Suffolk University’s annual career week, scheduled for November 5 - November 10, offers practical advice to students who plan on entering a career after graduation.

“You will be able to hear, first-hand, from professionals in their fields and find out what the new trends are,” said Betsy McDowell, assistant director of Suffolk’s career services.

“If you choose to use it, you will be able to talk one on one with many of them and have a chance to make contacts which can be very helpful in your career.”

Career Week will begin with an open house on Monday from 11:30 a.m. until 1 p.m. in the Sawyer Cafeteria. The open house will be followed by a keynote reserved from 4:45 until 5:45 p.m. in Archer 110. The evening, from 6 p.m. until 7:30 p.m., will be occupied by a talk on “Careers and Industries for the ’90s,” featuring Nancy Lyons from Inc. Magazine; Patrick Porter from Massachusetts High Tech; Richard Manning from New England Business Magazine; and Phil Primack from the Boston Herald. This will take place in Walsh Theater.

Finally, from 7:30 p.m. to 9 p.m. in Sawyer 938, “Careers in International Business” will be presented.

Tuesday is Clubs and Organizations Day at Suffolk. The “Graduate School Fair” will be held from 11:30 a.m. to 5 p.m. in the Sawyer Cafeteria. This is definitely a good take-in for anyone contemplating graduate school.

Then from 6 p.m. to 7:30 p.m., in Sawyer

521, “Marketing Yourself for Career Success in the ’90s” will be presented. It is designed to help students to learn from successful women entrepreneurs.

Wednesday will feature “Women Entrepreneurs’” schedule. It is designed to allow students to learn from successful women entrepreneurs.

Thursday will host a variety of events beginning with “Environmental Careers in the ’90s for Science Majors.”

Thursday will conclude with “Executors: The Role of the Probate Attorney” from 12:30 to 1:30 p.m. in Sawyer rooms 427/429, with speaker Bob Gatti from Gatti & Associates.

“This career week will not be like the traditional Suffolk Job Fair weeks of the past, because this week is something new and different. Students will be able to prepare for their careers by learning what is expected of them and what courses and internships will benefit them from the services being offered this week. It should be a very fulfilling week for all students,” said McDowell.

“Talkmasters” of Radio hold Forum at Suffolk

by Lawrence Walsh

Anyone who listens to the AM airwaves is familiar with the sounds of the “Talkmasters.” The Talkmasters are the hosts of various radio call-in talk shows and they have opinions on just about everything. Suffolk University played host to three of these radio celebrities in a forum on the issues and the candidates of this year’s elections.

In attendance were Gene Burns and Janet Jaghelian of WRKO, and David Brudnoy of WBZ (radio). The forum was mediated by Dean Michael Ronayne of the College of Liberal Arts and Sciences, and the panel was asked questions by Dean Ronayne, Dr. Agnes Bain, Chairperson of the Government Department, and Dr. David Tourec, Chairperson of the Economics Department, and the audience that was open to the students and the public.

The first question posed to the panel dealt with the accusations of the talk show hosts making derogatory and being overzealous in their tactics. This question was especially in reference to the complaints of Senator William Bulger, President of the Senate, that Burns makes illegal campaign contributions by Lawrence Walsh.

The opinions of the panel differed when asked if the voters were informed, where Burns and Jaghelian said that the voters were well informed and that the people have taken the time to research the issues, while that talk radio has contributed considerably to informing the voters. Brudnoy was not as convinced that talk radio has had that big of an impact and it was his opinion that it was a small percentage of people who actually care and are informed.

When Dr. Bain questioned the integrity of the talk show hosts on their opinions by asking Gene Burns, “what is enlightening about telling people about what they should do is to adopt a simplistic formula, in out, vote against all incumbents, no one who derives their income from government service does so honorably and well intended. No one earns their money, no one who derives their security from government is honorable or not as honorable as the rest of us who quote-quo-state pay taxes. Don’t you just really pursue your own enlightened self-interest, of which is to maintain ratings and maintain your jobs?”

(continued on page 9)
Before you cast your vote, consider this

Today is the day for you to cast your vote for or against Question 3. Before you do, consider this:

Question 3 could mean big trouble to people who commute by T or commuter rail (that means most Suffolk students). According to a flyer recently circulated among commuters by the Campaign for Massachusetts' Future, Question 3, if passed, will cut the annual operating revenue of the rail by $21 million. This cut translates in a significant reduction in service quality and quantity.

Cutting back rail fares to their 1988 levels might save commuters a few dollars, but this will also mean that there will be fewer trains (and fewer cars on those trains), more crowded conditions, longer waits and more delays (as if there weren't enough already). "If we pay less, we'll get less."

Question 3, the Campaign for Massachusetts' Future further points out, could result in cuts of up to $30 million each year from maintenance and improvements for the up keep of the rail. A lack of maintenance would further curtail service.

Finally, the flyer stated, Question 3 would place the power of deciding how much we'll pay to the T and the commuter rail in the hands of the Legislature. The last time the Legislature held a special session to discuss the future of the MBTA, the entire system was halted for two days. Where does that leave the vast number who depend upon the MBTA to get to work and school?

Before you vote today, be sure you know exactly what you're voting for.

VOTE
Op-Ed

SGA releases first draft of New Constitution
by Lawrence Walsh

Two and a half years in the making and it seems as if it is the best that the Student Government can do, the first draft of the new SGA constitution has been released and there are many significant changes.

The Constitutional Revision Committee, chaired by Sophomore President Thomas Belmonte, goal for the 1990-1991 academic year was to compare the revisions and pass the new constitution for the SGA. The draft was released during the October 30th SGA meeting and is currently available in the Students Activities Office for review by the students.

The revision of the SGA constitution began with a line by line examination of the current constitution to see what was needed and should be updated. When the proposed constitution is compared, line by line, to the current constitution, one can see what the SGA means when they say that the current constitution is in effect but not working. The new constitution is basically giving justifications to the practices currently in use by the student government.

The first significant change is in the preamble, where the addition of a racial diversity statement, "We shall not discriminate according to race, creed, sex, age, or national origin." This statement is greatly needed in the constitution, but it should also be compelling the SGA to take a greater role in the activities of ethnic diversity by just recognizing SOAR (Students Organized Against Racism) and their pledge to support SOAR when the time comes.

The draft also sets specific time frames for the drawing of nomination papers and the holding of elections. What the constitutional committee recognized was the badly needed restructuring of the SGA to allow transfer students and other students who are not bono fide members of a particular class, that is students who are juniors in the first semester and seniors in the spring semester. This change is the first amendment to the draft of the proposed constitution.

The adoption of this amendment to the constitution will change not only the structure of the Student Government, but the actual shape of the constitutional document. Without the adaptation of this amendment a segment as large as 20% of the student population will go unrepresented at the SGA. Anonymous 20% of the student population will go unrepresented at the SGA. Anonymous

The Constitutional Revision Committee, in their deliberating process, have also deleted much of the needless wordiness of the current constitution. They have tried to make the constitution simple to read and understand by eliminating lengthy definitions and explanations. The draft is a better organized constitution, clear and easy to follow, but while deleting unnecessary paragraphs the committee has deleted some sections that perhaps may be needed, such as Article IV, section 11 of the proposed changes and give them input, it states, "Just think, you get to shape your student government's constitution as you want it to be." As a point of information, the student body will not vote on the enactment of the constitution, that is done by a 2/3 vote of the SGA. The only way that the students are to have a significant impact on the adoption of the new constitution is if they inform their representatives about how they feel and make suggestions to them. Bear in mind that this revision has been going on for two and a half years. It is about time that the students' opinion on the student government is heard.

The Perils of Aerosols
by Joel Makower

Are aerosols safe? A lot of aerosol product makers seem to think so. Dozens of products boast that they are "environmentally friendly," or some such term. But aerosols aren't environmentally friendly. Not even close.

Most of the propellants—which aren't active ingredients but which help force the hair spray, deodorant or cleaner out of the can—cause health and environmental problems. And the cans themselves are waste.

So why do spray-can makers make these claims? The are simply complying with a 12-year-old federal law that bans chlorofluorocarbons (CFCs) from aerosols. CFCs interact with sunlight in the stratosphere to destroy the ozone layer that shields us from cancer-causing ultraviolet rays.

The propellants that have replaced CFCs include butane, isobutane, penta ne and propane, all of which are hydrocarbons. While posing no danger to the ozone layer, these hydrocarbons are similar to what comes out of your car's exhaust pipe. They interact with sunlight to create smog.

So, the deodorant that helps you smell better may be stinking up the air.

Aerosols contain other ingredients of concern, including methyl chloroform, also known as 1,1,1-trichloroethane. According to Marco Kaltofen of the National Toxics Campaign, methyl chloroform is a carcinogen that may also harm the ozone layer.

Even relatively "safe" ingredients not known to cause cancer may still cause problems. Keep in mind that aerosols disperse their contents in tiny droplets that can be inhaled deeply into your lungs and absorbed into your bloodstream. The spot remover, oven cleaner, fabric protector or furniture polish you spray today may be part of your household air supply for weeks.

Aerosols are not aerosols' only problem. As containers, aerosols are undesirable because they cannot be recycled. They are made from many different materials, including several types of plastics and metals.

Spray cans pose still another serious threat: when heated, they can become explosive devices. So you never dispose of aerosols through incineration.

(continued on page 9)

Celebrate the Hispanic tradition

Each year Suffolk recognizes Hispanic Week, with special programs and entertainments designed to celebrate the great Hispanic tradition.

This year's Hispanic Week, which is scheduled for the week of November 13 through November 16, is dedicated to Hispanic Women. The week's festivities are sponsored by the Department of Humanities and Modern Languages, the Modern Language Club, the Hispanic Association (SUHA), the Council of Presidents and the Cultural Events Committee.

A bilingual reading, "Getting Home Alive and Other Poems," by Puerto Rican poet and feminist Rosario Montero, will begin the celebration on November 13. It is scheduled for 11:30 a.m. in Donahue 128.

A lecture on November 14, a lecture, "Double-Edged Swords: Life Stories of Latin American Fighters," by feminist and author Dr. Jane Trahey from Simon's College will be given at 11 a.m. in Donahue 128.

Chilean poet and human rights activist Dr. Majerie Aguirre from Wellesley College and Suffolk's author and translator, Celeste Kostopulos-Cooperman, will be giving a presentation and reading, "A Homage to the Mothers of the Plaza de Mayo," on Thursday, November 15 at 11:30 a.m. in Donahue 128.

A film by director Maria Luisa Bemberg, "Camila" (1984), will be presented by WSUB-TV with English subtitles at 1 p.m. in Fenton 138. This Academy Award Nominee for Best Foreign Film is a haunting true story of love and individual freedom set in Argentina.

Furthermore, the highlight of the week will be the traditional Fiesta! The Fiesta is scheduled for Friday, November 16, at 7:30 p.m. in the Sawyer Cafeteria. This will be a fun-filled evening in the Hispanic tradition, dancing to the Latin rhythm of Rudy Castillo and his Orchestra and DJ, and a Limbo competition with cash prizes. Admission tickets are $6 ($5 for Suffolk University students with ID), and adequate ID will be required for the purchase of alcoholic beverages. Tickets will be sold the night of the event.

All Suffolk students, faculty and staff are invited to participate in all of the Hispanic Week festivities.
MARK YOUR CALENDARS...

10th Anniversary Holiday Treelighting Ceremony
Thursday, December 6th...
Temple St./Alumni Park
5:30 p.m.
Reception to follow in Sawyer Cafe

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CAFETERIA HOURS

SAWYER CAFE
M - Th: 8 a.m. - 8 p.m.
Fri: 8 a.m. - 3 p.m.
Sat (MBA Sched): 8 a.m. - 3 p.m.

DONAHUE CAFE
M - Th: 8 a.m. - 6 p.m.
Fri: 8 a.m. - 3 p.m.

just do it career week '90

monday, november 5 through saturday, november 10

CAREER EXPO

6:00 - 9:00 p.m.
THURSDAY, NOVEMBER 8
SAWYER CAFETERIA

In contrast to our traditional job fair, this is your opportunity for Career Exploration through meeting one to one with up to 40 professionals from a variety of fields. As you prepare for the working world, get an insider's perspective on:

- CAREER PATHS IN YOUR FIELD(S) OF INTEREST
- TRENDS & OUTLOOKS IN DIFFERENT FIELDS
- WHAT TO DO NOW SO THAT YOU ARE READY TO MAKE THE RIGHT CAREER CHOICE FOR YOUR FUTURE
- HOW TO EFFECTIVELY COMPETE WHEN THE TIME COMES FOR YOUR JOB SEARCH

THE FIELDS REPRESENTED INCLUDE:
MARKETING, FINANCE AND ACCOUNTING, MIS, HUMAN RESOURCES, MANAGEMENT, PUBLIC ADMINISTRATION, COMMUNICATIONS, LAW, AND SOCIAL SERVICES

Suffolk University For more information, call (617) 573-8480.
Black Folks Theater Company presents Back in the World at Suffolk

Black Folks Theater, in association with the Veterans Benefits Clearinghouse, will present Stephen Mack Jones' gripping story of the black veterans of the Vietnam War. Back in the World, at Suffolk's C. Walsh Theatre. Named by the American Theatre Critics Association as one of four outstanding new plays produced in regional theater in 1987, Back in the World features five veterans recounting their war experiences, vividly portraying how their lives are forever altered by the horrors of Vietnam.

Jones has "succeeded in creating a rich kaleidoscope of perceptions, anecdotes and nightmares, pointing an accusing finger not at any one side, but at war itself."

The Daily Tribune (Detroit) Suffolk University students, faculty and staff (one per ID) receive a 50% discount off the listed ticket prices of $14.00, $12.00, and $10.00. Tickets will be available at the box office. Show times are as follows: November 8-10, 14-17, 23, 24, 29 and December 1 at 8 p.m. November 11, 18, 25 and December 2 at 2 p.m. and 7 p.m.

New Soviet Art on view at ICA

BOSTON, MA—On view at The Museum of Contemporary Art from November 2, 1990 through January 6, 1991, Between Spring and Summer: Soviet Conceptual Art in the Era of Late Communism offers a comprehensive look at the recent work of more than twenty Soviet artists and architects, and is the first exhibition of its kind in the United States. Organized by a curatorial team led by ICA Director David A. Ross, the exhibition brings us face to face with the new Soviet art. The center of this art movement is Moscow. The dominant form of expression is Conceptualism, in which the art object or physical form is secondary to the idea(s) behind it.

It is only with the recent advent of glasnost and perestroika that the atmosphere for artists in the Soviet Union has changed dramatically. Soviet artists who are not officially endorsed by the state are now able to exhibit their work publicly and travel abroad, making an exhibition of this kind possible. Through installations, collage, paintings, photographs and etchings, the artists represented in this exhibition are responding to the rapidly changing Soviet political scene over the past ten years; they are also artistically rethinking and critiquing art and its relationship with the social, historical and political foundations of the new Soviet art. The center of this art movement is Moscow. The dominant form of expression is Conceptualism, in which the art object or physical form is secondary to the idea(s) behind it.

The Eagle Has Two Heads

at the Agassiz Theater, Radcliffe Yard, Harvard University Directed by Jonathan Hamel, Produced by Julia Cutler November 9-10 at 8:00; November 11 at 7:00; November 15-17 at 8:00

Tickets: $5/$4 for students Available at Holyoke Ticket Office, at the Door, or call 493-7478 to reserve tickets

"Celia" premieres in Boston

BOSTON, MA—The Boston premiere of Celia begins its exclusive ICA engagement on Friday, November 16, and runs through Sunday, November 25, with screenings at 9:00 p.m. except for Thursday, November 22 when The ICA Theater is closed for Thanksgiving. The first feature film by Australian director Ann Turner, Celia is set in Melbourne in 1957, a period of oppressive political ultra-conservatism. The film focuses on a fondly nine-year-old girl whose best friends are her grandmother, a pet rabbit, and some Communist neighbors. An unsettling rite-of-passage story embroidered with eerie gothic flourishes, Celia was the undisputed highpoint of this year's New Directors/New Films series in New York City.

Tickets are $4 for ICA members, students, seniors, and $5 for the general public; and are available at the ICA after 5:30 p.m. on the day of screening, on a first-come, first-serve basis. No refunds, returns or exchanges permitted.

For more information, please contact Ani Benglian at The ICA.

DINNER/THEATRE

Nicks Comedy Stop Saugus (617) 231-2500
Phyllis Diller Framingham Friday November 9 at 8:00 p.m. and 10:00 p.m.
Framingham Saturday November 10 at 8:00 p.m. and 10:00 p.m.
1-800-441-JOKE

Comedy Connection at Duck Soup Framingham 615-9232
Friday and Saturday 8:30 & 10:45 p.m.
Sunday 8:45 p.m.

MUSEUM

Museum of Fine Arts 465 Huntington Avenue Boston 267-6000 Ext 390

ON GOING EVENTS FOR CHILDREN

Baseball

Hingham Battey Club for Pitchers and Catchers

100 Recreation Park Drive Call Frank 740-2240

Saturdays November 3 through 24 ages 12 and up from 9 a.m. to 11 a.m. at South Shore Baseball Club

Around Town

by Lori A. Rau

Mystery Cafe 262-1828
Dinner and Show, Murder to Travel

Thursday - Sunday $27.00 - $32.00

George Winston

Boston Symphony Hall November 4 & 5 7:30 p.m.

Tickets are at Ticketmaster 931-2000

Deadly Dose

275 Tremont Street, Tremont House Elegant Dinner Theatre, Comedy & Mystery Friday and Saturday 7:30 p.m.

Box Office 925-4500

Teechees 7-4520

61 N. Washington Street Boston Clint Hamblin Courtyard Theatre Presents Jim and Tammy Fakker Dinner Theatre and Parking

Acting Classes (508) 224-4888

Priscilla Beach Theater Colony Way Plymouth October 27 Through December 2 Saturdays 12:30 P.M. (Session 1)

Registration is $155.00 Per Session for ages 5-16.

Dial-A-Story

Children's Discovery Museum Main Street Acton (508) 264-4222

Stories change Friday. For ages 3 and older.

The Suffolk Journal. Tuesday, November 6, 1990.
"Jacob's Ladder" is a bold, riveting drama that explores the thin line between reality and illusion, between genuine menace and the hidden (errors of the mind. Adrian Lyne, director of the blockbusters "Ghost," "Red Dragon," "Die Hard," "Flashdance," "9 to 5" and "Fatal Attraction," nominated "Fatal Attraction" and two of the boundaries of psychological terror in this suspense-ridden thriller written by Bruce Joel Rubin.

Something is happening to Jacob Singer (Tim Robbins). As he passes through the streets of New York, his hold on reality appears to be splintering, his world turning inside out. Unexplainable hallucinations and terrifying events have turned his life into a nightmare. Unwilling to give into this insanity, Jacob begins to search for an explanation, and he is soon uncovering a trail of conspiracy, deception and murder. But hidden behind this unfolding drama is a deeper mystery for Jacob—one with a surprise outcome and thought-provoking outcome.

Mario Kassar and Andrew Vajna present an Adrian Lyne Film, "Jacob's Ladder," starring Tim Robbins, Elizabeth Peña and Danny Aiello as "Louis." The film is directed by Adrian Lyne, produced by Alan Marshall and written by Bruce Joel Rubin, who also serves as associate producer. Mario Kassar and Andrew Vajna re executive producers. "Jacob's Ladder," from Caroleo, is a Tri-Star Pictures release.

About the Production

"I wanted to explore what is most terrifying to me—not just scary, but psychically horrifying," says Bruce Joel Rubin, "Jacob's Ladder's" writer and associate producer. Rubin began the yearlong process of writing the script after having a nightmare in which he was locked inside a New York subway station.

"My mind started projecting that the only way out was to go farther down," he says. "I woke up sweating and thinking, 'What a great idea for a movie!'"

"What a great idea for a movie!"

"Jacob's Ladder" ultimately became a story of terrible paranoia, of not knowing what is true. Every time you think you know where you're standing, the rug gets pulled out from underneath you. To me, that is terrifying.

Rubin's script quickly developed a reputation as a unique and extraordinary screenplay. It was included in an American Film article on the best unproduced screenplays in Hollywood. Still, for a number of years it remained admired but unmade. It needed a champion.

For the part of Louis, Jacob's best friend, Lyne picked Danny Aiello, an award winner for his role in "Do the Right Thing."

"Louis is an angelic character," says Aiello. "He loves Jacob like a son. He helps Jacob see the light by giving him information that makes his life easier to accept."

To adapt the material, Lyne, was to root the film solidly in the idea of a working station. Unlike typical stage sets, it was tiny with fixed ceilings and walls, which made it seem uncannily inaccessible, and you're open and receptive to imagine the worst."


Performance/ Theater/ Music

"Jacob's Ladder" bold, riveting

"He's got huge vulnerability and intelligence," says Lyne, "and he brings a certain lightness to the part, which provides a balance to the darkness of the piece."

"I was excited by the quality of the writing," says Robbins, "and I felt the script had extraordinary courage, dealing with themes that usually aren't dealt with. Adrian had a clear and passionate vision of what he wanted, and it's a real pleasure for an actor to have a director that possessed."

Elizabeth Peña ("Batteries Not Included," "La Bamba," "Blue Steel") plays Jezzie, Jacob's passionate, mercurial girlfriend.

"Jezzie is a character who is all extremes," says Lyne. "Elizabeth has the rate-quality of being able to throw herself into wildly different emotions within a minute."

For the part of Louis, Jacob's best friend, Lyne picked Danny Aiello, an award winner for his role in "Do the Right Thing."

"Louis is an angelic character," says Aiello. "He loves Jacob like a son. He helps Jacob see the light by giving him information that makes his life easier to accept."

A key to adapting the material, for Lyne, was to root the film solidly in the day-to-day reality of Jacob's life.

"To take a surreal approach could be fun," he says, "but it becomes abstract and you don't get emotionally involved. The audience has to believe that they are seeing the movie through the eyes of Jacob Singer."

But the most daunting challenge Lyne had to face was finding the way to visualize Jacob's hallucinations.

"I think that this sort of thing works best if you only get a glimpse of it," Lyne continues. "Your imagination has to fill in the rest. You should always see it for just a beat less than you want to.""

"Months before shooting began, Lyne and his production team began preparing a host of disturbing visuals employing a variety of approaches, some high-tech, some less so.

"I think that this is a chance of breaking some new ground," he explains. "Jacob's Ladder' really isn't like any movie I've ever seen."

Sooon after committing to the project, Lyne brought in Alan Marshall ("Midnight Express," "Fame," "Angel Heart") as producer.

"I've known him forever," says Lyne, "but I never had the chance to work with him before. He used to be an editor, which is great for me, because I can talk about the cutting with him."

For the crucial role of Jacob, Lyne chose Tim Robbins, best known for comedic roles in films like "Bull Durham," "Miss Firecracker," "Erik the Viking" and "Cadillac Man."

"One thing I admire about Adrian," says the film's prosthetic effects designer Gordon J. Smith, "is that he is willing to go with the best image no matter how simple it is."

In this, as in all areas of the film, Lyne encouraged everyone to contribute, working closely with Smith and production designer Brian Morris, costume designer Ellen Mirojnick, makeup artist Richard Dean and others.

"I'm against the autocratic school of directing," says Lyne. "We try desperately to convince people that they're looking at something that's real—a studio set—I think it helps the actors to concentrate.""

One haunting visual that developed as the shooting progressed was the uniformly white patient gowns, constructed by Francis Bacon.

"It was terrifying and worked on many levels," says Lyne. "First, it could be seen as a psychological thriller, and second, the hero is constantly hallucinating, so there is a mixture of the real and the unreal."

But Lyne was already slated to begin directing a major film based on a best-selling book. After much soul-searching, he decided to go with the riskier "Jacob's Ladder" instead.

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"I would remember what I'd seen and imagine the worst.""

Robbins was never filmed at the same time as the shadowy figures Jacob sees. "Jacob's Ladder" was shot from different points of view, which would tend to suggest that the demons were real, says director of photography Jeffrey L. Kimball. "It's always Jacob's point of view in those shots, so you're never sure."

True to his reputation as a visual stylist, Lyne made use of many novel cinematic setups, including placing the camera inside a line, strapping it to Robert's body or letting it hover inches from a wheel of a hospital gurney.

"He likes the camera low," jokes first assistant cameraman Vincent Gerardo. "Every time I set the camera down, he'd say, 'Shoot it!'"

"We tried to make it dramatic," says Lyne. "Every time I set the scene, if you want to unbalance an audience, and we did quite frequently during this film, then the camera angle should be disturbing and unusual..."

Lyne took as much care with his cast as he did with his camera.

"Adrian really loves actors, which a lot of directors claim but don't," says Pella. "He's got the enthusiasm of a child, and it's very intoxicating."

="I've always thought," says Lyne, "that you make a character accessible, and you're open and receptive to what they have to say, then you tend to get a lot more from actors. If they feel you're opening yourself up, then they're more prepared to open themselves to you."

"Filming began in September 1989 throughout most of New York City, including Manhattan, Brooklyn, Queens and Staten Island. With a few exceptions, all the shooting was done on actual locations, which Lyne saw as a boon to the actors.

"We try desperately to convince people that they're looking at something that's real—a studio set—I think it helps the actors to concentrate.

When it proved impractical to film in the actual City Hall, a set was built for Jacob and Jezzie's apartment, an almost exact duplicate was built on a West 33rd Street stage. Unlike typical stage sets, it was tiny with fixed ceilings and walls, which made it seem uncannily artificial to its inhabitants.

For a scene where Jacob gets trapped in the subway, Lyne needed a station with two tracks where the power could be cut to allow filming. A lower level of Brooklyn's Bergen Street stop was unused and available, but it was a raw cavernous place. Production designer Morris and his crew put up hundreds of square feet of tile and mosaic signs, as well as gates, lights, benches and posters, to create the illusion of a working station.

Other locations included Sea View Hospital in Staten Island, Essex County Courthouse in Newark, N.J., and the Manhattan Guest House post office.

Filming ended in January with Viet Cong battle sequences, which were staged at Madison Square Garden post office, the Courthouse in Newark, N.J., and the Madison Square Garden post office.

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CALLING ALL STUDENTS...

Catch a Ride on the

"City Pulse" Trolley

Student body photograph for 1991 Beacon Yearbook

When: Tuesday, November 20, 1990
Where: Temple Street, Donahue Building
Time: 1:00 p.m. SHARP

DON'T BE LEFT OUT
Aerosols

So what about those labels that proclaim a spray can is "environmentally friendly?" Says Kaltofen: "A lot of these materials cause a tremendous amount of pollution during their manufacture. And it's obviously a terrible waste of resources to deliver a few ounces of product with the can, the plastic parts and all the various solvents. "I'd say "environmentally friendly" is about as close to a lie as you can get."

What can you do? Avoiding aerosols is an obvious first step. The good news is that there are many non-aerosol versions of many products, including roll-ons, sticks, powders, liquids and pump sprays.

Reading labels is the key. If you must buy an aerosol, avoid those containing methyl chloride or hydrocarbon propellants. But don't rely on manufacturers' claims. A lot of them are misleading.

For example, Right Guard deodorant, which claims to be "ozone friendly," contains several hydrocarbon propellants. So does Clairol ClairMist hair spray, which claims to be "environmentally safe," Axtra Dry Day ("safe for the ozone layer"), and Kiwi Protect-All spray, which claims to be "environmentally friendly" but the first class session in summer semester 1.

There is no language requirement for participants in this study tour, but it is strongly recommended that those planning on taking the study tour prepare themselves by enrolling in History 434: The New Europe—Before and After Glasnost, which will be offered by Dr. Robbins in the spring semester, 1991.

Those interested in taking the study tour should contact Professor Dalbe or Dr. Robbins. On Wednesday, November 14, an informational open house will be held in the Munce Conference room (A-110) from 1 p.m. - 3 p.m.

Aerosols (continued from page 3)

are homemade. For example:

- To freshen the air, try cedar blocks, an open box of baking soda or an herbal potpourri.
- Mineral oil makes an effective furniture polish. Simply apply sparingly with a cloth.
- Clean windows with a spray bottle, using equal parts water and vinegar.
- An effective all-purpose cleaner can be made by dissolving four tablespoons of baking soda in a quart of water.

The National Toxics Campaign publishes a list of aerosol products with undesirable ingredients. To obtain a copy, send $2 to NTC, 37 Temple Pl., 6th Fl., Boston, MA 02111.

The Lowdown on High Octane

Q: I've heard that premium gasoline is less polluting because it burns cleaner. Is worth paying extra for?

A: No. In fact, high-octane is more polluting. Thanks to aggressive marketing by oil companies, about 60 percent of drivers buy premium gas, although only one out of 10 cars built since 1982 needs it. The hydrocarbons added to raise octane—which has nothing to do with engine power or fuel economy—are hazardous pollutants. Always buy the lowest octane gas that works for your car.

"Talkmasters"

Burns responded by pleading guilty to working for his own enlightened self-interest. Burns felt that there was a difference between enlightened approach to discussion and necessary tactics. He said that he has been asked by people of the media how he can say that all incumbents

study tour

David Robbins of the History department.

Participants will stay with families in Prague. Such an arrangement will provide the best people-to-people contact, in addition to keeping the total cost of the trip down to around $1000.

Home stays, hospitality, and introduction will be provided by the Czech Technical University in reciprocation of Suffolk's hospitality to the Czech Tech student and faculty visitors last semester.

For participation in this study tour, it is possible to earn six semester hours of academic credit by enrolling in the appropriate Government or History courses in the first summer semester. The return date will allow attendance at all but the first class session in summer semester 1.

There is no language requirement for participants in this study tour, but it is strongly recommended that those planning on taking the study tour prepare themselves by enrolling in History 434: The New Europe—Before and After Glasnost, which will be offered by Dr. Robbins in the spring semester, 1991.

Those interested in taking the study tour should contact Professor Dalbe or Dr. Robbins. On Wednesday, November 14, an informational open house will be held in the Munce Conference room (A-110) from 1 p.m. - 3 p.m.

GIVE US $20, AND WE'LL GIVE YOU THE RUNS.

$20 Mid-Week Lift Ticket.

Mount Snow, Vermont is giving all you college students a run for your money. In fact, we're giving you all 84 runs—everything from our six new Sunbrook intermediate trails to the North Face expert terrain. And all for $20. Firm.

For a taped ski report, call (802) 464-2151. For more information, call (802) 464-8501.

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When It Comes To Big Mountain Skiing, No One Else Is Close.

Interested in Study Abroad? You Should Be!

Consider THE CENTER FOR INTERNATIONAL STUDIES, located in the center of MADRID, SPAIN

FREE INFORMATIONAL OPEN HOUSE ON CAMPUS AT SUFFOLK, TO BE HELD IN THE SAWYER CAFETERIA, THIRD FLOOR, 8 ASHBURTON PLACE, ON FRIDAY, NOVEMBER 9, FROM 6 P.M. UNTIL 9 P.M.

American style-classes, with Spanish and other European students taught in English and Spanish by Spanish professors. Spanish, international economics, cultural and art history, and European politics courses available.

Suffolk University students attending the Center for International Studies receive Suffolk University credit and remain registered as Suffolk University students, making them eligible during their semester or year abroad for all of the financial aid they would receive if they remained at the home campus.

For more information, and to meet C.I.S. students and staff members, come to the Free Informational Open House.
New Soviet Art 
(continued from page 6)

The Buddy Program of the AIDS ACTION Committee is looking for volunteers to provide emotional and practical support to our clients on a one to one basis. Interested persons need to fill out an application and attend our orientation and training. An orientation will be held Tuesday evening, October 23, at 7:30 p.m. at the AIDS ACTION offices, 131 Clarendon St. Orientations are held monthly, on the fourth Tuesday of each month. For more information please call 437-6200x450.

HELP!

I need some help and I need it NOW!

I'm swamped with story ideas but I don't have a sports staff. I need people who would like to get paid for their effort. I need people who are willing to write sports features, articles and game summaries.

Even if you could contribute one article, it would be well worth the effort. If you would like more information, stop in room 116 of the Student Activities Building, or call 423-8323. I need your help!

I had hoped to have a sports page that was much better than my previous efforts at the Community College of Rhode Island (CCRID). I did that by myself. No one wanted to help and my grades suffered because of it.

My primary reason for coming to Suffolk was to get a college education. During the past two months I have been trying to do just that. This is not a list of excuses, let me make that clear. This is a statement of the reasons why there hasn't been any Suffolk sports news in the Journal, up until now.

I know, from my work of the Community Chronicle, that it is crazy to attempt to cover the multitude of school sports at any college or university by oneself. I also haven't been any Suffolk sports news in the Journal, up until now.

Why don't some of the Journalism students over on the 10th floor in Sawyer contribute more often? Anyone who likes sports will be more than welcome to contribute just one story this year.

Well, as I climb down from my soapbox I would like to ask once again for anyone who would like more information, stop in room 116 of the Student Activities Building, or call 423-8323. I need your help!

I don't see why so many people are willing to work with Program Council, SGA, and other clubs and organizations. Why don't the Journal get such support?

You don't have to be a journalism major. Everyone who likes sports will be more than welcome to contribute just one story this year.

I need some help and I need it NOW!
ATTENTION STUDENTS

Be a part of the Student Orientation Staff to welcome new students to Suffolk University in January 1991!

Student Orientation Staff
Applications Now Available
Student Activities Office
28 Derne Street

Deadline:
Wednesday, November 7, 1990

A History and Government

STUDY TOUR
to Czechoslovakia and Hungary for Students and Faculty

May 6 - 22, 1991

Informational Open House
Munce Conference Room A-110

Wednesday, November 14
1 p.m. - 3 p.m.

SUFFOLK UNIVERSITY PRESENTS

FIESTA!

A Fun-filled Evening in the Hispanic Tradition

FRIDAY, NOVEMBER 16, 1990
7:30 - 11:30 P.M.
SAWYER CAFETERIA

• LIMBO COMPETITION WITH CASH PRIZES!
• DANCING TO THE LATIN RHYTHM OF RUDY CASTILLO AND HIS CARIBBEAN ORCHESTRA AND DJ.
• ADMISSION: $6 ($5 WITH SUFFOLK ID)
• CASH BAR: ID required for the purchase of alcoholic beverages.
• For further information call 573-8285.

SPONSORED BY: the Department of Humanities and Modern Languages, the Modern Language Club, the Hispanic Association (SUHA), the Council of Presidents and the Cultural Events Committee.