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The Suffolk Journal

Volume 40, Number 16

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

December 14, 1984

HAPPY HOLIDAYS



Chris Bright resigns as SGA V.P.

by Richard E. Grealish

The Vice President of Suffolk's Student Government Association resigned at last Tuesday's meeting of the SGA.

Chris Bright, SGA executive board vice president and vice president of the Senior Class, resigned due to a conflict between his spring semester course schedule and his duties with the SGA. Bright will be in Washington D.C. next semester, taking part in the internship program of the University, so he is unable to remain in the SGA.

The vacancy created in the Student Judicial Review Board (SJRB) by Bright's resignation will be chosen by SGA President George Caporale. The role of SGA vice president includes chairing the SJRB, a committee responsible for reviewing SGA Constitutional amendments and enforcing attendance policy.

A special election has been scheduled for the last week of January, with petitions available in the Student Activities Office. This is the second special election to be held this year. The first was held last month, when Junior Maura Shone replaced Nick Coscia as class vice president.

The SJRB unanimously approved a policy requiring that anyone elected senior class president will share the chairmanship of Springweek with an SGA appointee if the senior class president has had no previous experience in event programming. This policy was discussed in executive session and accepted by the SGA. The purpose of this policy is to ensure that Springweek events are handled by an experienced member.

It was announced that the SGA-Program Council table in the Sawyer Cafeteria had earned \$200 in ticket sales for the Globe Santa raffle.

One-hundred and twenty-five dollars was allocated to pay for the raffle prizes; a \$100 gift certificate for the Bay Tower Room and \$25 for a bottle of champagne.

An informal meeting has been scheduled for January 11th at Kow Loon Restaurant between members of SGA and Program Board Council. The Friday evening meeting is scheduled for 8 p.m. and is intended to keep the lines of communication open between both groups. This was the last meeting of the semester for the SGA. The SGA will meet again Tuesday, January 22nd.



Christ Bright, SGA vice president and senior class president, will leave his post to intern in Washington, D.C.

EDITORIAL

And now . . . the time for change

A productive semester

Dear Suffolk Community:

After long and serious deliberation, I have resigned as Editor-In-Chief of the Suffolk Journal and this is my last issue as Editor-In-Chief.

This was a very hard decision for me and one that I do not make without regrets. During this semester I have discovered that Suffolk is an interesting and vibrant place with many talented and dynamic people, but it is not a University without problems that must be faced.

The *Journal* put out its first issue in July, and since then, there have been some staff changes, and some layout changes — but there has been a lot of improvement. I am very proud of our staff and of the things we have accomplished during this semester.

We have tried to cover news and features of interest to the Suffolk community to the best of our ability, working with a limited staff (but more on that later). And we have tried to print articles of a more global significance to promote meaningful discussion of these events and issues. True, we made our mistakes, as our esteemed critics have pointed out to us. But, I think that overall we have provided a good newspaper for the Suffolk community. One that Suffolk University as a whole should be proud of.

This semester, several people have made the *Journal* possible. Keith Igoe was the News Editor and acted as Business Manager. Without Keith, there were several weeks when the *Journal* would not have come out at all. I thank him for his good editorial sense, his perseverance in trying to cultivate new writers, his layout expertise and his overall diehard enthusiasm. The *Journal* owes him much more than the words thank you can convey. Joe Mastandrea is the Features Editor who on his pages presented the Suffolk community a wide range of interesting and sometimes controversial articles. Joe has garnered a lot of praise for our paper and we are very proud of him. His spirit and his enthusiasm have made his Sidetracks pages better and better every week. His treatment of controversial issues, such as racism, homophobia and cocaine addiction have piqued the conscience of the University and made people think.

Avery Bidmead's arrival as music editor was like a breath of fresh air. Avery actively tried and succeeded in diversifying the music pages. Trying to cater to everybody's musical tastes is a formidable task and one which Avery undertook with enthusiasm. It is to his credit that the *Journal's* music pages have covered everything from The Dark Cellars to U2; to Kiss and the Boston String Quartet.

Bob DiCesare covered the Suffolk sports scene for us in a competent manner and his general assistance with things like running copy down to the typesetter was greatly appreciated.

Melissa Gropman is our copy editor who watches everybody's Ps and Qs. Her command of the English language and formidable skill with a pencil and copyediting marks are a true gift, and when copy got by her we paid for it when the paper came out on Friday.

Rosemary Gaeta and Debbie Mackdon are the photo editors who make photo assignments, and develop and print the photos which get in the *Journal*. I would like to thank them for their patience with last minute requests, and also for their patience in helping to train other people interested in photography.

(Continued on page 3)

Deeper problems to be solved

I am resigning from the *Journal* because of health and financial reasons, primarily, but also because of the intense frustration of dealing with an apathetic student body and an unresponsive administration.

As of this writing, there is no replacement for my position. Nobody wants the job. Students and the administration must face the possibility of not having a student newspaper when classes resume for the spring semester. I think we should all think about what this will mean to and what it says about Suffolk.

The *Suffolk Journal* is supposed to appear twenty-seven times a year — every Friday while classes are in session. And love it, or hate it, everyone expects the *Journal* to be there on Friday for them to read.

Why? What does the *Journal* do for Suffolk? It is the central communication device for the whole university. Relevant news, and features of interest can be found in its pages, as well as notices about events, help wanted and other classified advertising; and a public service listing for non-profit events.

The *Journal* is also a place for views to be expressed. Letters to the editor and commentaries create a forum for all to participate in. And the *Journal* door has always been open for everyone to submit writing.

But the *Journal* does not appear out of nowhere. Through a large personal cost to a few people it has come out and kept coming out not only through this semester, but through past years. Interest and response has dwindled significantly since the abolishment of service scholarships. It is no longer such an attractive proposition to work for a school newspaper when you can go outside and get experience for pay or credit. We have covered as much of what is going on at Suffolk as we could with the few responsible people we could get.

We have held several meetings throughout the semester, and we have tried to be as patient and understanding as possible with writers. But in the business of putting out a newspaper there is not much time for the hand-holding of writers or the caressing of egos.

Would-be writers, contributors and staff should approach the *Journal* as they would any student newspaper. With nerve, spunk and a willingness to work. Journalists do not get jobs in the professional world by being timid and easily scared off. They usually have backbones. This is in response to those people who have claimed that our staff has been unresponsive to their attempts to write, or who feel that have been snubbed, when we have made every attempt to make them feel otherwise.

Not only has there been dwindling enthusiasm on the part of students, but also on the part of the administration. I would like to address some questions to the administrators of Suffolk.

Why is the official student newspaper of Suffolk University still laid out on a ping-pong table even though there have been repeated efforts to have the Physical Plant Office help us to have layout boards made? Why can you get course credit for working on a drama production at Suffolk, but not for spending months on the newspaper? And why — after all our hard work — after all the money this school puts into printing this newspaper — was a member of the Physical Plant seen dumping large stacks of *Journals* into a garbage can minutes after they were first distributed?

(Continued on page 3)

A productive semester

(continued from page 2)

Maria Costa is the Circulation Manager who tirelessly distributes the paper every Friday and makes sure it gets mailed out to Alumni and advertisers. Her cheerful presence in the newspaper office is always a welcome one, and her competence and skill as Circulation Manager are outstanding. We can't thank her enough.

Sandi Miller was the advertising layout manager who made it possible for the rest of the paper to be laid out. Her organization helped layout nights go more smoothly and more professionally.

Rick Grealish is the advertising manager who lent his organizational skills to making the *Journal* into a more financially sound organization and one with a thriving advertising business. Rick is also the SGA reporter whose responsibility and commitment were greatly needed.

I would also like to thank everyone who has contributed to the *Journal* this year. Staff and occasional writers as well as those who have written letters. Your support was a service to not only the *Journal*, but to the university as a whole. I hope that it continues and that others who have not yet contributed will do so. A special thanks is in order to reporters Linda Tedeschi, Andy Norton, Regina Gillis, and Sandi Miller who came through with the stories when they were needed most and under the toughest of circumstances. Thanks also to Arts Editor Joe Sicari who provided us with movie reviews.

Thanks very much to Campus Minister Wendy Sanford for her moral support and positive feedback and to the Women's Center staff for their concern and appreciation. And a very special thanks to Dr. Ken Garni of the Counseling Center for his care, support and kindness.

problems

(continued from page 2)

Interesting questions about every frustrating problems.

This semester there seems to have been a mini-exodus of student leaders from their positions. The administration and Board of Trustees might ask themselves why this is.

One reason is money. Student leaders frequently work outside of school, carry a full course load and work at their positions as well. How do they do it? Some can do it well, others must scramble to make enough money to live and others get ulcers (which, I should point out, one member of this administration told me is "par for the course").

There are exceptions. I have met some wonderful people in this university who genuinely care about what goes on here. I have met students who have a keen interest in the *Journal* and in Suffolk, and it is because of these people that I am sorry that I am leaving.

Suffolk needs to face some serious problems. The *Journal* crisis is a symptom of a larger ailment.

The next time you find something that is worth discussing at Suffolk, a problem you'd like to draw attention to, a question that needs to be raised, what will you do? You won't be able to write a letter to the editor.

It is important that this university have a thriving, respected newspaper (especially since we have a journalism department with a large enrollment) but not at a large personal cost to a few people.

How important is the *Journal* to you?



Michelle Mabardi
Management '85

"You read it because you hear about what is going on in school and about students that you know and learn about what is going on. Most people work and can't learn about Suffolk otherwise."



Leo Fama
Accounting '86

"I think it's very important to the school, particularly to find out through the *Journal* what happened and what will happen in school. The writers work hard on their stories and that's important . . . and anyone can contribute."

Karen Wynstanley
Management '86

"To me, as a student it is important because it keeps me informed of what is going on, and it tells me when financial aid is due and information about it."



John C. Addoizio
Government '85

"I think that it's very important because it gives me something to do when sitting in class. It's important to students to have fun writing what they do. Also, you get to see different people in the news that are from Suffolk. This school is cliquy (sic) and when you see the Suffolk *Journal* interview others, you get to see how people think on different issues."



photos by Sandra Miller

THE STUDENT ANGLE

LETTERS

Some offended by article

To the *Journal*,

We are jointly writing this letter to express our disgust with the recent homophobia articles in the December 1st issue of the Suffolk *Journal*.

Unlike the small minority who were surveyed in the article, we view homosexuality as offensive and biologically unnatural. It appears as if the *Journal* is labeling (sic) anyone who expresses the above views as homophobic. We personally resent this.

We believe homosexuals are entitled to live their lives as they see fit. However, this lifestyle should not be rammed down the public (sic) throat, as is the case with the aforementioned articles.

If someone feels bestiality is an acceptable sexual practice would you

allow coverage of this in your newspaper? We severely doubt it.

Although the use of bestiality may seem extreme it is a good comparison because both preferences are unnatural. Unnatural activities such as this should not be covered, let alone condoned in any way by any respectable newspaper.

Sincerely,
Scott Jackiewicz
Journalism '85
Steven Gillard
Journalism '85

Editor's Response:

We rest our case.

Dear Editor,

Here is a Christmas tale for your readers —

There once was a Suffolk law student who, as he was leaving the Archer Building on a Friday evening three weeks before Christmas, happened across a table sitting just outside of the revolving doors. But this was no ordinary table! It was a magic table, piled high with many assorted pastries and hot liquids. The student was told that these were Christmas goodies, on hand to honor the annual Christmas tree lighting in the Suffolk University Alumni Park.

Feeling all warm and runny with Christmas good cheer, the student stepped up to the table in order to share in the feast. But, before he could fill his cup from this horn of plenty, an Anti-Claus rose up from behind the table, flanked by two malevolent dwarves. "No, no!" they shrieked, almost as one. "This is for undergraduates, and you can't have any. Per authority of the Suffolk Program Council!"

All of this made the law student very sad, and as he looked about, the Anti-Claus and his lackeys chased away other law students, and even some Temple St. residents. They howled like wild beasts protecting their young, for very fear that a non-undergraduate might snatch a morsel of their precious holiday fare, before they could cram it all down their swinish throats.

The law student walked away, still feeling most sad. In time, however, he became a very fat and wealthy lawyer, which made him a good deal happier. The undergraduates on the Program Council, on the other hand, grew up to become very mean-spirited, nasty adults, despised by all good people.

Merry Christmas to All

Ed Gainor

Dear Editor,

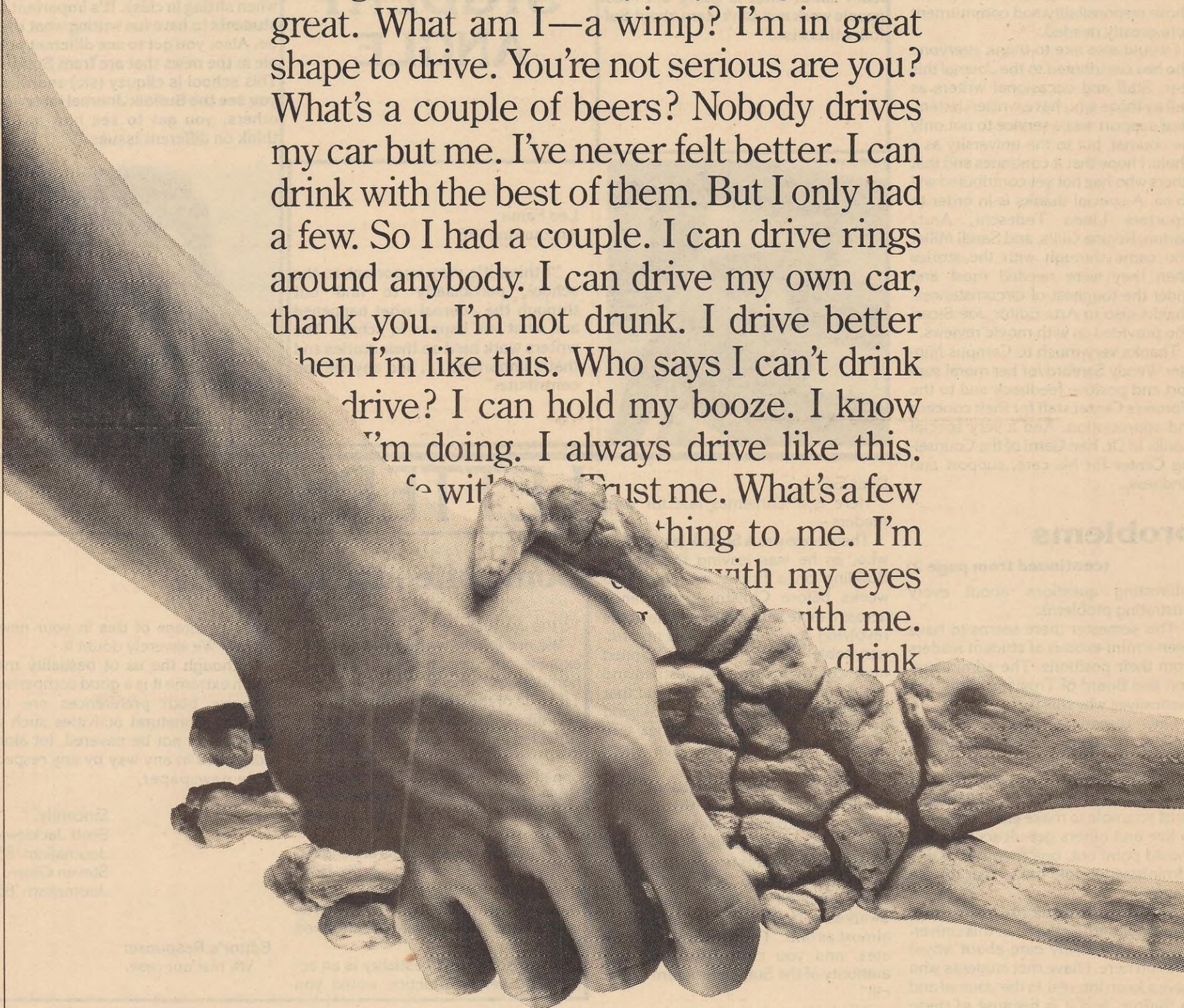
In response to Ed Gainor's clever Christmas tale in reference to the Christmas tree lighting, I would like to clarify a few points. (I am sorry I cannot make up my own tale, but finals are coming up.)

The annual Christmas tree lighting is open to *everyone* in the Suffolk community, including undergraduates, graduates, law students, and residents of Beacon Hill. This year it was scheduled to start at 6:00 p.m. The law students that Mr. Gainor is referring to arrived at approximately 5:45 p.m. and started to take excessively large portions of the refreshments we had to offer and they proceeded to take to class those refreshments. Expected attendance was 300 people and we had barely enough food to accommodate.

Another point that Mr. Gainor left out was that these law students were asked nicely to stay and participate in the event. I'm sorry that Mr. Gainor feels a need for receiving during the Christmas season which is a time for giving.

The prediction by Mr. Gainor that the undergraduates members of the Program Council will turn out to be "mean-spirited nasty adults" is crazy. These people freely give hours of their time to make the Suffolk environment more enjoyable and receive little or no thanks for their fine efforts. On the other hand, the gluttonous and greedy behavior of the law students mentioned leaves no doubt in my mind that someday these students will be "fat and wealthy lawyers."

U.S. Department of Transportation

A black and white illustration of two hands shaking. The hand on the left is a larger, more muscular hand, while the hand on the right is smaller and appears more frail. They are shaking in a firm grip.

FAMOUS LAST WORDS FROM FRIENDS
TO FRIENDS. I'm perfectly fine. I can
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wrong with me. Are you joking—I feel
great. What am I—a wimp? I'm in great
shape to drive. You're not serious are you?
What's a couple of beers? Nobody drives
my car but me. I've never felt better. I can
drink with the best of them. But I only had
a few. So I had a couple. I can drive rings
around anybody. I can drive my own car,
thank you. I'm not drunk. I drive better
when I'm like this. Who says I can't drink
and drive? I can hold my booze. I know
what I'm doing. I always drive like this.
Trust me. What's a few
beers? Nothing to me. I'm
fine with my eyes
closed. I can drink

**DRINKING AND DRIVING
CAN KILL A FRIENDSHIP**

A very Merry Christmas to *all*!

Sincerely yours,
James M. Dolan, Jr.
President, Suffolk
University Program
Council



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SIDETRACKS

The threat of nuclear war also scares children

by John Maddock

The next time you find yourself on the MBTA keep an eye out for a placard done in basic black and white. The caption simply states that one third of American children believe they will die in a nuclear war. Below that is a short message, but to the left of that is the picture of a little boy's face. He has a look in his eyes that seems to ask, "What's next for us?"

What's next for anyone who reads the placard is probably a little soul searching. You may ask yourself, "Do I believe the figure and all that it implies? Or, advertising being what it is, is it selfish and purely political in its goal?"

According to The Communicators, the group responsible for the placards, that's precisely the problem. Patricia Brady, Executive Director for The Communicators, says that getting people to see children and their fear of nuclear war as a problem in itself "isn't easy." Her point is well taken. However, many would argue that when an issue arises as the result of politics, any response to that issue would have to be political if it is to be effective. This is not to doubt the fervor with which nuclear activists approach their cause. To be sure, they are passionate about their activities.

The Communicators are just one example of such activism. They are a Boston-based group of media professionals working on a strictly voluntary basis. The "awareness" campaign originally envisioned for a two-month period beginning October 15, will go on as long as public support continues. Presently they are still receiving donations and are still operative.

The figures used in literature distributed by The Communicators would seem to support the theory some have, that activism is based on money and winning. Democrats are generally associated with the nuclear freeze not Republicans. Many activists feel that since President Reagan currently resides in the Oval Office, a lot of Americans turn their heads to this issue.

For example. Only five million people are on the peace movement's mailing lists. Yet 80 percent of Americans want a freeze on nuclear weapons. Says Brady, "We need to communicate with these supporters and turn that consensus into a serious political force."

Clearly, if the goal is not political, the vehicle certainly is. Posters in public places, mailing lists, phone calls, donations, etc., are the blood and guts of any political campaign.

Having said all that, the most curious aspect of the campaign is the one third figure claimed. Brady says that was the figure used by the Jesse Jackson campaign. She defends it by pointing out that other studies she's seen are higher.

At the Congressional hearing last fall (1983) on the subject of children and nuclear fear, Dr. John M. Goldenring, a Fellow of the American Academy of Pediatrics reported on his study of students in grades seven through twelve in two California cities. The children were male and female; they were white, Asian, black, Latino and native American; they were "average" students.

Dr. Goldenring told the Committee on Children, Youth and Families that he expected to find ten to fifteen percent of the children seriously concerned about nuclear war, but that in fact "at least a third of them were deeply worried."

Dr. Goldenring also told the committee that over ten percent of the students

felt that the possibility of nuclear war was of greater concern to them than their parent's death.

The activism itself is also quite interesting. The movement to disarm involves many, including physicians, psychologists and psychiatrists, along with various other volunteers. One of the more notable participants on an international level has been Dr. Helen Caldicott. She has literally sacrificed her private practice and chosen to devote herself to the nuclear movement full time.

The Boston area is not without its own activists however. Roberta Snow of the Cambridge-based Educators For Social Responsibility has appeared on the Phil Donahue Show. Another is Dr. John Mack of the Psychiatry Department of Cambridge Hospital and Harvard University.

Generally speaking, Dr. Mack, Snow and others believe that in psychological terms, fear of nuclear war can be attributed to the apathy of the average American toward denial or displacement of their underlying fears.

Others talk about a process of psychic numbing in the face of a threat to health and survival too terrifying for the mind to grasp. Denial and displacement are psychological mechanisms that people use to blot disturbing thoughts out of their consciousness in order to minimize their anxiety.

Short of doing a study yourself, the best way for one to witness this anxiety with respect to children is on film. Another group in Cambridge known as Intersection Associates has been involved in two films that were made on the subject of children and their fears of nuclear war.

One, "The Nuclear War Going On Inside Me," was made at various schools in Massachusetts. The children were ten to sixteen years old. The film opens with an introduction by Roberta Snow and Dr. Eric Chivean, of International Physicians for the Prevention of Nuclear War. The two briefly explain that they wanted to get a feel for what the kids were feeling.

What follows is a kind of rap session within particular age categories. The first group was made up of eight and nine year olds. Virtually all of them mentioned that their fears hit them at night when they were getting ready for bed or were lying awake waiting to fall asleep. Psychologists say this indicates that being "afraid of the dark" is related to the fear of nuclear war in the sense that bad is associated with darkness.

Also, many said they feared for their brothers and sisters which may indicate they feel that kids are all in this together. None in this particular group said a word about their parents.

One child did say something that raises a question as to the amount of exposure to nuclear information, or even conversation, each has experienced. Said one young boy, "I heard about it for the first time when my uncle took me to an army base. On the way home he told me there were bombs and missiles that could blow up the earth." The little boy said that it made him feel "weird."

While watching the group of ten and eleven year olds, you begin to notice that the vocabulary these kids are using is anything but juvenile. Talk of the ozone, solar system and each missile having "around three warheads" doesn't have root in The Bugs Bunny Road Runner Hour. It seems that while parents are trying to raise the intelligence of kids by exposing them to

sources of information, they're inadvertently exposing them to what has amounted to a leviathan of nuclear information.

Can anyone, child or adult, watch television, listen to the radio or read a newspaper without coming across the issue of nuclear war once or twice? Ours is an advanced, communications oriented society. There can be little doubt that when the question of exposure arises this is pivotal.

On a lighter note, one twelve year old boy wanted to know, "What are the issues anyway?" Voter registration is still six years away for him and he's already asking what many adults never question.

A second film Intersection produced is called, "What Soviet Children Are Saying About Nuclear War." Dr. Chivean and Dr. Mack worked on this project whose self-proclaimed goal was basically to find out if Soviet kids had the same fears as American kids. All of the children were from Pioneer Camps which are roughly the equivalent of our scouts.

The producers make it clear in the introduction that they brought their own interpreters, filmed quickly without fanfare, never mentioning the subject matter beforehand. Because of language this film was more fragmented in nature. They grouped the kids together in the same rap session format as the American kids but the questioning was more patterned.

The first question put to the Soviet kids sought the age at which they first became aware of nuclear weapons. All those questioned said they discovered it at either eight or nine years old.

The next question probed the source of their awareness of the issue. Again, all those questioned said it came from television with a few mentioning they had been told about it by their parents or often overheard their parents talking about it.

Probably the most curious response came when they were asked if they thought a nuclear war was possible in their lifetime. "It's a horrible thought," one Soviet boy said. "We hope it doesn't come to that. All people hate war so because of that I don't think we'll allow it to happen."

The sense of having no control displayed by the American kids was absent. The Soviet kids went so far as to say that kids can do something to prevent it. That something was sending letters, to whom the child didn't say, and by designing banners. It's funny to hear a Soviet child say that because most Americans believe these are distinctly "American" forms of activism.

The final question was whether these Soviet children had any messages for American children. One girl re-

sponded, "I'd like to wish that they struggle against it too. We are like them. We both want peace."

In a similar study one locally, the questions had nothing to do with nuclear war specifically although any indication of it in a student's answer was to be scrutinized. One student answered the question of what the world would be like in five years by saying, "How are we supposed to know? There could be a war tomorrow and blow us all off the face of the earth."

In fact, that study goes on to point out that over 35 percent of the children made at least some reference to war or nuclear weapons even though the questions were never mentioned either.

In comparison, both Soviet and American children had many of the same fears but one thing was uniquely different. American kids had a kind of fatalistic attitude about the whole thing. While viewing the film you see a look of helplessness in their expression. Can it be that in a "me" society where nobody has the answer you're left out in the cold with nowhere to turn?

Conversely, when Soviet kids were asked point blank if they thought nuclear proliferation was possible in their lifetime they said no. They too seemed to reflect the society of which they are a part. The collective, socialist theory of pulling together for "the good of the state" immediately comes to mind.

It's very hard to see any one study as conclusive. However, based on the studies done thus far, the evidence seems to indicate that there is some question in the minds of kids about the future, nuclear war and where they fit into all of this.

The classic question of where do babies come from lends itself to this issue. If a kid asks his or her parents often enough and the best answer he or she can get is that the stork brings babies to mom and dad, they'll probably become skeptical eventually. The kid watches for the stork but it never comes. One way or another the kid is going to find out the source of baby brother.

So, when a kid asks about nuclear weapons, is aware of their existence and capability but gets no definitive answer about what they're there for or what adults plan to do with them, it would seem logical then for that question to become clouded with fear to one degree or another.

In short, while many adults may doubt the extent to which the threat of nuclear war affects the everyday life of a child, the fact remains that when asked if they're scared of the possibility, at least one third of those questioned say, "yes."

by John Maddock

IT CROSSED MY MIND THAT ...

... Mike Dukakis reminds me of Mister Rodgers, and Kitty Dukakis reminds me of Mike Dukakis.

... Art Buchwald is losing his sense of humor. Either that or I am.

... drinking is causally related to college life or I've gotta find a better excuse.

... the better prepared I am for exams the more nervous I seem to get.

... I'll never be able to stand at anything less than attention while riding an elevator in the Sawyer Building.

... nobody, but nobody, can convince the Beacon Hill Civic Association that the Ridgeway Building is somewhat less than poetic in appearance.

... there isn't a professor at Suffolk better able to blend in with the student body than Tan Vovan.

... even if Ray Shamie had beaten John Kerry he still would have blamed the Globe for something.

... the liberal democrat is an endangered species and the Reagan Administration isn't going to do a thing about it for at least four more years.

... Friday the 13th has no final chapter and is in fact an open book.

... Dr. Stuart Millner of the English Department would be a hit on or off Broadway.

... the best way for me to wish everyone at Suffolk University a happy holiday has just presented itself. Merry Christmas everybody!

How not to let stress make you a mess

by Sandra Miller

"Larry, it's about our Sanid. I think it's that time of year again."

"How can you tell, hon?"

"Go ahead. Tell her it's time for supper."

The unsuspecting father shakes his head and starts down the hallway that leads to her room, but as he approaches, he hears eerie sounds emanating from the room where he thought his child was working on homework. He started to discern words, something like, "chemistry, finite math, history, english, philosophy; no finite math, history, english, phil — no, no more, no more."

When he heard the screaming, he decided that it was time to poke his head in the door. "Anything wrong, dollface?" He then gaped. Her head spun around three times; her green eyes glared, and an unearthly voice warned, "Getttt Ouuuuuuut. . . ." He closed the door just before "The West and The World" struck the part of the door where his chin had been.

Sandi seems to be having a problem with stress.

stress, n. A constraining, urging or impelling physical force; strain; a force tending to produce strain or tension, and to change the form or dimensions of a solid; - v.t. cause to undergo some form of stress.

The previous definition was supplemented because countless people get "stress" confused with "anxiety" or "worry." All they know is that they feel awful.

According to *Social Change* magazine, stress is a costly drain on society, mentally as well as physically, due to our "fast-paced, deadline-oriented ways of operating."

"The United States Clearing House for Mental Health Information recently reported that U.S. industry has had a \$17 billion annual decrease in its productive capacity over the last few years due to stress-induced mental dysfunction. Similarly, other studies estimate even greater losses (at least \$60 billion) arising from stress-induced physical illness."

At this point, however, you could probably care less about the financial effects of your hand-wringing? What you do (or should) want to know is: what causes stress.

Stress is your response to a demand. And the more demands put upon you, the more stress you are going to experience. Demands whether made by others, from work, friends, relatives, or, yes, yourself, are sometimes predictable; i.e. finals week, and some demands are even modifiable when you could have been studying all along if you had followed this column. Silly, but on the most part, let's face it: stress is unavoidable, because there will always be a stress-creator lurking around that corner of life.

Some sources that may, and will, cause a great cloud of tension around and inside you are numerous, but can be grouped into four sections.

A. Changes

People are primarily creatures of habit. We get up out of bed, press the snooze button, sleep for another ten minutes, get up once again, brush our teeth, put the cap back on, hop in the shower with the rubber ducky, sing "The Banana Song," jump into our blue, beat-up robe, grab the coffee mom has waiting for us, and read "Bloom County." If the paperperson is late, the day is ruined . . . and God help they who stand in our path. Other catastrophes, such as the loss or the gain of a job, new surroundings, marriage/divorce/death/illness pregnancy/new romance, increase in arguments, attitudes, financial status — all are changes that can unsettle even the most stable person.

B. Uncertainty

We all need a little pat on the head every now and then, or to know whether you should stay or should you go, which curtain to choose, which nutshell the pea is under, and whether or not your best friend really did put that "kick me" sign on your back. Like Moslow's theory of self-actualization, you can't run for president if you don't know where your next meal is coming from. The more uncertainty you encounter, however, the more bricks that are piled on the wall before you. If you don't know what a course is asking of you, if the professor doesn't give you back your tests to let you know how you're progressing, if there are no clear outlines toward your chosen career for you to follow, if you are unable to plan ahead because of present and troublesome circumstances, i.e. will your father give you his megabucks winnings so you can go to Harvard graduate school, or will he open up that soybean fast-food restaurant of his boyhood dreams?

C. Demands

If five people tug at your outstretched arms, you won't do anything fast. The following are a frequent grievances: taking your work home with you; working in a highly competitive environment or situation; writing that essay that just has to win that scholarship contest so you may continue to attend college. Also for example, taking on or getting heaped with too many "new" and/or alien projects; draining crises at work or home that would spice up a soap opera; too much (or, surprisingly, too LITTLE) work; the meeting of "impossible" deadlines; necessary increases in traveling for job or family needs; coping with an irritating noise in your environment, including the annoyance of being interrupted.

All of the above, mix or match as you may, can drive a person to the razor's edge of sanity (which may be an improvement for some, but for the rest of us, an unbearable burden).

D. Disruption in relationships

Here's a helpful hint: don't tell your prospective mate during finals time that you can't stand the sight of his/her face. Save yourself from being awakened in the middle of the night by a flying brick through the window by waiting until after the semester is over, when you have the time to bicker and throw punches.

Relationships perhaps play one of the greatest, most important part in a person's life. And when they screw up, they play one of the most annoying parts of our lives as well. Receiving inadequate support from your boss or co-workers, professors or classmates, problems with siblings, children or other family members, disagreements over children, sexual difficulties: all can throw a person right off their rocker of concentration.

Some do not even realize that they are under a form of stress, unless someone points it out to them, because they have somehow *adapted* to their signals.

Again, there are many signals of stress, some of which you may have noticed. Stress can be recognized in four ways: physically, behaviorally, intellectually, and emotionally.

Physically, stress can be made evident through frequent migraine or tension headaches, upset stomach, trouble with elimination, change in appetite, menstrual abnormalities, shortness of breath, dizziness, and nervous tension as well as heart palpitations.

The body's cry for body massages, an aching jaw, excessive sweatiness, tingling sensation in your fingers and toes, increase in blood pressure and body temperature, and nervous tension all over may not just be signs of sexual arousal.

Behaviorally, you should be alarmed if you notice a change in: your eating or sleeping habits; in the way you treat your loved ones; if you choose to be more isolated from others and your use of stimulants such as caffeine, alcohol, drugs, or tobacco; also activity — generally or sexually, if you are doing more or less than usual.

Other behavioral signs include: nervous activity, such as hypersensitivity, pacing, nail biting or other nervous habits; aggressive behavior, such as kicking or biting objects, a reckless, devil-may-care-attitude; bossy, inflexible and insensitive mannerisms.

Grinding your teeth, stuttering or sudden outbursts of crying, laughing or anger are also all signs of stressful behavior.

Intellectually, that is, how your mind is functioning (if at all) — you can experience: memory difficulties; indecisiveness; lack of concentration; confusion (especially with familiar tasks), misunderstanding what others tell you or exercising poor judgement; wandering thoughts that are difficult to control; and lack of objectivity. Also, if you are thinking of taking that trip to Vermont a few weeks early, that may show a sign of escapism.

Emotional signals that can be a direct and obvious tip-off: Loss of interest in favorite activities or hobbies; sudden mood shifts, especially being upset by the unexpected; feelings of uneasiness, vagueness or of being vague; of inadequacy, failure or fear of failure, intolerance, irritability, resentment, anger, frustration, powerlessness, hopelessness, apathy, inferiority, paranoia or being swamped or overwhelmed; also one may feel that they are maybe asking for too much help or time from others, or fearing that everyone, but themselves is doing fine.

Stress is a normal, even helpful part of life; it just needs to be controlled to your advantage. Without some forms of stress, we would not want to pick up that physics text, or have the urge to pass that final. Without stress, most would probably aspire only to be head cashier at their local McDonald's.

Stress is your buddy, your pall. But it can also stab you in the back.

Now that you realize that being subjected to stress is not directly your own fault, you should realize that stress is not altogether bad; like your favorite narcotic, too much can give you an overdose; however, too little is just a waste of time/money and effort. Either extreme of how you experience stress can lead to NON-Productiveness.

For instance the optimum level of performance — being mentally alert — is bordered by apathy on one side (a sign of a stimulation underload) and irritability on the other (usually a sign of information overload).

How can you relieve Stress? First of all, realize that stress cannot be CURED. Stress can merely be balanced through planning or can be worked off through an outlet such as physical activity.

Some suggested strategies to reduce and cope with stress: *Maintain a balance within your life.* Seek variety within your daily routine. Live life to the fullest, etc. Don't allow yourself to be dominated by subversive activities that make your knuckles white. Take a peaceful walk around the block between classes. Say "no" to people or things that you usually say yes to. Allow yourself to make decisions, not to be chained down by others. Spend more time alone if you always study in groups; spend more time with friends if Thursdays are usually your isolation night. However, balance self-centeredness with self-sacrifice. Do *not* become totally anarchic; that's not the point.

Take responsibility for your health. Never neglect your body for your mind

or for someone else's sake. Your mental state can be detrimentally altered by your physical condition. I know that if I'm hungry, I'm usually cranky. If one has a headache, one may not want to speak to anyone. And, of course, substances should not be abused. Exercise regularly, eat a balanced, nutritional diet three or four times a day, get regular checkups, maintain your recommended weight, and get enough sleep.

Use planning strategies. Develop some time-management guidelines, (as prescribed by Dr. Studygood in previous issues) and identify and accept your emotional and intellectual needs. You can decide what your life can be like. Follow your own ideas and goals of success, not mom's, your partner's, or your professor's. Allow yourself to adapt to change; fighting it and/or trying to predict what will happen in the future so you can reduce any shock or pain will just confuse you.

Maintain supportive relationships. Strive for quality within your relationships with family and friends. Any relationship that offer no positive reinforcement, communication or consideration; or relationships that are toxic or pulling you down should be let go. Work on present relationships — they don't just fall into place, but require a hard effort — by doing favors for others, practicing listening, asking questions and avoiding interrupting other people's conversations. Allow yourself and others to *grow*.

Build yourself esteem. Pat yourself on the back for deeds well-done. Learn to love and appreciate yourself for the person that you are, not for the person that you were or will be. Plan on a successful and optimistic future, and realize when you make statements or think otherwise. And stop counting your material possessions — it may sound cultish, but infatuation with your wonderful stereo system should not be the reason why you enjoy listening to your records.

Try to relax more. Believe it or not, we sometimes forget to breathe when we experience stress. Monitor yourself: allow yourself to relax without guilt. Close your eyes, breathe deeply, and un-tense all the muscles that you take for granted. Your toes should *not*, in fact, be curled into the soles of your sneakers; your teeth should *not* be clenched. Allow yourself some personal time. Give yourself 15 minutes to do something that you find enjoyable: daydream while waiting for something instead of whipping out the old ragged notebook, stretch your body as if you would when waking up. Don't allow a concern to germinate and multiply into a monstrous worry.

Develop hobbies and interests for your enjoyment. Don't make it work related, and avoid competitive activities — the idea is to *relax*.

Sweat away the anger. Pressure usually starts working internally, causing mental as well as physical conditions such as headaches, heartburn, stomachaches and other symptoms. As we sweat away physical impurities, we can sweat away mental ones. Pump some metal, pedal, or some gardening, housework, cooking, or dancing. Don't resort to napping as your main release.

Remember to accept yourself for what you are capable of — and if all else fails, ask yourself, "Who is going to care 100 years from now?"

The Suffolk University Counseling Center is currently running stress management workshops which will run through May.

Information provided by the Learning Resource Center and the Counseling Center, with special thanks to Dr. Paul Korn.





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Three Christmas messages to consider

by Linda Tedeschi

Although I am not religious, I cannot help being caught up in the early celebration of Christmas. The theology may not be inbedded, but the excitement, the lights, the anticipation are my world, as is the spirit of peace and goodwill. Christmas has messages to share with men and women of all faiths. I can think of at least three.

God bridges the gap between himself/herself and out world: If God is so great and exalted, I ask myself, how can we ordinary humans come to feel close to him/her? I think the answer is that God reaches down to us, appearing unexpectedly in our lives.

I picture people I have known: a chemical engineer who after hearing a single sermon directed him into the ministry and a life of helping people; the elderly widow who anonymously sends a sizable check to the fuel assistance services because she couldn't be comfortable knowing there were poor left in the cold and the gifted medical student who had always wanted to be a doctor, and halfway through decided to give up a future in private practice for research, because of a *feeling* that he had the rare ability to help solve the riddle of disease. These are not religious people by any definition of church or temple attendance. In fact, they describe themselves as fairly

far from God. They probably were. But God reached out and found them.

God intervenes in our lives when our world is bleakest: It is not a coincidence that the Christian celebration of God's sending a redeemer comes in late December, the darkest, coldest, time of the year. This is when we need good news (by the way, the meaning of the word "gospel" is good news). In the Jewish tradition, Hanukkah is celebrated at about the same time, lighting one candle the first night and so on until eight candles are flaming against the winter gloom. A couple of decades ago with renewed interest in the African origins of many Afro-American traditions, the idea of Kwanza, a celebration of the universal principles that bind people began. It is an opportunity to strengthen family ties and cherish African origins. The general principles of Kwanza which is celebrated from December 26 to January 1, with the lighting of a candle each night per principle. These principles are as follows: UMOJA - unity, KULICHAGULIA - self-determination, UJIMA - collective work and responsibility, UJAMAA - cooperative economics, NIA - purpose, KUUMBA - creativity, and IMANI - faith.

In December, the sun rises late and sets early. The weather in the Northeast is dreary; we tend to do less, stay indoors more and our mood reflects the wintery weather outside. To our ances-

tors, winter must have been a scary time, a time for wondering if they had enough food and firewood to last until spring. As they viewed the pale winter sun hang lower and still lower over the horizon, I wonder if some feared that it had disappeared forever. Behind our celebrations of lighting candles, burning fires, and decorating evergreen trees is the rediscovery of the truth that God has not abandoned us.

And how often have I gone through a dark night of the soul, came to the same conclusion that I have not been abandoned. Terrible, shattering things happened to me, and I felt close to giving up. Like the December sun, my strength seemed to grow feeble and weaker day by day. But somehow with the help of friends around me and resources within myself, I survived. I was wounded, I was often grieving, but I was saved by the discovery that God and friends still cared for me. My own experiences and those of close acquaintances dictate that it is in the valley of shadow that we discover how real God can be, how He/She comes to us, like the holiday celebrations, just when the world is the darkest.

Words have the ability to change our lives: The idea that words are real is not a great mystery. It is something we all realize and comprehend. When you were a small child and fell down, there were numerous times you hurt your

self. You twisted ankles, scraped knees, and you might have even broken a bone. You've probably forgotten the pain involved in those instances. But there were times when a professor embarrassed you in front of the class, when a person you cared about dismissed you with an insult or betrayed a confidence, and those words continued to hurt long after the physical injuries had healed.

Words are real. They are magical, weightless; they disappear milliseconds after spoken. But they have real power to wound and to heal, to bruise and to blind. With words as much with actions, Moses turned a band of runaway slaves into a race covenanted unto God; Franklin Roosevelt led America through the Depression; Winston Churchill inspired England to stand fast against Hitler; Rosa Parks refused to sit in the back of a bus, thus setting off the civil rights movement in the South.

This year, I hope we will give our family and friends words as well as gifts. I hope we all, whatever our religion, celebrate the holiday season by taking the words that characterize it — words of love and joy, words of light, hope, and courage, words of peace and goodwill — and strive to make them real.

Some toys can kill children

by Jim Connaughton

Believe it or not, there are only ten more shopping days until Christmas. If you still have presents to buy for children, you better get going, and you better be careful.

Boston attorney Edward Swartz recently released his list of the ten most dangerous toys this season. Swartz also accused the toy industry and the Federal Government's Consumer Product Safety Commission of a "conspiracy of silence" to keep the real story of toy hazards from the public.

"The time is now, for the CPSC and the industry to tell Americans the whole story about toys that maim and kill," Swartz said. He claims that toys that have been responsible for the deaths of children are continued to be

sold.

Case in point: Fisher-Price Play Family figurines. These wood and plastic toys have been around for years, and according to Swartz, have caused the deaths of three children. Even with this, Swartz says there has been "no significant design changes or warnings provided."

On Swartz's list this year are some toys previously cited for safety problems. The "Soft Triplets Crib Gym" is a toy with straps that are designed to hang across a crib. Swartz warns that this type of toy poses a "serious risk of death or brain injury from suffocation and strangulation." This same toy recently caused the death of an infant, "a prime example of why no toy of this type should be sold and marketed."

Also on the list are the "Get Along

Gang Play Figures." Swartz says the heads are easily removable revealing a spike-like metal rod. "This method of fastening the head to the body creates an unnecessary risk of harm."

Swartz wants to warn people because he feels the toy industry doesn't do an adequate job of it. Swartz adds that the industry and the CPSC do not do adequate testing of toys for safety. "We need immediate and forthwith adequate premarketing testing of toys for safety."

The point is to be careful when buying toys for children. Swartz says it isn't enough to read the age recommendations on the box, he suggests you inspect the toy before buying. Avoid the hazardous toys, and make it a safe Christmas.

(Information taken from a press

release supplied by Edward Swartz's office).



Role of women in science discussed

by Linda Tedeschi

The Suffolk University Colloquium for Research of Women presented Dr. Rebecca DiLiddo, Assistant Professor in the Biology Department on Wednesday, December 5. Entitled, "Women's Place Is the Bench: The Historical Role of Women in Science." Dr. DiLiddo's talk was sponsored by the Women's Center.

"There really are women in science. Today I'd like to speak about the role they play," said Dr. DiLiddo. Three million women have Ph.D.'s in science. This number constitutes one tenth of the Ph.D.'s in this field. Very few women have been recognized with a Nobel Prize in science. Before 1970, the Nobel Prize has been given 205 times in science, and only five times has a woman won. Three of those five times a woman won with her husband and one woman won twice.

"My title for my presentation (Women's Place Is At the Bench) is a play on words — traditionally, a woman's place is in the home/kitchen. In science, it has been on the lab bench, where the critical, but less recognized work of science is done. The work done

in the trenches is often transformed into someone else's work," said DiLiddo. In 1978-1980 only 14 percent of women who desired jobs in the sciences received them, (only 300,000 out of two million are working). Fifty percent were part-time, non-tenure positions.

DiLiddo suggests that female scientists have chosen roles in science parallel to social roles: wives, mothers, spinsters, and the very rare independent scientists.

Many female scientists played the wife or surrogate wife model in science. Dr. DiLiddo divides this role into three subsections: the Equal Partnership, very rare, where the couple (usually married) accept each other's uniqueness and promote each other; the Master-Submissive, where usually the wife neglects her own work to promote her husband's; and the Fringe-Benefit.

Marie Curie is an example of the Equal Partnership type of marriage. Her husband Pierre supported her efforts. Their discovery of radioactivity, and later isolation of radium accounted for two Nobel Prizes. American women even took up a collection to buy Marie Curie one gram of radium, for her

work, as significant charity in those times.

"Behind every man there's a hard working woman, is the motto which describes the Master-Submissive type of relationship," said DiLiddo. Mary and Louis Leakey's work began as a partnership, but then deteriorated. She stayed at the digs while he flew around the world. Yet Mary Leakey is responsible for putting together one of the most important skulls in understanding evolution.

The Fringe-Benefit relationship, where a woman was married to a faculty member and worked in the lab, is an extension of the Master-Submissive type. However, here the woman receives a little more status, as many became professors. They provided a good, cheap, elastic labor pool. "They didn't need to work, they had their husbands, but let's give the women something to do," said Dr. DiLiddo sarcastically. This woman was convinced that she couldn't handle competition and was treated like a second class citizen. The administration often hired and fired at will.

The mother role or child role and academic mom were discussed

through the colorful examples of people such as, Frank Boaz, Margaret Mead, and Ruth Benedict.

The spinster role is not a derogatory term in this case. Some women scientists felt that marriage and motherhood was a trap that would keep them from working, and have decided to remain single. It took courage to go against this social norm. The "spinisters," or single women scientists became teachers and professors and had access to higher positions during the war.

The new role available to women is the independent scientist, in part due to the women's movement. It allows free access and demanding for career choice. The independent scientist might have both her own family and career.

In conclusion, Dr. Rebecca DiLiddo stressed, "It is important when you think of scientists — think *men and women*. I thought to myself if I succeed in the science field, I'll create room for one more woman, and if I fail, I'll be hammering one more nail into the coffin for women in science."

ARTS

2010 a difficult odyssey

2010 — A MGM/UA Release. Based on the novel by Arthur C. Clarke. Written for the screen, produced and directed by Peter Hyams. Starring Roy Scheider, John Lithgow, Helen Mirren, Bob Balaban and Kier Dullea. At the Sack Charles and Suburbs. Rated (PG).

by Kathy Davies

2010 is a visual feast that is ultimately unsatisfying and leaves you somewhat empty.

Although a sequel to *2001: A Space Odyssey*, *2010* is a self-contained story based on Arthur C. Clarke's novel *2010: Odyssey Two*. Any necessary connections with the first movie are explained within *2010*.

Among the moons of Jupiter, a black monolith orbits. Its age, origin, composition and purpose are unknown. The only thing known about the form is that it is definitely there and nine years ago David Bowman, commander of the American spacecraft *Discovery*, went in one of *Discovery's* pods to inspect the monolith at close range and never returned. On that same space trip, H.A.L., the super computer designed to run the *Discovery*, had, for some reason shut down and the rest of the *Discovery* crew was killed.

2010 is the story of the return trip to the moons of Jupiter and the infamous monolith. Aboard the Russian spacecraft *Leonov*, a team of Soviet and American scientists are returning to the *Discovery* to find out what went wrong, and to re-activate H.A.L. Their



mission is complicated by the fact that while they are in space, the United States and the Soviet Union declare a state of war, making it illegal for the two teams of scientists to work together.

The film is wonderful to look at. It is obvious that no expense was spared at

creating the amazing sets and shooting the special effects. Most of the designers have worked on the *Star Trek* or *Star Wars* movies. The exterior shots of the *Leonov* and *Discovery* last much longer than exterior shots in other such movies, giving you a good chance to notice any flaws or lapses in attention to detail. But there are none. Even the

planet Jupiter was designed based on actual scientific data received from recent Voyager space probes.

The problem with this film is not visual or technical. There is also no problem with any of the performances. All of the actors are strong yet understated. There are several very touching and some very funny moments in the film. Much to producer/director/screenwriter Peter Hyams' credit, characters have not been totally sacrificed for the sake of special effects.

The problem lies somewhere in the story itself. It starts well enough, but towards the end, seems to lose itself somewhere. It's as if Hyams, (or author Arthur C. Clarke) felt he was running out of time so he threw the ending together just so he would be finished.

The press material for the film says, "Before their epic journey to Jupiter is over, they will witness a cosmic miracle, one which transforms their perception of man and his destiny in the universe."

I must have missed it. To me, for a cosmic miracle, it was pretty disappointing. Maybe because I'm still not quite sure what the miracle was. And my perception of man and his destiny has not been transformed. Maybe it's one of those things where, "you had to be there." But up until then, you do feel like you're there. The movie gently pulls you along until you are all caught up in what is happening, and what is going to happen, and then it just drops you. The answers to what happened in *2001* are not satisfactory and *2010* just raises more questions.

Eastwood and Reynolds cause minor sparks

CITY HEAT — A Malpasio/Deliverance production released by Warner Bros. Pictures. Directed by Richard Benjamin. Screenplay by Sam O. Brown (Blake Edwards) and Joseph C. Stinson. Story by Sam O. Brown. Music by Lennie Niehaus. Starring Clint Eastwood, Burt Reynolds, Jane Alexander, Rip Torn, Madeline Kahn, Tony LoBianco, and Richard Roundtree. At The Sack Cheri and Suburbs. Rated (PG).

by Joseph Sicari

Clint and Burt have been and still are the biggest box-office stars of the 70's and 80's.

Clint Eastwood star of *Dirty Harry*, *Thunderbolt and Lightfoot*, *The Gauntlet* and *Sudden Impact*. Burt Reynolds star of *Deliverance*, *Gator*, *Sharky's Machine* and *Smokey and The Bandit*, together for the first time. The questions are will the combination knock out, all competition at the box-office as easily as they both knock out all the bad guys on screen. Also, will it be a great picture? The answers to both questions are yes. The film will probably end up second in the Christmas Sweepstakes (beaten only by *Beverly Hills Cop*) and as for the action on screen it amounts to a couple of friends playing it smooth and easy.

It takes place in the 1930's, the era of, speak easies, machine guns, and dames. Lt. Speer (Clint Eastwood) and gumshoe Mike Murphy (Burt Reynolds) are old pals who use to be on the police force until Murphy left to become a detective. Speer can't understand why Murphy quit the force. So both men on the surface dislike each other but underneath they still care.

Murphy's partner Dehl Swift (Richard Roundtree) is knocked-off by Primo Pitt (Rip Torn) and Murphy is determined to nail him. Meanwhile, Speer hears rumors that Murphy might be involved



with the mob. That quickly proves false when Murphy's girlfriend (Madeline Kahn) is kidnapped. This forces Murphy and Speer to join forces and fight for law and order.

The problem with the film is that the story written by Blake Edwards, (who uses a pen name of Sam O. Brown because he left the project after arguments with the stars) is just so weak that it resembles just one set-up after another. It never really flows together.

The dialogue has some quick one-liners and both stars play them to the hilt with tongue-in-cheek humor.

Director Richard Benjamin (who re-

placed Blake Edwards) shows the same flair for period authenticity as he did in *My Favorite Year* and *Racing with the Moon*. From the 1930's cars to the clothing, to the city itself. The entire film was shot on the Warner Bros. backlot. Benjamin gets caught sometimes when he leaves his camera on the two stars longer than required. Clint and Burt are still actors not legends.

The supporting cast is fine. Jane Alexander is Murphy's secretary, while Rip Torn and Tony LoBianco are the gangsters. This film however, is Reynolds and Eastwood. Reynolds has some really fine moments with the light comedy, who else could get away

with saying lines like "Tell the rodents to mix me a drink" when he speaks about the two gangsters who kidnapped him. This is easily, Burt's best part since *Sharky's Machine*.

Eastwood, believe it or not, does an even better job. Speer is a parody of *Dirty Harry*. He never gets angry but knock his coffee over, and his eye begins to twitch and he explodes.

City Heat won't hurt Eastwood's career and will certainly help Reynolds. Their fans will surely like it and others will find it amusing. But if they combine again, let's hope it is played serious.

Murphy outshines all in *Beverly Hills Cop*

BEVERLY HILLS COP — A Paramount Picture Release. Directed by Martin Brest. Screenplay by Daniel Petrie, Jr. Based on a story by Danilo Bach and Daniel Petrie, Jr. Starring Eddie Murphy, Lisa Eilbacher and Judge Reinhold. At the Cinema 57 and Suburbs. Rated (R).

by Joseph Mastandrea

After seeing *Beverly Hills Cop*, I am thoroughly convinced that Eddie Murphy, after only three films, has become one of the screen's great comedians. Murphy, and Murphy alone, turns a somewhat lackluster story into an engrossing and very amusing film.

In *Cop*, Murphy plays Axel Foley, a promising young Detroit detective whose enthusiasm and independence creates more problems than he solves. In the opening sequences of the film, Foley tries to nab some drug dealers even though his superiors know nothing about it.

Foley's well-intentioned, but poorly conceived idea end up costing the city thousands of dollars when one of his suspects tries to escape. In one of the most exciting chase scenes ever filmed, Foley almost loses his life as the suspect destroys car after car.

His latest escapade has not endeared Foley with the city's officials. He is barely given one more chance, but he is told in no uncertain terms that if he takes matters into his own hands one more time, he is out.

Upon returning to his apartment, Foley finds a long time friend has returned home after living six months in Beverly Hills. Mikey has obviously illegally brought foreign currency with him, but Foley feigns ignorance. The two are working on different sides of the law. But Foley and Mikey are best

friends and their jobs quickly become irrelevant. They just want to go out on the town and have a good time.

Mikey and Foley return to the apartment later that night and find two hit men waiting for them. They knock Foley out and shoot Mikey twice in the head. Upon awakening, Foley finds his friend dead.

The police soon arrive on the scene and Foley confronts his boss again who warns him not to even think about getting involved in the case. Foley promises not to and asks to take his vacation time now. Foley will not rest until he avenges the murder of his friend.

Clad in jeans and a sweatshirt, Foley drives his beat-up Nova to the legendary Beverly Hills, where the cultured and the wealthy are at home. After tracking down and old girlfriend who had helped Mikey get a job and whose boss may be behind the murder, Foley sets out to track down the killer.

Almost immediately Foley gets himself into hot water and discovers that he is not wanted in the elite surroundings. The Beverly Hills Police try to send him back to Detroit. Foley is too smart though, and he won't leave until he feels that justice has been done.

It is difficult to believe that *Cop* was originally intended for Sylvester Stallone, who bowed out because of prior commitments. It seems more that *Cop* was written expressly for Murphy, since he seems so at home with the material. He comes alive on the big screen and within minutes after Mikey's murder, we are rooting for Murphy to find the assassins. Murphy is one of those rare comedians who can make even the most trite lines funny without going over the edge and becoming a self-parody.



Because he is such a talented comedian, Murphy should try to essay some more diverse screen roles, if he doesn't want to get typecast. Few comic actors find good comedy roles, never mind straight roles. The public may not be able to accept Murphy with a new image if he plays the same part for too long. (Bill Murray in *The Razor's Edge* and Steve Martin *Pennies From Heaven* had that problem.) It would be a waste of a true talent if Murphy didn't seek more challenging (and more serious) screen roles.

In too few films do we ever get a sense of a serious friendship between two men; a friendship that is as important as any male-female relationship. *Cop* is a notable exception. Shortly before his death, Mikey tells Foley, "I love you, man." It is a deeply moving scene, and we completely understand why Foley feels such a great need to find his friend's killer. Rarely do we hear such honesty conveyed between

men.

Unfortunately at the same time that a sincere friendship between two men has been sympathetically portrayed, the film uses apparently, stereotypical gay men as the brunt of several jokes. Granted, the scenes are funny, but they are also offensive.

The supporting cast is given little to do but it performs well. Lisa Eilbacher (*An Officer and A Gentleman*) only has to look pretty for most of the picture, but she is extremely appealing. Judge Reinhold (*Fast Times at Ridgemont High*) stands out as a young and inexperienced detective who follows the rule book a little too much.

Not every movie made has to have an intriguing storyline, an original plot, or a host of well-developed characters to be entertaining. Some movies fail because they lack them. In other films, like *Beverly Hills Cop*, they are unimportant. Eddie Murphy makes *Cop* the comedy of this Christmas season.

Cotton Club doesn't deliver

THE COTTON CLUB — A Orion Pictures Release. Directed by Francis Coppola. Starring Bob Haskins, Richard Gere, Gregory Hines, Diana Lane, At the Sack 57 and Suburbs. Rated (R).

by Douglas Snook

During the Jazz Age and the Depression, the Cotton Club was one of the hottest spots in Harlem. Many famous black performers got their start there including Duke Ellington. All the dancers were black as were the waiters; yet no blacks were allowed into the club. The people who came to the club were famous people from Broadway, Hollywood, and the wanted pages. Coppola takes a love story from both sides of the Cotton Club stage.

Dixie (Richard Gere) is a coronet player who saves Dutch Schultz's life because he doesn't know who he is. Dutch hires him to escort his mistress

Vera (Diane Lane) around town and away from his wife. At Dutch's command, Dixie has to play his coronet or the piano. Dixie's younger brother soon gets involved with Dutch, too. The other love story involves a black singing star of the Cotton Club and one of the starring dancers. Being black, her boyfriend isn't even allowed into the night clubs to see her perform.

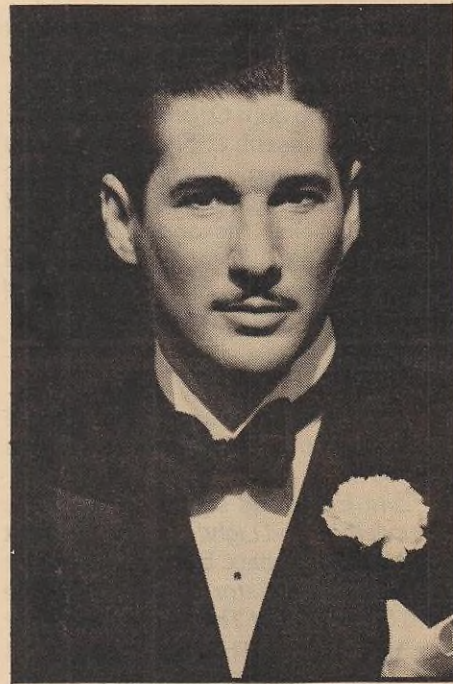
Both Dixie and Vera want something else than to be the "slaves" of Dutch. He wants to go to Hollywood and she wants to own her own club. Their whole relationship alternates between love and hate. They only want to stay with Dutch to get what they want before trying to move on.

It's believable that Coppola spent 40 million to make this movie. The whole Cotton Club was recreated faithfully as were all interiors. The costumes were lavish; the dancing is excellent. Coppola uses the camera in several ways.

The opening looks like an old grainy black and white with the skinny white letters casting shadows on the grey background. Gere and Lane are seen kissing in shadow outline and there are lots of closeups of the dancing feet. The camera cuts quickly from gangster to gangster as they kill each other. Overall, it is very good directing. The movie is well-made and well cast from Gere on down to the clubs patrons, including all the gangsters.

The only thing wrong with the picture is the length; just over two hours. Coppola should have stuck to one love story instead of trying to make them both equal in importance. This would have saved needless jumping around. Also, there is not that much quick moving action. About the fastest it gets is some frantic tap dancing.

Cotton Club is, however, a well-made film, well-directed, well-acted and brilliantly decorated.



Breakin '2 moves to the beat

BREAKIN '2 ELECTRIC BOOGALOO — A Cannon Film, Released by Tri-Star Pictures. Directed by Sam Firstenberg. Written by Jan Ventura and Julie Reichert. Based on characters created by Charles Parker and Allen DeBevoise. Choreography by Bill Goodson. Starring Lucinda Dickey, Adolfo Quinones and Michael Chambers. Starts Wednesday, December 19. At the Sack Pi-Alley and Suburbs. Rated (PG).

by Joseph Sicari

One of the biggest surprises last summer was *Breakin*, a low-budget dance film that grossed over \$38 million. The soundtrack went plat-

inum. So now comes *Breakin '2*. The new film has a larger budget and more musical numbers. In short, a pretty good sequel.

The story revolves around a teen center called Miracles. It seems that a land developer (Peter Maclean) wants to turn the center into a shopping mall. The city gives the center thirty days to raise \$200,000. In the mean time, the original crew from *Breakin*; Kelly, Ozone and Turbo have problems of their own. Kelly has to decide between a dance show in Paris or helping the center. Ozone has to face a rival gang-leader and Turbo falls in love. Will the three unite and if they do, will there be time to save the center? All of this is

answered in the film's 85-minute running time.

As written by Jan Ventura and Julie Reichert, the film is in the old musical tradition of "lets put on a show."

Director Sam Firstenberg (*Ninja III*) has a good eye for keeping the action moving. Firstenberg also shoots a fine dance number with Turbo dancing on the ceiling of a room reminiscent of Fred Astaire in *Royal Wedding*.

Lucinda Dickey, Adolfo "Shabba-Doo" Quinones and Michael "Boogaloo Shrimp" Chambers return as Kelly, Ozone and Turbo. All dance well and hold their own in the acting department.

Breakin '2 is a film that wants to have



a good time and does by giving the audience the pleasure to enjoy watching.

MUSIC

Armored Saint put on dynamic show

by Marc Johnson

Armored Saint, L.A.'s latest metal band, have just released their first album on a major label. The LP is titled "March of the Saint" and it is indeed worthy of great praise. John Bush's vocal work on the album's ranks above many metal singers who simply resort to screaming. Also Dave Prichard and Phil Sandoval utilize their twin guitar capability to a much greater extent than most bands with two guitarists. As mentioned, "March of the Saint" is Armored Saint's first release on a major label. Their previously released

EP, simply titled "Armored Saint," was released by Metalblade records following Armored Saint's success on Metal Massacre volume four. Some of the songs on the new album are "Seducer," "Mad House," and "Can You Deliver," which has been released as a video on MTV. If "Can You Deliver" makes its way onto the billboard charts, it will probably be put out as a single, but at this point, it is still too early to tell. During an interview with the band after their December sixth performance with Quiet Riot at the Orpheum, Armored Saint stated that they are cur-

rently planning to continue touring with Quiet Riot throughout America, but afterwards they might hook up with Metallica and WASP and play some dates in both America and in England. It is worth mentioning that Armored Saint's concert at the Orpheum was outstanding. They put on a blinding show featuring songs primarily off the new album although they did play a couple from the EP. This performance was in marked contrast to that of the headliner. Quiet Riot's show was nothing more than a circus. Kevin Dubrow and company

made a joke out of the entire set, and this probably explains part of the reason that their were close to 1000 empty seats in the venue. Overall it would appear that Armored Saint having spent the evening with the band after their show, Armored Saint are some of the most pleasant people that I have met and they are definitely a band to watch for. They are an up and coming act with a great deal of talent and a dynamic live show. If in fact they do return with Metallica and WASP, it will definitely be a show not to miss!

Plastic platters for presents

by Avery Allen Bidmead

Depending on your personal preference, the selection of records to put on your Christmas list is either excellent or extremely poor. There is no medium for Christmas '84. The fact being, there is always a wide selection to be offered by the mainstream or top 40 style. Therefore, it is then a safe assumption that record stores such as *Strawberries*, or your nearby department stores, are encountering the majority of record buyers, while specialty record outlets such as *Newbury Comics* notice more people interested in non-mainstream releases. If your out for the mainstream or top pop records, its an easy Christmas to satisfy that special someone, or yourself. The big demand, according to *Strawberries* on Washington Street, is the new *Madonna* album, "Like a Virgin." The truth hurts. However, one can not deny that this record was made at just the right time. Trailing closely behind *Madonna* are the leftovers like *Frankie Goes to Hollywood*. Frankie would have probably helped his sales more had he held off as Madonna did. The truly sad confession I regret making is that *U2*'s newest, "The Unforgettable Fire" is within the group of "commercial" top pops. Ouch! *U2* most definitely deserves all the sales they get; let's just hope the commercial influence on them does not become damaging.

For the progressives, punks, new-wave lovers etc., Christmas shopping might be more of an unpleasant task due to the fact that not too many bands are producing anything. Even worse, this past year was merely dead for the non-hit scene. There have been very few new local bands and British releases, at least compared to '82. Some exceptions are The Cure's new live record. Their appearance at the Orpheum Theatre more than likely boosted sales around the Boston area. The Replacements also seem to be getting some attention from the specialty shoppers, claims an employee from *Newbury Comics*, while the Ministry 12 inch release is doing well. *Newbury Comics* has noticed a consistent amount of shoppers for the older material. An almost equal amount of people are buying *U2*'s "Boy" album, compared to their new release. One should not be too surprised. The best thing to do this Christmas, it seems, is to go out and pick up some of those forgotten albums and e.p.'s released in the earlier '80's. If you choose to go this route, you'll notice an array of albums. All you have to do is remember them. Ready? You can make a mountain out of a mole hill, with reference to your Christmas list of course, if you consider records like *New Order's* Temptation e.p., or perhaps *The Gun Club's*, "Sex Beat." Did you forget *Orchestral Maneuvers in the Dark's* *The Gang of 4*'s first album is another possibility.

Merciful fate cuts merciless LP

by Marc Johnson

It would be very tempting to write *Merciful Fate* off as a bunch of Black Sabbath clones from Denmark because they do share many similar traits. Both groups use bone crunching rhythms as a foundation for Satanic lyrics and eerie background effects; however, one difference is that where Black Sabbath deny any connection with the devil, *Merciful Fate's* lead vocalist King Diamond is a confessed Satan worshipper. In other words, he is not merely writing Satanic lyrics as a gimmick, but rather he really believes in this stuff. Musically, this band is excellent, in fact they far surpass any of Black Sabbath's efforts. "Don't Break the Oath" clearly illustrates that Michael Denner and Hank Sherman are both competent guitarists and play very well together. King Diamond's vocals do take some getting used to because he uses so much falsetto, but in the end, this adds a spooky tone to his singing and thus works to his advantage. "Don't Break the Oath" also illustrates that the Fate have progressed a great deal as songwriters since the release of their debut album "Melissa."

All of the songs on this L.P. fit together quite smoothly. "A Dangerous Meeting" is unquestionably the best cut on the album, and this is probably why it is the first song. "Princess of Hell" and "Night of the Unborn" are also well worth checking out. The only aspect of this band that has not progressed since the first is the lyrical content, and this raises an interesting question. How can *Merciful Fate* progress from an underground label (Combat Records) which affords them only minimal airplay, to a major label (Columbia Records) which could break them on a national level, if they will not relent from their use of Satanic lyrics? The answer is simply, "They can't." No major label would touch a band with Satanic beliefs because the band will never see heavy airplay and therefore will never sell albums on the commercial market. Therefore, it will be interesting to see if when it comes time to record their next album, King Diamond decides to put away his upsidedown crosses, or if *Merciful Fate* decide that they are content with a deal on an independent label. Only time will tell, but in the meantime let's see how *Merciful Fate's* American tour goes. There's is even a rumor of a possible Boston date!

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SPORTS

Icemen crush Plymouth St., 6-3; rank fourth in Division III

by Robert DiCesare

The Suffolk Ram hockey team is on a roll. A roll that no one in their right mind would have ever predicted at the start of the season. To put it into better perspective, they are starting to make a mockery out of Division III, thus far after the first eight games. And they haven't even reached their fullest potential as a team, yet. Their best hockey is yet to come especially with some key additions to the squad after exam break.

The Rams made sure that their Christmas would be an enjoyable one. They played cat-and-mouse with Plymouth State College for two periods last week before exploding for four goals plus some intense pressure in the final stanza enroute to a 6-3 victory.

Suffolk climbed another notch in the 28-team Division III standings, also. They are currently ranked fourth and two of the teams ahead of them (Iona and Quinnipiac) haven't faced up to the iron of the division yet. "This feels so good," said coach Jim Palumbo. "And just think, we have the opportunity to improve ourselves even more."

The pattern that the Rams have set concerning their first period actions hasn't changed. They were flat, sluggish, out-to-lunch, and timid just to name a few. But as has been the case, Lady Luck is shining on their side.

Despite their adverse start, the Rams managed the ability to chalk up two goals and the early lead. In one of the



Brad Seitz (receiving the puck) netted two goals against Plymouth State. (Ann Thompson photo)

few skilfully-executed plays of the period, Sean Callahan hit Steve "U.L." Jackson with a perfect pass at center ice that sprung Jackson and Jim Burgio free on a 2-on-1. Jackson held the puck until the lone defenseman was forced to commit himself. He fed Burgio with a soft pass and Burgio wasted no time snapping home a 15-footer to the low side at 14:19 for a 1-0 lead.

Dave Calautti notched Suffolk's second goal just under two minutes later as Brad Seitz scorched a slap shot that State goaltender George Soares made a good save on but Calautti flipped in the rebound with a bunch of players scrambling around in the goalcrease.

Suffolk continued their uninspired play in the second period and this time they paid the price for it as Plymouth tallied two quick goals in the first five minutes for the tie, 2-2.

There was no doubt that Palumbo had a few choice words for his team between periods. After Palumbo articulated how important a win would be to their ranking in the division, the Rams seemed to have gotten the message.

With the game on the line and Plymouth State doing everything they can to achieve what could be a hard-earned road victory, Suffolk emerged on top with a solid 20 minutes of hockey.

Steve Gaudin (an underrated but integral part of the Ram makeup) got it going early at 1:39, flicking in a 10-footer with heavy traffic in front of Soares. Seitz, who has been on a scoring rampage in his last three games, put a quick 20-foot wrist shot through the goaltender's legs after Dave Calautti won the draw back to him off the faceoff.

Once the line of Jackson, Callahan, and Burgio started putting on good forechecking, it was all over for Plymouth State.

After a weak backhand shot eluded Suffolk goaltender Rich Barrett, Greg Ames and John Tringale (one of the top ten scoring leaders in Division III) hooked up on a goal that got extra applause from the crowd at Walter Brown Arena. Tringale took the puck from behind his own net and shifted past two defenders on his way up ice. Crossing the enemy blue line, Tringale moved to the left and when he saw everyone shift to that side also, he found a wide-open Ames cruising all alone on the opposite side. Ames easily fired the puck up top corner for the two-goal cushion again, 5-3.

Topping off a super night for him and a super first half for the hockey team, Seitz tipped home his second goal of the game at 13:50 after Dave Calautti battled in the corner to get him the puck.

With a 7-1 record, the best is yet to come for the Ram icemen.

Ram hoopsters holding their own; gaining confidence and respect

by Robert DiCesare

RAMBLINGS — Despite playing under the shadow of the hockey team's success, the Suffolk Ram hoopsters have proved and deserved their credibility as a team after ten games. The hoopsters are in the process of turning around an unsuccessful 6-19 team from last year and have hustled their way to a 4-6 record after a grueling schedule at the start. With plenty of games left, look for the hoopsters to utilize all their talents in the coming months. Center Leo Fama is averaging over 20 points-per-game and guard Dean Colletti is at an 18-ppg clip. Coupled with the all-around ability of Tony Tierno and their depth on the bench, which Coach Jim Nelson doesn't hesitate to go to, the Ram hoopsters are facing a very positive situation for the second half of the season...

...The Lady Rams have been hit hard by the injury plague but are still fighting on because of their replacements. Sue Hurley (concussion), sister Nancy (knee problems), and Flora Fonzi (broken hand) will have to wait for Father Time to heal their wounds before they can resume action. In the meantime, Sheryl Scanlon, Alicia Laffey, and Melodie Harding have picked up the slack as the Lady Rams march onward in their quest for their second straight berth in the MAIAW tournament...

...Congratulations go to tennis player, Paula Franseze, who's figure skating talents in the local area couldn't go unnoticed in the *Journal* sports pages. Paula won a recent competition at the Twin Rinks in Danvers as

she actively pursues her goal of becoming a figure skating champion...

...With this being the last issue of the *Journal* before the holiday season, I would like to take the time to wish everyone a Merry Christmas with a few Christmas wishes to certain individuals: Coach Joe Walsh, may you ultimately track down your dream girl who is located somewhere in Ipswich; Flora Fonzi, I hope Santa Claus has an elf preparing a replacement for your hand; To Rich Barrett, I hope you get a shut-out; To colleague Paul Vaccaro, may you get more playing time; To coach Nelson, a victory over Northeastern someday...



The all-around play of Tony Tierno should boost the Ram hoopsters to a better second half finish.

(Ann Thompson photo)

...Stepping down as the *Journal* Sports Editor to pursue even greater interests in the field of journalism, I would like to thank the following people for all the help they have given me in order that I may be able to put out the best possible sports pages every week: Lou Connelly and Karen DeCilio in the Public Relations Office, everyone in the Athletic Office (yes, you too

Diane Repucci), all of my writers (Ed Cronin, Paul Vaccaro, Mike DeSimone, Frank Santarpio, Rick Grealish, Charles St. Amand, John Tisdale, and Louis Ambrosino), and to everyone associated with the *Journal*, especially Joe Sicari who laid out my pages while I was in Indianapolis. I wish you all a Merry Christmas and a Happy New Year.

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