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Suffolk Journal

Volume 38, Number 20

Official newspaper of the Undergraduate Colleges

February 18, 1983

Tuition up for next year

by Carol Caramanica

Suffolk University's Board of Trustees has increased tuition for undergraduate, graduate, and law school programs for the 1983-84 academic year, according to President Daniel H. Perlman.

Full time undergraduate tuition will increase 9.9 percent from \$3,630 to \$3,990.

Tuition for the full time MBA graduate program will increase from \$4,320 to \$4,480, and for the full time MPA graduate program, it will increase from \$4,170 to \$4,670. Full time Education graduate tuition will increase from \$4,170 to \$4,440.

For full time day law school students, tuition will increase from \$4,900 to \$5,340. Evening law school tuition will rise from \$3,675 to \$4,005.

For part time students, an undergraduate three-semester-hour course will cost \$354 up from \$330. MBA graduate courses will rise from \$432 to \$484, and MPA graduate courses will increase from \$417 to \$467. Education graduate classes will cost \$444 increased from \$417.

Perlman announced the trustee's decision in a Feb. 10th memorandum. The memorandum read, "Continued inflation and salary adjustments for faculty and staff, as well as the expense involved in operation and maintaining the University's improved and expanded facilities, necessitates this increase."

The memorandum also read that the student financial aid budget will be increased, and several new faculty and

Continued on page 2

Financial aid director selected

by Greg Beeman

The Journal has learned that Acting Financial Aid Director Christine Perry has been named financial aid director effective immediately.

Perry, who served as assistant financial aid director until former Financial Aid Director Darcie Lincoln resigned last November, was informed of the decision by President Daniel H. Perlman last Friday.

Perry assumed the acting director's position upon Lincoln's resignation. A two-month search for a new director was conducted before Perry was selected. A graduate of Suffolk's undergraduate and master's degree program, Perry has been employed at Suffolk since 1972.

She began working in the Registrar's Office and went on to become secretary for former President Thomas Fulham. She became assistant financial aid director in 1979.

The final price tag for seniors

by Carol Caramanica

Seniors, as you breathe that sigh of relief over your exit from Suffolk University before its tuition reaches \$3,990, you might be interested in knowing what the price tag of your college education reads.

Are you ready?

Approximately \$12,615 give or take a few hundred dollars.

This figure is based on full time enrollment at Suffolk from fall of 1979 to spring of 1983 including student activity and laboratory fees. This figure includes only the cost of four lab courses and does not account for summer school or part time enrollment. The amount also does not include the price for books, room and board or transportation.

Turn the clock back to 1979 when one year full time tuition at Suffolk was \$2,580. The yearly student activity fee was \$35, and the lab fee per semester was \$25. Total cost for the freshman, who did not take any lab courses, was \$2,615.

The 1980 sophomore faced a \$2,900 tuition bill for the year plus \$50 in lab fees if his/her science requirement was completed that year. Total cost for the year was \$2,985 including the student activity fee.

1981 was the year the upperclassmen status was achieved as the junior year began. Along with that achievement came another; Suffolk's tuition broke the \$3,000 mark. It now cost \$3,210 to go to the school on Beacon Hill. Not to be left behind, the student

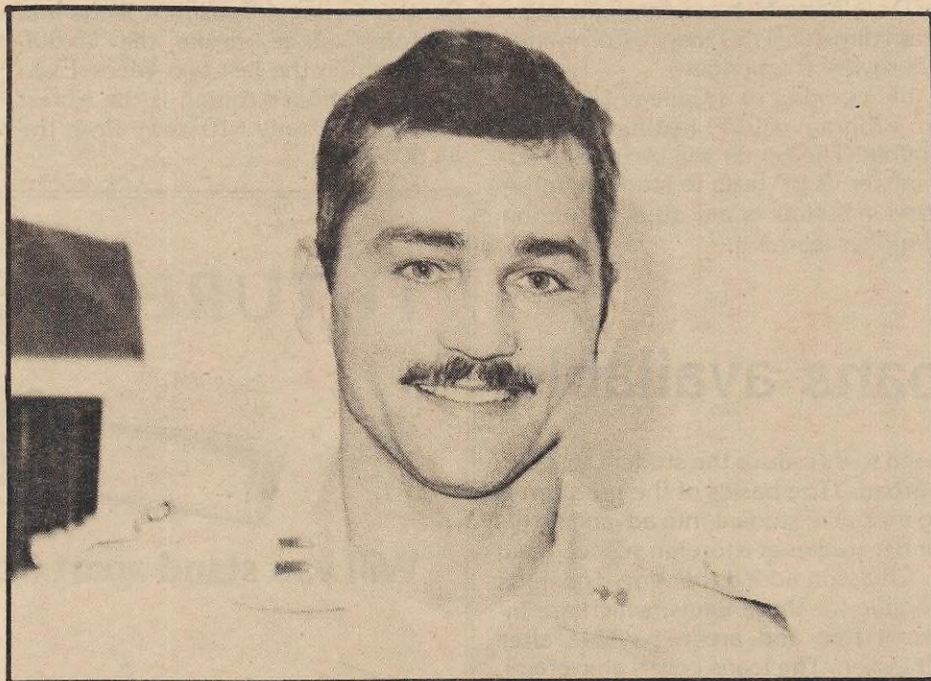
activity fee increased to \$45, and the lab fee increased to \$30. If one took two lab courses during the year, the total cost was \$3,315.

The long awaited senior year began in 1982 with tuition up to \$3,630. Thankfully, the student activity fee and the lab fee remained the same. If no lab courses were taken, the tuition bill will read \$3,675 at the end of this semester. Of course, if you want to go through the graduation ceremony add \$25.

One can figure out their own total tuition price tag by making certain adjustments to lab fees, part time enrollment and financial aid, if any.

As a consolation, Harvard University announced recently that their 1983-84 tuition will be \$13,150.

ROTC cadet wants out



Suffolk ROTC Program Director Captain Joseph Paddock

Laurie Camenker Photo

by R. Scott Reedy

A specially convened hearing was held on Monday of this week to determine whether or not a Reserved Officers Training Corps (ROTC) cadet who dropped out of Suffolk at the end of last semester willfully breached his scholarship cadet contract with the Army.

According to Suffolk ROTC Program Director Joseph Paddock, the Training Indoctrine Command, which decides all such cases nationwide, should have a decision in this case in about one month.

The hearing was called because of Cadet Matthew Ahearn's desire to disenroll from the program. Presiding at the hearing was Major Robert Barrows, of ROTC at Fitchburg State College, who chaired the hearing because of his position as a "disinterested person," according to Paddock.

The preliminary hearing is held in

order to "document things for future reference," Paddock said. Present at the hearing were Barrows, Paddock, Ahearn, Atty. Lloyd French and Capt. Charles Motson.

Paddock testified that Ahearn had first been contracted last August as a non-scholarship cadet, then in September he was picked from an alternate list to receive a scholarship. He said the cadet had signed the scholarship contract in early October.

Paddock said he learned in December that Ahearn was "contemplating disenrollment and leaving school." Paddock said he advised the cadet that procedure dictated that he inform the Professor of Military Science (PMS), Lt. Colonel Richard A. James at Northeastern University, of his intentions. Ahearn wrote the PMS of his intentions to leave school. James responded that he did not support the cadet's decision, according to Paddock.

Ahearn, 19, of Framingham, said that he had taken only two of his five final exams of the fall semester and that he did not return to school this semester. "I elected to leave school because it isn't right for me at this time," he said.

Barrows said that the hearing was called to enable him to reach a decision as to what recommendation he would make regarding how the Training Indoctrine Command, at Fort Monroe, Va., should deal with Ahearn.

The Major said there were three options available in terms of what could be recommended. The first option would mean that Ahearn would have to remain in ROTC; the second that he be disenrolled because of non-willful evasion of the contract, and the third option would be that he be disenrolled because of willful evasion of the contract.

The ROTC contract, which Ahearn signed, reads as follows: In the event this contract is terminated by the Army because of breach of on my part, the following apply:

If I have entered advanced ROTC and if this contract is terminated because of my breach of the agreement, I remain an advanced course cadet in ROTC. My status as a cadet ends only upon my disenrollment from the ROTC program. If I am an advanced course cadet disenrolled for reasons other than willful evasion, as defined below, I will be afforded the options of active military service for 24 months as an enlisted member or accept a voluntary discharge. If I elect to accept the discharge, I understand that I will have served no portion of my obligated term of active military duty, and I shall owe the United States the whole of the monies expended by the

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SGA President Ann Harrington.

SGA discusses awareness month

by Chris Miller

Student Government Association President Ann Harrington opened Tuesday's SGA meeting by introducing a guest speaker in accordance with the SGA sponsored awareness month. During the month of February, various speakers from university departments have been explaining their respective functions to students.

At yesterday's meeting, Learning Skills Instructor Janet Benoit, M.Ed., discussed the Learning Resource Center, a program which aids students in learning skills, and educational development.

Vice President Fred Canniff spoke of the SGA's involvement in the upcoming Alcohol Awareness Week, March 7-11, in which SGA will sponsor workshops in an effort to have students become more aware of alcohol and its effects, including a breathalyzer that will

be at the Rat on March 7.

Some SGA members questioned the use of a breathalyzer test as part of the program, saying that the tests would only make drinking worse, with students "competing" for the highest blood content. According to the SGA the situation will be looked into.

Also discussed at yesterday's SGA meeting:

- parents night on April 5th, to be held tentatively at the Kennedy Library.
- the Springfest budget submitted by Dr. Alberto Mendez, Springfest program director. The Finance Committee will review the budget.
- the opening of a College Level Exam Program (CLEP) testing center at Suffolk. The center will be used to administer CLEP tests to students interested in Suffolk or any other institution of higher learning.

Foreign study loans available

by Mark O'Clair

Professor Arthur Chiasson of the Department of Humanities and Languages has announced that there are loans currently available for the application to the summer program of Study At Foreign Academically Recognized Institutions (SAFARI).

According to Chiasson, these loans are available on a limited basis and are

used to introduce the student to study abroad. "The basics of the program is to incite the student into advancing his or her studies at a foreign school," said

Chiasson added that any student is eligible for these loans, which are interest free and are re-payable after Chiasson. The loans cover, at average,

Continued on page 5



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CLAS reveals new major

by John Tompkins

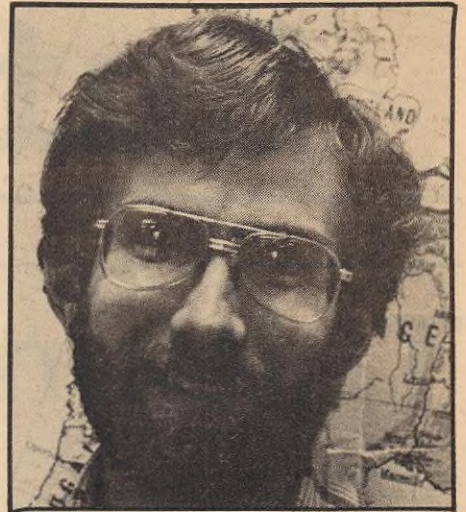
Chairman David Robbins opened Tuesday's College of Liberal Arts and Sciences (CLAS) curriculum Committee meeting by recognizing Walter Johnson who discussed the proposal to use the Federal Grant Title III to add a new major to Suffolk's Physics Department.

The program includes funding for equipment, faculty, educational consultants and faculty release time to assist in its development and application.

The new major, Computer Engineering Systems Technology was developed with the assistance from the Mathematics/Computer Science department and consultants from Tufts and Bell Laboratories.

The Physics major fills all of the guidelines set by Accreditation Board for Engineering Technologies, and is intended for students who are interested in the fields of engineering technology, prototype development, and operation of digital systems and microprocessors.

The program was approved by the CLAS committee after it was decided that the Logic Speech course, which is a sophomore course, on the senior



CLAS curriculum chairman
David L. Robbins

schedule, will be taken in the sophomore year. And the Humanities Option I and II will be taken in the senior year. The major is now being reviewed by the Educational Policy Committee.

Also discussed at the meeting was whether or not to add another science course to the science requirement to give students a broader understanding of science, no proposals concerning this were passed and it will be on the agenda for the next meeting.

Tuition hike

Continued from page 1

staff positions have been approved.

Traditionally, Suffolk has had the lowest tuition for a private institution in New England. Tuition at several area schools, including Emerson College, Bentley College, Babson College and Boston College, broke the \$5,000 mark within the last two years. Even though Suffolk's tuition is the lowest around, it is only \$10 away from the \$4,000 mark.

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Dating Game comes to Suffolk

by Anne Redmond

The Dating Game comes to Suffolk! During the February 10 Program Council meeting, the Board decided to sponsor a Dating Game at the February 25 Rathskellar.

Joe Walsh from Admissions was chosen to emcee the contest and the Board agreed to provide prizes, including dinner for two for the winning couples and consolation prizes for the other participants.

Rathskellar Chairperson Rich Willwerth allocated an amount not to exceed \$1,500 to cover the cost of a DJ, food, drinks, and Dating Game prizes for the Rat.

All students will be welcome to sign up for the contest. Questions will be submitted to Assistant Director of Student Activities, Barbara Fienman, who will work with the Rat Committee in developing a script for the game.

The Board also discussed plans for this Sunday's Valentine's Day Party at Mosley's in Dedham. PBC President John McDonnell announced that there will be a free buffet at the party and that Social Chairperson Kevin Connal has hired a DJ to perform at the party along with the band Lipstick. Tickets are being sold all this week outside the cafeteria. Tickets are \$3 for students and \$5 for guests.

McDonnell congratulated Performing Arts and Lecture Chairperson Colleen Doyle on the huge success of the Comedy Connection held Feb. 8. The Board praised Doyle's work, noting that there has never been such a large turnout at any event held during student activities period.

Doyle thanked the Board for their support of both the Comedy Connection and last night's Godspell performance. Doyle purchased 35 tickets to the show at the Charles Playhouse and sold them at the greatly reduced price of \$5 per ticket. She also announced that her next event will be hypnotist Ken Webster on Apr. 7 at 1 p.m. Doyle still has several more events planned for this semester.

McDonnell next turned to Special Events Chairperson Rich Carlson for an update on his activity. Carlson reported the success of the Feb. 2 Coffeehouse held in Fenton lounge. The event featured Greg Greenway and attracted a larger-than-usual turnout, according to Carlson.

Carlson announced that everything was set for mystic and astrologer Marcella Rubel's Mar. 2 performance. He has also arranged for caricatures to be done at an upcoming Rat and is currently looking into the possibility of having computer portraits and another ice cream bar.

In other matters:

- PBC Vice President Gino Depamhilis told the Board that he has obtained permission from IMC to use university-owned easels. PC plans to use the easels in the caf to announce upcoming events.

- Doyle moved to allocate \$80 to sponsor a student production of *The Bacchae* by Euripides to be performed during the last week of classes. The

Board unanimously agreed to sponsor the event which is being produced in conjunction with the English and theatre departments.

- Willwerth announced that the Perlick beer machine (used at Rats) which had broken plugs will be repaired at no cost to PC. He also suggested that the Board investigate the possibility of purchasing a tap Coke machine to combat the increased price of buying cans of soda.

McDonnell announced that the next Board meeting will be Feb. 22 in F134C.

Escort service

Safety is a major concern of students, evening students can gather at two locations to depart at 15 minute intervals for local trainstations.

Signs are located at the Sawyer and Donahue Lobby's. Students gather at the signs then depart in groups to local train stations. This escort system was initiated January 1.

An added safety service provided by the campus police is personal escorts. Sgt. Harold Grover said a student can request a security guard escort to Park Street, Government Center, and Bowdoin train stations. "Any time day or night, all you have to do is request the officer," said Sgt. Grove.

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Escort service sign in the lobby of Sawyer building. Tim Downs Photo

Valentine's Day Party at Mosley's in Dedham

Correction

Last week's *Journal* stated that Richard E. Berg is the Marketing Club President. Clark J. Moulaison is the Marketing Club President, and Richard E. Berg is the President of Delta Sigma Pi.

After the fall
Venture
into the Spring!

Submit your poetry,
prose, and B & W photos

by February 25, 1983

to the English dept. or SAO

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Tuesday, February 22

International Student

Association	F338A
Gamma Sigma Sigma	F338B
Humanities Club	F430A
New Directions	F530
American Marketing Association	S421
SGA	S423
C.I.S. Club	S428
Aerobics	S522, S524
S.A.M.	S938
Program Council	F134C

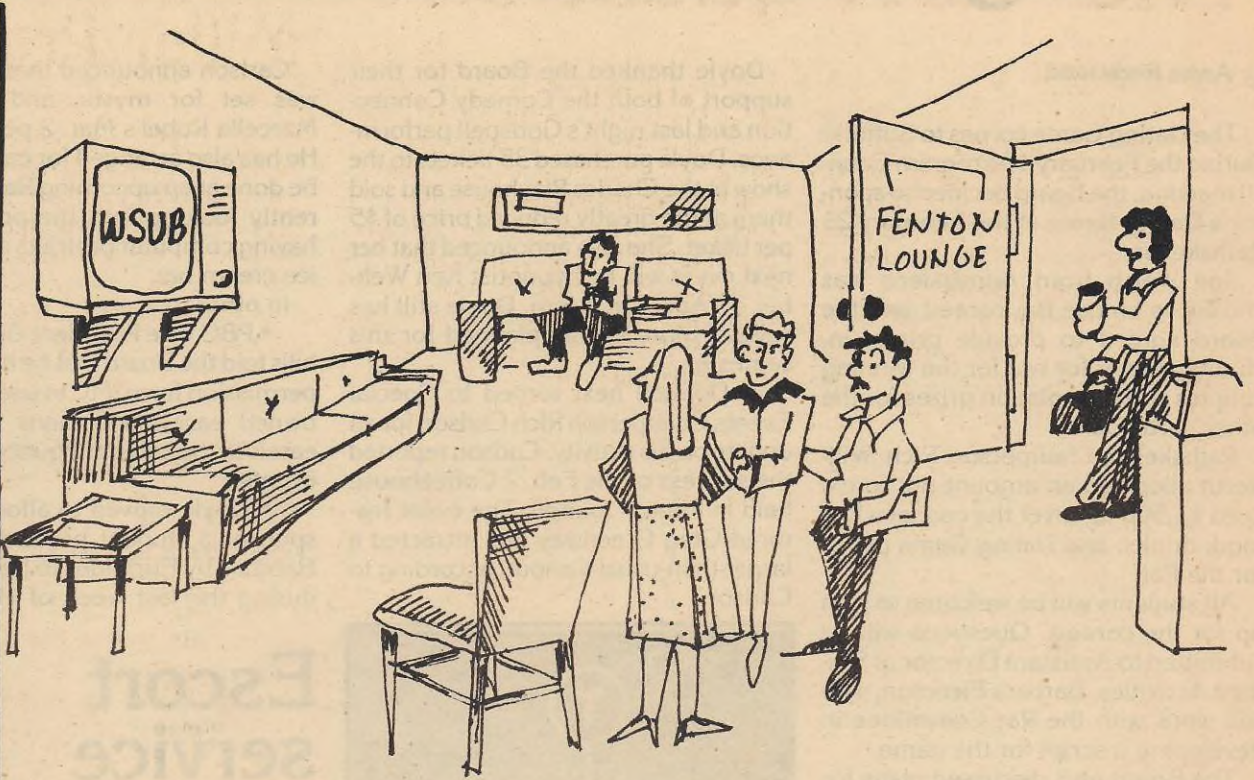
Thursday, February 24

Modern Language Club	F430A, F430B
Amnesty International	F438
Council of Presidents	S423
C.I.S. Club	S428
Aerobics	S522, S524
Delta Sigma Pi	S1108, S1121
PBC Film — "Apocalypse Now"	Aud

Friday, February 25

WSUB-TV 11:00	F134C
Rat 3:00	Caf

EDITORIALS



WSUB back in style

The *Suffolk Journal* applauds WSUB, Suffolk's television station, which returned to broadcasting Jan. 28 after a two year absence.

For too long, the station has been off the air. To be exact, it has been two years. In those two years many plans were discussed, but the station managers both failed to follow through.

In *Journals* dating back two years, numerous in-house advertisements were placed for a movie reviewing show, and a meeting to create a punk movie. However, the publicity was futile since programming never got off the ground.

Last year, the *Suffolk Journal* ran an editorial questioning the whereabouts of WSUB and how the budget was spent.

This year, the newspaper can write something positive about the station which has returned under the direction of Station Manager Michael Leone.

The return programming includes two top run movies: *Poltergeist*, and *Rocky III*. Also, the movies *Airplane*, *Taps*, the *Blues Brothers*, and *Best Little Whorehouse in Texas* will be shown.

However, those movies were not student-made. That is why the local programming is so encouraging. Such programming includes a talk show and a bi-weekly news program in addition to the taping of university events, i.e., the Health Fair.

This is the first time in two years that WSUB is active and for the first time since those two years, the students are able to appreciate a good effort.

If you have a news scoop or an idea for any department, come down to the Journal (RL19) and share it with Suffolk's leading paper.

Suffolk Journal

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Quote for the week

If any man seeks for greatness, let him forget greatness and ask for truth, and he will find both.

Horace Mann

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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As for now

The VCR question

by John Alabiso

The question of copyright concerning home video recorders is again being debated but this time in the legislature concerning a copyright tax. The movie makers and the networks want compensation for all their movies and shows that are recorded.

In 1980, Universal City Studios and Walt Disney Productions sued the Sony Corporation; Sony makes the Betamax video home recorder. This suit forced a decision.

Judge Warren J. Ferguson of California decided that the recording of movies and shows for home enjoyment is "fair use"; therefore, it does not infringe upon the copyright laws.

And just last year an area bar was sued by ABC Incorporated, because the owner would tape General Hospital during the week and then show it on the following Sunday. ABC Incorporated was victorious.

However, important questions are raised by both cases. Those questions being a definition of "fair use" for home enjoyment, and a general description of "fair use" versus bootlegging.

The Judge specifically mentioned home enjoyment, that it would be alright if used at home. But does that mean that as long as it is used at home, it can be used in any possible way desired? I don't think so. What the Judge said, and what could be interpreted are two different meanings altogether.

And concerning the bar, even though it is not a home, there was no admission charged and the soap was taped in full. This was no different than other bars which show tapings of big sporting events from past years trying to get more people to come into the bar.

That is all that the bar wanted to accomplish, getting people in the door in hope that they would purchase a few drinks while watching their favorite soap. No admission was charged at all clearing it of copyright laws. In the case of home enjoyment, the ruling did not deal with charging a fee within the home. Making money at home would be a form of home enjoyment. Although, I don't believe that anyone would actually do this. However, it does illustrate an unanswered question.

The point I wish to make is that the local case was prohibited from further showings and legally owed copyright fees. This decision was highly misguided.

No admission was charged, so that shouldn't have been a problem. The only difference should be that the commercials should be taped if a bar is to show a program, where as commercials could be edited out if just for home use. Even though such a distinction can be made, Universal and Disney made other claims.

One of these claims was that if people could watch their favorite shows at other times than when broadcasted, ratings wouldn't reflect actual use and would drop. To begin with, the current

Nielson ratings are far from being an actual reflection of the viewers since 1200 families are not representative of the 220 million people in the country.

If Universal and Disney, and for that matter the networks, are so concerned about rating accuracy, then use of the channel transmitting box which transmits the channel being viewed back to the rating service for a count should be pursued.

A second complaint was that if commercials were edited out by viewers, advertisers would spend less, which would lead to shows of less quality. Less quality shows! Does this mean that most TV shows are quality shows? Hardly! That argument holds as much water as a sheet of Bounty.

Among all these arguments, there are benefits that the networks and movie makers do not realize. For example, on the Feb. 4 Johnny Carson Show, guest star Steve Martin made the casual remark that everyone would watch "The Winds of War" and tape his show, "The Winds of Whoopee."

If video machines were not readily available to homeowners, the competitive programming of the network's would force the viewers to make a choice. Whatever that choice would be, one network would lose out. However, the ability to record now and watch later allows the viewer to see both; therefore, increasing the viewing audience even though it may be divided over a week's time.

And such a taping would probably be just for the moment. As soon as all family members were able to see the taped show, it would be erased in order to prepare for the next time a competitive programming situation occurred.

Arguments raised by the movie makers and networks bill the viewers as going hog wild and taping every show on the tube. Such a scenario is a fallacy because people are only going to tape their favorite shows.

An example is the last showing of M*A*S*H, which will have a viewing audience either equal or better than the famed Superbowl. Such an audience is predicted because more women will watch M*A*S*H than they would the Superbowl. It is definite that many viewers will tape the last showing for keeps. However, a show following M*A*S*H will not be taped. Even such shows may be a big hit, they won't be taped in droves like the latter show will be.

Another benefit that the networks do not want to admit to is that home video recorders will make for better programming. When Pay TV went big in the mid '70s, the networks were forced to compete. With the recorders, the networks will have to compete even more in hope that the viewer will tape the other guy.

In conclusion, the networks and movie makers are putting up a smoke-screen. They are not at all endangered by the influx of recorders. All the recorders are is another form of competition, a product of free enterprise.

Loans still available

Continued from page 2

an introductory amount of funding for the student with the remaining cost of tuition depending on the students themselves.

The students are encouraged to study in countries such as Canada, Mexico, Spain, France, and Columbia, to advance their study in their particular field.

graduation from college.

Students have the ability to choose the program of study of their choice, and are free to spend two months of

study of their choice, study which is transferable through credits on a pass/fail basis.

"Many students do very well on their programs, including language students improving their skills, it is an experience many students should enjoy through their school years," said Chiasson.

The deadline for the summer program applications is Mar. 18. If you are interested in study abroad contact Professor Chiasson in Fenton 434

— In Brief —

Miller Presentation a success

On Tuesday, February 15, the Marketing Club sponsored a Miller Beer Presentation. Mr. Robert Simson, the district sales manager for the Miller Brewing Company lectured to an enthusiastic crowd in S427 & S429. The presentation was supplemented by a multiple slide show and film on marketing strategy. The event was successful due to the combined efforts of James Turner, James Holland, and chapter President, Clark J. Moulaison.

The Marketing Club will be sponsoring a Marketing Symposium March 16 in rooms S427 & S429 at 7:00. All are welcome.

Few jobs for high-tech grads

Engineering and computer science grads, guaranteed a pick of jobs in recent years, may have a harder time landing work this year, according to a new survey of engineering firms' hiring plans.

The survey found that three-fourths of the 765 high-tech employers who responded planned either to keep hiring at 1982 levels, or to hire fewer newly-graduated engineering and computer science majors.

"In previous years, the engineer didn't have to work hard to get a job," says Sandra Grundfest, who edited a guide to high-tech employment.

The high-tech grads are consequently settling for a little less. "Students are accepting jobs earlier, even if it's not exactly what they want," said Grundfest.

Mock kidnappings on campus

Unsuspecting students in a University of Illinois cafeteria were rudely interrupted as several armed guerillas burst into the room, threatened a student with a gun, and forcibly carried him away.

Even though the "kidnap victim" turned out to be an actor, and the gun-wielding guerillas actually members of the Central American Solidarity Committee armed only with toy weapons, some students were shaken enough to complain to the Assistant Dean of Students, who asked the "guerillas" to stop operating at Illinois.

The demonstration was just one of a number of ways in which students at campuses across the country have escalated efforts recently to call attention to the Reagan administration's latest claims that human rights conditions are improving in the Central American country of El Salvador.

Although the mock kidnappings at Illinois have temporarily been halted, protests are scheduled at a number of campuses across the country over the next few weeks, including at Boston University, where students are scheduling a rally soon.

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SIDETRACKS

Are we not men/women?

by Suzanne Diaz

It used to be so easy. Biology it seemed took care of it. There were just plain men and women. Men hunted and women cooked and brought forth little men and women. But somewhere along the way it all got messed up. People found out a secret that had been kept for a long time. Perhaps it started when women got the vote or when the women began proving they could be doctors and lawyers or maybe it was when Phil Donahue got his divorce and began revealing his guilt about being a male chauvenist on television.

People found out that the roles of the sexes in society were not part of nature, but rather what society decided were the role of the sexes in society.

Whenever it was that the secret got out, it changed the world's idea, perhaps forever, of it what it was that constituted a male and a female besides their biological differences.

Men could cry, cook and clean and women could not only bring home the bacon, but breed pigs for the bacon and drive the trucks that delivered the bacon.

There are, however, people it seems who refuse to accept these new found realities, that sex roles are a thing of the past. Two such people it would appear are Bruce Feirstein and Joyce Jillson, authors of the books *Real Men Don't Eat Quiche* and *Real Women Don't Pump Gas*.

Feirstein came out with his book, a self proclaimed guide to "All that is truly masculine," last year.

The book's title set down one of Feirstein's prerogatives of what constitutes a real man — they don't eat quiche. The book when first published was both hailed as brilliant satire and attacked as just another attempt to celebrate the male macho myth. The book can, of course, be taken both ways.

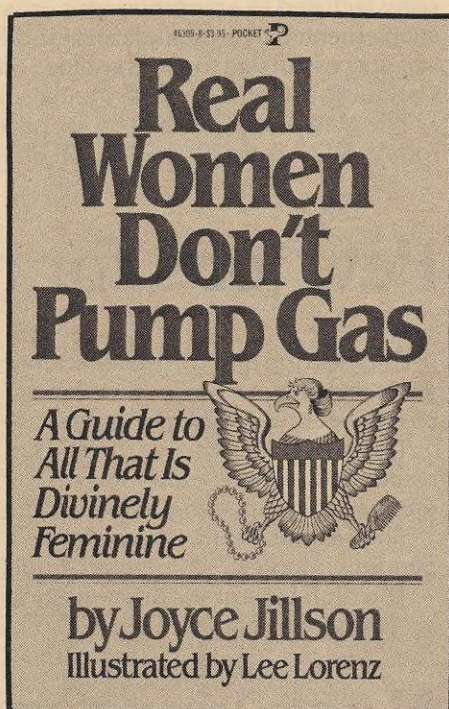
Feirstein explains his motives for writing the book in his forward writing "in the past it was easy to be a real man. All you had to do was abuse women, steal land from the Indians and find a place to dump toxic waste." Today, however, according to Feirstein, with "wimps" like Alan Alda running around talking about sensitivity, it is tough to be a real man.

"A real man today," wrote Feirstein, "is someone who can triumph over the challenges of modern society." Such challenges according to Feirstein include disco, blowdryers, flight insurance and, of course, quiche.

In response Joyce Jillson has written a guide to "Real Women." Rather than



Diana, Princess of Whales is a real woman.



being attack on the idea that men must be like those described in Feirstein's book it instead provides a guide to being the kind of women who would be the perfect match for Feirstein's real man — not exactly the kind of woman Marybelle Morgan might be comfortable with, but near enough, sort of like her semi-liberated sister. The *Real Woman* works but she holds a real women job. For example, a real women would work as a weathergirl, her opposite the "gas pumper" (a woman who would pull into a self-service gas station and pump her own gas) would be an astronaut.

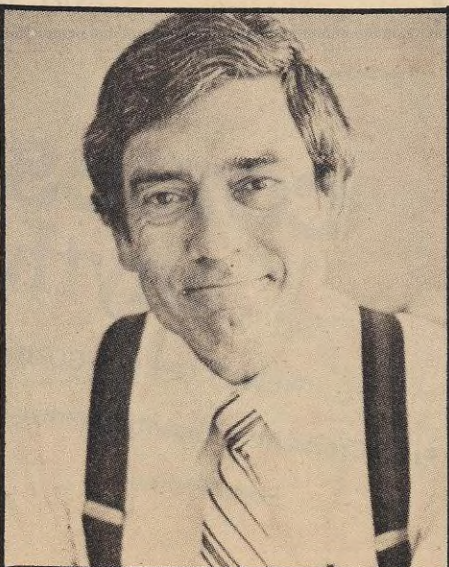
Jillson self-proclaimed guide to "all that is divinely feminine," was written to remind the real men "who brought them into the world."

Jillson claims her guide is "to distinguish real women from those who aren't. It's the complete guide to surviving in an age of house husbands, 'chairpersons,' and television commercials saying it's okay to invite a man up for Harvey's Bristol Cream."

Both books are nearly identical in format including short pithy chapters, quizzes and lots of lists.

Both include a "Who's Who of Real Men/Women" and apparently sex has nothing to do with whether a person is a Real man or woman or their opposite. Both Jane Pauley and Margaret Thatcher are listed along with James Caan and Paul Newman as real men and Bianca Jagger is listed as a "quiche eater" with Dick Cavett and Alan Alda.

Ed Asner is listed with Princess Diana as a real woman and Wayne Newton is deemed a "gas pumper" along with Vanessa Redgrave. And



CBS's Dan Rather is a real man.



Nancy Reagan is listed separately in each book as a real man and a real woman.

The chapters tackle such important topics as real men/women movies (*Real men* like *Thunderball* and *The Godfather*, *Real women* like *Gone With The Wind* and *How to Marry a Millionaire*). And books (*Real men* enjoy books by Ian Fleming, *real women* enjoy anything by Jacqueline Susann).

There are also chapters on how to dress, what to carry, how to deal with sex and the Credo of the Real Man and



Jane Fonda is a gas pumper.

Real Woman. The *Real Man's* credo is quite simple, "Never settle with words what you can accomplish with a flame-thrower." The *Real Women's* Credo is even simpler "You can never be too rich, too thin or have enough silk blouses."

The two books essentially contain all that you need to know for the question asked on their back covers "Are you a Real Man/Woman" and help you "you would like to be one."

The danger with these books are that someone would actually take them seriously. Both are meant to be satires on the stereotypes of the sexes in society and both are written tongue firmly in cheek but with just enough earnestness to pass for actual guides to living. Another piece of satire "The Preppie Handbook" by Lisa Birnbach actually backfired and served for a good part of our youth as a guide to becoming a preppie. Birnbach, Jillson and Feirstein purpose may have been to make fun of their subjects, but instead could be making monsters of their readers who might take their work at face value.

But that seems, like a slight reason to condemn the books when they are both so genuinely funny. *Real Men Don't Eat Quiche* and *Real Women Don't Pump Gas* are both published by Pocket Books and have a list price of \$3.95. *Real Women* will charge the book to their accounts, *Real Men* wouldn't buy the book to begin with.



Quiche eater Alan Alda

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MUSIC

Bozzio's gamble pays off

by Kevin Connal

Talking about Missing Persons is like discussing what has happened to Frank Zappa alumni. Four of the band's five members have played with Zappa over the years, prior to the formation of this hot new Los Angeles quintet. Their debut album, *Spring Session M*, has already produced two hit singles in "Words" and "Destination Unknown," with two other cuts, "Windows" and "Walking in L.A." boasting strong hit potential.

The nucleus of Missing Persons is husband and wife team Terry and Dale Bozzio, and lead guitarist Warren Cucurillo. The fourth ex-Zappa player is bassist Patrick O'Hearn. Rounding out the MP lineup is Chuck Wild on keyboards.

Terry Bozzio turned down an offer from Ian Anderson of Jethro Tull to join that band when then drummer Barriemore Barlow departed, in order to form Missing Persons. He had previously played with Zappa and the progressive rock band U.K.

Dale Bozzio is a statuesque blonde former Playboy Bunny from Somerville, Mass., who met Zappa when she was 15, at a dinner in Boston. Four years later she went to Hollywood, wandered into a Zappa rehearsal, where she met Terry, and three years later they were married. In the interim she joined Zappa's band and sang on his *Joe's Garage* LP.

It is Dale Bozzio's hicup-like vocals, combined with her senuous on-stage manner which make Missing Persons so unique. The band frowns at comparisons to any band, firmly believing they've established a sound all their own. Bozzio is a ravenous queen when



Foxy Dale Bozzio and husband Terry have struck it rich with Missing Persons.

she takes to the stage, creating an aura of sexuality merely by moving her high cheekbones and buxom body.

The band has an impressive live show for a group with only one album, although there is a lack of depth in their music. They didn't really pull many surprises in their Boston show, playing most of the LP, plus a few other

songs from their previous EP.

Their stage set up is an intriguing one, as drummer Terry Bozzio shares the spotlight at the front of the stage with wife Dale, and Cucurillo set off to the right.

The evening was laced with Terry Bozzio's slashing drum style, ably complimenting Dale's vocals on cuts such

as "Words," "Tears," and "Bad Streets."

Dale paused at various intervals during the evening to mention her family and friends in the crowd.

The true highlight of the evening came towards the end of the band's set and with the encores. The band tenaciously tore through "Walking in L.A." before closing the show with the offbeat "One Way Out." They returned to the stage and played "I Like Boys," a song written by Warren and Dale while Terry was still drumming with U.K. From there they mesmerized the crowd with a tantalizing version of "Destination Unknown," before ending the evening for good with a fast-paced cut called "Action Reaction," which Dale Bozzio dedicated to her brother.

Backstage after the show, Terry Bozzio explained how he'd almost become a member of Jethro Tull. "In 1979, U.K. did two major tours with Jethro Tull, and Ian used to always come out and watch us play. After Barrie left Tull, Ian had hired Eddie Jobson to play with him on the A LP. Eddie is a good friend of mine so he had Eddie try to get me to join the band. It was difficult to turn down such a secure opportunity, but I really believed Missing Persons could happen, and I had a great deal of confidence in Dale and Warren, so I turned Ian down."

Bozzio is very proud of the band's unsymmetrical stage set-up. "Our live show is our best asset. I believe the LP is designed in an artistic form to get air-play. On stage it is a whole other ball game. I think we have a very energetic and appealing stage show."

Album reviews



The Distance
Bob Seger
Capitol

by Kevin Connal

Bob Seger may have been inspired by watching friend Bruce Springsteen go against the odds in 1982 and put out an album as simplistic as *Nebraska* is. If "The Boss" could defy his popular hard-rocking style and successfully embark on a project like that, why couldn't Seger tame his rawness for an album?

Seger opted to do just that, enlisting such session musician heavyweights as guitarist Waddy Wachtel (Zevon, Ronstadt, Browne) and drummer Russ Kunkel (who has played with just about every top California musician). Seger also called upon another Ronstadt alumnus, Danny Kortchmar, as well as ex-Eagles Glenn Frey and Don Felder, and pianist Roy Bittan from Springsteen's E Street Band. Add to the picture producer Jimmy Iovine, and a few holdovers from the Silver Bullet Band, including saxophonist Alto Reed.

The result is Seger's best album

ever, reflecting not only the all-star cast accompanying the Motor City Madman, but also impeccable production and mixing. Seger's vocals have never been clearer. Perhaps it was that previous rawness which earned him such a tremendous following over the years, yet it was definitely time for a change.

Seger's studio cohorts were the perfect solution. Their influence is evident throughout the disc, and even seems to bring out more than we'd expect from Seger. This LP is perfectly balanced with an effective mix of sentimental ballads and stinging rockers filled with typical Seger conviction.

"Even Now," the LP's opening song, is a sizzling cut featuring Bittan on piano and Felder on lead guitar. However, it is Seger's powerful vocal tracks, effectively overdubbed, which really make this song shine.

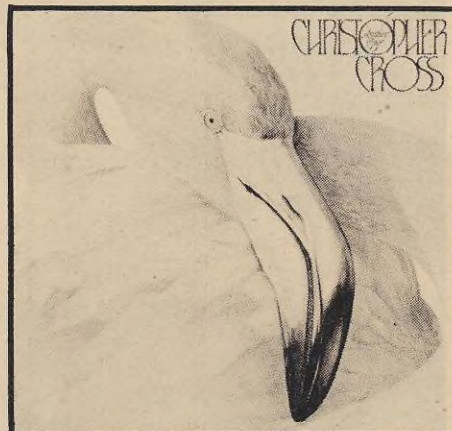
"Makin' Thunderbirds" is pure Seger, reflecting a cross between "Nine Tonight" and "Betty Lou's Gettin' Out Tonight." Seger's deep vocals blend succinctly with the strong beat paced by Craig Frost's piano, as Reed's saxophone dances in and out throughout the cut.

"Shame On The Moon" was the ideal choice for the initial single off the LP. It is a relaxing ballad dealing with people's haste in condemning others. Kunkel's drums mesmerize the listener, while Frey's harmonizing vocals provide yet another plus to *The Distance*.

"House Behind a House" showcases Wachtel's incredible talent, as he spews a geyser of scorching guitar riffs while Seger rocks hard, once again complimented by Reed's potent sax tooting.

"Comin' Home" is the definite sleeper on the LP. It is a deep song which opens with Seger strumming acoustic guitar. It's lyrics are relevant and so true that it's almost scary: "Left your hometown for the city lights/ You were young and you were strong/ Lots of traffic lots of sleepless nights/ Lots of dreams that all went wrong/ You'll just tell them what they want to hear/ How you took the place by storm/ You won't tell them how you lost it all/ You'll just say you're comin' home."

It is a song with a heartfelt depth which epitomizes an album which truly goes *The Distance*.



Another Page
Christopher Cross
Warner Bros.

by Greg Beeman

It has been close to three years since Christopher Cross shot like a rocket to the top of the pop music charts with his debut album, *Christopher Cross*. He has spent much of the time since then carefully preparing his follow-up LP, but despite all the effort, *Another Page*

doesn't come close to measuring up to its predecessor.

Propelled by the success of two excellent singles, "Ride Like The Wind," the tale of a murderer on the run to Mexico, and "Sailing," a mesmerizing ode to life at sea, Christopher Cross became an instant hit among record buyers who found it hard to resist the LP's overall easygoing charm.

This easygoing charm, however, is pretty much absent from the new LP. In its place is a pomposity that does not lend itself well to Cross' down-to-earth talents. And while the debut album proved Cross could write superior Top 40 material ("Ride Like The Wind," "Sailing"), there is no similar standout cut on *Another Page*.

The LP is generally less bouyant than the last, and there are too many brooding, mundane ballads like "Thinking of Laura" and "Words of Wisdom." The latter illustrates the kind of bloated writing which typifies the LP: "All the words of wisdom/ Never seem to ease the pain/ All the words of wisdom sound the same."

Even Cross' vocals are weaker on the new LP. He is a singer of limited ability at best, but when handled properly his voice can be appealing. For some reason, however, on the new LP he often sings about a half-octave higher than usual and the result can be grating, as evidence in "Talking In My Sleep."

Another Page, though, is not without its moments. "All Right," the single, is a bouncy, hook-laden song performed with a zeal reminiscent of the debut LP. "No Time To Talk" benefits from an excellent, infectious arrangement and

Continued on page 9

ARTS

Far from wonderful 'One and Only'

MY ONE AND ONLY — A musical in two acts based in part on music from "Funny Face," score by George and Ira Gershwin, book by Timothy Mayer, staged and choreographed by Thommie Walsh and Tommy Tune, scenery by Adrienne Lobel, costumes by Rita Ryack, lighting by Marcia Madeira, at the Colonial in a pre-Broadway tryout through Feb. 26 at the Colonial.

by R. Scott Reedy

Near the end of Act I of *My One and Only* Tommy Tune begins to sing the Gershwin standard "S Wonderful." Tune holds the "S" as if he were imitating a snake. What is probably closer to the truth is though is that he is hesitant to begin the number because of the prophetic irony of the title. This new musical isn't wonderful. Not yet anyhow.

The show has some very positive things in its favor. Chief among these are its undeniably rich score and the smoothly sensational talents of stars Tune. Add to these an estimated \$3 million budget and you'd expect success. How could anything with music by George and Ira Gershwin not succeed? Hard to imagine but in its present state this show fails in several areas.

It fails mainly because of the poor blending of plot and music. The story takes place in 1927 and revolves around Edythe Herbert (Twiggy), a former long distance swimmer who now tours as the star of a zany Aquacade show, and her romance with Captain Billy Buck Chandler (Tune), an aviator whose ambition it is to beat Lindbergh and be the first individual on to make a transatlantic flight to Paris. The story is weak at best and the tran-



Twiggy and Tommy Tune in the new Gershwin musical *My One and Only*.

Kenn Duncan Photo

sitions from plot machinations to musical numbers are almost nonexistent.

There are also many oddly unexplained loose-ends here. For example, who are the Ritz Quartet who float in and out of the show? The four older

gents are ostensibly the financial backers of the Acquacade but it doesn't take long before they start an annoyance. Charles "Honi" Coles is a total joy who manages to steal the show, even from Tune, with his great tap-dancing. It is quite obvious he was brought in

because of his dancing ("Mr. Footbridge") could not have been woven more effectively into the story.

That Coles outshines Tune is no mean accomplishment. Tune, who not only stars here but is also credited with working with Thommie Walsh on the staging and choreography, is simply splendid. The "High Hat" number in Act I is early proof of his mastery especially since the group he dances with, known as the Deacons, is so out of step. This black dancing chorus is oddly amateurish, leading one to wonder how they became part of a major Broadway-bound musical.

But back to Tune, perhaps the shows most innovative and memorable moment comes when he and Twiggy dance barefoot in water at the end of Act I. To watch a number like this is to see just how much potential this show has for greatness, how much as yet unrealized potential.

The set by Adrienne Lobel seems at first quite interesting with its spartan qualities blending with sharply contrasting colors. Before too long however, the set becomes cumbersome and its often none too swift changes a distraction from the action.

The costumes by Rita Ryack are just perfect. They more than credibly recreate the look of the 1920s. Twiggy's "flapper" attire is utterly charming while Tune's flying ace garb is the perfect enhancement to the feeling that Captain Billy Buck may be just a tad out of whack.

As it stands now, *My One and Only* has the considerable talents of its stars in its favor. What it sorely needs is a coherent story, something the present book by Timothy S. Mayer does not provide.

Jessica Lange makes 'Frances' memorable

Frances, Starring Jessica Lange, Kim Stanley and Sam Shepard. Directed by Graeme Clifford, written by Eric Bergren, Christopher Dervon and Nicholas Kazan. Produced by Jonathan Sanger. Playing at the Exeter.

by Suzanne Diaz

While *Frances*, the biography of actress Frances Farmer, is not a great film, it still stands as one of the best biographies Hollywood has made on one of its own and stands even more as a memorable showcase for the truly remarkable talents of Jessica Lange who plays the title role.

Hollywood has always had a problem with films based on the life of Hollywood stars. Often, little thought is given to the actual plot of the film the feeling being that what is happening on the screen will be interesting simply because of the famous people it is happening to. Acting is also a problem, more attention being given to giving a superficial impersonation of the performer rather than approaching the star as a character.

The result has been such abominations as *Gable and Lombard*, *W.C. Fields* and *Me and Mommie Dearest*.

Frances, however, seems to have much more going for it. There are still many people who are unfamiliar with the tale of Frances Farmer, a life so tragic that it would be powerful drama no matter who it happened to.

Farmer was a talented, pretty actress who came to Hollywood in the late '30's



Jessica Lange in a scene from "Frances."

as an idealist who refused to conform.

Her promising career on film and stage was cut short by a combination of plain bad luck, alcoholism and unwill-

ingness to conform to society's and Hollywood standards. She ended up in prison and finally a mental institution where she was reportedly lobotomized.

There are many villains in *Frances*, and to the filmmakers credit they refuse to point to one as the cause of Farmer's downfall. The stifling studio system that existed then was surely to blame, as was France's domineering mother who repeatedly pushed Frances back to her film career and Frances herself was also one of her worst enemies. Farmer, either through mental illness or a stupid stubbornness surely helped bring about her own downfall.

Yet as powerful as the story of Frances Farmer is, the film based on her life is a disappointment.

The script lacks a needed center and instead flounders all over the screen. Instead of telling Farmer's story as straight forward as possible it adds the unneeded character of Harry York (Sam Shepard) who serves as narrator and Farmer's love interest throughout the film (he is a fictional amalgamation of several of Farmer's lovers) and Frances constant savior. He turns up continuously in the film with out explanation when ever Frances is in trouble (which is often) like her personal Superman. By about the third time the character and film lose credibility.

Frances' mother (played by Broadway legend Kim Stanley) is presented as repulsive one dimensional caricature of the Hollywood stage mother. Not even Stanley can breath life into her.

Director Graeme Clifford gives the film a tawdry exploitative nature when presenting Farmer's stay in the mental hospital. One shot of the horrors of the

Continued on page 9

Rolling Stones' 1981 tour capsulized

Let's Spend The Night Together — Directed by Hal Ashby. Produced by Ronald L. Schwary. Starring The Rolling Stones. Rated (PG).

by Mark O'Clair

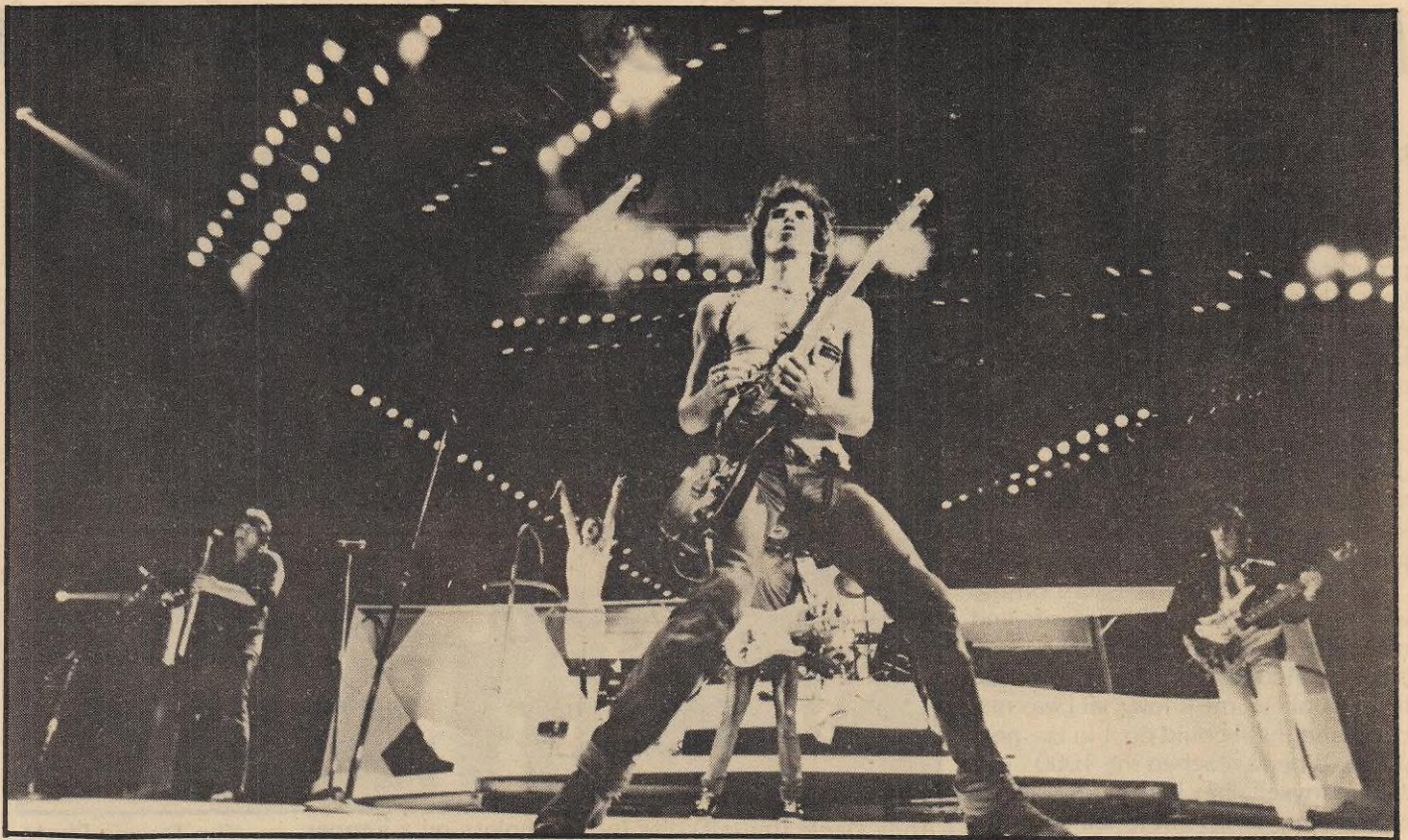
If in the future, one was to look back into the videotape library of musical artists, he or she would find the time capsule entitled, *Let's Spend The Night Together*, as the audio/visual history of The Rolling Stones.

The film itself is a dramatic piece of history revolving around the Rolling Stones. It includes the undoubted talent of this band of musicians, back-dropped by the history of the band, and the history of the band in our society, even to their combined condition today.

Somewhat of a biographical expression of the Stones, the movie captures the cause and effect of their music, and puts it into our laps. From where we are enhanced, and entertained by the visual, impressive style of director Hal Ashby's perfectionism.

Geared as an arrangement of the Stones' U.S. tour, the film also captures the Stones' in performance. This performance coverage excites the movement of the film, for it offers those close up action shots of sweat pouring of the wrinkled faces of the musicians, and the archaic but very spirited characteristics of the band.

Let's Spend The Night Together captures the Stones' in action, and through their songs, ranging from their classics to current releases, the film leaves the concert stage for a brief period of history. The scenes from history, humorous scenes of the young Stones', show us the bands journey through



The Rolling Stones in concert during their record-breaking 1981 tour of America.

Filmed on over 340,000 feet of film, through 14 cameras, at four separate locations, the movie highlights the spectacular effect of live concerts through visual color imagery and on stage antics, such as a chorus line during one song and an ariel ascent by Mick Jagger himself at one of the locations.

But the film may be hard to digest at times, 94 minutes of Rolling Stones is not recommended for those whom may not be dedicated fans of the band. The film tends to be misguided and at

times redundant one may find himself sliding into a sleep waiting for the movie to end.

The editing of the movie, in some time, with the sound of the young Stones' being illustrated through the sound of the film and the live playing contained in it.

parts, seems that it may have been done by a chainsaw. We see Mick and the band go through about four or five changes of wardrobe in a matter of five minutes, and a scene change every

three, actions that leaves one bewildered and confused, amidst the overall point of the movie.

Let's Spend The Night Together is a great piece of film despite a few flaws. It shows us the history and attained dignity of an American tradition thru a dynamic arrangement of concert footage combined with a subtly enjoyable soundtrack. The film shows us the who, what, where, why, and when of the Stones' and the musical mark they left in history, and in our minds.

Album reviews

Continued from page 7

some great harmony vocals from Michael McDonald. Karla Bonoff brings her gracefully heartfelt vocalizing to "What Am I Supposed To Believe," sincerely delivered ballad.

Still, despite these strong points, *Another Page* is not from the same book as Christopher Cross' debut LP.



Single Bullet Theory
Single Bullet Theory
Columbia

by Mark O'Clair

The debut album by the Single Bullet Theory contains the style of music most listened to by the avid am radio listener, a young, clean and very naive style.

The album is a compilation of adolescent love songs with many impressive and catchy tunes. It is a unique view of talented group of musicians trying to break through a world of similar sounds. The album offers a variety of interesting sounds which tend to illustrate the band's hard work in the making of this album.

Songs such as "Keep It Tight," which has a distinct bit of class because of its

piercing but very serene vocals combined with spectacular work on saxophone, define the musical interest of the band. It works well and gives the band an enjoyable sound.

The band combines an intriguing sound of love affair vocals with the mastery of keyboard played by Barry Fitzgerald and the talented saxophone of Michael Garrett, to draw forth the same sounds we have heard from the Monkees and Toni Basil.

But this band is by no means in their same rank, they have class. Their tunes are deep, and heartfelt.

The songs on the album have a youthful sound. It is strong, and it is kept that way through the band's own certain sound. The drumming of Dennis Madigan keeps pace with a soft but demanding beat, and combined with the strong vocals of the entire band, a melodic rhythm is left ringing in our ears.

Bass work by Mick Muller, and the guitar of Gary Holmes keep the music in gear with the sound of saxophone and keyboards in songs like "Neutralizer" and "Too Hot to Handle" doing the driving.

Although the sound is good it becomes reptitious at times. Almost every song contains some pre-pubescent love affair connotation, which will certainly lead one to an infernal death.

The beat remains constant, but the sound is good, instruments are worked well and are effective in designing a certain musical picture. Look for Single Bullet in the future but don't worry about straining your eyes or ears.

'Frances' is memorable

Continued from page 8

institution would have been enough, but Clifford's cameras become voyeuristic panning around the tragic inmates again and again.

But while the script and direction of *Frances* may diminish some of the power of the film it is more than made up by the brilliant performance of Jessica Lange in the lead.

Lange bears an uncanny resemblance to the real Frances Farmer but Lange's performance is much, much more than just a superficial impersonation. She skillfully injects Frances with giddy idealism in the early part of the film and then slowly reveals the darker frightening side of Farmer.

She uses her breathy, babyish voice to her advantage both presenting the charm of Farmer and then let it work as a terrifying tool injecting a sugar coated malice to it as Farmer slips into madness.

Lange is given the opportunity to run the gamut of emotions here and she never strikes a false note. Her Frances is charming, tragic, irritating, vicious and above all realistic.

Lange uses her entire body in her performance, her eyes flashing arrogance as easily as they bat coquettishly. She turns a charming little smile into malevolent grin. Lange's performance will undoubtedly snag her a well deserved Oscar nomination when the nominations are announced next week.

France's may on the surface be simply the tale of one woman's right for sanity, but it ultimately becomes a tale of survival. Frances Farmer died in 1970, her Hollywood career long over. Hollywood, however, specifically Jessica Lange has insured that Frances Farmer will not be forgotten, but will be remembered as a survivor.

If you have an ear
for music, come
down and see
Kevin, in RL19.

SPORTS

McDonough and Dagle join 1000 pt. club

by Mark McKie

Achieving the goal of 1000 points in college basketball is something to be proud of. To accomplish this while in your junior year is incredible. To go even further and score the points in a Division III school is, well, almost unheard of.

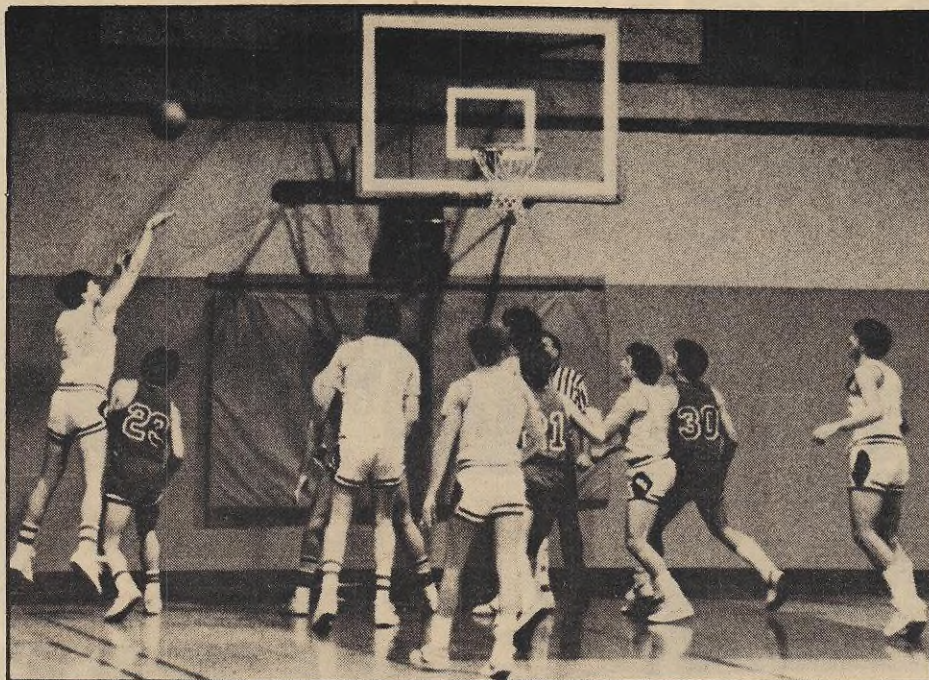
Such is the case of two Suffolk University hoopsters. Andy Dagle and John McDonough both achieved the prestigious goal of scoring 1000 points in the last two weeks. Both men are juniors on the Division III squad.

"There was a little pressure on me when I had a total of 984 points and needed only a few to hit the mark," explained McDonough. "Guys on the team would let me know that I was real close and that I could do it in the next game. When I reached the 1000 I just said to myself, 'hey I finally got.' It was a thrill deep down but to tell the truth I couldn't have done it without my teammates."

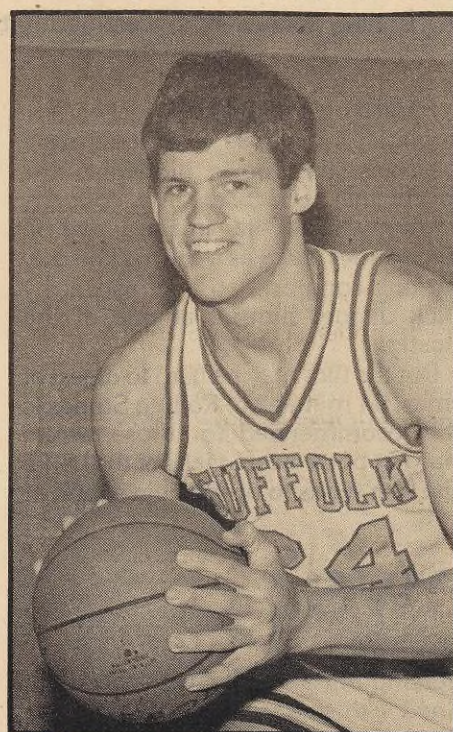
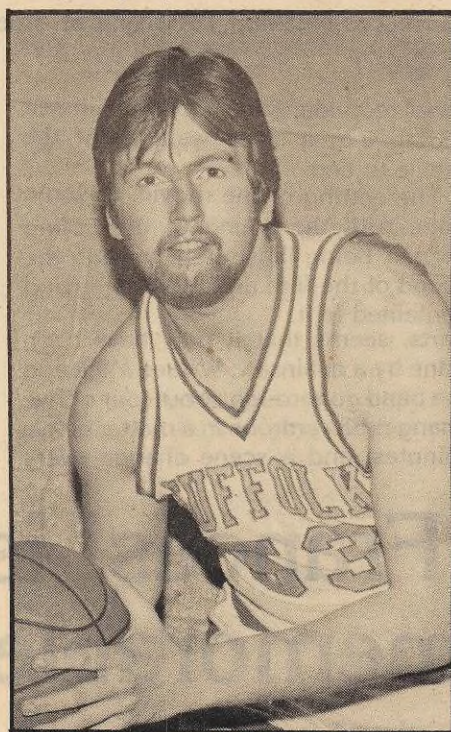
For Dagle the barrier was broken this past week. For him the key to reaching the magic number was consistency. "Just hitting double figures every time you play helps make the figure closer and closer."

Hitting the 1000 point figure was a lot easier for the two Ram men because of the help they get every game from their teammates. "No question we couldn't have hit the mark without some of the guys who put out 100% each game for the team," said McDonough as Dagle nodded in agreement. "Guys like Chuck Marshall and Joe Allen are two prime examples of the kind of players we have who can get the ball moving on the court. We just happen to be there more often than not to put the ball in the hoop," added McDonough.

Both McDonough and Dagle usually know where one another will be on the floor without even looking. Besides playing together in Boston Park League games in years past, both have played together for three straight years so far. "I, more or less, know where John will be if I'm not looking and he



Andy Dagle (far left) hits for two points on a jumper. Tim Downs Photo



John McDonough and Andy Dagle. Two 1000 point shooters. PR Photo

knows where I'll be if he's not looking," said Dagle. "The chemistry blends when we're out there. He knows the certain spots I'll be in during certain

plays." McDonough adds to the theory that "it's a sort of tricky motion that Andy has. If he looks like he will shoot I, for

one, will know if he really is going to shoot or pass."

The 6'5 McDonough, known to his friends as "Puff," has the size and bulk to be the Rams man underneath the hoop both on offense and defense. At 235 pounds, McDonough knows his role. "I know Coach Nelson wants me in there for the rebounds going both ways and I try to fulfill my job as best as I can," explained the Dorchester native.

McDonough also has trouble underneath the hoop with double teaming and cheap shots. "When you're my height in Division III your size works against you sometimes. Smaller guys are trying to edge you out in a little more dirtier fashion than if they were my size. But I can always get the easy rebound when a guy is smaller also," added McDonough.

Dagle, on the other hand, is a man-to-man player who fulfills his job to the full extent. "I'll be in there to grab odd rebounds," said Dagle. "My main job is to protect the passing lane and play defensive ball," he added.

This year's basketball team stands at 11-11 and although it isn't a winning record the team is still proud of their coach.

"I have a lot of respect for Coach Nelson," said the 6'3 Dagle. McDonough added, "Coach Nelson has taught me a lot and he's the most consistent coach I know which is an important characteristic in a coaches personality."

Coach Nelson, likewise, has high praise for his two 1000 Point Club members. "Andy is so ambidextrous while John is excellent in his power and passing facets of the game." Nelson also explained that both hoop men are unselfish, exceptional, and consistent players. "In three years college ball 1000 points is an exceptional feat to accomplish," he added.

Both McDonough and Dagle should be congratulated on the achievement of joining the 1000 Point Club. A job very well done.

Hoop team loses control in second half

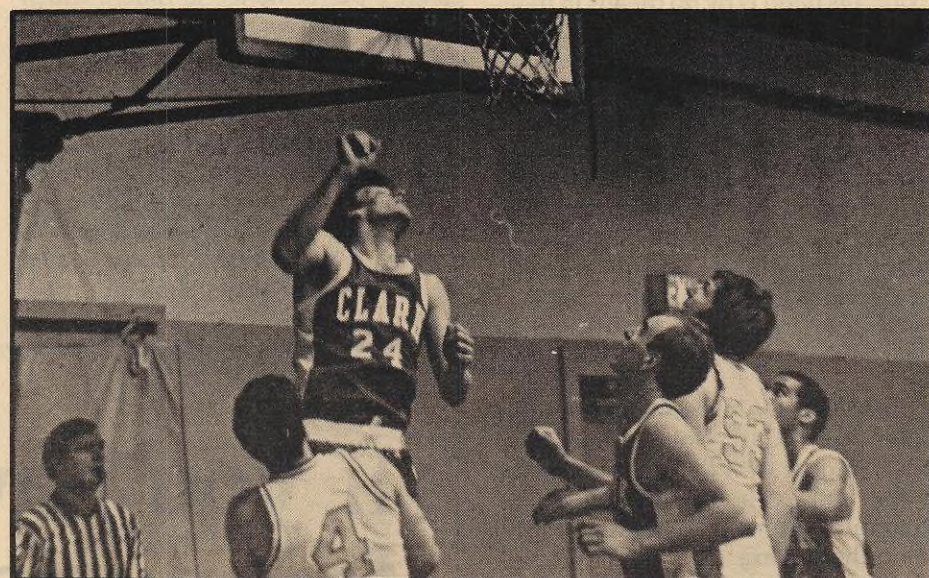
by Paul Vaccaro

Monday may have been Valentine's Day for the rest of the world but for Rhode Island College it may well have been the Fourth of July. In displaying a shooting performance that would light up any sky, the Anchormen defeated the Suffolk University men's basketball team, 85-66.

"Their shooting was just incredible," said Ram guard Bill Zarrella of Rhode Island's consistency from the outside, which saw them hit on nearly 70 percent of their shots. "It seemed like every time we would score they would just come right back down the floor and match it."

The 19 point final deficit, however, is a deceiving one in that for 27 minutes, this was a close game. Indeed, were it not for an eight minute stretch midway through the second half in which the Rams were outscored 15-1, this one would have gone down to the final buzzer.

The opening six minutes of the game saw Suffolk jump out of the gate quickly as a David Gray jumper gave the Rams what would prove to be their



Joe Allen (4) and John McDonough (53) await rebound as Clark player moves in. Clark won the game last Wednesday 93-62. Roe Gaeta Photo

biggest lead of the night at five (15-10) with 13:45 remaining.

The lead was a shortlived one, though, as a 6-0 Rhode Island run in the next 2:02 reversed the tables and gave them a 16-15 advantages, as both teams then proceeded to trade baskets for the next four minutes.

With 8:16 left, it was an Andy Dagle (16 points, 7 rebounds) layup from Jim McHoul that gave Suffolk its last lead of the night at 25-24 whereupon a 16-8 spurt by Rhode Island in the ensuing five minutes produced a seven point Anchormen margin (40-33) with 3:14 to go in the stanza.

The start of the second half was much like that of the first. An 8-4 Ram run in the opening three minutes, culminating in a Michael Condakes turnaround jumper, cut the deficit to just two (52-48) with 16:40 left.

A Dagle layup from John McDonough (14 points, 7 rebounds) enabled Suffolk to keep the margin at two (56-54) as late as the 13:06 mark; however, it was at this time that the Rams well went dry and with it, too, the ballgame.

"From the start of the game it was an offensive battle and we knew that one team would eventually cool down," said McDonough of the next eight minutes in which Suffolk failed to register a field goal. "Unfortunately, that team was us."

The Rhode Island lead soured to as many as 16 (71-55) during this period as it was a McDonough basket that finally brought the drought to an end with 5:01 remaining.

The finally minutes saw the Rams get as close as 11 (73-62) with 3:37 left on a McHoul three point play, although, in the end it was the Anchormen who sailed away with the victory.

Skaters lose to Conn. College; lose in OT thriller to Plymouth St.

by Robert DiCesare

The Suffolk Rams hockey team was shutout for the first time this season a week ago Wednesday night, 4-0, by the Connecticut College Camels at BU's Walter Brown Arena.

The shutout was made possible by the excellent play of a strong, physical Conn. College defense corps along with some sharp goaltending by Camel netminder Bill Charbonneau.

The first period started out slowly with a lot of lackluster play. Conn. College then began to put on the pressure as the Camels began to fire away at Suffolk goaltender Jack Davies. Davies kicked out everything shot at him except for a close-up shot by Camel Garr Talanian as the first period ended in Conn. College's favor, 1-0.

The Camels outshot the Rams 15-6 as Suffolk had a hard time setting up the offense in the Camel zone. Charbonneau wasn't that well-tested but he still managed to keep the Rams off the scoreboard.

In the second period, Suffolk applied better pressure and wound up outshooting the Camels 12-9 in the period. But Charbonneau was like a rock in the goal and wouldn't succumb to anything. Conn. College upped their lead to 2-0 on a penalty shot goal by Greg Bertschmann after he was illegally broken up on a breakaway by Suffolk defenseman Bob Murphy.

In the third period, Conn. College put the game away as their defense stood Suffolk up at the neutral zone and the Camel offense caught fire as they overwhelmingly outshot the Rams, 15-2. Camel Craig Bower made it 3-0 with a 10-foot backhander and Dan Collins ended the scoring at 4-0 in Conn. College's favor.

Conn. College, the #7 ranked team in Division III, looked impressive as Charbonneau posted the shutout. Their defense is so good that if they are to make the playoffs, which could be a possibility, they could benefit nicely should the offense have trouble mustering up enough offense. Their defense is capable of shutting down a few teams.

One of the very few bright spots for Suffolk was goaltender Davies. He registered 39 saves and kept the score from getting any higher. Besides being



Goalie Jack Davies covers up a shot as defensemen clear out in front.

Roe Gaeta Photo

shutout, Suffolk also suffered their fifth loss in a row as the season begins to draw to a close.

In one of the most exciting games of the season, the Suffolk Rams hockey team lost an overtime thriller last Sunday night to Plymouth State College, 5-4, before their biggest home crowd of the season at BU's Walter Brown Arena.

It was a game that featured just about everything needed to be viewed as a thriller. There was plenty of fast skating, hard hitting, and superb goaltending to go along with a boisterous crowd. It was a game that best exemplified a hard-work theory while also exhibiting "the thrill of victory and the agony of defeat."

Plymouth St. took a 1-0 lead at 12:28 of the first period but Suffolk came right back to tie it up 31 seconds later on a 25-footer to the far corner by Ron Petto with assists going to Steve Calautti and Bob DiCesare. Plymouth St. scored just before the period ended to go up, 2-1.

For the most part of this season, the second period has always been Suffolk's period to come back. This one was no exception. The Rams were getting plenty of shots and had the puck on the Plymouth St. zone for most of the time.

But, as has been the case for the past few weeks, Suffolk ran into a hot goal-

and forechecked relentlessly while also digging hard in the corners.

The Rams cut the Plymouth lead to 4-3 as Curtin popped home a goal-mouth rebound with Eppolito and Camiolo assisting. At 13:12, Suffolk tied the score at 4-4 as Chris Pearl unleashed a booming slap shot along the ice that caromed off both goalposts before settling in the net.

The crowd was now applauding and the bench came alive as the Rams continued to dominate over the final six minutes. The line of Jamie Tropas, Tony Piracini, and David Calautti did everything except score on one shift as they rifled at least a half a dozen shots at Giovanelle. The passing in the offensive zone was so precise that Plymouth St. couldn't get the puck out of the zone for long stretches of time in the remaining regulation play.

The third period ended and after a two minute break, the 10 minute overtime period began. Suffolk picked up right where it left off by putting extreme pressure on Plymouth St. in their end. Tropas, Camiolo, and Curtin missed golden chances to win it. On went the overtime.

With only 1:12 left, Plymouth State's Duncan Walsh scored from 15 feet away near the left face-off circle to give his team the victory and send the Suffolk Rams back to the locker room with dejected faces and heads hung low.

It was a heartbreaking loss for the Rams who fought so hard, yet, came up short. The loss also extended their losing streak to six straight games.

Notes from the athletics office...

There will be a VARSITY MEN'S TENNIS team meeting on Tuesday, February 22, at 1 p.m. at the athletic office in Ridgeway 3. All new and returning members are invited.

WANTED: SPRING TRACK AND FIELD CLUB CANDIDATES. There will be a meeting on Thursday, February 24, at 1 p.m. in Sawyer 921.

THERE WILL BE NO AEROBICS PLUS CLASS DURING THE WEEK OF FEBRUARY 21st. Classes will resume the following week on Tuesday, March 1, in Sawyer 522 at 1 p.m.

BASEBALL MEETING: February 24, 1:15 p.m., SAWYER 423 **ALL CANDIDATES — BE THERE!**

NEW EVENING HOURS at the CAREER PLANNING AND PLACEMENT CENTER

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Stop by or visit Sawyer 924
to research careers/jobs
or to set up an appointment

ROTC hearing

Continued from page 1

United States in support of my advanced education. If I am an advanced course cadet disenrolled for willful evasion, I understand that the Army may call me to active duty as an enlisted member and I will serve on active duty for a period of four years, followed by such remaining unexpired portion of my six year enlistment obligation in the reserves.

Ahearn said he had read and understood the contract fully before he signed it. He said he "would rather not go on active duty. I knew that was a possibility though when I made my decision."

The cadet said he had received only \$377 in monthly stipends and had not received any of his scholarship money. ROTC cadets are given \$100 stipends each month. Ahearn said that he had received \$100 for last October and November and \$77 for December because it had been a short month. His legal counsel stated that his client was prepared to make full restitution for all funds received.

Responding to Barrow's questioning, the cadet said that he was not under psychiatric care nor was he on any type of medication.

Discussing his school situation, he said, "I wasn't doing the work. I didn't have the right motivation. The pressure was just getting to me."

He said he had signed the advanced course contract "figuring it would force me to stay in school. It was not really what I wanted to do but what would I do if I didn't stay in school?"

Barrows suggested the possibility that the cadet might obtain a leave of absence from the program, an option available if he were to remain in school. "My problem is not with ROTC but with school," Ahearn said.

Capt. Motson, of Suffolk's ROTC program, testified that Ahearn had approached him sometime after last Christmas with a problem. According to Motson, "He said he wanted to leave school not because he was dissatisfied with ROTC but with the academics of school. He just didn't feel college was right for him. He said he had signed the contract as an added incentive to keep him in school."

Ahearn entered Suffolk in the fall of 1981 as a history major and was a management major at the time he joined ROTC. He said he realized he was having academic problems during the spring semester of his freshman year.

Questioned about his future plans, he said he did not have a specific job lined up nor did he have any plans to re-enter college.

In summation, French asked that Barrows consider his client's young age as well as other extenuating circumstances when weighing the facts.

"We have a 19 year-old here not cut out for school but perhaps put here by his parents. He entered into a contract he perhaps should not have. He has no job. He seems to have made several decisions lately that are not good decisions," he said giving the fact that Ahearn had, for no apparent reason, failed to take all of his last semester exams as an example of his poor decision making.

French asked that his client be disenrolled on non-willful grounds and that he be required to make full monetary restitution.

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PROGRAM COUNCIL

UPCOMING EVENTS

Valentines Day Party at Moseleys

in Dedham

Sunday, February 20
with the band "Lipstick"

\$3.00 student \$5.00 guest \$5.00 at the door
8:00 p.m. - 1 a.m.

Movie

"Apocalypse Now"

Thursday, Feb. 24

Auditorium

1:00 p.m.

Rathskellar

and we're having a

"Dating Game"

3-6 p.m.

Sawyer Cafeteria