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The Suffolk Journal

Volume 39, Number 13

SUFFOLK UNIVERSITY, BEACON HILL, BOSTON, MA / (617) 723-4700 x323

December 2, 1983

Library usage increases dramatically

by Anne Hogan

Figures for the usage of the Mildred F. Sawyer Library are up markedly over those for last year.

A four month sample (July-October 1983) tally shows the turnstile admitted 81,500 patrons this year, compared to 74,000 in 1982, and 65,000 in 1981. For this October alone, the rate was up 4,000 from the previous year, according to Library Director Edmund G. Hamann.

"The turnstile calculations are but an implication of increased usage," said Hamann, readily conceding that they do not account for repeated coming and goings. Hamann cites the escalated use of copy machines as further evidence of greater utilization, as well as staff observations that more and more seats are being occupied.

Although the administrative staff is hardly adverse to the library's popularity, this very success poses a quandary to the quality of service and efficiency. As the demand intensifies, so does the challenge of satisfying it, according to Hamann.

The library staff, in catering to an expanding clientele, must work within the confines of its budget. Because the fiscal year runs from July 1 to June 31, the exact allocations for 1984-85 academic year will not be announced until May or June. Historically, however, it has been the policy of Suffolk University to annually increase the budget by 10 percent according to Hamann.

The area of the library that most acutely feels the demands of increased usage is the periodical section, to which approximately 55 percent of the budget is appropriated. The dilemma



Suffolk students studying in Sawyer Library.

(Journal photo)

in this realm is twofold; not only are the periodicals costly to obtain, they must be preserved which presents a storage and maintenance problem as well.

One means of coping with the storage problem is to use microfilm and microfiche (flat sheets of microfilm), which greatly reduces spatial requirements. Among others on film, the library has *Business*, *Newsweek*, and *Time*, from their original issues to the most recent ones. About 190 government magazines are available on microfilm, and many seldom used publications are received only in this form.

In the past five or six years, the library's list of publications has swelled

from 500 titles to 1,319. Due to the high cost of maintenance, unfortunately, such continued increases cannot be sustained.

The problem of exorbitant expenses is exemplified by a film service purchased by the library last year. This sophisticated analysis of brokerage reports and financial data cost a hefty \$5,000 per year. Even more costly is the recently obtained Statistical Reference Index, compiling social and economic statistics of all kinds, and carrying an annual price tag of \$11,000.

Of the 1,319 periodical holdings, the

greatest amount fall into the subject category of education (143), government (127), and management (98). Least accessible are those relating to counseling (15), womens studies (11), and philosophy (10).

Additions to the holdings may initiate from the library administration recognizing a need for new materials, or from faculty suggestions. Both the School of Management and the College of Liberal Arts and Sciences have library committees, and each department has its own library faculty representative.

Students as well can request publications, by filling out an order card at the reference desk. This is not a guarantee that the request will be heeded, but the order will be considered if it adheres to the criterion of fitting the curriculum as well as budgetary constraints, and if the demand for the material is great enough to necessitate its purchase.

The basic aim of the library, according to Assistant Director and Reference Librarian James R. Coleman, is to provide Suffolk students with adequate means of meeting their assignments and study needs. Ideally, the facility would be entirely self-sufficient, but because spacial and financial limitations restrict this goal, the library has implemented several compensatory programs.

One such program is the Inter-library Loan System, a computer based loan service through which materials unavailable at Suffolk are mailed. This is a national service for research purposes.

(continued on page 2)

Looking for success in the *Thicke of the Night*

by Greg Beeman

Alan Thicke looks tired.

He introduces himself in a most low-key manner, and then slides into a comfortable green velvet chair in his beautifully appointed suite in Boston's new Westin Hotel. He is ready to talk about *Thicke of the Night*, his new syndicated late-night potpourri of talk, comedy and music which airs locally at 12:30 a.m. on Channel 5.

"I managed to get one hours sleep last night," he says — and you know he's not kidding. Thicke has been hopscotching the country to promote the show every chance he gets. And, he says, that isn't many.

"We tape two ninety-minute shows a day, and sometimes I think I'm doing well if I can keep track of what's going to be happening next," he says.

Alan Thicke, even on low-voltage, is engaging, candid and witty.

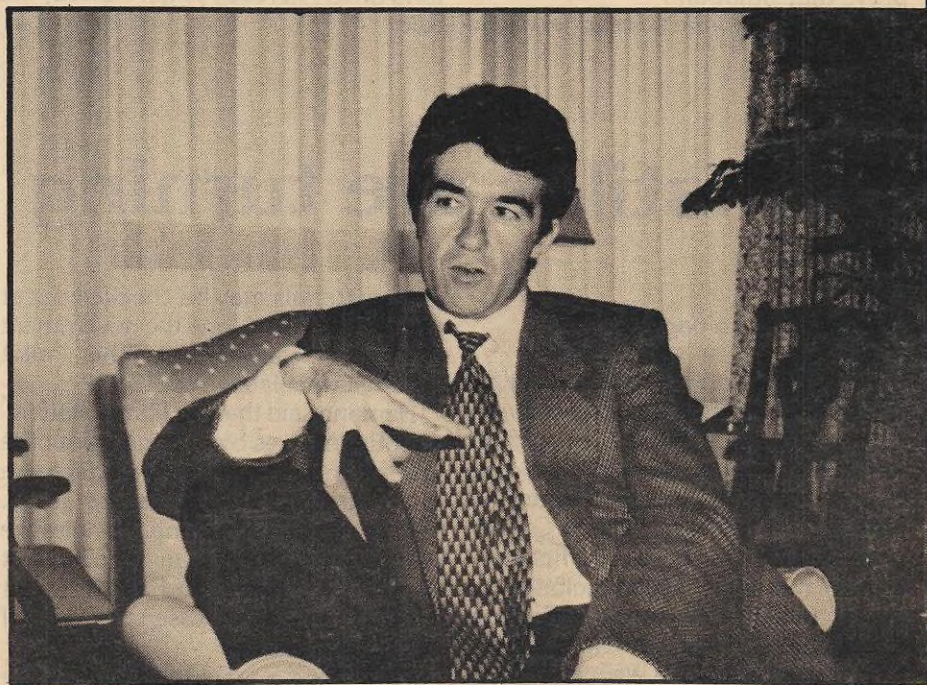
It's easy to see why Metromedia was willing to gamble that he might be able to successfully compete with Johnny Carson. After all, he had hosted a successful talk show in Canada, produced and wrote *Fern-*

wood Tonight, the talk show spoof of a few years back, and produced several popular variety specials for the likes of Olivia Newton-John and Anne Murray.

Why then is this much-hyped show barely making a dent in Carson's ratings? "We wanted to try something new. Sometimes it works and sometimes it doesn't," says Thicke of the show's busy mix of comedy, music and talk. "We've been described as a cross between *Saturday Night Live* and *Monty Python*," he says, noting that he sees the show's appeal as "populist, middle-of-the-road."

But *Thicke of the Night*'s attempts at zany comedy are hardly as successful as those of *Saturday Night Live* or *Monty Python*. Many of the skits are ill-conceived and rambling. Thicke attributes this to the tight time schedule. "Taping two ninety-minute shows a day, we'll do a lot of things that are awful," Thicke says flatly.

Metromedia might give the show a bigger budget, Thicke says, if the ratings improve (they are up slightly). This would allow Thicke and co. the opportunity to tape one show



Alan Thicke

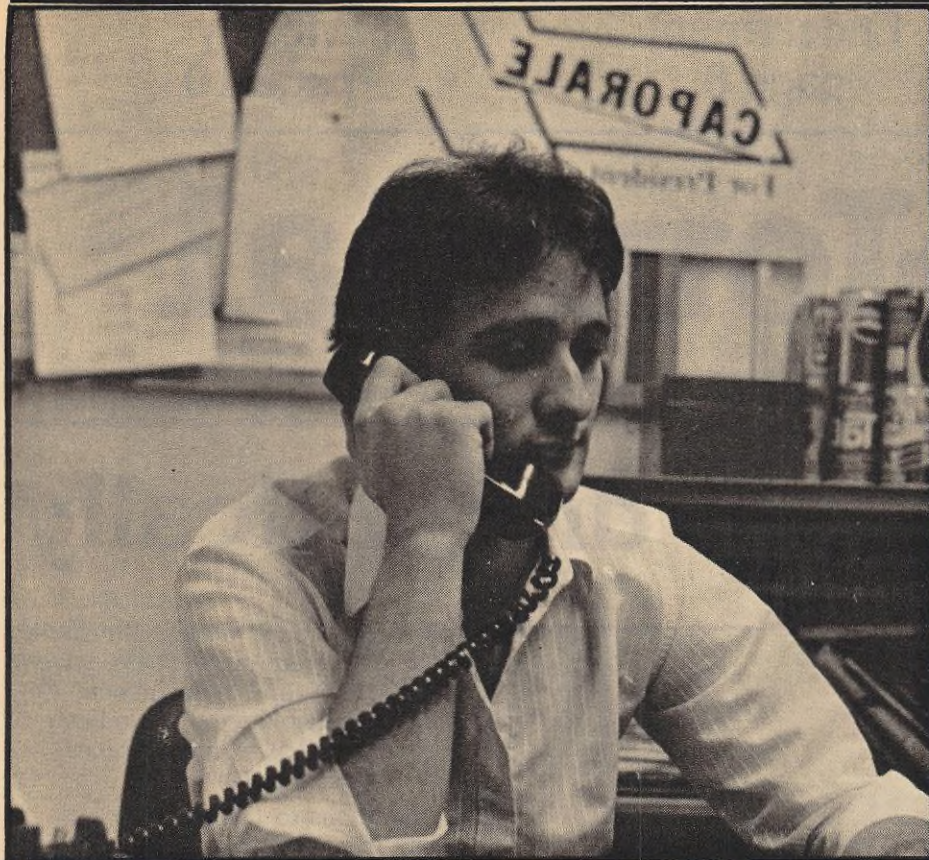
(R. Scott Reedy photo)

per day. But even at two per day, Thicke thinks the show is improving. "We're trying to more effectively eliminate what won't work," he says, putting on his glasses as if to get a

clearer focus on the subject.

According to the 35-year-old host, one of the keys to making the show a success will be his relationship

(continued on page 7)



George Caporale at work.

(Greg Beeman photo)

Caporale is youngest elected to school committee

by Greg Beeman

Student Government Association Vice President George Caporale was recently elected to the Revere school committee, becoming, at age 19, the youngest winner of a city-wide election in Revere.

Caporale (Govt. '85) finished second, with 5,454 votes, to four-year incumbent John Correggio, who garnered 5,522 votes.

"I was stunned," said Caporale of his strong finish. Caporale had been the top vote getter in the primary, and although he said he "was optimistic" about the final election, he "didn't take anything for granted."

Caporale credited his win to aggressive campaigning and "the fact that people were ready for a new image," said Caporale, "People were attracted to a 19-year-old college student who wants to try and put things back in order."

Budget cuts under Proposition 2½ and a lack of good administration are, according to Caporale, chief problems in the Revere school system. "After all of the budget cuts and the layoffs, the teaching morale was incredibly low," said Caporale, who plans to work to improve that situation.

One of Caporale's ideas is to aid

teachers through the installation of computer centers in Revere's schools. Caporale said a class could be held to instruct students on how to operate the computers, and students could then use the computers to help them with subjects with which they are having difficulty.

"It's a popular idea," said Caporale. He also pointed out, however, that it might be difficult to implement under the current budget. "The budget is really tight, and 85 percent of it is salary," he said.

Although the Caporale campaign committee raised nearly \$6,000 to finance Caporale's election bid, the campaign took a toll on Caporale's personal finances. "I was forced to give up my part-time job. There just wasn't enough time," he said. Caporale had been employed at the White Hen convenience store in Revere.

Caporale, who plans to pursue a career in government after graduation, said campaigning isn't easy while going to school. "The toughest part of the campaigning was balancing the life of a politician with that of a 19-year-old college student," he said.

But now that the campaign is over, Caporale is anxious to get to work. "I've wanted to be involved in politics for a long time. I'm ready to get started," he said.

Turnstiles are turning

(continued from page 1)

Another option is for the student, via the reference desk, to locate a library having the needed resources, and obtain written permission to check out the material. The Sawyer Library belongs to the Fenway Library Consortium, (an ID card here is sufficient to borrow materials) which includes the library facilities of Emerson College, Emmanuel College, the New England Conservatory, and the Wentworth Institute of Technology, among others.

Besides the Sawyer Library, Suffolk students have borrowing access to the Law Libraries, located on the third and fourth floors of the Donahue and Archer buildings. Although these facilities may be used as study areas by law students only, books and other refer-

ence materials may be checked out at the Mugar Library, and the government document collection at the Pallot Library is available also.

Hamann said that the library staff frequently receives complaints about the level of noise, which seems to increase in proportion to the increased usage. Perhaps excessive talking is a nuisance only the patrons can check, but Hamann has put in an order for stair cushions, to at least lessen the noise of clanking heels.

Furnishing adequate service in the midst of greater demand is no easy task, and the library administration does not fail to acknowledge that there are problems. The competency of the library staff, however, and the compensatory measures they have implemented, have thus far eased the pressures of increased patronage.

SGA to be televised

by Ann Thompson

The Student Government Association (SGA) discussed the possibility of WSUB-TV taping and broadcasting the SGA meeting at last week's meeting. The broadcasts would be aired for students on Monday, Wednesday and Friday in the Fenton lounge, the Sawyer cafe and another undecided spot where students congregate, said WSUB director Kathy Davies.

SGA members have mixed feelings on the issue. Some say that TV coverage is a good idea because the student body should see what goes on in the meetings. Other members don't feel it's a good idea because it could inhibit members from participating in discussions.

However, according to the First Amendment of the Constitution, WSUB cannot be stopped from covering SGA meetings, even if the committee members don't approve.

The SGA moved to have WSUB cover the meetings for a three week trial period.

SGA Secretary Ed Pasquarello reported that the first newsletter has been completed and will be sent out soon by the Public Relations Committee. Incorporated into the newsletter is the Globe Santa raffle.

The price for a raffle ticket is \$1.00 and the prizes include dinner for two at the Bay Tower Room; a bottle of champagne; and a ceramic Christmas Tree.

Sophomore President Leo Fama, brought to the SGA's attention the fact that the registrar's office has already begun processing student class schedules for next semester, thus not adhering to the established Dec. 9 deadline.

Committee members clearly op-

posed the early processing, and, although aware that they cannot stop the process, would like to get the registrar's office to put a hold on it until Dec. 9.

SGA Vice President George Caporale, made a motion to inform the registrar's office that "this SGA strongly opposes the processing of student registrations before the Dec. 9 deadline, and we urge the Registrar to follow established procedures and adhere to the Dec. 9 deadline."

The motion was unanimously passed by the body.

At a brief meeting Tuesday, the Student Government Association (SGA) touched on the following topics:

- SGA President Brian Conley, told the committee that he has sent a letter to Mary A. Hefron in the Registrar's office regarding SGA's disturbance over the early processing of student schedules.

- SGA Treasurer Tim Collins reported that SGA and Program Council together lost \$3,509.90 on the fall concert held last Tuesday. It was agreed that the \$7 guest fee was a contributing factor to the loss.

- SGA Advisor Duane Anderson, mentioned that there will be a Beacon Hill Civic Association meeting Wed., Dec. 7 at 7:30. The possible construction of a new Ridgeway building will be discussed.

President Perlman, Vice President Flannery, and Duane Anderson will be attending the meeting. SGA voted to send Patti Petipas, Chairman of Student Services, and Brian Conley to the meeting as official spokespersons for the student body.

- The Temple Street Christmas Tree Lighting will be Wed., Dec. 7 at 5:30 n.m.

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What is your reaction to the movie *The Day After*?

THE STUDENT ANGLE

Poll and pictures
by Karen Mulroy



Kim Barrasso (Journalism '86)

"It was great but they should have shown the effects in more places."



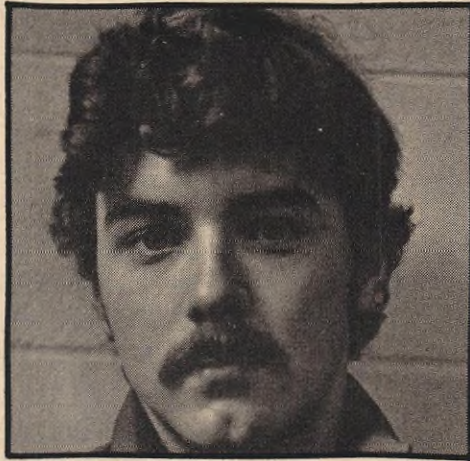
Roberta Keohane (CIS '86)

"Its good to have a movie so people know what the government could do."



John DiPlacido
(Communications '85)

"The destruction was minimized."



Greg Paden (Journalism '84)

"Disappointment. It seemed like a Hollywood soap opera type movie."



Andrea LaSala (English '84)

"Propaganda! I resented the media hype."

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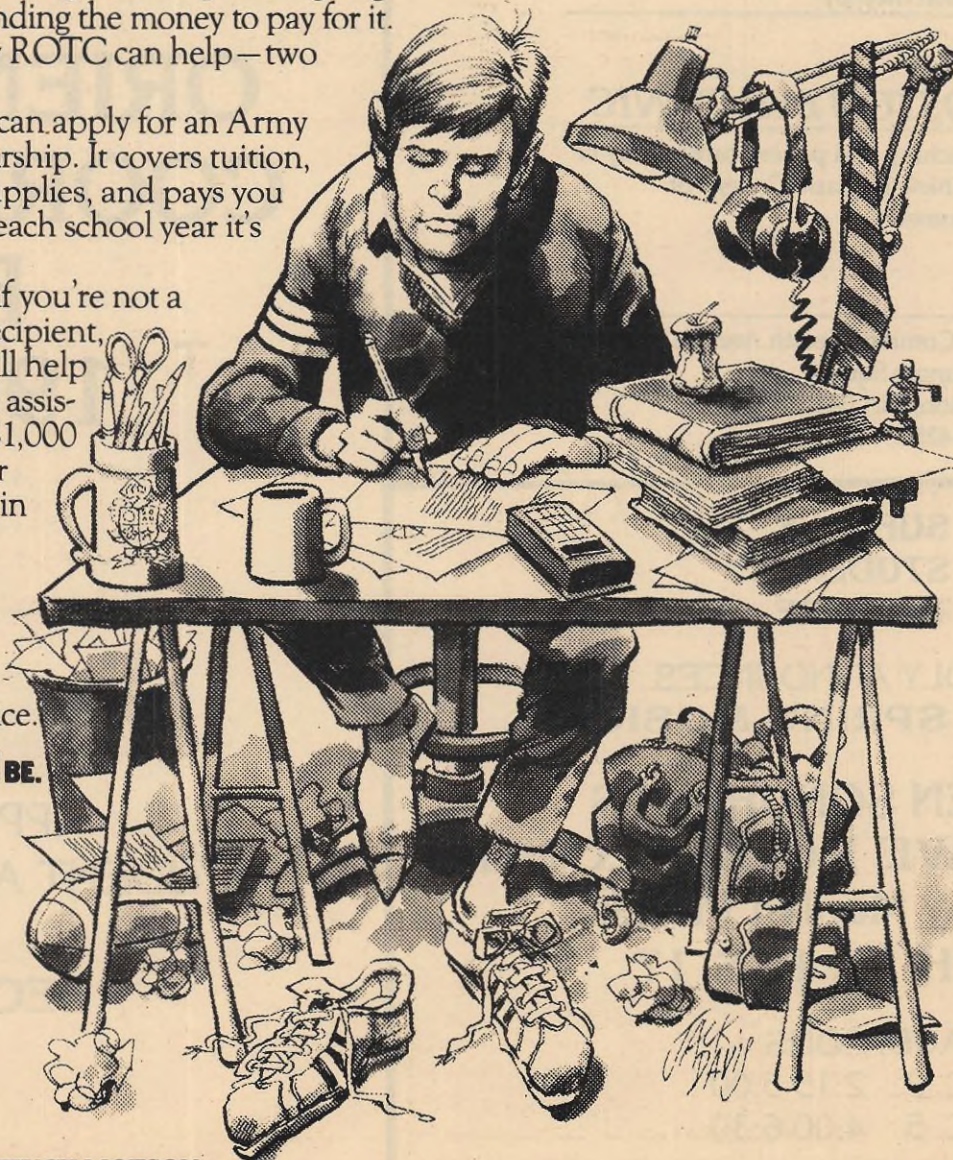
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EDITORIALS

Student apathy to *The Day After* is alarming

After weeks of attention in the media and urgent warnings about how graphic and psychologically disturbing the film *The Day After* was supposed to be, many of us were relieved to find that we could cope with the film with few apparent ill effects. In fact, some of us were surprised to find ourselves bored by the film and angered by how aloof the film remained in regard to politics. The film had soon turned into a national event, and perhaps the media overkill of hype raised our expectations far too high.

More than 60 million viewers watched the film, which will hopefully mean that at least some of those viewers will begin the difficult process of educating themselves about the very real threat of nuclear war that exists in this world. While we may be tempted to

dismiss our fears and not think about nuclear war, as mature adults we must face the realities of our existence and not ignore the issue. As citizens of the world, we must think of this as a necessary process which cannot be avoided.

Perhaps most Americans are concerned about the possibility of nuclear war and do not know how to deal with their worries. And perhaps many Suffolk students did view the film and were moved by it. At any rate, it is frequently difficult to determine the public's response to a national event. And in this case, determining student response at a discussion group on the film was next to impossible — only three students (not including a *Journal* reporter) were in attendance.

Sponsored by the University Counseling Center, the discussion group was organized so that students, faculty, and staff members could discuss their reactions and responses to the film, *The Day After*.

Members of the Counseling Center staff were on hand to lead the discussion about the film and individual reactions to it. However, it was hard to determine exactly what student reactions to the film were because of the lack of student participation.

This is not the first time that *Journal* reporters found themselves in a room full of faculty and staff members at student events. In fact, there have been many such cases in the past.

Is this yet another example of student apathy at Suffolk? Or were students avoiding dealing with the psychological effects of this powerful film? Or perhaps many students decided to watch the mini-series *Kennedy* instead. Or perhaps noontime is simply not a good time to plan an event. What ever the reasons may be we would hope that students will at least think about the film and begin to educate themselves about the issues.

The Suffolk Journal

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—Joseph Pulitzer

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(The *Suffolk Journal* is the student newspaper of Suffolk University. The opinions expressed are those of staff members and are not necessarily those of the university's administration or faculty.)

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The Suffolk Journal

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SIDETRACKS

Confronting the realities of N-war

by Lisa J. Griffin

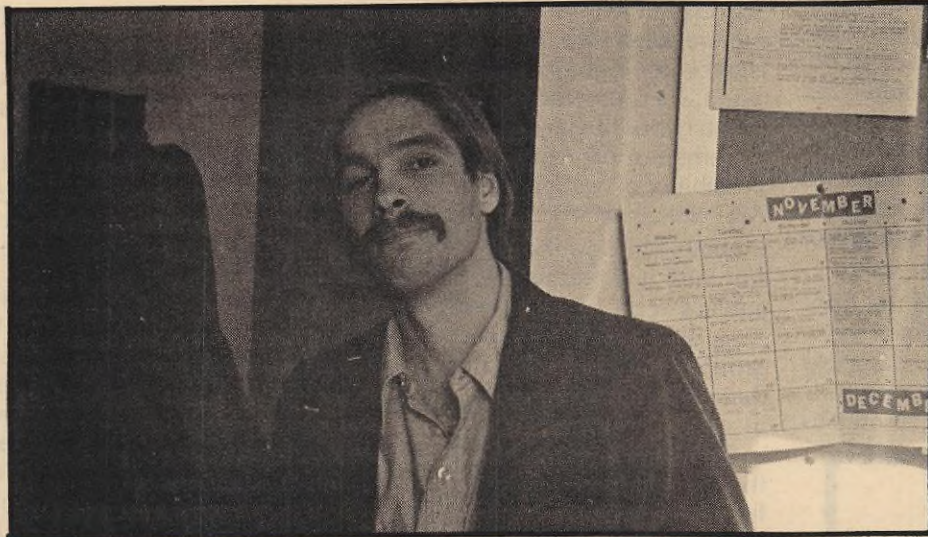
Although we are living in a nuclear age (and indeed, have been for over 40 years), not all of us know how to deal with this omnipresent threat to our existence. In fact, many would rather not think about the possibility of nuclear disaster. Many persons seem to be saying, "It's bound to happen sooner or later — I'll worry about it then."

This process of denial can be the cause of frustration for the many persons who are trying to deal with this problem. Those who have been actively involved in dealing with the nuclear-freeze movement, for example, often find themselves facing a wall of indifference which they find alarming.

Problems such as these were abruptly brought into focus with the airing of television's most controversial film in recent years, *The Day After*. The ABC-TV drama attracted the biggest TV movie audience ever: over 60 million viewers tuned in to the \$7 million film about an atomic war that destroys Kansas City, focusing on the struggle of the citizens of the small town of Lawrence before and after the disaster.

Figures from the A.C. Nielsen Co. for the period of 8-10 p.m., were quoted by ABC as registering 70 percent of the U.S. audience. In comparison, the Nielsen rating for the final episode of CBS' *M*A*S*H* on February 28 was 77 percent.

Locally, many persons gathered in their communities to watch the film



Robert Reed, who lead a recent discussion on *The Day After*, found that some faculty members were frustrated by their students' reactions.

and to discuss its psychological impact afterwards. Most of the local school departments issued warnings to parents urging them not to allow their younger children to view the program and to use their discretion in deciding whether to tune in to the film.

The local media also focused its attention on the film, with front-page stories on *The Boston Globe*, *The Boston Herald*, *USA Today* and *The Patriot Ledger*. Within a few weeks, the film became a national event, leaving many persons alarmed about the impact of the film. Hoping to help people deal with the film, several counseling

centers (such as the South Shore Mental Health Center) and other groups staffed telephone hot-lines on the night of the film.

On the day after the airing of the film, most newspapers ran front-page stories on viewer reaction to the film. Reports came from local community groups, schools, churches and counseling centers. Most reports said that viewers cried, were left in shock, were angered by the film (and the special edition of *Viewpoint* anchored by Ted Koppel afterwards) and were bored by the film.

It seemed as if all of the hype before

the film in regard to the psychological impact of the film had been unnecessary; the film itself did not have as great an impact as it might have had because it was somewhat of a disappointment. Often, the pace of the film was too slow and the dialogue was dull. The final version of the film was edited down to just barely two hours, and it seems as if some essential scenes of character and plot development were cut out. (For example, the character played by JoBeth Williams wasn't developed at all — instead she was reduced to playing a very minor character who suddenly dies of radiation-induced meningitis.) The question afterwards seemed to be "why did this film receive so much hype?"

On campus, several professors reportedly devoted some of their class time to discussing the film. Reactions to the film seemed to be the biggest topic of the day for students, with conversations being heard in the cafeteria, in the elevators, and in classrooms. As a service to the Suffolk community, the University Counseling Center organized a discussion group open to all interested students, faculty and staff on the reactions and responses to the film.

Members of the Counseling Center staff were available to lead the discussion about the film in the Munce Conference Room of the Archer Building. Moderating the discussion was the Graduate Assistant for the Counseling Center, Robert Reed. At the beginning of the discussion, there were only 10

Learning how to deal with stress

by Anne Hogan

Bosses, bills, tuition and toothaches, deadlines and breadlines and even the Red Line — what is life but an onslaught of stress? With finals approaching, and the holidays as well, the Stress Management Workshop, held Tuesday at the Fenton Building, was both timely and welcome.

Sponsored by the New Directions and the Psychology Club, the workshop was conducted by Associate Pro-

fessor of Psychological Services Paul Korn. The seminar, which focused on short-term stress, was geared towards helping the participants recognize and understand stress in their lives, and presented several techniques for managing it.

The participants were encouraged to indulge in a nutritious assortment of cheeses, biscuits, crackers, and cider — nary a doughnut nor a coffee cup were to be had. Apparently, sugar blues and the caffeine jitters are hardly

conducive to coping with stress.

Korn began the workshop by having the group stand up, stretch, and vocalize a bit. Next, all partook of a mini-vacation from stress, beginning by closing their eyes and taking three slow breaths. A smile was called for, a calming work was spoken, and clenched muscles were loosened up.

The group then split into partners, recounting a personal example of a stressful situation, and how it was dealt with. The partners compared their methods of letting off steam in general, and Korn explained that this often neglected process of listening, and being listened to, is an important stress management technique.

Korn encouraged the group to relate signals of tension, and the responses ranged from "angry," "hyper," "hossy," and "irritable," to "weepy" and "introverted." Quite an array of stressful situations were also given: "money," "family," "sex," and even, summarily, "life." As diverse as the causes given for stress were the various ways of coping; some had insomnia, some overslept, some ate, and all suffered.

Stress, Korn explained, is the body's response to some demands or change placed on it. The more numerous the demands, the higher the stress, so the compounded pressures of college are a fertile environment for stress. It's impossible to evade its omnipresence — the only salvation lies in learning to cope.

Although the term *stress* has a negative connotation, not all varieties are detrimental. In its optimal manifestation, stress can be exhilarating, and can provide the motivation for dealing with essential matters. It's vital, then, to recognize the border areas of optimal

stress, and avoid the pitfalls of underload or overload.

Korn discussed some desirable personality traits in dealing with stress. Of note is a positive attitude of self-perception; the person who constantly berates himself is just as self-destructive as the frantic over-achiever. Also propitious is the ability to say no, to ask for help, and to effectively deal with decisions.

Presented among the coping strategies was setting aside a daily relaxation period, to let go both mentally and physically. The lights were dimmed, and the participants closed their eyes to concentrate on deep muscle relaxation. Various muscle groups were clenched, and then slowly relaxed. Everyone simultaneously began to relax, as they focused on the various body sensations of tension and release.

As an example of a time management technique, the group was instructed to jot down five things they planned to accomplish by Friday, and to estimate the time needed to complete these tasks. The chores were rated on both preference and importance, and then were considered for potential postponement. This process of recognizing what has to be done, and what can be put off, is a basic skill in time management.

The workshop concluded with the partners reconvening to share the techniques or information they planned to incorporate into their stress-ridden lives.

A Time Management Workshop for the spring is being considered by the New Directions and the Psychology Club. Hopefully, the stresses of sponsorship will not impede its occurrence.

Defending the First Amendment

by Julie Catalano

Tough issues concerning women in pornography and the first amendment were raised recently at a program sponsored by the Suffolk Women's Law Caucus and the Program Committee of the Women's Bar Association.

The program featured a film entitled *Killing Us Softly*, a study of advertising's image of women, and was followed by a panel discussion on pornography and the first amendment.

The film featured a lecture by noted psychologist Jean Kilbourne, which focused on sexual messages in advertising. Kilbourne presented a variety of still ads and analyzed the sexual messages within each. According to Kilbourne we will see 50 or 60 million ads in our lifetime and through these ads showed that a large majority of ads feature unrealistic images of women and show them as victims, subordinates of men.

Kilbourne said that through advertis-

ing, women develop an unrealistic view of themselves and are made to feel inadequate with the intention that they will rush out to buy the products that will make them better. In advertising, women are shown as impossibly beautiful or as asexual shapeless automations that who pathologically concerned with neatness, the consistency of their meatloaf or grey in their hair. It is a sin for women to grow old in advertising's view. Women are never beautiful enough and are never good enough housewives, or mothers in the eyes of Madison Ave, according to Kilbourne.

The discussion that followed featured panelists Kenneth Tatarian, National Secretary of the First Amendment Lawyers Association; Dr. Malkah Notman, Director of Women's Services at New England Medical Center; Natasha Lisman, President of the Civil Liberties Union of Massachusetts and Mike Markovits, President of Oasis, a

(continued on page 11)

Transcending the boundaries of sex roles

by Anne Hogan

Twenty years have passed since the publication of Betty Friedan's *The Feminine Mystique*, and society still is struggling with its implications. Women are yet striving to liberate themselves from a burdensome legacy of sexual mandates, but perhaps they are not alone in their struggle.

Professor of Psychology Malcolm Wetherbee, speaking on "The Masculine Mystique" as part of the Psychology Department's Colloquium Series, recently explored the viewpoint that the bonds of sexual stereotyping transcend the boundaries of gender. Maleness or femaleness aside, we are victims one and all.

Wetherbee began his presentation, held at the Goodrich Conference Room in the Fenton Building, with a general explanation of what the "Masculine

Mystique" actually is.

In defining his terms, Wetherbee was quick to point out the distinction between "masculine" and "male" (and, correspondingly, "feminine" and "female"). Maleness is a physical, biological classification, while the term *masculinity* refers to the cultural and social characteristics of how our culture has defined masculine characteristics and behavior. This "sex role identity" pervades every area of a male's existence, for he is expected to "be a real man" at home, on the job, in his leisure activities, and in his personal relationships.

For the sake of overview, Wetherbee briefly traced the developments in sex role research, first addressed by the social sciences in the 1930's. Contradiction and cross-theorizing have ensued ever since, a case in point being the conclusion by some researchers that men can develop hostile attitudes

towards women by having overly protective mothers, while others insist it is the result of a too distant relationship.

Wetherbee next referred to the text *The 49% Majority: The Male Sex Role*, by R. Brannon and D. David, in which the authors establish four "Pillars of the Masculine Mystique." The so-called pillars are, a) No sissy stuff allowed, b) the omnipotent drive for success and status, c) men must portray the "sturdy oak" image, emoting confidence and self-reliance at any cost, and d) men must possess a certain aura of aggressiveness and violence, the old "give-em-hell" attitude.

Whetherbee feels that the social sciences have cooperated with cultural institutions to foster this tough-guy concept of masculinity. Recent research, however, has shown this image to be problematic, impeding men from attaining a level of humaneness that encompasses qualities such as tenderness, vulnerability, and compassion.

Men are just beginning to wrestle with the impositions of this code of behavior. Given the many facets of a man's life that this "Masculine Mystique" effects, the task is quite a difficult one. Owing to the enormity of the topic, Dr. Wetherbee opted to focus the remainder of his lecture on one specific problem area — male sexuality.

Wetherbee referred to the book *Male Sexuality*, by psychologist Bernie Zilbergeld, which lists 10 myths of the male fantasy of sex. Among these are

the suppositions that in sex, performance alone counts, that a man must always be ready for and desire sex, that he must take charge of and orchestrate the act, and that for a "real man," there is no need to discuss or be educated about sex.

These myths emphasize only too clearly the no-win situation men are forced into. This unattainable fantasy image can only lead to anxiety, frustration, and feelings of inadequacy, and sex can be reduced to a burdensome obligation.

Wetherbee believes that both men and women have bought this unrealistic model of sexual standards, and both are harmed by it. Fortunately, the trend is now to attain towards a single dimension of humaneness, where no mystiques on either side are necessary.

The relevancy of Wetherbee's topic was attested to by the rapt attention of the audience. The distribution of men and women was nearly equal, with the women etching out a slight majority. Although the conference was scheduled for 2:30-4 p.m., most of the audience lingered on to discuss and debate the issues pertaining to sex role identity.

To the participants of the colloquium the subject of "The Masculine Mystique" proved to be multi-faceted, often volatile, and undeniably compelling.

Moonwalking through Boston

by Heidi Charlton

It all began with ballroom dancing, then came the bunny hug and the turkey trot. Soon to follow came some Latin American imports; the tango and the Cuban rumba. The evolution of dance expanded with rhythm and blues to the contemporary innovators creating an individual type of dance ranging from disco to the LA Strut and slam dancing. And now we are being introduced to the latest. . . . streetdancing and moonwalking, whose origins come from the recent video craze of the 80's.

There seems to be a rebirth of people dancing on the dance floors. There really is not just one type of dance that all participants must adhere to. Dancing in the last few years has taken on a new twist, so to speak. Donald Bigger, professional dancer and instructor for the past 14 years, recently explained how membership at his studio, The Dance Company of Quincy, has increased dramatically over the years.

"There is more exposure to dance than ever before," explains the dance instructor whose clientele range from three-years old to late 40's. Both sexes are included in his toning workout.

Bigger feels that there is more to the recent craze for dance besides just toning the muscles and having fun while doing it. "Besides the physical aspect of toning muscles dance is fun . . ." Bigger is enthused about how more teenagers are getting involved in the art of dance than in years past and how many are now putting other hobbies second or third to their dancing.

"More teenagers are going out and are able to go to clubs because of the action involved in dance." In a few more years it seems evident to him that these young dancers soon will be the Jennifer Beales (of the hit movie *Flashdance* fame) of tomorrow.

The art of dance has reached increasing popularity over the last decade. In the early 70's, we saw movies with the sensational rhythmic movements of John Travolta in *Saturday Night Fever* and later on in *Staying Alive*. Dance has once again become a popular way to socialize with many people.

However, if dance is such a fundamental socializing tool, what did we do in the late 60's when music and dance was not really appreciated on the dance floors across America? Donald Bigger feels that the renaissance of dance is emerging because "the arts are getting more exposure now," and that people are trying out all types of different dances and applying them to the dance

floor with their own style.

Bigger also said that the reason there has been a rebirth of dance is definitely due to the exposure of this trend in the media. With the rebirth of motion pictures, television and now videos it is bringing in a large crowd. Also with more Broadway shows in Boston centering around a variety of dance (e.g., tap, point, and jazz) the art's are gaining more exposure and people are getting more involved on dance floors."

Dance is definitely a celebration of the nightlife that will probably never die out or fade away. Films and videos are now emphasizing a toned body as one of the keys to a healthy and happy life. The newest dance trend of the 80's began with Michael Jackson's video of *Billy Jean* and in *Flashdance*. This free-style dance is called *streetdancing* or *moonwalking* and can be observed on many city streets. Streetdancing has a certain kinetic jive to the dance itself. Moonwalking is more of a writhing motion to the body, which focuses on the waist, hips and leg movements.

Bigger feels that streetdancing and moonwalking have risen in popularity because of the increase of publicity to Jennifer Beales of *Flashdance*, where her beautiful body (and that of the dancer who performed all of the dance sequences) gracefully moved across the screen. Bigger exuberantly sums up this type of dance by saying "It's Great!" He thinks the main factor behind the demand for this type of dance is from "growing up in the city streets (which is) the only way to master it well. And the demand is definitely growing."

Donald Bigger has been getting at least one phone call a day for people looking for this style of dance to be taught to them. However, he does not recommend anyone participating in this form of instruction unless they have had plenty of prior dance experience because there are many physical demands involved.

Boston and surrounding towns are now emphasizing the art of dance to a greater degree and even giving dancers the incentive of dancing in competitions. Prizes for many singles dances range from \$1,000 to cases of champagne to even a glimpse of oneself dancing the night away on a large video screen at places such as The Metro in Boston. This new free-style of "no partner dancing" is taking over dramatically and is sure to be even more popular in years to come.

Reacting to 'The Day After'

(continued from page 6)

faculty and staff members available for the discussion, with no students attending. However, three students joined in with the group by the end of the discussion.

Reed opened the discussion by welcoming everyone, although ruefully admitting that the topic at hand was not a very welcome one. He also noted that this discussion group "doesn't have to be the only time this is discussed," as the members of the Counseling Center are always available for discussions with students.

Commenting on the lack of student participation in the discussion, several of the faculty and staff members voiced their surprise and concern over the fact that most students did not seem to be alarmed by the possibility of nuclear war. In fact, most of those assembled said that their students seemed certain that there will be a nuclear war in the future and that there is nothing we can do about it. Cooperative Education Coordinator Gayle Sheffey found that "there is an incredible level of denial and indifference (among both faculty and students) and that's what I find frustrating." She and several others in attendance had hoped to find most of the conference room filled with students.

Several people also voiced their anger at the fact that what was broadcast seemed to be "an awfully watered-down version" of the film, especially after being told for weeks beforehand how graphic and potentially damaging this film was. The consensus of the group was that the film itself was a disappointment and that the *Viewpoint* program and its participants (including former Secretary of State Henry Kissinger, William F. Buckley, Jr., Henry McNamara and others) was deliberately superficial and extremely circumspect in their comments.

Assistant Professor of Sociology John Holley noted that he had dis-

cussed the film with two of his classes that morning. He spent the first 20 minutes of both classes discussing the

film, and he found that there had been a high level of students who had watched the film. Reed then said that, "maybe the fact that students aren't here (participating in the discussion) is not as bad as we think." He also thought that this may be an indication of the denial process involved in dealing with this particular problem; perhaps students did not want to talk about the possibility of nuclear war.

Near the end of the discussion, three students became involved, saying that the lack of student participation in the discussion might have been due to the fact that noon is a bad time for students to attend events and that students are not as actively involved in politics as past generations of students have been. One student said that perhaps students will become more politically involved in the near future but that is not the case for most students now.

Sheffey said that she was concerned that more staff members were not in attendance. She also stated that she had found most of the commentary and criticism about the film by the media to be "extremely superficial." Sheffey said that she was feeling a high level of frustration that day and that she was "mad that there is a business-as-usual attitude" in evidence about the film.

The Assistant to the Director of the Athletics Office Pamela A. Rossi also found this apparent lack of concern by students frustrating. She said that she had urged several of her students to watch the film but did not get much of a response to her questions about the film. Said Rossi, "Maybe we should not start with discussing disarmament but ask 'why did you or didn't you watch the movie?'"

ARTS & MUSIC

'Terms' is beautifully acted, moving

TERMS OF ENDEARMENT — Directed by James L. Brooks, screenplay by Brooks from the novel by Larry McMurty, starring Shirley MacLaine, Debra Winger, Jack Nicholson, Jeff Daniels, John Lithgow, Danny DeVito, Lisa Hart Carroll, at the Cheri. Rated PG.

by R. Scott Reedy

Terms of Endearment is one of the most touching and beautiful fully well-acted films of this or any other year. It is a comedy with dramatic overtones that explores the complex and honest involvement of the relationship between a mother and daughter over the course of 30 years.

The mother and daughter have a tempestuous relationship, rooted in their deep, abiding love for each other but ruled by their individual strong wills.

Shirley MacLaine is Aurora Greenway, a woman icy in her conviction that the only way she can be even reasonably happy is if she can maintain absolute control over her life and the lives of those around her.

Debra Winger is Emma Greenway Horton who spends most of her life desperately trying to cut loose from her mother's apron strings while still remaining close to her. One of her biggest moves toward establishing a life of her own, separate from her mother, comes with her marriage to Flap Horton (Jeff Daniels).

Her mother goes so far as to boycott the wedding after her strongly worded advice against the union ("You're not strong enough to overcome a bad marriage.") goes unheeded. On their wedding night Flap describes the situation as it appears to him. "Your mother despises your husband and holds you in only medium esteem," he tells Emma.

His thoughts only offer a surface summary of Aurora, though, as she is a difficult woman but one with great depth. She is staunchly determined to do things the way she thinks is right and proper. She is able to keep a string of eager, if unexciting, suitors at bay. She is a woman who has long denied her own sexual desires and the men who admire her do so in her home but still never more than from afar.

Her life enters a new phase as she turns 50. She begins her first rela-



Shirley MacLaine and Debra Winger who star in the superb *Terms of Endearment*.

tionship with a man since her husband's death many, many years before.

The relationship is with her lascivious next-door neighbor, former astronaut Garrett Breedlove (Jack Nicholson) who is exactly the kind of man she had previously held in contempt. He is a former hero who seems content to rest on his laurels while also using them to attract young women with hero-fixations. He is also exactly what Aurora

needs in her life.

While Aurora's love life is burgeoning, Emma's marriage is hitting troubled times. While she is pregnant with their third child, Emma begins to sense that Flap may be straying. Later, in a somewhat muted retaliation for her husband's indiscretion she begins a tender romance with a shy banker.

Director and screenwriter James L. Brooks' adaptation of Larry McMurty's novel is liberal but completely cap-

tivating. Brooks, known for his work on *Taxi*, *The Mary Tyler Moore Show* and *Lou Grant*, has crafted a film that is as close to flawless, in every frame, as any film could ever hope to be. As richly splendid as the story they bring to life is a cast that is uncommonly terrific by any standards.

MacLaine's performance is a cunning blend of aloofness, bossiness and vulnerability. MacLaine's effectiveness is greatly enhanced by her willingness to be shown for what she is — a middle-aged woman, very attractive, but middle-aged nonetheless. This film allows her no ego trips but MacLaine proves she needs no movie-star trappings to show that she is an exceptionally gifted film actress.

Winger is brilliant as the wife of a college professor content to rear children and keep house. Life deals her many hard blows but she rebounds with a continuing dignity that earns her our richly-deserved respect. Emma's homes in Iowa and Nebraska are in direct contrast to her. She may live in middle-class squalor but her vitality keeps her from ever being affected by it.

Together MacLaine and Winger are superb. When one of the two becomes terminally ill we feel as if we're experiencing their pain with them. Anyone who has watched a loved one die a slow death will relive that pain in this film. It is handled here with tremendous feeling and total believability. It is wrenching but ultimately reaffirming.

Terms of Endearment has an exceptional supporting cast, too. Jack Nicholson is deliciously mischievous as the man who holds the key to Aurora's self-imposed chastity belt as well as here heart. Jeff Daniels is appropriately strident as Emma's husband who knows he must forever compete for her devotion with her powerful mother. Also delightful is John Lithgow as the Iowa banker who dallies with Emma without ever endangering the inherent sense of decency that makes him admirable.

This film reminds us that love is the most powerful emotion we're given to feel and the most precious thing our life on earth has to offer. Seldom has the intensity of that feeling been so beautifully captured on film as it has been here. *Terms of Endearment* is a must-see for anyone who has ever loved or been loved.

Thicke: 'Give us a year'

(continued from page 1)

with the viewing audience. "They should like me to an extent and trust me as a purveyor of entertainment," says Thicke, wrapping a rangy leg over the arm of the chair.

One positive note is that Thicke is getting more on-camera time of late and his troupe of resident comedians is getting less. The comedians may be funny, but much of their *Thicke of the Night* material is not. But Thicke, noting that they really don't have as much time to spend writing their material as they would like, defends their talent. "They're bright guys. They always express a different viewpoint," Thicke says.

Addressing the issue of an alleged blacklist of Thicke guests by the Carson show, Thicke is candid. "There's no doubt there's some unstated, unwritten paranoia."



Thicke: We're improving

(R. Scott Reedy photo)

Thicke would like to be able to do more of the show's writing himself. "I have characters I'd like to introduce, but I just haven't had the time to write for them," he says, removing his glasses to rub his weary eyes.

Thicke, himself a competent singer who sometimes performs with the show's top-flight band, plans to include more musical performers in the future, and is pleased that several rock bands have expressed interest in appearing on the show.

This sleep-eyed, thoroughly likeable Alan Thicke is optimistic about his show's future. "We were overhyped. Give us a year, then judge us," he says earnestly. If more of Thicke's natural appeal is allowed to come through, his optimism might just be well-founded.

Fosse's *Star 80* is shocking, unforgettable

STAR 80. A film written and directed by Bob Fosse. Based in part on "Death of a Playmate" by Teresa Carpenter. Starring Mariel Hemingway, Eric Roberts, Cliff Robertson and Carroll Baker. At the Sack Charles. Rated R.

by Greg Beeman

In American society, you are "someone" if you have "made it." Those who have are looked upon with varying degrees of anything from respect and envy to disdain and contempt — but they are noticed.

For someone whose single-minded goal is to be one of those noticed, special people, the world suddenly becomes cruel and unfair when this goal becomes unattainable. *Star 80*, the true story of Playboy playmate Dorothy Stratten, who was murdered by her husband at the age of 20, tells of one of these people.

Paul Snider desperately wants to be noticed. He wants to mingle with celebrities in Hollywood and be known and respected. He wants, he says, to go into a restaurant and be looked at with the special look that is reserved for stars.

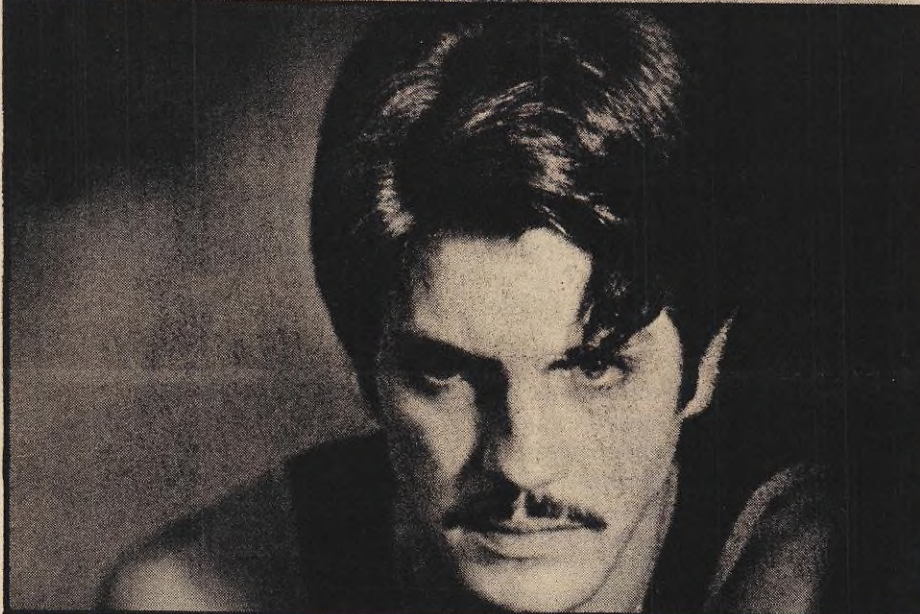
Snider will do whatever it takes to realize his desire, and he is pretty sure he can make it happen.

Snider, as portrayed by Eric Roberts, is a jerky, greasy-haired misfit, a small-time hustler and pimp. He is a loud and tawdry dresser who comes off as an obnoxious boob. When he and his woman of the moment, both wearing full-length minks, come across Dorothy Stratten working a Dairy Queen in Vancouver, British Columbia, he knows he has stumbled onto something special.

Stratten, as played by Mariel Hemingway, is sweet, naive, and full of irresistible charm. Snider realizes that Stratten has a special quality he could exploit and use as his ticket to the world of the beautiful people. Snider does love Dorothy as much as he can love anyone, but he is totally consumed by his desire to achieve notoriety.

Snider capitalizes on Stratten's naivete and innocence and, after dating her a few times and escorting her to her high school prom, gets her to pose for some nude Polaroids, which eventually lead to a deal with Playboy.

Despite the fact that Dorothy's mother won't sign a consent form, Stratten poses as a Playboy centerfold. It is after this, ironically, that things start to go wrong for Snider.



(Top) Mariel Hemingway and Eric Roberts in scene from *Star 80*. (Bottom) Eric Roberts.

Although Snider and Stratten are married, they quickly drift apart as Dorothy launches a film career in Hollywood. When Dorothy opts to leave Snider for the director of her film, it is too much for him to take. He gave her everything, he reasons, and now she wants to cut him out.

Snider shoots Dorothy to death and then kills himself. "They'll remember Paul Snider," he says.

Bob Fosse tells this bizarre story brilliantly. His intercutting of scenes of the murder throughout the story is eerily powerful. The semi-documentary

technique of including interview-style footage of several characters reflecting on the tragedy is equally effective. Even if you know all the details of the Stratten story, you will be drawn into this account from beginning to end. Fosse's script never for a moment rings false, and his tight directorial control and an amazing performance by Eric Roberts command attention.

Roberts' Snider, in fact, is the focus of the film. It is really his story that Fosse is telling, and through Roberts' startlingly real performance the story is an unforgettable one. Roberts captures all of Snider's schizophrenic qualities, moods and emotions perfectly. When Snider arrives at Dorothy's house to take her to the prom, Roberts brings an appropriate amount of awkward goofiness to the moment. After having been reprimanded by Mrs. Stratten (played with just the right amount of nervous tension by Carroll Baker) for planting his feet on the coffee table, Snider tries to rebound by blurting out, "All the ladies are knockouts in this house." Roberts carries this off without exaggerating it to parody proportions, thereby making it totally believable.

Roberts' Snider is seethingly explosive in the final death scene. His anger is so real and so deep that it is devastatingly frightening.

As Dorothy Stratten, Mariel Hemingway is believable and succeeds in capturing her passiveness, naivete and refreshing youthful innocence. Stratten is totally awestruck by her rise to celebrity, and Hemingway conveys this credibly. She gets into some difficulty, though, toward the end of the film when Stratten decides to leave Snider. Sometimes here her passivity seems too studied and her dialogue delivery too pat. But her role is also a difficult one, and her occasional lapses are not especially distracting. Fosse, does not, however, give much insight into Dorothy's emotional make-up. We will probably never know whether some of her passivity was merely a cover for her true feelings.

But this powerful film succeeds totally in its portrait of a man destroyed by his failure to achieve his dream of being someone he considered important. He was so driven by his passion to realize this ultimate goal that even murder and suicide seemed acceptable if the results would bring him some form of notoriety. Fosse has taken this tragedy and created an unforgettable, thought-provoking statement on the American value system.

Charming Christmas Story

A CHRISTMAS STORY — MGM/UA Release. Directed by Bob Clark. Adapted from the Novel *In God We Trust, All Others Pay Cash* by Jean Shepherd. Starring Melinda Dillon, Darren McGavin & Peter Billingsley. Rated PG. At the Sack Beacon Hill & Suburbans.

by Joe Sicari

It took Director Bob Clark ten years to bring Jean Shepherd's best selling novel *In God We Trust, All Others Pay Cash* to the screen, and Clark's hard-work has paid off. *A Christmas Story* is an idealized version of Christmas told through the eyes of a nine year old boy growing up in the 1940's.

The plot is simple. All Ralphie (Peter Billingsley) wants for Christmas is a Red Ryder range model air rifle. But everyone, including his mother and teacher, warns that he will poke his eyes out. As Ralphie schemes to try to change something that he has no power over, he observes his life's little details: the first time he said a dirty

word, the way his brother seems not to have eaten in three years, and also how his father wants to win a crossword puzzle prize.

Director Bob Clark, whose last two films, *Porky's* and *Porky's II*, explored the raunchy sex of the 1960's teenagers, recreates the life of the 40's in Christmas story that is never with charm and innocence phoney. The screenplay by Jean Shepherd, Leigh Brown and Bob Clark is whimsical and light with references to such 1940's staples like decoder rings, radio shows, and electrical outlets being overloaded for Christmas.

The casting is solid. Darren McGavin and Melinda Dillon are perfect as mother and father right down to their silly bickering about the present McGavin gets for winning a word contest. The real surprise of the film is Peter Billingsley. His facial expressions and his range are wonderful. The film rests on Billingsley's shoulders and he carries it successfully.

Christmas issue next week

Arts Supplement Meeting

Anyone interested in writing for the Journal Arts Supplement should come to a meeting Tuesday, December 6 at 1:00 p.m. in RL19.

SPORTS

Icemen stun Trinity in opener, 2-1

by Paul Doncaster

The *Boston Globe* said that "Suffolk . . . will not be a threat (in Division III)." The *Boston Herald* said that "Suffolk plays for fun and games." Most of the pre-game spectators said, "They're better, but we don't know how much."

The crowd of nearly 250 quickly found out just how much better this year's team is as they watched the Rams defeat the Trinity College Bantams, ranked number eight in Division III by the *Globe*, by the score of 2-1 in what was the most exciting game in recent Suffolk hockey history.

In a night of debuts, the biggest and most satisfying was that of Jim Palumbo in his first game as coach of the Rams. His squad was aggressive, tough on defense, and showed no signs of falling prey to the "third period collapse" that became the team's trademark last season.

Another pleasant but somewhat unexpected surprise was the debut of freshman Sean Callahan, who centered Suffolk's most productive line in place of the injured Dave Calautti (broken wrist). The eye-catching Nahant native showed not only that he is capable of playing with the Rams' top point-getters (wings Anthony Piracini and co-captain Jamie Tropsa) but also that he is gutsy enough to handle the biggest of his opponents — in this case, Trinity's 6'6" Chris Downs.

A third shining premier came in the form of junior goalie Steven Sloane, who knocked away all but one of the 22 shots that Trinity drilled at him.

The forementioned injury to Calautti is hardly the only one plaguing the Rams. Ailments to brother Steve Calautti (knee cap) and Ed Medieros — both top defensemen last season — as well as the resignations of three others supposedly left Suffolk's defense in a shambles. However, co-captain Chris Pearl, Bob Murphy, Joe Gilliat, Dan Treanor, and converted forward Bob DiCesare proved themselves in the toughest of situations, particularly the last two minutes of the game when a penalty forced the Rams to play four-on-six.

The game opened with Suffolk playing even with the Bantams, who were no pushovers in their own right. An early interference call on goalie Art Fitzgerald did nothing to hinder Trinity's defensive or offensive capabilities. In fact, the Rams soon appeared to have problems clearing the puck out of their own net.

The Bantams eventually capitalized on this at 10:51 of the first period when right wing Dan Ward took a cross-ice pass from teammate James Dunn and stuffed the puck past Sloane, putting his squad on the board.

Sloane, however, countered by robbing Downs of a goal with an unbelievable stick save following a one-on-one breakaway. At 5:23, Sloane made another beautiful save of a Trinity shot and had no chance as Barney Corning flipped in the rebound, but the goal was disallowed for a man being in the crease.

Suffolk played noticeably better during the last ten minutes of the period and kept it up in to the second period. Sophomore Mike Hamilton (also playing his first game for Suffolk) evened the score for the Rams at 16:26 by taking a pass from behind the net and driving the puck past Fitzgerald.

The two teams battled back and forth at an even pace into the final period. Callahan almost put Suffolk ahead but Fitzgerald ignored a big mix-up behind the net and made a beautiful stop of Callahan's shot.

Midway through the period, DiCesare fed the puck into a bunched-up breakaway coming down the middle on Fitzgerald. It finally ended up on the stick of Greg Ames, who slammed it into the net to put Suffolk up for good.

Spectators started to squirm in their seats with 2:24 remaining when Tropsa was called for a highly controversial tripping penalty. Trinity coach John Dunham pulled Fitzgerald from the net, creating a six-on-four situation. However, the tough and scrappy Ram defense was able to clear the puck every time they got their sticks on it to kill the penalty, and they held on for the final 24 seconds to clinch the spectacular win.



Tufts dumps Suffolk in Harbor, 66-58

by Paul Vaccaro

Like a USFL owner who puts out a fine product yet profitwise has nothing to show for it so, too, was there the same feeling of frustration on behalf of the Suffolk University men's basketball team this past weekend.

Last Saturday, the Rams outplayed, outthusted and outfought a strong Tufts University team for a majority of the game yet, despite their effort, found themselves on the short end of 66-58 decision. The loss dropped Suffolk's record to 0-2 as they placed fourth in the second annual Harbor Classic.

The contest, in fact, was decided by a 16-8 Tufts run in the game's final seven minutes that broke open a 50-50 tie.

After a Dave Gray (6 points) jumper had pulled the Rams even the Jumbos proceeded to score the next six points to take a 56-50 and force Suffolk to play catch-up basketball the rest of the way.

Unfortunately for the Ram hoopsters, the margin proved to be too great a one to be made up as the combination of Tufts four-corner offense

coupled with their effective free throw shooting thwarted any Suffolk attempt for a dramatic comeback.

As it turned out, the Rams were able to knock at the door but never were able to kick it in. On three separate occasions did Suffolk pull to within four points only to see Tufts respond with a basket of their own. The last, a Tony Tierno (12 points) layup with a minute and a half remaining, had to dwindle the score to 60-56.

The first half was one that set the tone for the ensuing 20 minutes that were to follow as the teams, by half-time's end, were deadlocked at 26. The low score indicated the Rams success in controlling the tempo against the fast break oriented Jumbo team.

Suffolk was led by a strong 16 point performance from center Leo Fama, 10 of which came in the opening minutes of the first stanza that enabled the Rams to take an early 12-8 advantage.

Guard Dean Colletti also added 11 points in the losing cause.

Tonight, Suffolk will travel to Connecticut to participate in the two day Norwich Invitational Tournament.

SUFFOLK UNIVERSITY ICE HOCKEY ROSTER 1983-84

No.	Name	P	CL	Hometown
1	RICHARD BARRETT	G	So	Norwood
2	BOB MURPHY	D	So	Somerville
3	CHRIS PEARL	D	Sr	Winthrop
4	STEVE CALAUTTI	D	So	Medford
5	DAN TREANOR	D	Jr	Charlestown
7	BOB DICESARE	F	So	Roslindale
9	MIKE HAMILTON	F	So	Somerville
10	JOE GILLIATT	D	Fr	Medway
11	JEFF DRAPER	F	So	Westwood
12	DAVE CALAUTTI	F	So	Medford
13	RON PETTO	F	Jr	Revere
14	TONY PIRACINI	F	So	Somerville
15	BRAD SEITZ	F	So	Rowayton, CT
16	JAMES TROPSA	F	Jr	Stamford, CT
17	SEAN CALLAHAN	F	Fr	Nahant
20	PETER RAMASCI	F	So	Medford
21	GREG AMES	F	Jr	Arlington
23	MARK LOEHR	F	Jr	Brookline
24	STEVE GAUDIN	F	Jr	Boston
25	STEVE JACKSON	F	Jr	Westford
30	STEVE SLOANE	G	Jr	Somerville
35	PAT WALSH	G	So	Winthrop

HEAD COACH: JIM PALUMBO

MEN'S VARSITY BASKETBALL

No.	Name	CL	P	HT	Hometown
1	Tony Tierno Jr	F	6'3		Somerville
4	Joe Allen	Sr	5'10		Jam. Plain
10	Rick Hayes	So	5'9		Revere
12	J. Tsiotos	So	5'11		Winthrop
13	Tom Power	Jr	6'2		Marlboro
14	D. Coletti	Jr	6'1		Quincy
15	Jim Ryan	Fr	6'1		Cambridge
21	David Gray	Sr	6'3		Rockport
22	P. Vaccaro	So	5'10		Newton
23	G. Hurley	So	6'4		Revere
24	B. Petrillo	So	6'4		Medford
33	D. Redmond	Fr	5'11		Boston
40	M. Condakes	So	6'3		Winthrop
45	Leo Fama	So	6'5		Medford
55	Ed Cronin	Jr	6'3		W. Rox.

MEN'S SUB-VARSITY

No.	Name	CL	P	HT	Hometown
5	Ed Cienava	Fr	5'8		Boston
10	Rick Hayes	So	5'9		Revere
11	Dan McLaughlin	So	5'11		Revere
12	J. Tsiotos	So	5'11		Dorchester
15	Jim Ryan	Fr	6'1		Cambridge
20	K. Cooper	Fr	6'1		Boston
22	P. Vaccaro	So	5'10		Newton
23	G. Hurley	So	6'4		Revere
33	D. Redmond	Fr	5'11		Boston
53	Bob Ryan	So	6'3		Somerville

HEAD COACH: JAMES E. NELSON

Sports shorts

A farewell to real "turkey" games

by Paul Doncaster

Say what you will about tradition and school spirit and all of that other garbage, but I, for one, have had it with Thanksgiving Day football games.

I suppose that it is different when you live in a town like Natick or Winthrop and attended a high school that (a) always boasts a winning record and (b) usually provides its fans with a semi-exciting "turkey game," which is all

that is really necessary since you've got nothing better to do on Thanksgiving morning than watch cheap "talent" like John "Bowzer" Bowman sing in the Macy's parade and watch Mom sweat over the turkey.

But me? I just can't seem to get motivated enough to drive from Somerville to Framingham in sub-zero weather to watch a 2-7 team (Matignon High) play another 2-7 team (Marion High). It's

sort of like watching Top Rank Boxing on ESPN, you know?

And what are you faced with after you finally park your car and pay your admission? You get to rekindle those old friendships with all your old high school chums — some of whom you're glad to see but most of whom you've long since lost any interest in.

"So where are you going to school again?"

"So what are you majoring in again?"

"So do you like it there or what?" "Remember when this, that, and the other thing happened?"

Sounds familiar, right? You politely answer all of the above, yet the same question keeps popping into your head:

"Didn't you ask me all of this last Thanksgiving, you stupid _____?"

There's no need to go on — I know you get the idea. Just don't look for me in the stands next year; I'll be helping my mother sweat over the turkey.

Well, I just don't know what to say about Larry Holmes. If he hasn't proved to the world by now that he is one of the best heavyweights in years, then he never will. Just look at who he

defeated since last Thanksgiving: the immortal Lucien Rodriguez, Randall "Son of Wepner" Cobb, Scott "Son of Bobick" Frank, and, now, Marvis Frazier, who gave Holmes' right hand a merciless beating last Friday with his world famous "face jab." I don't blame him one bit for thinking about retirement — after all, how long can you go up against opposition like that?

Ramblings — A tragic note: Joe Walsh informed me last Sunday that Frank Zecha, a major factor in the success of Suffolk's baseball team last year, had a bad accident with a chainsaw over the weekend and critically injured his right (throwing) hand. Apparently, doctors are saying that he will never have full use of the hand again, at least as far as baseball goes. The *Journal* sports staff and I would like to wish Frank the fullest possible recovery and hope that it is not as serious as diagnosed.

TRIVIA — This week's question (CAUTION: for hockey fanatics only): There are only four NHL teams that presently do not have a foreign player (i.e., other than Canadian or American playing for them). Of course, one of them is Boston. What are the other three? Answer next week.

Intramural update

It's now down to three teams — the defending champions Bomb Squad, the Wads, and the Mutts — in the race to see who will capture the 1983 Intramural Flag Football title.

The Bomb Squad defeated the Spartan, 35-13, in the first round eliminations. In addition, the Wads eeked by TKE, 28-26, and the Mutts defeated Massacre, 21-12.

In the second round, Bomb Squad's Larry Higgins connected with John Kiley for the game's only touchdown as they defeated the Wads, 6-0. Higgins continued his onslaught by throwing for two touchdowns and running for two more as the Squad squashed the Mutts, 28-12.

The Mutts must now face the Wads, with the winner playing the Bomb Squad for the title. Joe Walsh put the Squad's chances for repeating at 1-1, with the Wads going off at 3-1 and the longshot Mutts at 6-1.

Acting against pornography

(continued from page 6)

group of men organized against sexism and institutionalized stereotypes.

Kenneth Tatarian defends adult entertainment proprietors. He feels that pornography is not a cause of a sick society, but rather a symptom of one. "We're often looking at a mirror of our society, we're looking at ourselves," said Tatarian. Tatarian said that the defense of the first amendment is most important and that government should not be allowed to intervene in the control of speech — which means any form of speech.

"Give government the key to the door of controlling pornography and it will enter every other door," said Tatarian. Tatarian feels that rather than letting the government limit what we see, we should make these decisions for ourselves. "People are capable of making their own decisions," said Tatarian.

Natasha Lisman, President of the Civil Liberties Union of Massachusetts spoke in favor of not limiting pornography. "When I get up to defend degrading stuff, I get up to defend the first amendment . . . no speech should be excluded from the first amendment." Lisman feels that even though the first amendment defends free speech, it does not decide which speech is worthwhile. "There is no way to define obscenity, no objective definition," said Lisman.

Dr. Malkah Notman, Director of Women's Services at New England Medical Center agreed with Lisman that there is no objective definition of pornography. "What turns one person on is erotic and what turns another on is pornographic," said Notman. Notman said that there is evidence that pornography might provide a safe release of emotions that might other-

wise be dangerous to society. "If people can satisfy sexual fantasies simply through fantasizing they are less likely to act," said Notman.

According to Notman, there was a drop in the number of sex crimes, particularly those against children in Japan, Germany and Denmark when pornography was legalized. She also said that it is not just men who consume pornography. "It is estimated that 5 million women read *Playboy* and there is a tremendous readership among women for sexy, romantic books," said Notman.

Michael Markovits, President of the Cambridge-based Oasis, a group of men organized to end sexism and institutionalized stereotypes, disagreed with the rest of the panelists in that he is completely against pornography. "I care very much that pornography end. It markets women as commodities and promotes harmful male fantasies," said Markovits. According to Markovits women are "bunnies" and men "hustlers" in the world of pornography which perceives sexual relationships to be fields of combat.

Markovits said that although men are taught to believe at a young age that Playboy bunnies are objects to be desired when what they actually want is emotional and physical attention from another human being, and not just physical satisfaction. Markovits said that pornography dehumanizes sex, making women faceless objects because "you can do anything you want to an object." Markovits and his group feels strongly that by alleviating pornography, relationships and life in general would improve. "By taking action against pornography we can make a difference in our own lives," said Markovits.

REMINDER: The SUFFOLK CHEER-LEADERS will be hosting JAIL DAY on DECEMBER 7. Show your support for the cheerleading squad by participating in this event.

INTRAMURAL BASKETBALL has an opening for two more teams. Contact Joe Walsh in the Athletic Office immediately.

THE WEEK AHEAD IN

SUFFOLK SPORTS

MEN'S BASKETBALL

Mon. Dec. 5

Rams vs. Barrington

8:00 at Cambridge YMCA

Thurs. Dec. 8

Rams vs. Southeastern Mass.

8:00 at Cambridge YMCA

WOMEN'S BASKETBALL

Fri-Sat Dec. 2-3

Suffolk at Babson Tournament

Tues. Dec. 6

Suffolk at Our Lady of the Elms

HOCKEY

Mon. Dec. 5

Rams vs. Stonehill

7:45 at Brown Arena, BU

Wed. Dec. 7

Rams vs. Plymouth State

7:15 at Brown Arena, BU



**NEWS
LETTER
COMING
★ SOON ★**

**TAKE A
CHANCE
ON US! \$1
to benefit
GLOBE SANTA
WIN**

1st DINNER FOR 2
BAYTOWER ROOM
2nd BOTTLE OF CHAMPAGNE
3rd CERAMIC XMAS TREE
DETAILS IN NEWSLETTER,
S.G.A. REPS, OR
TABLE IN THE CAFE

NEAR YOU

TO A MAILBOX

Up Temple Street

TUESDAY, DECEMBER 6, 1983

Meetings 1:00-2:30 pm

Debate Club	A363
New Directions/Psychology Club	F530
Literary Society — Guest Speaker	F603
Aerobics Class	F636B
Newman Club	S421
SGA	S423
Pre-Law Association — Guest Speaker	S427
College Bowl Meeting	S921
Delta Sigma Pi	S1108, S1121
Sailing Club	S1128

THURSDAY, DECEMBER 8, 1983

PBC Film — "Mommie Dearest" F603

Meetings 1:00-2:30 pm

Aerobics	F636B
CIS	S421
Marketing Club	S429
College Bowl Meeting	S921
Delta Sigma Pi	S1108, S1121
Rathskellar Committee	S426

RATHSKELLAR: GLOBE SANTA RAT FRI. DEC. 9

3-6 IN THE CAFE ENTERTAINMENT BY
THE AMAZING JONATHON MUSIC BY

MOVIE:

SPECIAL

FEATURE!!

**"PAUL McCARTNEY AND
THE WINGS ROCKSHOW"**

THURS. DEC. 8

1-2:30

IN THE AUDITORIUM

THE MUSIC MACHINE

FREE : ADMISSION

FOOD

TONIC

**COMEDY
LECTURE:**

DR. CRAIG LAMBERT

**PRESENTS A LECTURE/
SLIDESHOW DISCUSSING**

THE MACHO MYSTIQUE

TUES. DEC. 6 1 pm



SPECIAL:

**THE CHRISTMAS TREE
LIGHTING**

WED. DEC. 7 FROM 5:30-7pm

IN ALUMNI PARK

**ALL ARE WELCOME TO COME AND HELP US
DECORATE OUR CHRISTMAS TREE**

REFRESHMENTS WILL BE SERVED

FREE ADMISSION

**HOW ADS AFFECT US
SUBLIMINAL SEDUCTION**