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The Suffolk Journal

Volume 40, Number 12

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

November 9, 1984

O'Connor assumes role of sergeant

Morale and image are new concerns for department

by Keith Igoe
Linda Tedeschi,
Contributing Reporter

The Suffolk University Police Department, beleaguered by accusations of racial indiscretion after the series of incidents which resulted in the dismissal of former sergeant Harold Grover, has appointed Kevin O'Connor to assume the sergeant's role.

O'Connor, a three-year veteran of the force, was chosen for the position almost three weeks after Grover's dismissal.

According to several officers on the force, the issue of damaged department morale must be addressed following Grover's alleged racial abuses on the job.

According to many of the officers on

the department's staff, the regaining of trust and morale on the police force is now a major consideration in light of former Sergeant Grover's accused racial abuse on the job.

Several officers expressed an immediate need for restoration of the department's image at Suffolk. "Improving morale is very important," said Suffolk Officer Tom McNamara, "It is something I consider important in all aspects of the school."

O'Connor said that he would like to improve the police department's rapport with students and faculty. "Many of them (students and faculty) don't realize what our duties and responsibilities are," O'Connor said. "I'd like for them to know why we are here and what we are doing, and I'd like for them to come to us when they need help." O'Connor added.

According to O'Connor, the incident with Grover was an "isolated incident," and indicated that a racially abusive attitude is not a problem with the department as a whole.

"I don't see much of a (racial) problem in the school in general," said O'Connor. "The incident with Grover was unfortunate, it was wrong, and it is my duty to see that it does not happen again," O'Connor added.

Unsure future for MBA degree

DURHAM, N.C. (CPS) — The worth of a Masters in Business Administration degree may be evaporating.

Students now working toward an MBA may not get the kinds of jobs they want when they graduate, and some of the colleges that are granting them the MBAs may be heading for a big fall, the dean of a major business school warns.

"A changing business climate and a glut of MBA candidates are the reasons," said Thomas Keller, dean of Duke University's Fuqua Business School.

"The business community is changing its attitudes about the kinds of jobs for MBAs," Keller said. The masters degrees, of course, generally are viewed as good tickets to high-paying, responsible jobs. "There's a reduced demand for MBAs and companies are recruiting at fewer schools."

In the past years, he added, many top corporations recruited at up to fifty schools each year. Now, the same companies may visit only eight or ten strong MBA campuses.

"Certain programs don't get recruited at all," Keller said. "Only strong schools do. As this continues, opportunities for students will begin to decline."

"Employers are becoming more selective about the schools they recruit from" agreed Charles Hickman of the American Assembly of Collegiate Schools of Business. "They depend on successful past recruitments and schools that can prove they have a good MBA program."

"Those who can't prove their grads are superior to or at least as good as the leading schools don't get recruited," Hickman stressed.

The "shakeout of business schools" will weed out programs created when MBA demand began to skyrocket nationwide from 6000 graduates in the 1960s to a current 55,000 to 60,000 yearly.

Some of the "marginal" departments
(Continued on page 3)

Graduation requirements relaxed

by Rick Grealish

Student Government Association (SGA) President George Caporale announced that the College of Liberal Arts and Sciences (CLAS) College Committee has accepted some SGA recommendations effecting graduation.

The new policy will allow seniors who are three credits short of their requirement to participate in graduation. Seniors who are four to nine credits short may petition the dean of their respective schools to be allowed to take part in graduation ceremonies.

A student will be chosen from the combined CLAS and School of Management (SOM) student body to address the graduating class.

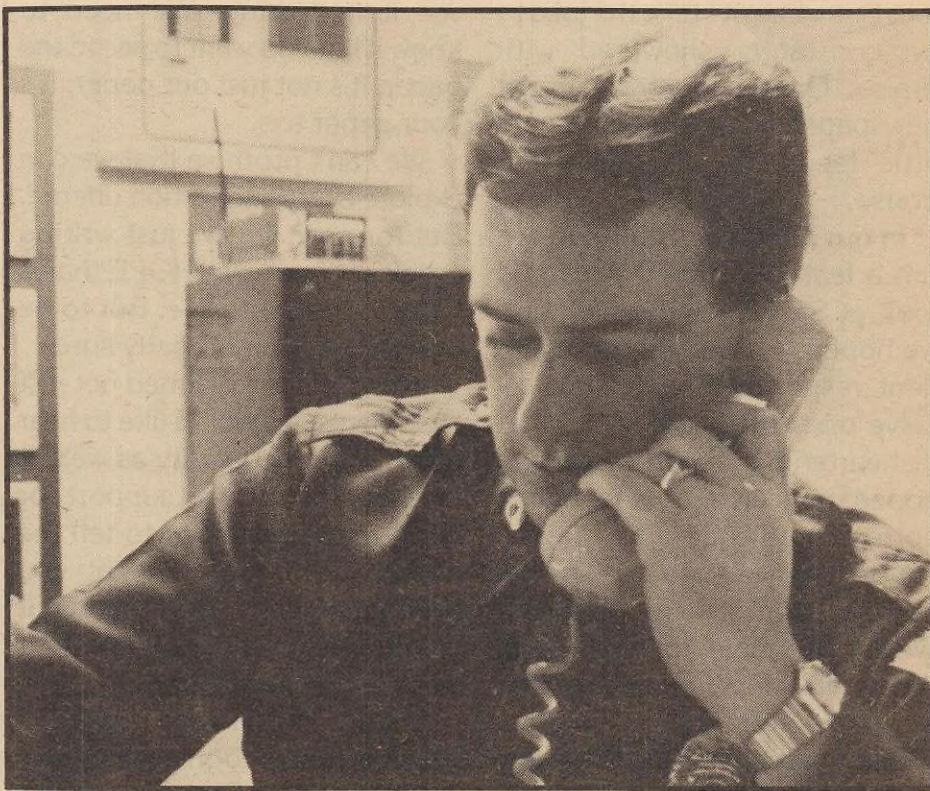
Less successful was Caporale's appearance before the SOM Advisory Council. The recommendation of the Legislative and University Affairs Committee to add a double major/minor program to the SOM similar and in conjunction with the program in CLAS

Creativity and change at Suffolk

by Andrew Norton

Creativity and the variables that spawn and impede its growth were discussed by several guest panelists at a symposium honoring the 50th anniversary of the College of Liberal Arts and Sciences, (CLAS).

The symposium titled, "Creativity and the Implementation of Change:



Suffolk Police Sergeant Kevin O'Connor.

Suffolk Police Chief Ed Farren expressed confidence in newly-hired Sergeant O'Connor. "He was the most qualified for the job," Farren said. "He has the experience and the leadership qualities that we needed."

The six officers originally considered for the vacated position were McNamara, O'Connor, Officers David Finucane, Rick Hershon, John Pagliarulo, and Matthew Buckley, who is currently an employee of the Physical Plant Office and a former police officer.

College press assails readers, national media

by David Silverman
and Anglea Kortz

KANSAS CITY, MO (CPS) — While they had the same trouble everyone else did sorting out the final debates between President Ronald Reagan and Walter Mondale, the college journalists who gathered to cover the event agreed most of their readers seemed to support the president.

In a post-debate "roundtable" discussion among the college reporters, and in subsequent interviews with other journalists, most of the journalists expressed a low view of their readers' attitudes.

Virtually all the participants in the roundtable, called to discuss the college press's role in the campaign, complained their readers no longer cared

(Continued on page 3)

in
this
issue

Salvaging pathetic
test grades page 7

Deadlined stiffs
audience page 8

The big art of Laurie
Anderson page 9

Are the Patriots
cursed? page 10

In next week's issue:
The facts about
cocaine

has been taken under advisement. The biggest obstacle is the differences in the honors systems of the two schools.

Sophomore Class Representative Michael Sullivan announced that tickets for the Starlight Ball would go on sale Thursday, November 8. Tickets will cost eight dollars.

Treasurer Timothy Collins announced that there will be a meeting of the Appropriations Committee next Tuesday at 2 p.m. in Sawyer 426 to discuss the raising of the student activities fee. The meeting is open to all students and any input will be welcomed.

The Calendar Activities Committee is preparing a campaign to boost the school's athletic program, involving several organizations around the campus. The committee is hoping to combine a basketball or hockey game with a school function in the hope that attendance would increase at the game. The committee will meet again next Thursday with representatives of student groups to discuss other activities.

Liberal Learning in the Practical World," was held November 6, and featured Suffolk professors Dr. Maria Bonaventura and Dr. Louis Hourtienne along with Boston College professor of education Kevin Lyons.

The Panelists in a format similar to a formal debate discussed the various factors that combine to establish crea-
(Continued on page 2)

EDITORIAL

We hate to use the word apathy, but it is the only word that we believe is appropriate. Being editors of a college newspaper is often a thankless job. But we didn't take the jobs to be constantly showered with praise. On the contrary, most newspaper writers receive very little feedback, and even less praise.

In our October 19th issue, we ran a feature article, "A candid look at Suffolk University" that we hoped would elicit some student response. We did not receive one letter. It is somewhat disheartening because we had hoped to receive some feedback both pro and con.

Just last week, in our special election edition, we endorsed Walter Mondale for president. We would be willing to bet that the paper infuriated as well as pleased some readers. We know because we have heard many comments. But as of this writing, we have only received one letter.

And that's the problem. We editors often hear comments, but more often, the news comes to us second-hand. We need to see it in writing. We need to know what you want to see in the paper. It's not just our paper; it's your paper too.

We can't promise that we can explore every suggestion offered. But for now, we are just writing articles because we HOPE that is what you want to see. But to be honest, we are not really sure.

This criticism is aimed not just at students; we would like to hear more from the faculty as well. It is easy to vocally support or criticize the paper, or to tell the author of an article what you thought of his or her story, but it would mean much more if it were put into writing.

We are all trying to make the *Journal* more cognizant of students' feelings. The rest is up to you.



Creativity (Continued from page 1)

tivity in an individual and the failings of liberal arts institutions to initiate that process.

Dr. Bonaventura (chemistry) who has conducted various studies at both Suffolk University and Boston University on creative thinking, believes that all individuals have the capability for creative thinking but that in to draw on it and employ it effectively, psycho-synthesis, or the combining of creative signals, must be utilized and put into effect.

"There is a tendency to view the creative individual as a rarity," said Bonaventura. "Psycho-synthesis provides a link between functions of the conclusions and unconscious. Creativity begins with openness to invitation of the imagination and dreams," she added.

Dr. Lyons, who is the Director for the Center of Athletics at Boston College, described his dissatisfaction with components of today's educational institutions that inspire quick answer questions and stifle deeper, more insightful ones. Lyons' main ridicule was targeted

on the competency tests which have for years been fashionable in primary education as a means for determining a student's capabilities.

Recently, according to Lyons, the competency tests have been slowly trickling into universities and colleges. Lyons fears that the quick-answer test format will fail to recognize the creative abilities of individual students.

"The divergent thinker is punished by these tests," Lyons said. "These tests smother creativity."

The main thrust of Lyons' speech pointed to the fact that liberal arts colleges, like Suffolk, were established to give students a broad education, so that they could establish a base for more specific study.

"People must first be able to grasp the general in order to grasp the specific," said Lyons.

Laura Hourtienne, the final speaker at the symposium, echoed Lyons' opinion by saying, "There's a creative crisis today . . . we can't shape our educational policy after the market place."

LETTERS TO THE EDITOR

To the Editor:

Thursday, November 15, 1984 is the 11th Annual Oxfam Fast for a World Harvest. Oxfam America is "a non-profit agency which funds self-help development projects in Asia, Africa, and Latin America, and works to educate Americans about the root causes of hunger." This year the painful news from Africa makes Oxfam's work even more crucial.

There are different ways to participate in the Fast. While many people abstain from food for the entire day, others will cut out certain types of food such as meat, bread, or junk food. Some give up cigarettes for the day. By fasting, one can begin to understand what it means to be truly hungry. Participants donate the money they would have spent on food to Oxfam to feed those whose fast is not by their own personal choice. Those who wish to donate to Oxfam without fasting are encouraged to contribute what they can. Contributions are tax deductible.

For more information about Oxfam and/or participate in the fast, drop by the cafeteria between 10:00 and 2:00 on any of these three dates: Friday, November 9, Tuesday, November 13, and Wednesday, November 14. On the day of the fast, we invite members of the Suffolk community to join us in a game of Trivial Pursuits at 1:00 in S821.

Sincerely,
Kathleen P. Rezendes,
Nancy Jakul,
Eileen Corrigan
Suffolk Neuman Club
Wendy Sanford
Campus Minster

To the Editor:

The unfortunate incident involving the burning of lead paint in the Archer building on October 12 raises several issues of health. Most importantly, thankfully, no one was harmed. The manner in which the paint was being removed was clearly a mistake. As far as I can tell, Suffolk University officials moved swiftly and appropriately as soon as this potential health hazard was recognized. The painters involved stopped what they were doing. The man whose exposure posed the highest risk went to a hospital. His blood level of lead was well below toxic.

The Nurse involved did the right thing. He contacted the Public Health Service and followed their recommendations. The important thing for everybody to know about potential lead poisoning is that it requires chronic exposure to lead, either by continued ingestion as in the case of children who eat lead paint, or long term exposure to fumes. When I was first informed of the problem I decided that the best approach was to see what the lead level was in the painter. After all, if anyone was going to have a high level it would be the person with the longest and most intense exposure to the fumes. When I learned from the hospital that his level was far below the 100 mg. per cent which is considered toxic I felt reassured that nobody else at Suffolk was at risk.

To the Editor:

In the November 2 Special Election Edition of the *Journal*, I believe a great disservice was done to *Journal* readers. Throughout the summary of the candidates' platforms, the writer's pro-Mondale slant was obvious. Quotes critical of President Reagan's policies were taken while no such criticisms of Mr. Mondale's plans were presented. Mr. Mondale's campaign promise to raise taxes was blithely glossed over as a plan capping Reagan tax cut benefits

and placing surcharges on the wealthy and corporations. I feel the summary failed to provide an objective presentation of both candidates' views from which readers could draw their own conclusions. In the interest of better reporting, I suggest Julie Catalano and the *Journal* confine their biases to the editorial column.

More objectively yours,
Christopher Conway
(Acct. '86)

The Suffolk Journal

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Boston, MA 02108
617/723-4700 x.323

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Photographers: Don Carter, Ann Thompson.
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MBA (Continued from page 1)

already are trying to head off enrollment slumps.

"If there's a fallout of MBA programs, it's the schools without strong programs that will be affected first," Hickman contended. "And they're often the ones without state support of a substantial endowment."

"Substantial enrollment declines will affect total revenues for some schools

and make it hard to maintain economic viability," Keller said. "Some universities use large business school enrollment to generate their budgets."

Business schools provide as much as 25 percent of a college's revenue, which is one reason that over 600 schools now offer MBA programs.

The biggest effect, however, is on students themselves.

Keller said "historical hirers are still hiring MBAs, but fewer companies

offer the lucrative mid-management positions business students anticipate.

Instead, talented grads often get operating, human resource and line management positions.

"The standard criticism is that MBAs are arrogant, wanting staff instead of line jobs," Hickman said.

"Nevertheless, an MBA still offers the best chance for corporate success," Keller maintained.

"An MBA from a respected school is

still very valuable," he said. "Most companies say 'Don't use us as a training ground.' They're not so inclined anymore to hire BAs and train them for two years."

"Despite the ebb and flow of demand, and MBA will always be a ticket to mid- and upper-management positions," Hickman said. "I expect that to continue but not necessarily for everyone who has an MBA."

College press

(Continued from page 1)

about issues that don't affect them directly.

"I think students are saying, 'Hey, Ronald Reagan has lowered the unemployment rate. I think I'll be able to get a job when I get out of college.' And I don't think they're looking at a lot of issues," observed Lamar Graham of *The Maneater* at the University of Missouri in Columbia, MO.

"They're looking at economic prosperity and they're not looking so much at the nuclear war issue. They're not looking at social issues like prayer in school. They really don't care about that," Graham said.

"The youngsters, kids today, are the product of our successful economic system," added Paul Delaney, deputy national editor of *The New York Times*.

Noting that most college students have no awareness of the economic struggles of their parents and grandparents or of the political struggles of the civil rights and anti-war movements, Delaney contended "they have been spoon-fed so far in their lives and had access to good jobs and the good life. Another problem is that they're carrying on the 'me generation' syndrome: looking out for number one."

Donna Zaccaro, daughter of vice presidential candidate Geraldine Ferraro and a recent Brown University

grad who has been campaigning on campuses, agreed.

"I've found that a lot of college students are really apathetic and not as focused on the issues," she said. "College life is sheltered, and students tend to think about their social calendars and their futures."

"I think it boils down to (a) people don't have enough knowledge of what's going on, and (b) college students are very job-oriented," Graham said. "When you combine these two, you have a very conservative tendency."

Some of the reporters blamed the performance of their papers for the tendency, noting the press assumes readers respond more to image than fact.

But Delaney of the *Times* counseled "that is a kind of rule of the game that youngsters would like to ignore at the moment. But you don't call the president a liar. I defy anyone to get up at a White House press conference and do it."

"I became very inspired to have the college press do a better job than the national press," said Glen Freyd of the *Daily Pennsylvanian* at Penn.

"I didn't realize before that the national press would do such a lousy job," he added. "In the future I definitely think that it's something the college press could take an active role in because there are definitely issues that are not being covered."

Nevertheless I did draw blood on several people who came to the Health Services because they were concerned and they had been told that the blood test would be available. However I did not think that the problem was a true emergency because no one had symptoms of lead poisoning and the chance of someone having a higher level than the painter, after such a short period of exposure, was nil.

Donna Strain and Janice Lewis question whether or not the Health Service is "equipped to handle this or any other crises situation," in the letter to the editor on October 26. I understand their concern and I hope I can set it to rest. The Suffolk University community is fortunate to be just down the road from one of the best hospitals in the world, Massachusetts General Hospital (MGH). MGH has a fully staffed emergency room open 24 hours a day. Health care is provided there regardless of ability to pay, that is, no one is ever denied treatment because they can't pay up front. There is also a walk-in clinic which has liberal hours. For Suffolk University to try and duplicate this service would be costly and foolish. In cases where a true emergency exists the Health Service is designed to quickly triage the patient to the best available facility.

For the record, the Health Services physician is available for appointments

about an hour a day. The physician is a board certified internist trained at MGH and a graduate of Harvard Medical School. The kinds of problems that we deal with are varied. We welcome people to come in for any medical questions, in addition to the routine sore throats, colds and aches and pains that we see quite a lot of.

I think the Suffolk community is well provided for, health-wise. The actions of the Health Service, in particular the Nurse, were appropriate given the situation as regards the potential lead poisoning. We do not masquerade ourselves as a full fledged emergency medical service. For real emergencies you want the most complete, modern and experienced health care available. That's what you have right down the street at MGH. For minor problems, or if you just want to talk to a doctor or a nurse, please come to the Health Service, that's what we're here for. In the rare case where a true emergency exists the nurses at the Health Service, who are on duty twelve hours a day, are trained to get you to the right place as fast as possible.

Sincerely yours,
Andrew Marks, M.D.
Suffolk University
Health Services

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PROPER ATTIRE REQUESTED

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8:00 - 11:30 P.M.

SAWYER CAFETERIA

Sponsored by the Italian-American Club, the Department of Humanities and Languages, and the Modern Language Club.

Up Temple Street

TUESDAY, NOVEMBER 13, 1984

Oxfam Fast	10:00-2:00 pm	Caf
Gold Key		S421
Phi Sigma Sigma		F530
Aerobics		F636
SGA		S423
CLAS 50 Symposium		S427, S429
American Marketing Association		S929
Delta Sigma Pi		S1108
PBC		F134C

THURSDAY, NOVEMBER 15, 1984

Meetings 1:00-2:30 pm

Oxfam Fast	10:00-2:00 pm	Caf
People Express		
Co-op Recruiting	10:00-12:30 pm	F430A
CLAS		F338A
Aerobics		F636
Gold Key		S421
Co-op People's Express		S426
Government Department		S427, S429
Newman		S821
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A Representative from the Georgetown Washington University Special Admissions Committee will discuss minority opportunities at the George Washington University National Law Center in Washington, D.C. The meeting will be held on November 9, 1984, from 2:00 to 3:00 p.m. in the Archer Building, Room - A110. All interested students are welcome.

SIDETRACKS

The legend of DRACULA comes to Suffolk

by Joseph Mastandrea

"I never quite know what to say or do at an occasion like this. Dracula is a never ending subject. I don't know whether to joke or to be serious on Halloween eve," began Professor Radu Florescu, world renowned expert and author on Dracula and other folklore.

Florescu, who just returned from Transylvania ("I haven't quite recovered from jet lag") explained in the auditorium last Tuesday the *true* story of Dracula legend.

Dracula first became known to modern audiences in the Bram Stoker novel *Dracula* which was published in 1897. Dracula was the first best-seller in western Germanic world since the Renaissance. Since then, "Dracula has been published in every language except my language, Rumanian . . . vampirism is not kosher in my society."

The novel *Dracula*, according to Florescu has "all authentic sites. Stoker placed Dracula in a totally accurate historic context. The Anglo-Irish author did his research rather well . . . he was obsessed initially by the vampire myth which he studied fairly well at the British Museum in London."

Stoker discovered that the man Dracula (which means son of the devil) really did exist. His name was Vlad Tepes (1431-1476) and he was prince of a portion of Rumania. This prince did not drink blood, "he had a fetish about impaling by placing people on stakes."



Boston College Professor
Radu Florescu

Dracula. "In it (the manuscript) there are 53 horror tales — misdeeds, impalements, and other tales that I tried to tell on television and was censored."

As time passed the image of Tepes became more and more distorted. "Early Dracula prints were copies of an authentic portrait. Gradually, his lips became redder. He was surrounded by impaled cadavers, carving into limbs. He was transformed into a vampire — a man who drinks human blood."

Over 500 years after the death of Vlad Tepes, the novel *Dracula* appeared. "It was a careful blend of the historical person Vlad the Impaler and east-European traditional vampirism."

But Stoker's book was not the first book written about vampires. Florescu says, "The first vampire book was created by poet Lord Byron's Doctor Polidori in the summer of 1816 when he and Mary Shelley had a bet about who could write the scarier story."

Polidori wrote *Vampyr* — the first novel in the gothic genre to use the vampire theme and Shelley wrote *Frankenstein*, (more on that later).

But even before Stoker's book, before Polidori's vampirism became a worldwide superstition. Florescu believes it is "a rural superstition rather than a city superstition. And Transylvania is an especially good place for vampire superstitions . . ."

The images that are usually associated with the vampire legend began there, like the cross, "in Rumania you see them everywhere," Garlic; "one of the many herbal plants that play a big part in Rumanian folklore and vampires living in coffins, Rumania tradition says if a corpse does disintegrate, he must be a vampire . . . you must open up a grave and look for traces of blood. There are many cases of grave desecration (in Rumania). The movies use these images quite often."

Hollywood glamorized the Dracula image. In movies he became a handsome seducer of willing women. Florescu believes few movies have captured the image of the vampire that Stoker described, "the greatest Dracula movie which portrays the image of the vampire most faithfully is *Noferatu* (1922). Its director Freidrick Murnau typifies a hideous, bloodthirsty individual, not a suave leading man." Florescu says the film he sponsored in 1972, *In*

Search of Dracula "gives a fairly reasonable portrait of Vlad Tepes."

"Dracula is a powerful legend concocted by using a generalization of Vlad where he virtually becomes a vampire."

Florescu has other interests besides Dracula. "The Dracula story has led me to become very interested in the history of legends . . . I have a course at Boston College about the myths and history of legends."

He believes, "Mary Shelley, at age 17, could not have come up with such a revolutionary story. In 1814, she visited an alchemist who tried to create an artificial man."

Florescu is also studying the Pied Piper of Hamelin, Bluebeard, The Three Musketeers, Robin Hood, etc."

Florescu has belonged to The Dracula Society in London for many years and they hope to start a Boston branch. "It will be an intellectual society to remember Stoker for what he was." Florescu hopes Stoker's granddaughter will come to the opening.

Florescu concludes, "the historical personage is far more interesting than the legend. Vlad was a complex and fascinating personality and I am angry at his progressive distortion."



An ad for *Countess Dracula*, variation on the vampire theme.



Maybe not the most famous vampire of them all . . . *Dracula* (1931) starring Bela Lugosi and Helen Chandler.

TRANSYLVANIA Trivia

by Joseph Mastandrea
DID YOU KNOW . . .

. . . Bela Lugosi, who has forever been identified with his numerous screen portrayals of Dracula was NOT the first choice to play the Count? The book was bought for Lon Chaney, but he died before filming began and was replaced by Lugosi.

. . . before entering Castle Dracula in Capatineni, Transylvania, you must climb 1,400 steps. (I know that exercise is good for you but there are limits.) . . . there is virtually no drug problem in Transylvania. Tourists entering the country are given a thorough search hands-up, a legs-apart frisk, plus a minute examination of every piece of luggage? (HINT: Rumania is a communist country.) . . . that the fast-food equivalent of the hamburger in Transylvania is the sausage? (I wonder what their Big Mac looks like.)

. . . that for an attempt for something new, Hammer studios in England liberally changed a well-known vampire tradition? In the film *Dracula Has Risen from the Grave*, Dracula (played by

Christopher Lee) pulled a newly planted stake from his chest because his attacker was an atheist and was unable to say a prayer to complete the ritual.

. . . that *Dracula* (1931) was released on Valentine's Day and was advertised as "THE STRANGEST LOVE STORY OF THEM ALL." (That's for sure.)

. . . Lawrence Olivier, David Niven, Donald Sutherland, Jack Palance, Kate Nelligan, David Soul, Humphrey Bogart, Ringo Starr, Peter Sellers and Raquel Welch all acted in movies with or as vampires. (I wonder if the guy who bit Raquel had trouble finding her neck.)

. . . there really are films called *Blacula* (1972) with a black Dracula, *Japula* (1974) with a Japanese Dracula, *Deafula* (1975) with a deaf Dracula and (I'm sorry to report) *Spermula* (1975) with a . . . please don't ask.

. . . it has been documented as fact that Countess Elisabeth Bathory of Vienna, who lived in the 17th century, bathed in the blood of 650 virgins, believing that it would keep her beautiful. (Oil of Olay would have been much easier.)



Nosferatu (1922) "... the greatest Dracula movie . . . a hideous blood-thirsty individual."

Though impaling was not uncommon at the time," Florescu says, "no ruler impaled as many people in so short a time. He impaled 100,000 people in six years."

Tepes has a better reputation in his native country than he does elsewhere. "He is worshipped by Rumanian historians as a national hero . . . because of his terror tactics Rumania remained autonomous, if not entirely independent of (their enemies) the Turks."

And it was Tepes' enemies who turned his life story into a legend. "I discovered in a monastery in Switzerland the first Dracula manuscript. Dracula means 'son of the devil' and it is not his real name."

The story was written by a German monk from Rumania who "tended to exaggerate." Florescu believes that the monk's church had been sacked by

Preventing teen-age suicide: listening and caring can help

by Sandra Miller

To Whomever:

I was so sick of dragging myself through this hell someone called life. But who's reading this note, anyway? The coroner, the cop picking up my corpse? No one cared. No my parents. They wished it was me who had been killed instead of their other daughter, anyway. Not my best friend, whose with my boyfriend in some back seat. Not my professor, who just gave up on me. Not anybody. I'm even sick of writing these notes, anyway. This time will be the last.

This note was written by someone we'll call Marjorie. After two previous attempted suicides within three years, she finally summed up the courage to slice both her wrists with a razor. Crying, she ran out of the bathroom and up to her mother, who yelled at her, which only drove her out of the house. Numbly, her mother realized that she reacted the wrong way and called the police; they found her a few blocks away, sitting on a curb and staring at her wrists. Passerbys had paused to gawk.

Marjorie was saved in time, and was diagnosed to be severely depressed. Technically she was said to be suffering from a chemical imbalance in her brain and was given a prescription so that she could lead a normal life. Not all attempts, however, are prevented in time.

More than 5200 college age students per year die by their own hand. Suicide is now the second leading cause of death among 15 to 24 year olds. Half a million more young adults make an attempt. These figures have more than tripled from the 1950s and are predicted by experts to increase.

The figure averages out to approximately 50 to 100 attempts to one actual death.

In one study of college age students, 34 percent said that they "seriously considered" suicide; 32 percent admitted making plans; while 14 percent said that they had made an actual attempt.

It seemed that Marjorie's "cure" hadn't worked. Four months later, she was admitted to a psychiatric ward after an overdose of aspirin. Where she spent the next three months. Again, she has been diagnosed as normal and refusing to continue attending her follow-up therapy session, she has decided to just try to stick it out on her own.

Adult suicide rates, on the other hand, have remained about the same. For every adult suicide (25 years of age and older) there are only 10 attempts.

Girls attempt suicide an average of three times more than boys: boys, on the other hand, succeed four times more than girls.

Why?

"Johnny was eleven when he pulled the plug on 26 reds and a bottle of wine . . .

Bobby hung himself from a cell in the tombs,

Trudy jumped in front of a subway train . . .

They were all my friends and they died."

— Jim Carroll: "People Who Died"

No one knows. There are speculations — probable sociological, psychological, and physiological reasons, but each case is different. The mass suicide in Johnstown could be blamed on Jim Jones; but he is only the cause, not the reason. For more than 400 people who committed suicide there are 400 reasons, 400 biographies to dissect.

"(Students) are a difficult population to work with," according to Marta Frank, Nurse Unit Chief at the Reverse Community Counseling Center. "Many

forces are at work now, with their peers and adults, drugs and social issues. They are at an age in which they cannot share a lot of what they are feeling."

Recently in Leominster, two teenage girls, appearing to have led happy and healthy lives committed suicide together. They were not, said one of the mothers, best friends. One of the girls' mother had quit a full-time job to spend more time with her daughter. The only outward signs of depression was a general "normal agitation" with school. In their suicide note, no reason was given.

Frank notes that lately the "press has been giving it (teen suicide) more play, especially because of what happened in Texas." She refers to the rash of suicides in Plano, Texas, where eleven young people took their lives in a one year period. Similarly, eleven 15-24 year olds committed suicide in Fairfax, Virginia during the 1980-1981 school year.

In the November 8 issue of *Rolling Stone*, this type of copy-cat pattern was described by David P. Phillips, a sociologist at the University of Southern California in San Diego as the "Werther Effect." The pattern derives its name from Goethe's novel, "The Sorrows of Young Werther," published in 1774, which was about a young man who fatally falls in love with a married woman. The book spurred a trend all over Europe of young romantic men dressing, talking and dying like Werther. Phillips did some further research and traced highly publicized suicides and deaths with large jumps in suicide rates occurring at the same time period.

The author of the article, Mark Morrison, then suggested that man, who is "the only animal known to kill themselves deliberately" (which is, with such similar compulsions by such animals as whales and lemmings, debatable) "are highly suggestable animals."

Taken from a student's diary, written while contemplating suicide:

"I see all these lonely people turn to suicide. I get the same ideas too often. Tired of all the times I've cried. What the hell is wrong with me anyways? All I wanted was someone to call my own. But I'm tired of all the Hurt. I Don't want to live any more. . . ."

Psychologists speculate that most people thinking about suicide knew other attempters — (in one survey, nine out of every ten attempters knew another attempter). In addition, 20 percent of high school and college students agreed that "suicide among young people is justified."

However, it is reasonable to say that not all friends of suicide victims catch the "fever." A friend of the two Leominster girls said in the *Boston Globe* "It just makes you want to live more."

Another student from Suffolk, Bill, once considered taking his own life:

I don't know . . . I was depressed I guess. There were a lot of other factors, but it was mainly because my girlfriend broke up with me, and I felt I couldn't go on without her. Eventually I got over the impulse, but, I still abused myself, finding comfort in food and alcohol. I'm a lot better off now.

When the television program dealing with teenage suicide aired, staff member Diane Hurley of the Samaritans said that "calls had doubled" on their 24-hour hotline, when the number aired at the end.

"When people are suicidal, it is not something that they just put in their heads. It is already there before and after seeing that kind of movie. It's not 'okay, that looks right — I think I'll kill myself now.' They say 'now I have someone to talk to'."

"A lot of parents who were worried called . . . and recognized the symptoms of suicide in their sons or

daughters."

One mother, Patricia Smith, tells parents to "Listen and observe, but get involved and don't be afraid. You might make mistakes and step on their toes but overall, they appreciate it." Her daughter, Susan, had tried to commit suicide four unsuccessful times.

Common warning signs include: changes in eating or sleeping patterns, dropping grades, loss of interest in favorite activities, loss of humor, severe depression that last more than a week, withdrawal, drug/alcohol abuse (in itself a form of self abuse); giving away of possessions; obsession with death; anger. These are even potentially more serious if they occur after emotional traumas such as: loss of status; hormonal changes; loss of a loved one (through death, divorce or abandonment); pregnancy issues; severe arguments/poor home life; possession of physical or mental disabilities; are only a few of many possible "crises."

However, suicide, like matters concerning sex, is a topic that is all too often ignored in the hopes that it won't happen. But it doesn't always work that way.

Marcia Scherago, a psychotherapist from Virginia, "took it kind of lightly" when asked by her 16 year-old son Steven whether or not she had ever considered suicide. Two months later he hung himself.

Dear Mom and Dad,

You overlooked me. You didn't notice that I have regained my self respect, my sense of will, my confidence has come back, enough to finally commit suicide. You don't control by life after all . . . I'll never graduate the way you expected me to anyways.

Julia about to take a knife to herself said that she had rethought what she was about to do, and realized that she didn't want to die. "All I really wanted was some attention."

Four out of every five prospective suicides in this age group leave clues. This indicates that they don't really desire death. Prevented in time, a person who secretly wished to be rescued and shown love and affection usually doesn't make a second attempt.

That mornig I had tried to hang myself.

I had taken the silk cord of my mother's yellow bathrobe as soon as she left for work, and, in the amber shade of the bedroom, fashioned it into a knot that slipped up and down on itself. It took me a long time to do this, because I was poor at knots and had no idea how to make a proper one.

Then I hunted around for a place to attach the rope.

The trouble was, our house had the wrong kind of ceilings . . .

After a discouraging time of walking about with the silk cord dangling from my neck like a yellow cat's tail and finding no place to fasten it, I sat on the edge of my mother's bed and trid pulling the cord tight.

But each time I would get the cord so tight I could feel a rushing in my ears and a flush of blood in my face, my hands would weaken and let go and I would be all right again . . .

And when people found out my mind had gone . . . they would persuade (my mother) to put me into an asylum where I could be cured.

Only my case was incurable . . .

The only thing I could read, . . . were those abnormal psychology books. It was if some slim opening had been left so I could learn all I needed to know about my case to end it in the proper way. — passage from *The Bell Jar* by Sylvia Plath

A dilemma faced by many adults is whether or not to speak openly about the subject. Many schools, for example, feel that open discussion would only

put ideas in student heads. Dr. David Shaffer, Chief of Child Psychiatry at Columbia's New York State Psychological Institute, feels that talking about suicide only makes it seem *less* horrific, bizarre or unnatural, and lowers it taboo; ventilation, in other words, doesn't necessarily prevent a suicide from occurring.

Indeed, such talk, some feel, may even glorify the act. Front page suicides of such glamorous figures as Marilyn Monroe and Freddie Prinze spurred (as mentioned earlier) a great jump in the suicide rate. Shows how "normal" and "common" an alternative it is.

In comparison, Christianity condemns the act of taking one's life as a one-way ticket to hell. Recently, however, Reverend George Denomme took a more understanding view. "It could well be that we, you and I, are the reasons . . . We're surprised our children are confused? . . . They simply can't cope."

However, "preventionists" disagree with the theory, and encourage students to talk openly, not to be ashamed, and to take their feelings or those of their friends seriously.

Dr. Susan Blumenthal, head of the Suicide Research Unit of the National Institute for Mental Health claims, "Almost all adolescents (suicides) can be prevented."

A number of prevention centers in the area offer 24-hour help. Hurley, of the Samaritans, agreed that people should talk about it.

"If one is feeling bad, one should seek some help before feelings overwhelm them and make it too late. We have a 24 hour confidential Hotline, or they can walk in and talk with us. (The suicide rate) is going up . . . The most frequent callers seem to be 20 to 29 year olds. We now receive an average of 250 calls a day . . . and calls doubled (during the airing of that television special last Tuesday)."

Prevention Centers have grown from 50 in 1967 to more than 400 in 1973. However, there is little evidence that many suicides are prevented.

Being stressed instead is education of the public through films, speakers at schools and self-help groups focusing mainly on two group types — attempters and survivors. And the main idea is prevention — to learn the warning signs not unlike, according to Mark Fisher, former director of the high-profile Dallas Center, "learning the warning signs of an impending heart attack, and come up with a spurt of emotional C.P.R."

Suicide has also been attributed to abnormally low levels of the chemical 5-hydroxyindoleacetic acid in a victims brain, according to April 1984 issue of *American Journal of Psychiatry*, as a "marker of aggressive behavior against the self. . . ."

Whether physical or psychological, a decrease of this suicidal trend does not seem hopeful. Societal pressure has increased, especially for the young.

Divorce has risen to 50 percent; the importance of sex in our society is constantly over-emphasized: the "you mean-you're-twelve-years-old-and-still-a-virgin" syndrome. The ideal mate/lover/sex symbol is followed by the disappointment of actual experiences. A feeling of impending doom is a shadow hanging over us from the cold war, the big chill, the population explosion, and the greenhouse effect. Being "successful" is equated with a person's worth to society: five-year-olds are suffering from ulcers because their parents won't send them to computer camp.

It is a rough world out there, admittedly. Almost everyone needs to seek professional help at least once; to deny oneself this help is self-defeating.

Salvaging mid term grades

by Sandi Miller

Thumpa... Thumpa... Thumpa... "I have some good news and some bad news, class... first the good news..." Thumpa... Thumpa... Thumpa... "First the good news... I have the corrected exams..." Thumpa... Thumpa... Thumpa... Thumpa... "Now the bad news... there were a couple of poor papers, but fortunately not enough to have to scale..." Thumpa. thumpa. thumpa. "First let me pass them back." The professor reads off your name... You get out of your seat to take the paper from her hand, and in doing so notice that her eyes are filled with pity and disappointment. Thump-thumpthump you look down thump-thumpthump you clutch your heart thumpthumpthump... ciiiiiiick....

OK, admit it. So it's not the end of the world. As my father used to say, "Who is going to care 50 years from now?" No one, probably. But somebody, you may reason, COULD care in the next 49. Stop that moping, right now. Yes, now. Pick up those shuffling feet. Draw in that pouted lip, because it is only midterm, and we still have hope. Wipe that sweat-filled brow, because there is still work to be done.

Many students make the mistake of treating their recently returned paper like the plague... either quickly discarding it or passing it on to someone else, all the while cursing the professor's despotism. However, that exam can be just as useful as your textbook or notes.

Scrutinizing your exam, you may say, "I got 15 in the identification wrong. So what? I don't have to know this on the final anyway, so who cares?" No, no, no. This, dear student is the classic example of an underachiever. These exams in fact can serve as helpful a tool to achieving better academic status. You just have to know how to decipher the seemingly useless piece of paper, and to apply it toward the rest of your learned life.

The following is a list of careless or shortsighted mistakes that everyone seems to make, but rarely take the

blame for. (Information obtained from *College Reading and Study Skills* by Nancy Wood.)

- 1.) FORGETTING THE FIVE W'S AND AN H. Before, as well as during an exam, be sure you are one step ahead of what the exam may demand by knowing the who, what, where, when, how and why of EVERYTHING that you may possibly need to know. For example, say you wrote "The Space Shuttle Challenger crash-landed into Chucky Cheezes yesterday afternoon because the flight commander decided that he hated both brats and clowns." Now pretend that you are professor for a day, and the next student's paper had the same sentence, only reworded, "A guy went nuts and flew this space-plane into some God-forsaken Hell-Hole." Get the idea? The idea is to not be too vague. Which leads us to...
 - 2.) YOU DIDN'T GIVE EXAMPLES. This ruins your chance of giving a clear answer as well as getting a good grade. If the professor was sure that you at least got the gist of what was meant by the question, you could have gotten more points. Next time, instead of writing "the gortnud was an indication of President Ford's personality" a more expanded version would look more like "a gortnud, an insect which has characteristics similar to Don Knotts." The professor will then be confident that you know what you are talking about
 - 3.) DON'T BE IRRELEVANT. If you noticed that the only answer for question twelve was how "Albert Einstein was a clean man" then obviously your notes didn't pick up on anything else your teacher may have said. Next time, know and point out a term's significance and how it relates to what you are studying. Don't ramble, either, for it may be wrong or stretching your already weak point.
- The following set of tips are more specific:
- 4.) YOU ANSWERED WITH THE WRONG LIST OR CONCEPT. This probably stems from memorizing more than one list or idea. The best solution is to study the material as a

- whole, placing the groups of ideas in their respective places like a jigsaw. Then make study sheets and title the different pieces for easier association. Be able to tell the difference between closely related terms (ex: Idealism vs. Romanticism; Affect vs. Effect; Finite Math vs. sustained torture.) This helps especially with narrowing down two similar answers in matching and multiple choice.
- 5.) WRITING A SKETCHY ANSWER. The problem is probably caused again by incomplete notes and poor study sheets. If you're unsure about your gathered information, never hesitate to run up and tug the sleeve of your professor: Or you can even read an unsigned but related book to improve your comprehension, if you feel ambitious.
- 6.) YOU ANSWERED A QUESTION IN A TOTALLY WRONG CONTEXT. Reading the question too carelessly and too hastily, or only writing down what you had studied for word by word even if the question had been altered just enough to make the answer incorrect — one of the largest causes of students who bang their heads against cement walls, mumbling "Why, why, me.?" If need be, next time ask the professor to clarify a difficult exam question if it is allowed during the test. The idea is not to jump to conclusions.
 - a. pay attention to the language the professor uses on the exam, and watch out next time for "All the following BUT's" and the "NONE of the aboves..."
 - b. Don't let your first wrong answer lead you down a dark road of wrong answers... consider each answer an independent one.
- 7.) YOU DIDN'T KNOW THE MEANING OF THE TERM. Next time you will make out a thorough list of every single term which will be included on the exam, taken from your notes, lectures as well as the text. And be sure you know them all. Don't rely on that unreliable "common sense" of yours. That is why you are attending college.
- 8.) YOU DIDN'T KNOW HOW TO APPLY LEARNED MATERIAL TO NEW BUT RELATED SITUATIONS.

- Occurring in Math and Science AND liberal arts classes, next time you will be prepared to apply the principals of the Constitution to your bathroom sink. Memorizations will not help you all the time if you don't understand them, and anyways, you are only depriving yourself of a decent education. This will also help you prepare ahead of time if the teacher decides to reword key phrases.
- 9.) YOU DIDN'T HAVE ENOUGH TIME. Well, next time make the time. Do watch the clock and time how much you spent on each question. If it is possible, write on your test next to each answer the amount of time it took you to answer each, if you can do it without panicking. That way you can learn if you mull over certain types of questions longer than others, and if you need to practice your test taking style. Remember that writing something down for every answer if you know them all may average out better than if you had 10 out of 15 totally correct.
- 10.) WHAT? YOU DIDN'T PROOF-READ? Oh, you just HAD to leave that room after only 20 minutes. For shame. You'll know better to complete that sentence, to cross out that rambling or hypocritical statement, to spell that word correctly, to add that date you just remembered and to rewrite that chicken-scrrawl more legibly.

However, if you're still growling over your grade, go up to your professor and ask POLITELY what the problem is. DON'T BE DEFENSIVE (i.e. What is your problem, you decaying waste of life...) but at least pretend that you want to learn from your alleged mistakes.

Overall, generalize your fumbles, and notice any trends that you seem to be following from test to test. If you try, you can only improve your grades, and ultimately (hopefully) your cume. Most important of all, remember that taking an exam is a learned skill, not something that should come naturally.

Information provided by the Learning Resource Center.

Okay, so Halloween was only last week. But have you been in Jordan Marsh in the last few days? or Filene's? And speaking of Jordan Marsh and Filene's, next Tuesday, November 13, at Downtown Crossing, the third annual "LIGHT-A-LIGHT" campaign will officially begin.

"LIGHT-A-LIGHT" was conceived in 1982 by the Boston Parks and Recreation Department and the Friends of the Public Garden and Common because the lack of municipal funds nearly curtailed the traditional lighting of the Common.

When the Boston Common is set aglow with thousands of lights draped through the trees of our nation's oldest park, Bostonians and visitors alike know that the holiday season is alive within the city.

"LIGHT-A-LIGHT" maintains the same philosophy that it did in its past two campaigns: By purchasing one button for one dollar, one light will be lit on the Boston Common for the holiday season. In this way, "LIGHT-A-LIGHT" is a campaign for the people of Boston.

The campaign will kick-off from noon-2:00 p.m. Everyone is invited to join in the pre-holiday festivities.

The Christmas on the Common Parade and Holiday Festival is slated for Sunday, December 2, from 1:00-4:00 p.m. The official lighting of the Common is at 4:30 p.m.

Happ enings Happe ningsH appenin gs Hap pening s Happ enings Happe nings Happe ni

Can you read? Can you spell?

Correct grammar and spelling are often overlooked or taken for granted, even by informed college students.

If you posses an exacting proficiency in your use of the English language, or would like to develop your grammar skills,

Work for the *Journal*

The *Suffolk Journal* needs COPY EDITORS to proofread and correct typed text.

Please see **Melissa Gropman** at the *Journal* located in the
Ridgeway Activities Building
Room #19
723-4700 x323

ARTS

Talented casts saves *The Deadlined*

THE DEADLINED — Play by Elias Canetti. Directed by Malgosia Askanas. Lighting by Joe Levendusky. Costumes by Janice Dallas. Masks by Pat Kenney. Presented by Mirror House, Inc., at the Dinosaur Space, 10 West Street, Boston, through November 17 (Wednesdays through Saturdays).

by L. M. Lester

In the first American production of Elias Canetti's futuristic drama *The Deadlined*, there are moments of great insight mixed with too many moments of utter foolishness. It has been suggested by literary critics that works of Elias Canetti are better read than performed. Mirror House director Malgosia Askanas has attempted to disprove this with the aid of a talented group of actors. It is this talent of the cast, despite sometimes poor direction, that holds the audience's attention.

The focus of this show, and much of Canetti's work, is death. In this instance, a "capsule" is worn around each character's neck which contains the exact date of birth and the exact date of death of the bearer. Rather than names, each person is christened with the numerical age at which he'll die. Therefore, no character will reveal his age or date of birth to another because in doing so he would have told how much longer he had to live before his time of death, his "moment," would come. There is the belief that the "moment" is the only time one could die.

In one scene of *The Deadlined*, one brother (June LaPointe) is lamenting to another (Marty Cinis) that it is not possi-



Michael Preston (left) and John Lawrence Chatty in *Deadlined*.

ble to murder someone because "... if you attack another at the wrong moment, nothing will happen. Since we can no longer kill, we can change nothing." This premise should be substantive but instead assumes that this futuristic society would have to be comprised of people devoid of basic arithmetic knowledge. Canetti did hope to prove that people stripped of identity and knowledge of their own death would be people free from fear of death, therefore content people.

The writer's points are well-received but few and far between. Knowledge of the "moments" of one's death would hardly suffice as the answer to the desire for certainty and contentment.

Images of imprisonment were evident in much of the production ... from the characters' fishnet costumes to the audience's entrapment on metal bleachers for two hours, without an intermission. One wonderful aspect of the costumes were Pat Kenney's masks. The set design was riveted

around a suspended fishnet throne, upon which sat the omnipotent Capsulan (Richard L. Sherburne). The lighting by Joe Levendusky was evocative, as was the music, provided by the ensemble.

Mirror House, Inc., provides plenty of food for thought. Some of this is hard to swallow, yet after digesting *The Deadlined*, one still hungers for better answers.

Body another success for DePalma

BODY DOUBLE — A Columbia Pictures Release. Directed and Produced by Brian DePalma. Story by Brian DePalma. Screenplay by Robert J. Avrech and Brian DePalma. Director of Photography by Stephen H. Burum. Music by Pino Donaggio. Edited by Jerry Greenberg. Starring Craig Wasson, Gregg Henry and Melanie Griffith. At the Sack 57 and Suburbs. Rated (R).

by Joseph Sicari

The hangup against Brian DePalma has been that he basically imitates Alfred Hitchcock's films. Examples are *Obsession* (where DePalma basically lifted the plot of *Vertigo*) and *Dressed to Kill* (with a psycho killer and a shower scene taken from *Psycho*). What is interesting though is that DePalma does it so well. No other filmmaker has even come close to Hitchcock's obsession with women and suspense or the way the camera can manipulate and dazzle the audience. In *Body Double*, DePalma continues to "borrow" from Hitchcock.

Out of work and depressed, Hollywood actor Jack Scully (Craig Wasson) has just been fired from a low-budget horror film. He meets another actor, Sam Bouchard (Gregg Henry), who needs someone to house sit a home that is located on top of a hill.

While pointing out the attractions of the home, Sam tells Jack to take a look through a telescope. What he sees is a stunning woman who does a striptease at the same time every evening. He immediately becomes obsessed with her to the point of following her around. He also finds that a grotesque looking Indian is following her also.

That night while looking through the telescope, the woman is brutally murdered with an enormous power drill.



Craig Wasson and Melanie Griffith in the erotic mystery *Body Double*.

The remainder of the film concerns Jack trying to discover the murder by getting involved in the porno film business.

Director DePalma controls the camera better than most filmmakers. He uses zooms, spins and crane shots. His camera caresses his subjects, but then in an instant can transform a situation into stark horror.

One of his best sequences is when Jack follows his obsession (which is the girl he sees through the telescope) around a mall. There is almost no dialogue in the sequence, yet it is stunning and at times intriguing (but there again DePalma did it before in *Dressed*

to Kill and it was first done by Hitchcock in *Vertigo*).

The controversial murder scene with the power drill is hardly as bad as a typical murder in say a low budget horror film. That is because DePalma does not linger, he keeps cutting away to the downstairs with the drill coming through the ceiling.

The casting is quite interesting. Craig Wasson (*Ghost Story*, *Four Friends*) plays an ordinary guy whose world is turned upside down and is truly baffled by what is happening around him. Deborah Shelton (*Dallas*) is fine as the victim. The surprise performance comes from Melanie Griffith

(*Night Moves*) playing a porno star whose character is so strong that she comes across the screen as a real person rather than just a dumb blonde.

Technically, it is the slickest movie of the year. Director of Photography Stephen H. Burum's (*Rumble Fish*, *The Outsiders*) camera work at times becomes hypnotic. The editing by Jerry Greenberg and Bill Pankow is first rate. The music by Pino Donaggio (*Blowout*) only heightens the suspense.

Body Double may owe a lot to Hitchcock, but it is a tribute to DePalma. He can add his 80's themes of terror, erotica and suspense and pull it off without a hitch.

MUSIC

Cale adds artistic touch to The Rat

by Avery Allen Bidmead

Boston's Rathskeller in Kenmore Square was packed beyond capacity for the premiere of John Cale. British artist Cale was originally from the *Velvet Underground*, a Sixties band that featured lead singer "Nico" from Germany and Lou Reed. Cale performed with Lou Reed's band during gigs, which did not seem to have any impact on Cale as a solo artist.

John Cale opened his hour-long set with an introductory tune that can not be found on any of his albums. "Ready for War" was used in Cale's introduction as a strong tool to set a progressive, tame-punk mood. Singing and playing slightly distorted guitar, Cale stood solid and stiff disguised by his narrow framed "fad" glasses. The drummer sat erect and with the same awkward stiffness as he played. The crowd seemed to enjoy such appearance and by no means was anyone disappointed.

Other than using "Ready for War" for establishing an opening mood, Cale used this song to jokingly distinguish his name from an old popular country singer called J.J. Cale. One may notice by hearing Cale sing, "My name is John" throughout the song. The song also has some very slight anti-war overtones.

As Cale got well into the show, he began singing more serious songs. The bland overall appearance was converted to a more developed personality. He began to demonstrate his extremely talented gift of producing mood in his songs. Cale's mood could swiftly change as did his melodies. One superb example was when he sang a rundown, melancholy version of Elvis' "Heartbreak Hotel." It was in this solo piece where Cale showed off his fabulous piano talent, combining blues patterns with jazz, varying volume and pitch. (The "cherry on the cake" was the lighting and general atmosphere at The Rat, which was similar to that of a

downtown bar room.)

In "Heartbreak Hotel," Cale's usage of mood was successful. The fans followed with their hearts and their eyes as Cale transformed his "concrete image" to an expressive, theater-like figure, paralleled to his music. This was the high point of the show and the high lasted right through the encore.

John Cale's experience with music goes back quite a long way. For example, Cale performed his own classical piano compositions for the British Broadcasting Corporation (BBC) at only eight years of age. At that age in fact, Cale was considered a classical pianist. Just after his break up with the *Velvet Underground*, Cale did some production work for Nico's solo works and he even put out several of his own solo albums. Some examples are *Paris 1919*, *The Academy Peril*, and even a bazaar organ solo album, *Marble Index* where organ is the only instrument used throughout the whole LP.

Cale's musical talent is illustrated by

his constant pursuit of releasing works that include only his voice and instrumentation. On many of his works, there are no other performers. He is noted for involving himself with people in the arts. The "arts" approach is most evident in John Cale's solo album rather than his works with the *Underground*. During the late Seventies, Cale deviated from the artistic approach for a short while to put out a punk album called "Sabotage."

Of all the shows I have seen at *The Rat*, never was the club so full of people than last Saturday night. Even during the preceeding set by The Count, an exceptionally bad performance, the club was jammed. Don't let Cale's tendency of attracting large crowds scare you off from seeing him. John Cale reminds the club goer that artistic talent in local appearances does still exist in the Eighties. His track record can certainly verify my claim. Cale is an individual that a fan would appreciate, and that a musician would respect.

Laurie Anderson on performance art

by Regina Gillis

After listening to Laurie Anderson last Saturday night at the John Hancock Hall, one can safely say that she is as much an American institution as are hot dogs and apple pie.

Laurie gave an enlightening and somewhat impressionistic marathon talk as part of the Boston Globe's annual Book Festival.

Laurie is the 1980's female version of the Renaissance Man — singer, songwriter, poet, musician, comedienne, actress, inventor, photographer, and electronics technician. The sum total of these professions is what many call the "Performance Artist."

Laurie covered many aspects of performance art in her three-hour talk, such as the theory, history, methodology, and practical applications of performance art in her usual deadpan humorous delivery. "In the words of Steve Martin," she said, "talking about art is like dancing about architecture. . . . But if you've had the chance to see the new Bauhaus revivals, you can see that it is actually possible to dance about architecture."

The remainder of her lecture was basically a presentation of her interpretation of *United States, I-IV*, her highly acclaimed 1982-84 tour.

United States was originally divided into four parts: transportation, politics, money and love. Each part, as in a symphony, was a movement of sorts, each with corresponding images or "animations," physical motions, and musical sounds and arrangements.

Transportation, for example, utilizes animations or moving images such as an electric plug outlet with light beams coming out of the holes, symbolizing energy and the source of all motion. These animations are accompanied with a shuffling left-right motion, symbolizing work or activity, and dialogue-oriented songs accentuated with crisp rhythms and corresponding counter-rhythms.

One such song in the Transportation section is a dialogue between two characters, represented by Laurie's normal speaking voice and that same voice transformed into what Laurie calls the "voice of authority" through the use of a Synclavier or voice filter. The dialogue is a frustrating "who's on first"

type of thing, in which the left-right motion of her hand is shown pictorially in an animation of the Voyager space mission universal greeting, where the male human species is waving to an unknown audience.

Politics, unlike Transportation, incorporates a movement of up and down as opposed to left and right, symbolizing the constant rise and fall of social and economic castes. Entering into this movement is also the concept of heaven and earth, implying also the notion of the immaterial and the material. "Walking and Falling," from her first album, *Big Science*, suggests this sort of thematic approach just from its title. The lyrics go on to describe one person's declining position in society.

In "Sweaters," another song off *Big Science*, Laurie recreates the illusion of rising above the material or corporeal world: "I no longer love your mouth/I no longer love your eyes. . . . I no longer love the colors of your sweaters." These songs are back to back on the album, and in concert are presented with animations of things like weavings of strips from the *Wall Street Journal* and the *New York Times'* comic pages.

Money has its own corresponding physical movement of pulling in or absorbing. Animations associated with this movement of *United States* include an X-O-X representation of the binary code and more weavings of the financial pages. Another *Big Science* song associated with the movement is "Let X = X," in which numbers become the convenient and socially acceptable replacement for emotion.

Love, the final section of *United States*, incorporates a physical movement of pushing out as opposed to the pulling in associated with the Money section. Animations associated with this movement include wood pulp Indian word sculptures, Chinese art, and the typically bizarre endpage personals of the *Village Voice*. "Kokoku," off of Laurie's second album, *Mister Heartbreak*, is best associated with the Love theme.

"Kokoku" literally translates as "home of the brave men" and is a song about the patriotic and loving attitude the Japanese culture has for the earth. Rhythm plays an important part in this song, too. In the song, Laurie utilizes the word "shake" and the capacity of the Synclavier to distort and transform the word to produce imagistic counter-rhythms.

In the remainder of her talk, Laurie addressed the audience and gave her personal opinions and reservations on

things like the presidential election.

Overall, Laurie's presentation of the theory behind *United States I-IV* was overwhelming enough for the average person. In addition, her two albums and her book, *United States I-IV*, establish her as the queen of the multi-media presentation format coming into vogue today that many are calling performance art.

SSD heads in different direction

by Marc Johnson

It had been April when SSD, at that time called SSDecontrol, had last played out at the Channel. Since then they have put out an album on Modern Method Records titled *How We Rock*, and they have even flown to L.A. for an appearance with Suicidal Tendencies; however, their material on *How We Rock* has drawn a great deal of criticism from the critics saying that SSD, as with Black Flag are little more than an underproduced band. As a result of this criticism, there was a certain degree of uneasiness within the crowd while waiting for the band to take the stage.

Preceded by an upbeat set from the rockabilly band *The Rockin' Bobcats*, and a thrashing hardcore show from Worcester's *The Outpatients*, SSD opened their set with new material from their recent album. Led by singer

Dave Spring, a.k.a. "Springa," SSD did put their hearts into the material throughout the set, but it did become evident that the criticisms made on the new material are not unsubstantiated.

Indeed, SSD are developing into a new band with a new identity. Their new material is very "metallish." In fact, the bassist even wore an Iron Maiden t-shirt during the performance, and many of the riffs in the new songs have tempered rhythms garnished by E. Van Halen guitar trilling, rather than the faster rhythms of earlier in 1984. From a spectators point of view, it seemed clear that SSD are better off sticking more to the older material such as *On the Road* which drew by far the best response of the show. The following that they have built definitely favors these older songs over the new album.

One point that must be made in SSD's favor is the fact that Springa is a dynamic front man, but more than that he really does believe in both the band and in what he is doing; he puts his whole heart into every song throughout the performance. In one case, while singing about a friend who had committed suicide, it almost seemed that the lyrics brought tears to his eyes especially toward the very end of the song. Thus, although there might be some confusion about exactly which musical direction SSD are going to pursue, their hearts are in the right places and eventually they will carry on through good times and bad.

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SPORTS

Some thoughts and reflections . . .

by Robert DiCesare

PHILADELPHIA — With mid-terms finally over, it is time for me to clear my mind here in Cheesesteak City as I await the start of the Harvard-Penn football game in Franklin Field before really letting loose at the pro wrestling matches held at the Spectrum Saturday night . . .

... These past two weeks have been the toughest for the Journal sports pages. Cross-country is the only fall sport still competing (with only one meet, the NCAA Regionals, left this Saturday). Hockey and basketball are still two weeks away with previews appearing in next week's edition . . .

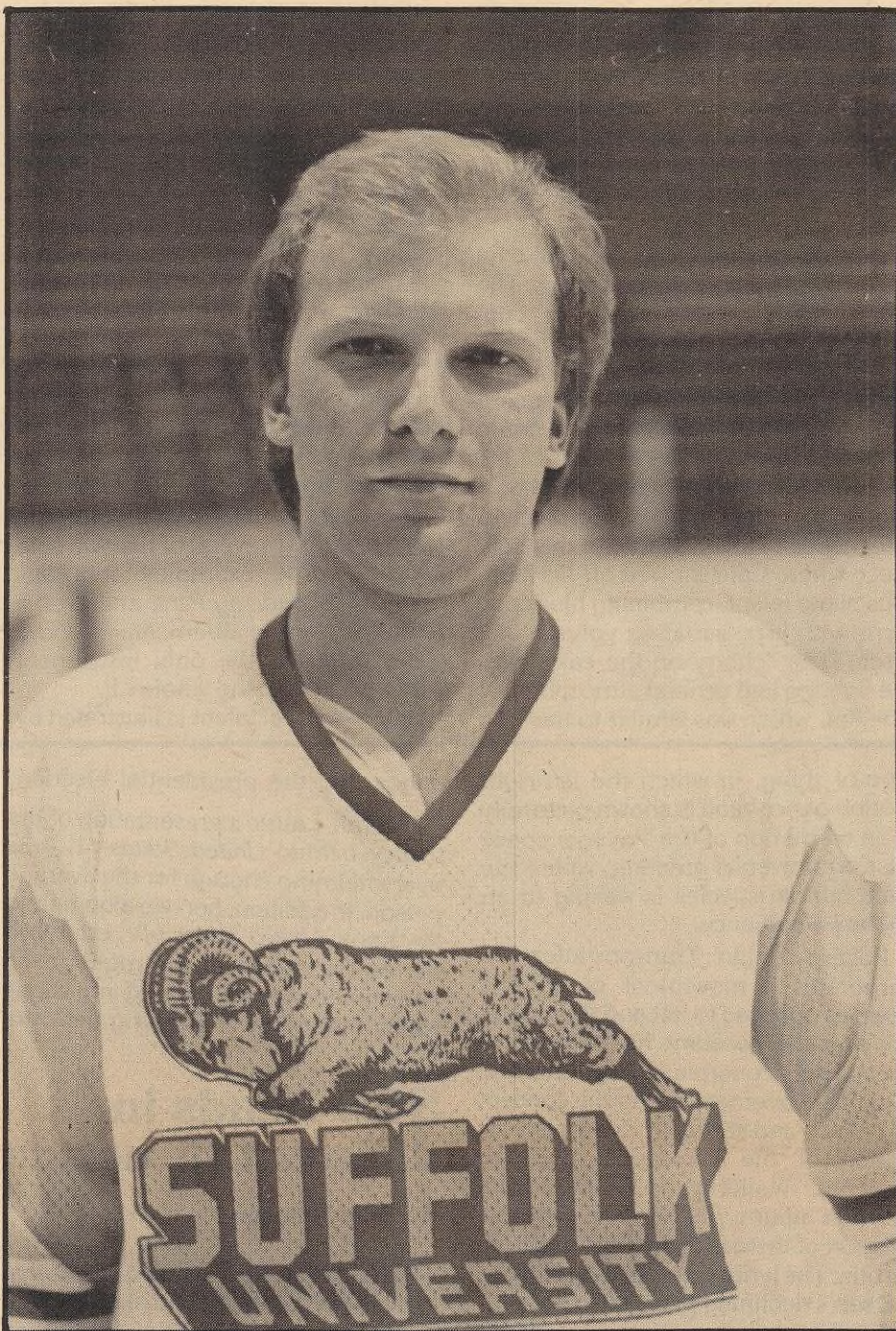
... It's pretty embarrassing on my part being the sports editor of the college newspaper and receiving a grade below 80 in Coach Nelson's Theory and Practice of Athletics class on the mid-term exam . . .

... It has become increasingly evident that politics and sports are blending together at a more rapid pace. I still think BC quarterback Doug Flutie had no business being on the same platform with President Reagan at last week's rally at City Hall.

True, Flutie is a very popular topic of discussion but if Tony Eason, Larry Bird, or any other local sports figure were asked who they would be voting for then I think they should be allowed on the platform also. Putting the matter to rest, no athlete should be allowed up there unless they have contributed to or campaigned with a Presidential candidate . . .

... Suffolk goaltender Rich "Buth" Barrett looks much more masculine and intimidating with a beard. Glad to see him grow back those whiskers again . . .

... Ram superjock Sheryl Scanlon meets my every qualification and standard to become Suffolk's version of Babe Didrikson Zaharias . . .



Ron Petto is one of only two seniors for the Ram icemen this year.

... I ponder the question of whether or not Suffolk hoopster Paul Vaccaro ever messes up his hair in practice . . .

... The Most Valuable Player award in baseball should not go to a man who pitches three innings or less and doesn't play every day. I respect the athletic ability of Tiger relief ace Willie Hernandez, but Kirk Gibson, Alan Trammell, and Kent Hrbek were worthier candidates . . .

... I don't know which broadcasting team makes more mistakes between NBC's Don Criqui — Bob Trumpy or Charley Jones — John Brodie . . .

... The departure of ex-Channel 5 sports reporter Keith Olbermann is a welcome relief to my eyes and ears . . .

... The format of the new Hockey East division should provide exciting hockey action (with teams from the Western Collegiate Athletic Association) for local area fans at BU, BC, and Northeastern. However, the lengthy travel schedule of all teams could pose some academic problems. There is a lot of traveling involved here and could affect player performance both physically and mentally . . .

... Ram iceman Ron Petto is one of only two seniors on the Suffolk squad this season. A four-year starter on the varsity, Rockin Ron will be looked upon to provide leadership and stability during the course of the Suffolk hockey season . . .

... I've got a strong hunch that The Tonga Kid and Jimmy "Superfly" Snuka will team up and become World Wide Wrestling Federation tag-team champions in the near future . . .

... Predictions: Harvard over Penn, 21-17. At the Spectrum, it will be Andre the Giant defeating Khamala . . .

... The statue of Rocky Balboa outside the Spectrum is enough to get anyone's adrenaline flowing enroute to the mecca of Philadelphia sports interest . . .

The Patriots are cursed

by Mike DeSimone

The Play caught me in the middle of a breath. Dennis Smith of the Denver Broncos scooped up the ball as it bounced directly into his arms and raced to a 64-yard touchdown. The Patriots had just given away a football game that they had every right to win.

For some reason, I sat there surprised. I had seen this happen so many times before, but I was still surprised. I didn't fire the nearest object at the television screen like I would have done a couple of years ago, but I was still surprised. I was actually surprised that I was surprised. Reality soon hit me again, as a thought entered my mind: the Patriots are cursed. That's the only reasonable explanation. I know that believing in curses is not a sign of level-headedness, but what else can it be?

It doesn't matter who the head coach is, be it Chuck Fairbanks, Ron Erhardt, Ron Meyer, or now Raymond Berry. (What has this poor guy gotten himself into?). It doesn't matter who the quarterback is either, whether it be Steve Grogan, Matt Cavanaugh, or now, Tony Eason. (What has he gotten himself into?) Nobody knows when but someone, somehow, put the whammy on our Boys from Foxboro.

Let's look at the facts here. The Patriots have not won a playoff game. They have not won a game that has gone into overtime. They haven't won a game in Miami's Orange Bowl since 1966. They also had a stretch between 1979 and 1981 where they failed to win a game in which they had scored less than twenty points. And, as of last Sunday, they became the first team in more than ten years to allow a team no first downs rushing and lose the game. Some other unpleasant memories:

Receiver Darryl Stingly is paralyzed after being hit by Jack Tatum in an exhibition game against the Raiders in 1978.

Who can forget the playoff game at Oakland in 1976, when referee Ben Dreith called the Patriots for a roughing the passer penalty on an apparent sack of Raider quarterback Ken Stabler. The call gave the Raiders a first down, which soon led to the game-winning touchdown. The Raiders went on to win the Super Bowl.

Who can forget Fairbanks' jumping ship for Colorado before the last game of the '78 season with the team headed for the playoffs. (Of course, they lost that game and the playoff game against Houston.)

How about Erhardt, who had to suffer through that 2-14 season in 1981 with a team that had been considered a serious contender the year before. Everything that could possibly go wrong that year did. Like that Hail-Mary pass thrown by Bills' QB Joe Ferguson that was tipped by a Patriots' defender in the endzone, and landed nicely in the arms of the Bills' Roland Hooks for the game-winner with no time left. (We occasionally see this play on Alcoa's Fantastic Finishes during 2-minute warnings.)

There was that second to last game of the 1980 season, the Pats in Miami again in a must-win game on a Monday night. With Cavanaugh at QB in place of Steve Grogan, the Pats played conservatively, and had the lead in the fourth quarter. Then disaster struck. A tipped pass by Dolphin David Woodley turned into a touchdown because receiver Tommy Vigorito happened to be standing in the right place at the right time and caught the deflection tying the game. Oh — the Pats had a chance to win it with no time left, but John Smith's 30-yard chip shot field goal was blocked. (At the time, Smith was the most accurate field goal kicker

in history, but he never kicked a game-winner in his entire career.) Of course the Pats lost in overtime and failed to make the playoffs.

It seemed that I had forgotten all of this as I watched that Play unfold last Sunday. I figured that they were going to really win a very big game. As the team began its would-be game winning drive, Tony Eason looked like he was in control of their destiny. He was rallying his troops, clenching his fists, waving his arms, and shouting encouragement. I really thought they could do it. Eason did fumble the snap on the Denver 2 yard-line on the opening drive, stopping an excellent chance for a touchdown. If they had scored there, they probably would never even be in the position for The Play to happen. But it's not Eason's fault, nor any of the QBs behind him. Poor Mose Tatupu, a sure-handed runner who probably never fumbled in his career, does so at the worst possible time, the ball bouncing into the hands of Dennis Smith. . . . No, it's not his fault. Nor is it the fault of any other players or coaches who have worn the Patriots red, white, and blue. It is beyond their control.

I will never be surprised when this happens again. Nor should anyone else. The curse is in effect.

Boston College no football power yet

by Ed Cronin

I got a good laugh out of *Boston Herald* writer David Cataneo saying that one of New England's favorite fall past-times is "B.C. bowl-watching." It must be hard to have a favorite pasttime that

you have only been able to parttake of three times in the past thirty-five years. I have enjoyed the recent Boston College football success as much as any New England football fan, but I want to

see a few B.C. top twenty teams that don't include Doug Flutie before I start to consider them a college football power.

A top of the hat must go to Bruins' general manager Harry Sinden. The trades the Bruins made to acquire Charlie Simmer and Ken Linesman

seem to be paying off as the team has been playing with renewed vigor lately. The majority of credit for this must go to Sinden. It seems like every time in

the past ten years that the Bruins have been on the verge of falling into mediocrity, Sinden has made the moves to prevent it.

From early indications, it looks like the Celtics and Sixers could stage a torrid race for first place in the N.B.A.'s Atlantic Division. The intensity the Celts have displayed in the first few weeks of the season shows how determined they are to become the first team to win back-to-back championships in 16 years. The Sixers have been

greatly improved with the addition of star rookies Charles Barkley and Leon Wood and should be the major obstacle in the Celts path. The Sixers, in fact, probably have more overall talent than the Celtics but, as sports-writer Charley Rosen says in this month's issue of *Inside Sports*: "Only wimps and infidels ever bet against Boston."

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Suffolk volunteers (shown here) with several of the Boston Celtics who are distributing All-Star ballots sponsored by Lite Beer at Boston Garden. Left to right, front: Harrier Keith Donahue, Coach Joe Walsh, Judy Harris, and baseball player Dan Duffy. Left to right, rear: Robert Parish, Kevin McHale, Larry Bird, and Cedric Maxwell.

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cause you shine on me
wherever you are. . . .*

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