Former cult member at Suffolk: Mind control is key to destructive cults

by Maria Beeman

The word cult brings to mind images of the Reverend Jim Jones, the mass wedding ceremony performed by the Reverend Sun Myung Moon of the Unification Church at Madison Square Garden last year, and stories of brainwashing and deprivation.

On Tuesday, the Program Council sponsored a lecture by Joan Carol Ross, former member of the Divine Light Mission which is based in Brookline. Ross was with the Divine Light Mission from 1973 to 1978, at which time she was "deprogrammed" over a period of nearly three weeks. (The deprogramming was arranged by her parents, who became concerned due to the tragic deaths of 900 cult members in Jonestown, Guyana.)

Currently, Ross is a staff member of the Anti-Cult Foundation. This foundation deals in the research and education about destructive cults. She also teaches courses at Tufts University and counsels former cult members and their families.

What is a destructive cult?

According to Ross "When I talk about a cult, I'm talking about a group who is in a constant state of crisis, who have absolute control and/or divine powers. A group that uses manipulative techniques to recruit and indoctrinate their members to prevent them from leaving, and to control their thoughts and behavior."

According to Ross, some of the techniques used by these cults are: deception, hypnosis, through the traditional manner and through eye contact and physical contact, love-bombing, a technique in which the member is convinced that he or she is loved only by his or her fellow cult members; this also includes a rigid lifestyle that leaves no time for private thoughts or doubting; indoctrination, where literature, information papers, television, and radio are presented as accurate, sinister, evil, or unimportant.

The members of the Unification Church were in attendance at the lecture. At one point they interrupted Ross and charged her with misrepresenting the Unification Church by placing them in the same category as cults like The Divine Light Mission. Ross said that she did not wish to begin a discussion on the Unification Church, and suggested that the Unification Church members arrange a presentation of their own at another time.

According to Ross, the use of mind control is a major factor in destructive cults. Through mind control, one becomes indoctrinated with techniques such as meditation, chanting, speaking in tongues and on-going prayer.

In Ross's case meditation was the form of mind control used. Ross was told that when she went to the Divine Light that the mind was a major source of unhappiness. She was also told, "The mind is the source of all problems, and that feelings are more valid than the reasoning processes of the mind. Meditation can help you tame your minds and help control it so that you can have a deeper experience of life."

Ross first attended a group meeting of The Divine Light Mission while in college. She was in search of, as she said, "A truth which unites human beings." She now admits, "Maybe I was too idealistic... a little too sheltered."

She was met at the meeting by three attractive young men, who, as she said, "seemed sincere, welcoming and had a power about them that came from a feeling of unselfconsciousness." She was told at the first meeting she attended that meditation is free so why not try it. During these meetings Ross was told that only through meditation could she experience inner peace and become a more satisfied person. After two weeks of these meetings Ross was considered ready by the Divine Light to become an official member.

For indoctrination to the Divine Light, Ross first went through an intensive meditative session which lasted for five hours. During this time Ross was presented the four meditative techniques which constitute the ability to see God. As a member Ross was able to attend festivals which consisted of 10,000 to 20,000 people gathered to worship the deity of The Divine Light.

Divine Light Mission. Ross said that she attended these festivals, as well as daily prayer sessions. She became a house mother in the shelter where a lot of the members lived. While a member of the cult she said, "No personal relationships existed within the group. Love was reserved for the guru only."

Ross now looks at her six year involvement with the Divine Light objectively. She said, "I'm not saying my six years were constant unhappiness. I experienced some of the highest emotional peaks in my life, but I now feel that the risk or harm is greater than the small opportunities of pleasure."

By Ann Thompson

SGA fights age hike

SGA President Brian Conley called an emergency meeting last Friday to discuss House Bill 1829, dealing with the drinking age.

Bill 1829, which has passed the House and is now in limbo in the Senate, raises the possibility of raising the drinking age in Massachusetts to 21. SGA Vice President George Caporale stated that, although Governor Dukakis has vetoed the bill twice before, this time he will most likely sign it.

On Wednesday, SGA President Brian Conley reported that the bill was supposed to be on the calendar for that day's agenda. Conley stated that Caporale had heard that the bill would be brought before the House Ways and Means Committee on Wednesday. If it does, the bill will probably be killed, since seniors would have a hard time getting to the State House.

George Caporale pointed out that the bill probably will not reach the Senate until Tuesday. In the meantime, SGA is trying to either stall the bill or stop it if they can.

One method of stalling the bill is to write up a counterbill. Caporale said he would write it up and send it to the State House.

Caporale also asked that SGA compile an information sheet so that students become aware of the bill. He also wants to start a letter drive, encouraging students to write letters against Bill 1829. Posters are being put up around the school advertising the letter writing campaign. These letters will be hand delivered to the State House.

Tackling the "T"

by Lisa J. Griffin

Recently, the General Manager of the MBTA issued an open letter to the public apologizing for the poor service of late on the Red Line. As a long-time rider (and former sitting) victim of this poor service, I was pleased to note the letter's promise for improved service on the line.

However, after almost four years of daily commuting on the Red Line, a simple letter of apology seemed somewhat anti-climactic. After all, how many times have I been inconvenienced by "poor service"? How many times have I stood in the snow, rain, sleet and hail, waiting on the frozen platform for a train? (Believe me, it's been far too many times).

One sees it all in the subway tunnels of the T. I have seen drunkns celebrating the upcoming weekend on Wednesdays, one woman has her purse stolen, no trains fighting furiously while the train was in motion (one with (continued on page 6)
SGA debates allocation for concert

by Ann Thompson

There was as brief debate at Tuesday's SGA meeting in regard to the recent allocation of funds for the Program Council's (PC) Fall Concert. According to SGA President Brian Conley, this "informational debate" lasted for about 20 minutes, with most of the members present siding with the Program Council.

Freshman class President Mike Sullivan questioned whether the SGA should allocate funds to the PC from the $12,000 leftover from the 1982 budget discussed at last week's meeting. The SGA has decided to give $3,250 to the PC for the concert.

According to Conley, Jr. class Vice President Sal Gomes questioned the fact that the PC has planned all of "the good dates" and the fraternities are then "left out in the cold." There is also some concern that if the SGA allocates this money, there might not be enough left in the budget to cover appropriations for entertainment for the rest of the year. (However, this is speculative and a matter of some debate. Conley stated that most of the SGA approves of the appropriation to the PC.)

Another topic of discussion at Tuesday's meeting was the possibility of a student-run bookstore. Conley says that some students feel uncomfortable discussing grievances with members of SGA because of their title. The ombudsperson, who doesn't hold an official SGA position, is available for such students to talk to. This person would also work with faculty and administration, if the need arises.

The job of the parliamentarian is to make sure that the SGA president and runs the meeting according to correct procedure.

Students can obtain more information and applications for these two positions in the Student Activities Office.

Junior Class President Richard McCann, under the request of the SGA, has sent a letter to Ed Hamann, Director of the Sawyer Library, Dean Sullivan and President Perlman, in regards to noise problems in the library.

Many students have brought to the attention of SGA the noise created by the Sawyer Library stairway as well as students typing in the library. The letter, written and sent by McCann, will bring this problem to the attention of the President and Dean Sullivan in hopes that the unnecessary noise will be taken care of. SGA asks in the letter that the concrete stairs be carpeted, and that an area of the library be set aside for typing, thus cutting down on the noise level.

Brian Conley is still looking into the possibility of a student-run bookstore. Conley will be meeting with Vice President Flannery to discuss the matter.

The Student Judiciary Review Board (SJRB) will meet in the near future to work on two amendments to the SGA constitution, both dealing with the attendance policy.

SJRB would like Article II, Section 2 to read that no SGA member can miss two regular meetings consecutively, or five total meetings through the year. (Excused or unexcused.)

SJRB would also like to add an amendment stating that if a member does not stay for an entire meeting, he will be credited for missing one-third of a meeting. Consequently, if a member leaves a meeting early three times, he is credited with missing one whole meeting.

Political science elections

by Todd Magliozzi

The Political Science Association met last week to discuss having an Open House and recruiting freshmen to get them involved in the association. Also included in the meeting was an election for two positions. The open seats were for vice president and treasurer.

Susan Correia and David Salines both stood before the association and gave a brief speech on why they should be vice president and treasurer.

Debbie McCuanne and Rachelle Dinmore then gave their speeches on why they should be treasurer. The association voted and elected Susan Correia as vice president and Debbie McCuanne as treasurer.

The association hopes to have one of these people to speak at the Open House or give a future lecture.

David Salines was appointed chairman of the committee newspaper, which will be given out to members of the association. The paper will cover government related stories.

The Copy Center has moved

The Suffolk University Copy Center has moved to a new, larger area in the Law Library on the 4th floor of the Donahue Building. We hope that our new quarters will enable us to increase our services and serve a greater majority of the Suffolk Community. Please stop by and see our new facility.

Thank You.
What do you think of the Boston mayoral candidates?

Poll and pictures by Karen Mulroy

Jim DeFoe (Communications '87)
"Mel King will work for minorities as well as other people but; Flynn is a good candidate also."

Regine Brun (CJS '86)
"The race will be close because both deal with the same issues like: children's needs and education. It will be an interesting race."

Gary Weiner (Law '86)
"Both are liberal and willing to talk about the issues such as housing, jobs etc. I'm surprised King did so well in the primaries but I don't know about the finals."

Robin Trahon (Marketing '84)
"Flynn is going to win because he has credibility and voters will keep out King. Racial difference will be the reason. I don't know much about King as a candidate to make any statement."

John Maddock (Journalism '86)
"People think Flynn will win but I think it will be a lot closer race than that."

---

TAKE THE FIRST STEP INTO YOUR FUTURE WITH A CO-OP EXPERIENCE

WHEN: On Thursday, October 27, 1983.
You will have a chance to meet with other Co-op students and employers involved with the Co-op Program.

TIME: 1:00-2:30 pm

LOCATION: Sawyer Building, Rm. 522-524
*** REFRESHMENTS WILL BE SERVED ***
Notes from the Student Accounts Office

The Student Accounts Office has mailed bills for the Fall Semester 1983, with a November 11, 1983 due date. Please be advised that late bills will be sent out shortly after the due date. There will be an additional $10.00 late payment charge assessed to overdue accounts at that time.

Like to make decisions?
Enjoy running things?
If so we have just the thing for you —

The Suffolk Journal is looking for two News Editors
Please see Scott in RL19

FREE TUTORING AND OTHER SERVICES

- Help you plan your semester study schedule
- Help you predict your exam questions
- Help you learn a study strategy for succeeding in your hardest courses
- Help you take advantage of your learning style
- Help you feel more confident about doing well this semester
- Help you use the resources available on campus and in the Learning Resource Center

If you're interested, drop by the Learning Resource Center, Archer 331, or call us at #723-4700, ext. 235 for more information.

!!! SEVENTEEN TUTORS ARE NOW SCHEDULING APPOINTMENTS !!!

CARIBBEAN MARINE SCIENCE PROGRAM

Sail and Study with Suffolk University

- 7 Saturday morning sessions beginning November 5, 1983 provide background information for the seagoing field experience and a focus for discussion of research results
- January 6-16, 1984 will be spent on board the ORV Regina Maris exploring the coral reefs and marine life of the Caribbean.
- Credits: 5 science credits are available.* This course may substitute for Bio 102 and complete the science requirement for non-majors.
- Cost: $850. Includes airfare, ground transportation, room and board on the Regina Maris
- Open to Suffolk University students and others who meet the prerequisites
- Contact: Dr. Arthur West II Chairman, Biology Department Archer 501 ext. 347

*These credits apply to Spring semester for Suffolk University students.
**Mayoral race signifies new era**

Raymond L. Flynn and Melvin H. King, the Boston mayoral primary victors who will face each in the upcoming final election, take surprisingly similar positions on the problems and future of the city. This is particularly significant because of their difference in skin color. Flynn is white; King is black. They dignified themselves because their campaigns steered clear of racial issues.

Last week's election results show that many Boston residents believe that have been left out of the Hub's boom, spearheaded by Mayor Kevin H. White. Many people believe that that the big downtown construction projects have produced all too few jobs for Bostonians. In addition, constantly rising rents and condominium conversions cause many to worry about affording a decent place to live. Flynn and King have both emphasized their efforts to win more jobs for residents and to help them to keep their homes.

The two candidates each offer a breakaway from tradition. This year marks the end of While's 16 year rule as Boston mayor. While he was often, especially in this past year, the subject of much criticism and complaint. White deserves credit for all that he has done for this city.

He is an articulate and intelligent person who represented Boston on the national level, with class and distinction. There are many who could find tremendous fault with White, but even they would be hard-pressed to deny the good he did. His efforts led to the revitalization of the waterfront and Faneuil Hall marketplace areas. It is he who pushed for the restoration that is currently underway in the theatre district. These areas are jewels in the city's crown. White saw to it that they were polished after years of shameless neglect. His respect for the city's historical and cultural background is admirable.

As White steps down as mayor we sense that Boston is at the threshold of a new beginning. The 1983 mayor's race will be remembered for the first time, a black is one of the finalists. That's a sign that racial antagonism may finally be lessening in the Hub, that Bostonians of all ethnic backgrounds are now concentrating on their common interests.

**LETTERS**

**Conley clarifies**

Editor:

I would like to clear up an inaccuracy in your October 14th article on the SGA. The SGA does not now and has never planned on starting our own bookstore. We do have a number of ideas that can help students buy less expensive books. This includes starting a used book co-op or sponsoring a book swap early in the semester. All these ideas are in the preliminary stages and the feasibility of these ideas is not yet known.

Thank you for your attention,

Brian J. Conley
SGA President
SIDETRACKS

Redefining fashion for the American woman

by Heidi Charlton

Along with the chilling winds of winter come a diverse style of fashionable clothing for women. Women's fashion is taking on new directions, more dramatic, more radical and more unique than ever before.

This season's fashion suggests independence to all who wore these styles. Designers around the world are stressing the importance of creating a more individualistic type of dressing for women. It is time to abandon the conformity of the Preppy Look.

In a recent Vogue Article on the fashion scene, Mick Farren pointed out that there are really no role models to follow in terms of style anymore. Now, it seems, anything goes from punk to torn sweats to formal dress. The key is to follow your own instincts and to remember your individualism.

Farren also stated, "There are any number of theories why style is running so visibly out of control. The most comforting is that the violent sweatshirts and 1940s style of dressing are actually part of a more extensive social change. It's what people like Alvin Toffler like to call 'demassification.'"

One of the biggest fashion trends this season is the new line of Japanese fashions which concentrate on color contrasts. The colors featured this winter are dead black, plain grays and astere white with stark colors of magenta and aqua to punctuate the outfit. With so many Japanese designers making bold contributions to the scene one can compare their new fashion schemes to that of 1960's Beat art." These artists seem to be introducing the contemporary eccentric woman of today.

Locally, the Japanese look has been displayed prominently as the big look of the season. At Dynasty, a Japanese specialty store in Quincy Market, sales have picked up somewhat noticeably in the last few months. Said Cindy Boyle, a manager and employee at the store for two years, "It's not a major increase in sales. But, I'd say more people are becoming aware of the Japanese look."

Boyle also stated that, "Now, more than ever, people are buying silk. They're willing to pay more. I think it's the end of the recent recession. People have more money to spend."

The French designers are also producing women's fashion with a wave of liberation and character. They're willing to pay more. I think it's the end of the recent recession. People have more money to spend."

The French designers are also producing women's fashion with a wave of liberation and character. They're willing to pay more. I think it's the end of the recent recession. People have more money to spend."

Fashionable hats, scarves and gloves are adding to each woman's distinctive style of dressing. A variety of soft winter hats will soon be worn in and around town. The cap, for example, is becoming popular, in soft and feminine greies and pinks accented with knit wool scarves muffled around the neck. It is never wrong to combine wool and leather are still in but the only unique difference is that these gloves do not have any fingers.

The new fashions from Japan and France are constituting a new trend for the 1980's. These fashion designers from around the world can express themselves through the clothes they wear. Fashion demonstrates how we feel about ourselves — it is, indeed, a form of self expression.

The selections this winter are stressing the importance of women's independence and character through these bold, new styles.

A touch of Munich

by Julie Catalano

It was as close to the Munich Oktoberfest as 45 and a decorated Sawyer cafeteria could get you. But the great beer festival traditionally flown as freely as in any Hofbrauhaus (Beerhouse) in Germany at the Oktoberfest last Friday which was sponsored by the Evening Division Student Association (EUSA).

The event was catered by Hofbrau House Caterers of Allston, who under the directions of its owner, John Heifer, created a delectable array of German dishes. The band played such traditional Bavarian music as "Roll Out The Barrell," and "Ein Prosit" (which translates to "a toast")

The impressive John Heller lead the group in the traditional beer-pounding songs. "I try to get everyone body to drink when I sing," said Heller.

President Perlman was in attendance at the event with his wife and family, as well as many other Suffolk faculty and administration members.

Debbie Tarmazo, coordinator of the event, said that she was very pleased with the event. Said Tarmazo (an evening student in her sophomore year), "I'm very pleased with the turnout... Our goal here is to get people together and to get to know each other."

I went to the event with my friend and we had a great time. We met a lot of new people and had a great time. We tried some of the German food, like some sausages and pretzels. It was really good and I would definitely go again. The event was well organized and the food was delicious. We really enjoyed our time at the Oktoberfest and it was a great way to celebrate German culture. Overall, it was a very enjoyable experience and I highly recommend it to others who are interested in German culture.

Troubled by trains

(continued from page 1)

a partially filled beer bottle in hand) and a seemingly endless number of families with crying babies and/or an over-abundance of personal problems which even Dr. Joyce Brothers would have trouble relating to.

I have been stepped upon, elbowed, pinched from behind and subjected to some of the most ridiculous conversations in recorded history. For some reason, I have never had any luck with the T. My face seems to be one which encourages people to talk, when in fact, I would rather not have to listen to the latest adventures on "The Love Boat."

One day, during construction, a worker asked if I would "like a ride home" in his van. (I hastily declined."

Another time, a former mental patient (with an ID bracelet still attached to his wrist) put his hand on my arm and pressed his love for me. "You're my angel," he said. "Thanks."

"Now, let go of my arm..." I replied. "Now, let go of my arm."

I have been very patient, though, considering all I have endured at the Hands of men and women of the T. I do have some fond memories, though, some happy times on the trains. I can even remember a time when it only took 25 minutes to get to Park Street from Braintree. (Ah, those were the good old days.)

But, my patience has been sorely tried in recent weeks. I find it hard not to complain after waiting 20 minutes for a train, only to be packed in like sardines in an already crowded compartment. When I dared to ask "The train of the employees about such a delay last week, I was rudely told, "If you don't like it, take a cab!" (This did not strike me as particularly good public relations.)

The breakdown point came the day after the General Manager O'Leary's letter was distributed to the public. Hoping service would be improved after these reassuring promises, I was disappointed when the Northbound trains on the Red Line suddenly died during the Friday morning rush hour.

The same day, the P.A. system and announced that the power line was out and that a crew would not be there until after 2 p.m. Not having much time, I decided to walk from South Station to the Sawyer Building (a nice hike under any circumstances.)

Feeling angry and (winded from this unexpected course of events), I decided to call the public relations department of the T. However, for most of the morning, the line was busy. Either there were a lot of angry people such as myself out there, or someone left the phone off the hook.
Stanziani captures M.A.I.A.W. title

by Paul Doncaster

Ram ace Patti Stanziani was crowned the state's singles champion and Suffolk placed second in the M.A.I.A.W. (Massachusetts Association of Intercollegiate Athletics Women) Division II invitational tournament held last weekend at Pine Manor in Chestnut Hill.

In the four-team tournament, Suffolk ran second to a strong Babson College team, with Worcester State College and Simmons College taking third and fourth places.

However, Stanziani was clearly the star of the day, proving that she is tops in Division III tennis in Massachusetts.

She took the title in the finals against #1 seeded Lisa Rezendes of Emmanuel College, known throughout Division III as an aggressive winner. Rezendes lost to Stanziani in two sets, 6-1 6-4.

"Patti has a way of driving people nuts on the court," said Coach Pam Rossi. "No matter how hard (Rezendes) hit the ball, Patti returned it. She really had control of the match."

In her first match, Stanziani defeated Babson's Maryanne Mayo, who had been hot as of late, registered a 91. Bob McDonald, 5-7 6-2 6-4.

That victory put her in the finals against Emmanuel's Susan McDonald, 5-7 6-2 6-4. In the finals, she defeated Worcester's Suzan McDonald, 5-7 6-2 6-4. In the finals, she topped off somewhat and lost in straight sets to Kathy Matson of Simmons, 1-6 6-3.

Number four player Janet Govestes squatted off against Babson's Anniken Strom, whom she had met and lost to during the season. Govestes, like Ward, beat herself with unforced errors as Strom took the match, 6-0 6-3.

Babson's Julie Block, took the number five match over Suffolk's Fat Hamilton, 0-6 6-1.

"The Rams got another champion in number six player Sheryl Scanlon. In her first match, she took command immediately as she demolished Regis' Aidingi Connacan, 6-4 6-2."

In doubles action, the team of Stanziani and Ward beat the Regis pair (7-6 6-4) as well as the Pine Manor pair (6-3 6-2) before losing to Babson, 3-6 2-6.

"The number two pairing of Hamilton and Scanlon lost in their opening match to Worcester, 2-6 5-7. Govestes and Scanlon made a bid for the number three title by ousting the number one, but they lost in the finals to Babson, 6-7 0-6."

Rossi stated that she is extremely proud of her team and in the fact that three singles events and two doubles events were strong enough to make it to the finals in their respective classes.

She also hopes that the same winning attitude will continue this weekend as the New England Women's Intercollegiate Tennis Tournament. The three-day tournament will take place at Anther College, Hampshire College, Mount Holyoke College, and Smith College.

Golfers close season with 3rd place finish

by Robert DiCesare

The Suffolk Rams golf team closed out their fall season last week on a bright note by finishing in third place in the final round of the Little Four golf tourney with Bentley College, WPI, and Clark University at Wachusett Country Club in West Boylston, Massachusetts.

WPI won the match with a total of 15 points. Bentley placed a close second with 16 points, and Suffolk placed a close third with nine points.

"The weather was probably the worst that any golfer could possibly play in, excluding snow. It was cold with a stiff wind and a periodic light rain. Plus, dense fog enveloped the entire area. You couldn't see more than 20 feet in front of you."

Despite the atrocious weather conditions, the Rams turned in a gutsy performance. Captain Jim Reilly, playing in his last collegiate golf match, was low man with an 87. Kevin Sullivan carded a hard earned 89. Jim Doherty found the going rough but managed to pick up a stroke. Peter DiCarlo, who had been hot as of late, registered a 91. Bob DiCesare had a lot of problems letting the adverse conditions but still managed to chip in with two points.

Paul Delloio probably had the best combined effort of the day with a score of 90 plus adding three points. Greg Ciolfi and Barry McGrew contributed to the effort also.

WPI won the team trophy for the four matches with a high point total of 53%. Only a single point separated them from Bentley who placed second with 52% points. Suffolk and Clark tied for third with 26% points each.

"It was a lot of fun and hopefully the Little Four will be a success again next year," said Coach Tony Farma. "Our guys fought hard down to the last wire to tie for third. There some bright spots and some disappointments but we did our best and that's all I can ask for."

by Paul Doncaster

It has been nearly 11 months since Garry Trudeau took a temporary leave of absence from his Pulitzer Prize-winning comic strip Doonesbury, explaining that his characters needed to grow up. In the new musical by the same name, the inhabitants of the Walden Commune take their first steps in that direction by finally graduating from college after a thirteen-year enrollment.

While the production, written by Trudeau himself, has triumphant moments, only those who followed the strip for any length of time will fully appreciate it.

The plot is similar to the strip in that it jumps from character to character, concentrating on one problem at a time but filling the gaps with group concerns.

Generally, the dialogues stay within the confines of the immediate plot and do not stress stabs at politics and national events, as does the strip. The only reference of this sort are intermittent and unfunny dialogues between President Reagan, and his White House cohorts, spoken as the audience sees a mural of the White House, complete with a saddle resting on the fence.

Most entertaining of the collection of laments is that of Uncle Duke, who, after yet another drug trial, must open a drug rehabilitation center as his punishment.

On some occasions, Trudeau's performance as Duke throughout the play — most notably during his inevitable "bad trip."

Even better, however, is his sidekick and interpreter, Honey (Lauren Tom), who contributes a classy dance number in her romantic fantasy of Duke in addition to her acting excellence.

Other fine performances are given by Keith Szarabajka and Laura Dean as D. and Boopie, the "America — love it or leave it" quarterback and his dim-witted cheerleader girlfriend. Somewhat disappointing is Zonker, the Commune's long-suffering and unattractive, yet possibly an avid fan of the strip, laughed back of the theater. One of them, obviously cartoonistic — as if Trudeau was handed a set of watercolors and told "Get to it" — but it is appealing and fitting for a play of this nature.

Perhaps the problem of the production is best illustrated by the actions of two women who were sitting at the back of the theater. One of them, obviously as they were going to their left, shouted "I was a fan and unfunny dialogues between Pres­ident Reagan, and his White House cohorts, spoken as the audience sees a mural of the White House, complete with a saddle resting on the fence.

Most entertaining of the collection of laments is that of Uncle Duke, who, after yet another drug trial, must open a drug rehabilitation center as his punishment.

On some occasions, Trudeau's performance as Duke throughout the play — most notably during his inevitable "bad trip."

Even better, however, is his sidekick and interpreter, Honey (Lauren Tom), who contributes a classy dance number in her romantic fantasy of Duke in addition to her acting excellence.

Other fine performances are given by Keith Szarabajka and Laura Dean as D. and Boopie, the "America — love it or leave it" quarterback and his dim-witted cheerleader girlfriend. Somewhat disappointing is Zonker, the Commune's long-suffering and unattractive, yet possibly an avid fan of the strip, laughed back of the theater. One of them, obviously cartoonistic — as if Trudeau was handed a set of watercolors and told "Get to it" — but it is appealing and fitting for a play of this nature.

Perhaps the problem of the production is best illustrated by the actions of two women who were sitting at the back of the theater. One of them, obviously as they were going to their left, shouted "I was a fan" and the other, who probably had never seen the strip.

With this consideration, Doonesbury may need a bit of work — especially in the area of the characters to its newer audience — if it is to be a hit on Broadway.

CRIMES OF THE HEART — A play in three acts by Beth Henley, directed by James Fenton. Starring Kathy Denzer, Cyd Quilling and Caryn West, at the Shubert Theatre through Oct. 22.

by R. Scott Reed

The McGrath sisters are three mark­edly different people who have gone in very different directions in their individ­ual lives. What bonds them, mutley trio, in addition to the blood relationship, is misfortune. The sisters are at the core of Beth Henley's touchingly humanistic Crimes of the Heart.

Early on we learn that Babe, the youngest sister, has shot her husband. This is an action that gives particular attention in the small town of Hazel­hurt, Miss., where Babe and her oldest sister, Lenny, live. The act of shooting her husband is troubling enough but it is her given motive ("I shot him because I didn't like his looks") that alarms her older sister. Lenny sum­mons their middle sibling, Meg, home from California and the three are re­united in the family home.

Lenny now lives in the house. She lives alone with only her memories for company. Her "granddaddy" shared the house but is now in the hospital. Lenny is left feeling like little more than the stereotypical old maid and it is only her 30th birthday.

Meg is another story completely. The most attractive sister, who left Hazelhurt to go west and pursue a singing career, returns with the news that she now works for a dog food fac­tory. Meg's habit of masking pain in

These Crimes will break your heart
Majestic beauty replaces traditional convention

KOYANISQATS! — Directed by Godfrey Reggio, photographed & edited by Ron Fricke, music by Philip Glass. At the Beacon Hill, unrated.

by Lisa J. Griffin

Koyaanisqatsi is a film that requires a good deal of patience of viewers. There are no major stars in the film, no characters and no dialogue. Director Godfrey Reggio has cast aside the traditional conventions of commercial films and let the viewer decide everything for himself.

This is a walking tour of modern day life as we know it. At first, we are taken back by the chanting rhythms of Philip Glass' score: the first scene in the movie shows cave drawings on a wall with the Hopi word “Koyaanisqatsi” chanted in the background. It is not until later that we learn the meaning of the word “Koyaanisqatsi” (Koy-an-is-kats'i) — life out of order, life in turmoil, a state of life that calls for another way of living.

It should come as no surprise then that Reggio would find modern life to be sorely lacking in comparison with nature. The viewer soon finds himself in awe of Fricke's photography of nature. Glass' usually hypnotic music is highly effective here, as each image is matched with the sound perfectly. (Glass reportedly collaborated with Reggio over three year period matching the images with work tapes). Using time-lapse photography, Fricke spent seven years in making the images with work tapes)

There are some humorous moments in the film, including the repetition of the words "life out of balance" and "life in turmoil." Soon, one can almost hear these phrases in the back of one's mind as the images of city life flash by.

Reggio spent seven years in making this beautiful film, traveling through 14 states and raising $2.5 million.

The only problem is that Reggio has tried to fit in as much about modern life as he could. One feels slightly overwhelmed by all these images, and slightly hypnotized by Glass' music. We are shown the assembly lines, the factories, rush-hour traffic, and commuters in an endless series of shots which tend to last just a bit too long. (After all, how long can one stare at the rubble of demolished buildings or the flash of atomic mushroom clouds without feeling some discomfort?)

There are some humorous moments in the film, including the repetition of the word "life out of balance," and "life in turmoil." Soon, one can almost hear these phrases in the back of one's mind as the images of city life flash by.

Reggio spent seven years in making this beautiful film, traveling through 14 states and raising $2.5 million.

The only problem is that Reggio has tried to fit in as much about modern life as he could. One feels slightly overwhelmed by all of these images, and slightly hypnotized by Glass' music. We are shown the assembly lines, the factories, rush-hour traffic, and commuters in an endless series of shots which tend to last too long. (After all, how long can one stare at the rubble of demolished buildings or the flash of atomic mushroom clouds without feeling some discomfort?)

There are some humorous moments in the film, including the repetition of the word "life out of balance," and "life in turmoil." Soon, one can almost hear these phrases in the back of one's mind as the images of city life flash by.

Reggio spent seven years in making this beautiful film, traveling through 14 states and raising $2.5 million.

The only problem is that Reggio has tried to fit in as much about modern life as he could. One feels slightly overwhelmed by all of these images, and slightly hypnotized by Glass' music. We are shown the assembly lines, the factories, rush-hour traffic, and commuters in an endless series of shots which tend to last too long. (After all, how long can one stare at the rubble of demolished buildings or the flash of atomic mushroom clouds without feeling some discomfort?)

There are some humorous moments in the film, including the repetition of the word "life out of balance," and "life in turmoil." Soon, one can almost hear these phrases in the back of one's mind as the images of city life flash by.

Reggio spent seven years in making this beautiful film, traveling through 14 states and raising $2.5 million.

The only problem is that Reggio has tried to fit in as much about modern life as he could. One feels slightly overwhelmed by all of these images, and slightly hypnotized by Glass' music. We are shown the assembly lines, the factories, rush-hour traffic, and commuters in an endless series of shots which tend to last too long. (After all, how long can one stare at the rubble of demolished buildings or the flash of atomic mushroom clouds without feeling some discomfort?)

There are some humorous moments in the film, including the repetition of the word "life out of balance," and "life in turmoil." Soon, one can almost hear these phrases in the back of one's mind as the images of city life flash by.

Reggio spent seven years in making this beautiful film, traveling through 14 states and raising $2.5 million.

The only problem is that Reggio has tried to fit in as much about modern life as he could. One feels slightly overwhelmed by all of these images, and slightly hypnotized by Glass' music. We are shown the assembly lines, the factories, rush-hour traffic, and commuters in an endless series of shots which tend to last too long. (After all, how long can one stare at the rubble of demolished buildings or the flash of atomic mushroom clouds without feeling some discomfort?)

There are some humorous moments in the film, including the repetition of the word "life out of balance," and "life in turmoil." Soon, one can almost hear these phrases in the back of one's mind as the images of city life flash by.

Reggio spent seven years in making this beautiful film, traveling through 14 states and raising $2.5 million.

The only problem is that Reggio has tried to fit in as much about modern life as he could. One feels slightly overwhelmed by all of these images, and slightly hypnotized by Glass' music. We are shown the assembly lines, the factories, rush-hour traffic, and commuters in an endless series of shots which tend to last too long. (After all, how long can one stare at the rubble of demolished buildings or the flash of atomic mushroom clouds without feeling some discomfort?)

There are some humorous moments in the film, including the repetition of the word "life out of balance," and "life in turmoil." Soon, one can almost hear these phrases in the back of one's mind as the images of city life flash by.

Reggio spent seven years in making this beautiful film, traveling through 14 states and raising $2.5 million.

The only problem is that Reggio has tried to fit in as much about modern life as he could. One feels slightly overwhelmed by all of these images, and slightly hypnotized by Glass' music. We are shown the assembly lines, the factories, rush-hour traffic, and commuters in an endless series of shots which tend to last too long. (After all, how long can one stare at the rubble of demolished buildings or the flash of atomic mushroom clouds without feeling some discomfort?)

There are some humorous moments in the film, including the repetition of the word "life out of balance," and "life in turmoil." Soon, one can almost hear these phrases in the back of one's mind as the images of city life flash by.

Reggio spent seven years in making this beautiful film, traveling through 14 states and raising $2.5 million.

The only problem is that Reggio has tried to fit in as much about modern life as he could. One feels slightly overwhelmed by all of these images, and slightly hypnotized by Glass' music. We are shown the assembly lines, the factories, rush-hour traffic, and commuters in an endless series of shots which tend to last too long. (After all, how long can one stare at the rubble of demolished buildings or the flash of atomic mushroom clouds without feeling some discomfort?)

There are some humorous moments in the film, including the repetition of the word "life out of balance," and "life in turmoil." Soon, one can almost hear these phrases in the back of one's mind as the images of city life flash by.

Reggio spent seven years in making this beautiful film, traveling through 14 states and raising $2.5 million.

The only problem is that Reggio has tried to fit in as much about modern life as he could. One feels slightly overwhelmed by all of these images, and slightly hypnotized by Glass' music. We are shown the assembly lines, the factories, rush-hour traffic, and commuters in an endless series of shots which tend to last too long. (After all, how long can one stare at the rubble of demolished buildings or the flash of atomic mushroom clouds without feeling some discomfort?)

There are some humorous moments in the film, including the repetition of the word "life out of balance," and "life in turmoil." Soon, one can almost hear these phrases in the back of one's mind as the images of city life flash by.

Reggio spent seven years in making this beautiful film, traveling through 14 states and raising $2.5 million.

The only problem is that Reggio has tried to fit in as much about modern life as he could. One feels slightly overwhelmed by all of these images, and slightly hypnotized by Glass' music. We are shown the assembly lines, the factories, rush-hour traffic, and commuters in an endless series of shots which tend to last too long. (After all, how long can one stare at the rubble of demolished buildings or the flash of atomic mushroom clouds without feeling some discomfort?)

There are some humorous moments in the film, including the repetition of the word "life out of balance," and "life in turmoil." Soon, one can almost hear these phrases in the back of one's mind as the images of city life flash by.

Reggio spent seven years in making this beautiful film, traveling through 14 states and raising $2.5 million.

The only problem is that Reggio has tried to fit in as much about modern life as he could. One feels slightly overwhelmed by all of these images, and slightly hypnotized by Glass' music. We are shown the assembly lines, the factories, rush-hour traffic, and commuters in an endless series of shots which tend to last too long. (After all, how long can one stare at the rubble of demolished buildings or the flash of atomic mushroom clouds without feeling some discomfort?)

There are some humorous moments in the film, including the repetition of the word "life out of balance," and "life in turmoil." Soon, one can almost hear these phrases in the back of one's mind as the images of city life flash by.

Reggio spent seven years in making this beautiful film, traveling through 14 states and raising $2.5 million.

The only problem is that Reggio has tried to fit in as much about modern life as he could. One feels slightly overwhelmed by all of these images, and slightly hypnotized by Glass' music. We are shown the assembly lines, the factories, rush-hour traffic, and commuters in an endless series of shots which tend to last too long. (After all, how long can one stare at the rubble of demolished buildings or the flash of atomic mushroom clouds without feeling some discomfort?)

There are some humorous moments in the film, including the repetition of the word "life out of balance," and "life in turmoil." Soon, one can almost hear these phrases in the back of one's mind as the images of city life flash by.

Reggio spent seven years in making this beautiful film, traveling through 14 states and raising $2.5 million.

The only problem is that Reggio has tried to fit in as much about modern life as he could. One feels slightly overwhelmed by all of these images, and slightly hypnotized by Glass' music. We are shown the assembly lines, the factories, rush-hour traffic, and commuters in an endless series of shots which tend to last too long. (After all, how long can one stare at the rubble of demolished buildings or the flash of atomic mushroom clouds without feeling some discomfort?)

There are some humorous moments in the film, including the repetition of the word "life out of balance," and "life in turmoil." Soon, one can almost hear these phrases in the back of one's mind as the images of city life flash by.

Reggio spent seven years in making this beautiful film, traveling through 14 states and raising $2.5 million.
Formulating public policy with Edward Asner

by Lisa J. Griffin

Are we beginning to lose control over what is real and what is not real? Is it possible for us to have some influence over what should go on TV and what issues should be aired through our favorite programs? Or will networks continue to produce hair-brained sitcoms with homogeneous, squeaky-clean characters?

These are some of the issues of public policy raised Tuesday by Ed Asner (of "Lou Grant" fame) in a lecture at the John F. Kennedy Institute of Politics at Harvard. Asner is known for his role as Lou Grant, the hard-nosed editor, and as President of the Screen Actors Guild. Tuesday, he was named a Fellow of the Institute of Politics, and presented a lecture entitled, "Television is public policy."

Asner spoke for over an hour on public policy and television. It came as no surprise that he is understandably critical (but not quite bitter) about the ratings system involved in television. But it did come as a surprise that he would acknowledge his personal dislike of former Screen Actors Guild President Charlton Heston. (During a question and answer session, Asner chose not to discuss the actor, although he did subtly refer to him as "Ben Hur" after a questioner referred to Heston in that way.)

He has appeared in the motion pictures "Kid Galahad," (starring Elvis Presley) and "Elrodado," (starring John Wayne) as well as the TV movies "The Gathering," "Roots," and "Rich Man, Poor Man." Before "The Lou Grant Show," he was a co-star in "The Mary Tyler Moore Show" (the show which spawned the character of Lou Grant).

Asner admitted that he has not had much success in motion pictures and that his success has been chiefly due to the television medium, a medium which he has been vocally critical of in the past.

However, he wanted to point out the force that television and network policy play in our lives. Said Asner, "a hit movie is seen by perhaps only seven million people. A smash Broadway play is seen by no more than one million. The nation's largest circulation newspaper is two million." He continued by saying, "Yet, a television program which reaches less than 30 million homes might be considered a failure. It is most certainly television that brings me here. It is television that organizes, directs and melds our lives."

"Lou Grant" reached more than 30 million viewers a week. Unfortunately, said Asner, "We drew and involved a more educated and affluent audience than our influence was felt." In some cases, he hoped, the program heightened public awareness and concern for public issues.

Asner later admitted that he believes his "participation in medical aid for El Salvador and the subsequent outcry over that, led to the cancellation of the show," he said. "If it was a political decision that did it."

Sometimes, the impact of television is even more direct. He mentioned "The Holocaust" as being one of the few good sources of educating the public about the Holocaust. He also mentioned the impact two episodes of "Quincy" had in bringing about the enactment of the so-called orphan drug bill (i.e. drugs used for such rare conditions as Turrets Syndrome that are considered so rare that the drug companies find it unprofitable to produce them) last year in Congress.

One of his proudest moments in "Lou Grant" was the episode which underscored the importance of the Freedom of Information Act, which he followed by testifying before Congress on the subject. Said Asner, "I'd like to believe we contributed in some small way to preventing the gutting of this essential legislation."

He is also concerned about the impact television will have on future generations. Said Asner, "It is a sobering thought that by age 16, the average child has watched 15,000 hours of television, more time than he has spent in school." And, although most college students do not admit to watching very much television, Asner cited studies which show that the average college graduate watches at least two hours and 24 minutes every day. However, this is not much compared to the seven hours a day watched by the average American, "That's a lot of reruns of 'Gilligan's Island,'" he joked.

Said Asner, "I would submit that 'Gilligan's Island' notwithstanding, all of this television watching adds up to a potent influence on public policy making in America, I feel." Warming up to the subject of public policy, he stated that "entertainment television can and does put issues on the public agenda. It mobilizes and gives support to public interest groups and it very often changes the way we perceive our history and culture."

However, he is not so ultra-liberal that he is above making a few sarcastic remarks or vaguely sexist jokes. For example, while talking about the important force TV shows play in our lives, he joked, "I wouldn't go so far as to say that Charlie's Angels has contributed to our concerns over the arms race — (pause) legs, maybe." (Ha, ha.)

He also made a small joke about "quality" shows having trouble in the ratings. These shows such as "All in the Family," "Hill Street Blues," "M*A*S*H," and "Saint Elsewhere," have been able to take up important issues and have real impact while still being quite entertaining.

Policy formulation is a complex process, said Asner. But, in a society where more people watched the final episode of "M*A*S*H" than voted in the last Presidential election, and where the best-selling magazine is TV Guide, "entertainment television can and I be, and would say, should be a responsible means of establishing policy priorities and leading viewers to a better understanding of important ideas."

It is the ratings, and not the quality of a show, that is important. And this is reflected in the attitudes of the network programmers. Asner quoted one CBS Program Vice President, who said, "I'm not interested in culture. I'm not interested in pro-social values. I have only one interest — that's whether people watch the program. That's my definition of good. That's my definition of bad."

He ended by warning that if more people do not get actively involved in network programming, "we can expect more of the same." Public policy, he said, "will be more of a reflection of Mr. Smith and Mr. T than Ralph Nader or Izzy Stone. And Ronald Reagan will reaffirm his belief that women deserve the shallow life of Sue Ellen Ewing (a character on the night time soap opera of "Dallas")."

Patriot's Weathers report: looking good

by Mitchell Katz

In the pre-season game against San Francisco there was a weather disturbance coming from the Patriot sideline. This disturbance had nothing to do with rain or the common California earthquake, but by a 6'2", 222 pound full-back named Robert Weathers. In the half game Weathers played, he stymied for an amazing 98 yards.

Weathers, in his second year with the Pat's, is originally from central Florida. Attending Fort Pierce Central high school, Robert obtained many accomplishments including All-American and MVP in both football and track. Among his track accomplishments was a State finals victory in the 220 yard dash. With a finish of 22.1 seconds, his record is yet to have been broken.

After graduating in the class of 1978, Robert moved on to college and attended Arizona State University. Weathers quickly went to work doing what he does best, running the ball. In one season Robert ran, on four occasions, for over 100 yards. In his junior year he obtained a career high of 208 yards in 27 carries against California. One run in the game was a 73 yard touch down run. Weathers' other accomplishments in college included: All-Pac 10, All-Conference, and Football News' honorable mention as All-American.

As a result of an extraordinary college performance, Weathers was second round draft choice of the New England Patriots in 1982, the eighth running back taken in the entire draft. Weathers two big games of the, strike shortened, '82 season came against Baltimore and Green Bay. In the Baltimore game Robert carried 13 times for 47 yards, and scored one touchdown to aide the Patriots to a 24-13 victory. In the Green Bay game Weathers carried 15 times for 94 yards and also scored one touchdown to help boost the Pats to a 41-27 victory. In both games Weathers played at the full back position.

Running back Robert Weathers is sure to make new waves in the Patriot backfield this season. Playing in the big leagues is an incredible feeling for the young Weathers. "It feels strange playing with All-Pros such as John (Hannah) and Mark (Van Eeghen) because it wasn't that long ago when I was watching them on TV admiring their talents." Now for Weathers they're "One of the guys" and are constantly helping better his growing talents.

Without a doubt, Weathers talent as a running back have grown. After studying the plays for both half-back and full-back last year and over the summer, Robert was ready to get back on the field and further prove his talents. Along with the 98 yard mark in the San Francisco game, Weathers ran a remarkable 100 yards in 6 carries against Baltimore in the season opener.

Robert has now taken over the starting position of full-back from All-Pro Mark van Eeghen, and in the recent rematch at Baltimore, Weathers ran for over 70 yards.

Robert's views of the Patriots are positive ones. "we all want to turn the Patriots into winners. I feel we are all becoming closer, and the closer we become the better we will become. The younger guys on the team are the nucleus, we are definitely a team to reckon with in the future, the near future!"

Another positive factor of this season is the surprising addition of Weathers younger brother Clarence to the squad. During the pre-season while Robert and a few of the other players were catching passes from the rookie quarterback Tony Eason, Clarence was there to keep his brother company. Clarence went out for a couple of passes, then the other receivers showed him a couple of pass patterns and he ran them. A couple of the coaches were watching him, they not only took notice of his speed (which timed is a 4.2 second 40 yard sprint) but also his receiving ability which Coach Lew Erber described as "a young Cliff Branch, with better hands."

With only one year of college football in his files Clarence was signed as a free agent, eventually made the final cut, and is also at this point one of the Patriot's leading receivers.

"It's a dream come true, in high school we never got to play in the same team because when Clarence went into high school they split up the schools so we never got the chance," states Weathers.

Weathers feels that the key goal the Patriots need to accomplish is to "work on building a strong base for the future." To Weathers football is more than a means of employment, "There's more to the game than collecting a check. For me it's more important to get in the game week to week, compete, and put all out I have to give."

With the size, natural talent, and speed behind Weathers it's a sure bet that number 24 in the red, white, and blue will be a big factor in the growth and dominance the Patriots hope to possess in the future.

Notes from Athletics

FREE SWIM AT THE LINDEMANN CENTER — just 5 minutes from Suffolk's Ridgeway Building — Mondays from noon to 1 p.m. and Tuesdays from 12:30-1:30. Bring a lock and towel and suit, no dungaree cutoffs. Present Suffolk I.D. for admission.

Anyone still interested in trying out for the varsity hockey team can see the Athletic Office for details.
W. W. Student Government Association

SEMI-FORMAL at the BURLINGTON MARRIOT $8 tickets on sale NOW in cafe on OCTOBER 28 7-12PM directions available

IT'S FALL FOR YOU! from SGA

Very Important Meeting on wed. october 26 at 9am or 2pm (attend one) in F134C
tent lounge

Up Temple Street
TUESDAY, OCTOBER 25
1:00-2:30
- Debate Club A363
- New Directions/Psych Club F530
- WSFR Rat Meeting F603
- Aerobics Class F636B

Delta Sigma Pi Wine & Cheese Reception Dean's Conference Room (SOM)
- Finance Club S421
- SGA S423
- Pre-Law Association S428

Career Planning & Placement Workshop Identifying Career Interest Skills S438 & 1128
- Economics Speaker S522-524
- Sociology Club S1029
- Delta Sigma Pi S1108 & 1121
- History Society S1134
- PBC F134C

THURSDAY, OCTOBER 27
- Debate Club A363
- BSA F430B
- Aerobics Class F636B
- Marketing Club S429
- Co-op Orientation Meeting S522-524
- Delta Sigma Pi S1108 & 1121
- Career Planning & Placement Workshop Jobs for Liberal Arts Majors S1128
- Italian Club S1134
- PBC Film: “Nighthawks” Aud.

PROGRAM COUNCIL

VISICOM: OUR NEXT MOVIE IS:
NIGHT HAWKS Starring SYLVESTER STALLONE
THURS., OCT. 27 at 1 P.M.
SUFFOLK AUDITORIUM FREE!!
ALL ARE WELCOME

RATHS KELLAR COMMITTEE presents "A Comedy Rat" Featuring STEVE SWEENEY also Music Entertainment by THE MUSIC MACHINE
Refreshments will be served
FRI., OCT. 21, 3-6 PM IN THE CAFE
SUFFOLK U. I.D. REQUIRED FOR ADMISSION
MASS. STATE LICENSE TO DRINK

SOCIAL: A HOLIDAY PARTY THURS., NOV. 10 at THE PIER from 8 PM - 2 AM TICKETS:
STUDENTS: $2.00 GUESTS: $3.00
MASS. STATE LICENSE REQUIRED TO DRINK

PROGRAM COUNCIL