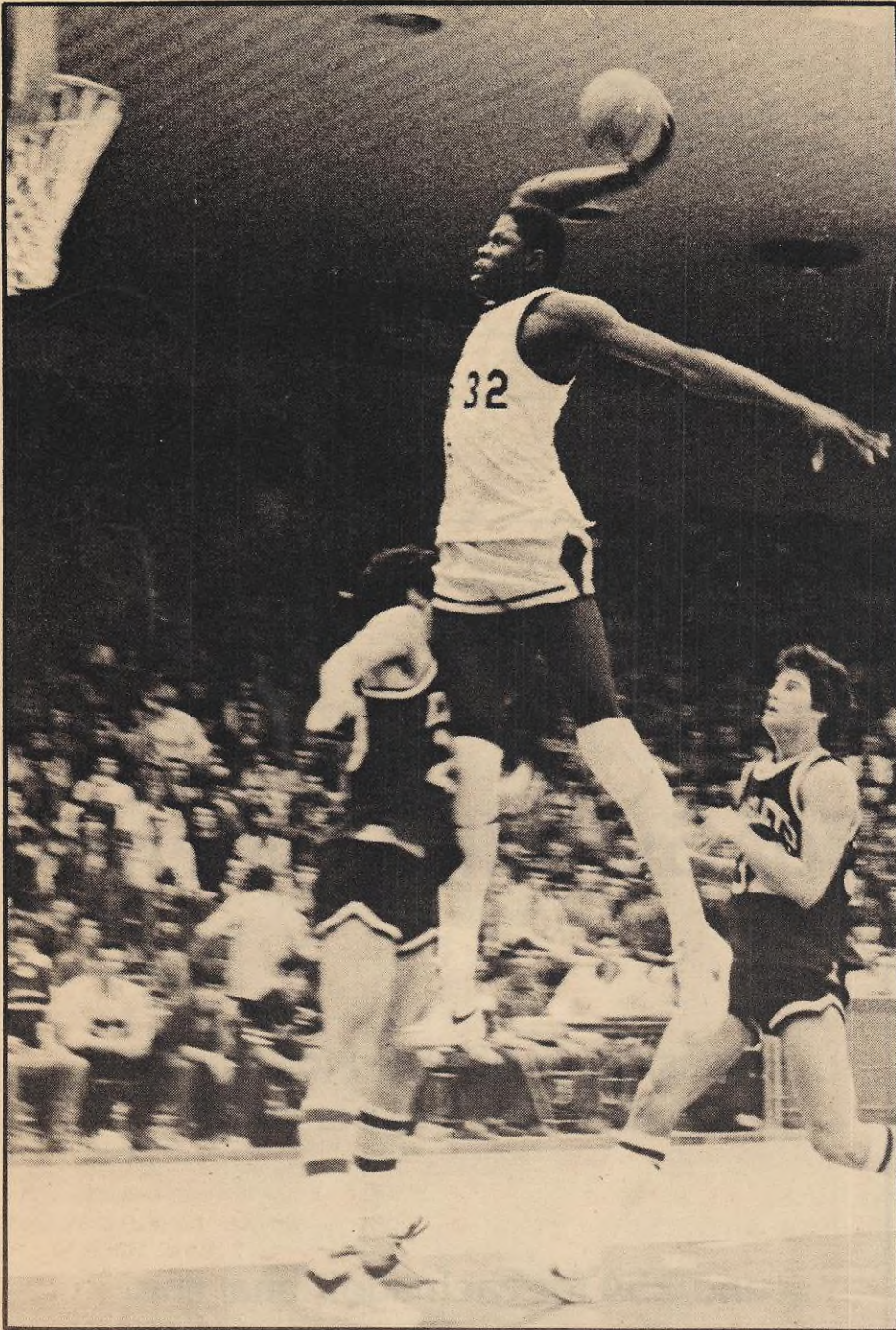
Co-captain Jean Stinson was Suffolk's third place finisher with a time of 22:26. Behind her was freshman Melissa Tilton, who has shown steady improvement all year, who finished at 23:27.

Co-captain Margie Maida (23:56) and Margret Riley (23:58) wound up the Rams' finishers.

The final appearance of the team this year concluded a somewhat transitional

year for the Rams. "The wins were few, and the losses were multiple," said Coach Walsh, "but I am extremely pleased with the teams as individuals, and I really think we will move up next year."

With only two runners leaving between the two teams, and the talent of the underclassmen improving steadily, Suffolk should have a few surprises in store for division rivals next season.



We just couldn't resist printing this awesome slam dunk Pat Ewing is about to finish. Ewing, a Cambridge Rindge & Latin graduate, is getting ready for the '82-'83 season at Georgetown University.

(José Invêncio Photo)

Hoop team '82-'83

Continued from page 14

look-alike performer of his relative, offers only pleasant thoughts to his coaches and team.

Also adding to the team's new strengths are freshman Leo Fama, an aggressive boards-man who offers depth to the front court position. One other newcomer of note is 6'1" Jeff Gaganom of the Bronx, New York, who, as coach Nelson states, "is a John Bagly clone who both frustrates and excites my thoughts, often times accomplishing both on the same play."

Important members of the team who are slowed by injury include 6'3" Tony Tierno, 6'4" Ed Cronan, and 6'1" John Tsiotos.

The team will begin their 26 game schedule, which includes two tournament appearances, this evening at the Babson Invitational Tournament in which they will face Salem St. tip-off will be at 6 P.M. "Optimism and confidence prevail as this year's team strives for post season playoff dominance!" exclaims Nelson. Good luck Rams!

Say... "pip-it!"

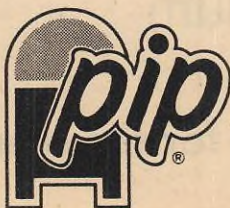
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Which is the real "Sugar Bear?" Last Wednesday Ray "Sugar Bear" Hamilton stopped by the mailroom at Suffolk to see close friend Harvey Canon, mailroom supervisor. Hamilton is a retired New England Patriot.

(John Alabiso Photo)

NFL PICKS

This week's pro picks are by the one and only Joe Walsh in the Admissions Office here at Suffolk. Walsh seems to have gone out on a limb and taken the Buccaneers over the Cowboys. We'll see how he did in next week's Journal.

FAVORITE

*New England Patriots
Baltimore Colts
At Philadelphia Eagles
Detroit Lions
Kansas City Chiefs
At Atlanta Falcons
Miami Dolphins
Minnesota Vikings
Pittsburgh Steelers
San Francisco 49ers
At Denver
Tampa Bay Buccaneers
At New York Giants
At Los Angeles Raiders*

OPPONENT

*At Cleveland Browns
At New York Jets
Cincinnati Bengals
At Chicago Bears
At New Orleans Saints
Los Angeles Rams
At Buffalo
At Green Bay Packers
At Houston Oilers
At St. Louis Cardinals
Seattle
At Dallas Cowboys
Washington Redskins
San Diego Chargers*



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Tuesday November 23

Public Speaking	A350
American Chemical Society	A602
New Directions	F350
International Student Association	F636B
Marketing Club	S421
SGA	S423
College Bowl	S427
Delta Sigma Pi	S429
Black Student Association	S544
History Society	S1008
Sociology Club	S1108

Classifieds

For Suffolk Students

Classified cost \$1.00 for 4 lines
(35 characters per line)

and 25¢ for each additional line.

PROGRAM COUNCIL



UPCOMING EVENTS

★ ★ Suffolk Fall Concert ★ ★

Featuring: Berlin Airlift and The Atlantics

Tuesday, November 23rd

at the CHANNEL

\$3 Students

\$5 At the door

\$5 Guests

Movie: Rocky I

Thursday, December 2, 1982

Auditorium

1 p.m.

(Sorry for the change in date)



Brief Concert Committee Meeting
Monday, Nov. 22, 1982
2:00 F134C

Please come to our meetings in Fenton 134C
on Tuesdays at 1:00
GET INVOLVED