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John Stobierski addresses students at last week's rally against Suffolk's investments in South Africa. photo by David Grady

Board of Trustees votes down divestment, 10-8

by Dolores Ponte

Suffolk's Board of Trustees voted against the divestment resolution, 10-8, last Wednesday. The resolution was to insure that Suffolk dissolved \$1.5 million in holdings in South Africa.

Suffolk President Daniel Perlman said the Board of Trustees debated the divestment issue for approximately an hour. "Ultimately (the Board) voted their conscience," he claimed, "and judging by the divided vote reflected the complexity of the issue."

"(The Board) made up their mind before walking through that door," said Trustee Joe Shanahan, "... Despite (his) disappointment it would be a disservice to the majority (of trustees) to say it reflected a lack of concern. It's certainly not that."

The decision followed a protest sponsored by SADU (Suffolk Azanian Divestment Union) outside the Sawyer Building. The demonstration attracted 150 students and faculty. The loading dock served as a stage and the public address system was provided by the All People's Congress, a Boston-based civil rights group.

Suffolk's Instructional Media Center originally agreed to allow SADU to use the university's PA system, but as Dick Donahue related in his speech, "Vice President Flannery nixed rental of the PA system because it would be inappropriate to use Suffolk University property to demonstrate against Suffolk University policy." Donahue's statement was greeted with a chorus of boos.

The two-hour protest was hampered by cold temperatures and drizzle, but as Dan Crewe said, "We can't control the sun, but we can control the warmth we feel in our hearts today."

Crewe arranged for Mel King, an 8th Congressional District candidate to speak at the rally. King praised Suffolk saying, "For me having it (protest) here at Suffolk University is the highlight of the whole movement."

King cited the First National Bank of Boston, YWCA, the City of Boston and the state of Massachusetts as having a "winning" status because of divest-

ment. The runner-up in the 1984 Boston mayoral race assured the Board "has the opportunity to get the blood off their hands."

He likened the demonstrators to a reservoir that allows water to go in and out, but compared the Board of Trustees to a swamp that is "stagnant" and "unhealthy" because it refuses to change.

King's appearance was preceded by speeches from students and faculty members from the government department which voted unanimously for the divestment resolution.

Campus Minister Wendy Sanford charged Suffolk with racism because faculty, administration and police force are overwhelmingly white.

Alan Daly paralleled the Sullivan Principles to an unstable bridge: "If a man builds a bridge and says the bridge is not steady and it is about to collapse, will you still cross the bridge?" The Sullivan Principles are supposed to provide equal rights for all South Africans.

Prof. John Berg was moved by the sight of so many students. Berg said he was pleased that some students are not only interested in making money and buying condominiums. Berg declared that the Sullivan Principles, in existence for nine years, have not improved the quality of life for South African blacks. Fifty-three percent of the corporations pay black workers \$98-108/week, less than half of what Americans would be paid.

EDSA (Evening Division Student Association) president Brenda Lee Chalifour assailed Suffolk for coming late to the divestment arena. The crowd joined Chalifour in counting to 130 to represent each life lost in South Africa in the last month.

Prof. Judith Dushku said that a group of this size had not gathered at Suffolk to protest since 1968 against the Viet Nam War. "People say to me, 'Jude, not another protest. You're anti-this, anti-that. Isn't there anything you're positive about?' This is not a negative fight. Every brick has to be torn down (from apartheid system) to build a beautiful tomorrow."

DR. WILLIAM SAHAKIAN

William S. Sahakian of Wellesley, a philosophy professor at Suffolk, died April 6 in his home after suffering a heart attack. He was 64.

He was chairman of Suffolk University's philosophy department from 1949 until 1974. Mr. Sahakian was to become department head again in July.

He was born in Boston. He received his bachelor of science at Northeastern University with a major in psychology and sociology in 1944; a Ph.D. at Boston University in philosophy in 1951, and a Master of Divinity degree at Boston University in 1947. Mr. Sahakian also had an honorary degree from Curry College in Milton and did graduate study for seven years at Harvard.

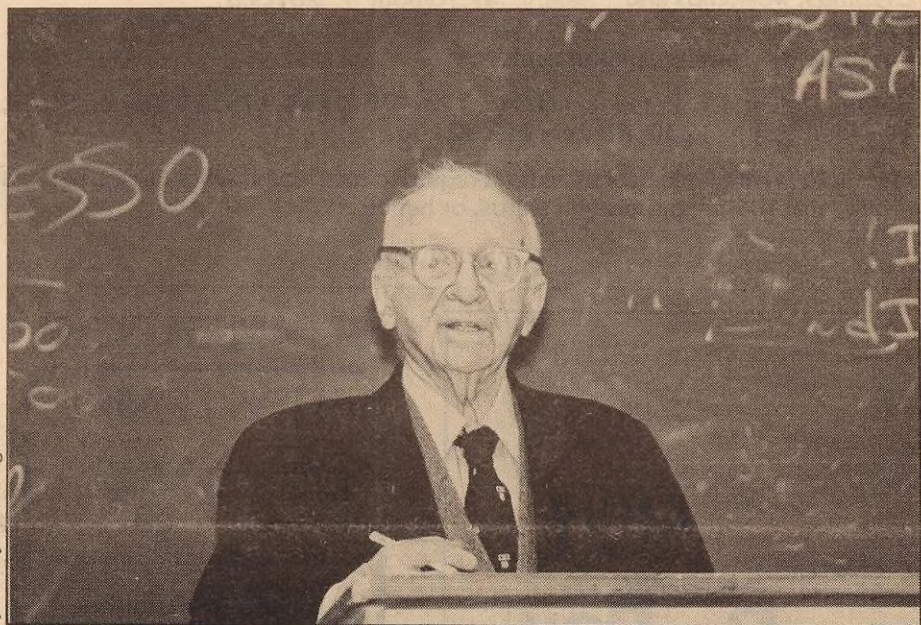
He had been pastor at Riverdale Congregational Church in Dedham since 1982, and he was pastor of churches in Chelsea and Bedford before 1955.

He was a fellow of the American Psychological Association, the Massachusetts Philosophical Association and the American Philosophical Association.

He leaves his wife, Karen (Cross); two sons, Richard, of Natick, and James of Watertown; two daughters, Barbara Sahakian of Cambridge, England and Paula Nunn of Nashville, Tenn.; a stepdaughter, Beth Cary of Rutland; and a granddaughter.

His former wife, Rev. Mabel Marie (Lewis), died in 1982.

A funeral service was held April 10 at 2 p.m. in the Riverdale Congregational Church in Dedham. Burial was at Knollwood Memorial Park, Canton.



Edward L. Bernays

Bernays: Father of public relations

by Mary Gelardi

Edward L. Bernays, the 94-year-old Father of Public Relations, spoke about the tactics of and his personal experiences in public relations on April 9 at Suffolk.

He defined the public relation's practitioner as an applied social scientist who advises his or her employer on what attitudes and actions to take to win over the public.

Bernays wrote the first textbook on public relations, "Crystalizing Public Opinion." He also taught the first course in public relations at New York University in 1922. Some of his former clients include, Henry Ford and Presidents Taft, Coolidge, Hoover and Eisenhower.

"Researching your audience is the first step in public relations," emphasized Bernays. He explained that research allows you to know the audience and the areas of knowledge, apathy, and prejudice in the field being examined.

Bernays discussed the eight tactics that could be applied in every public relations problem, including: having a goal for yourself and your client; researching the goal and modifying it if it's unrealistic; having organization; and having a strategy. Defining strategy as the percentage of mind-power and manpower to use, he smiled and added "womanpower" should be included.

Bernays urged the students not to look for a job, but rather to plan a career. He mentioned taking psychological exams to see what career suits your ambitions. He emphasized going to the library, "the greatest resource," and writing to various trade magazines and newspapers.

Mentioning the changes in public relations, he listed a few of the 132 names public relations practitioners call themselves, including Community Affairs Director and Public Affairs Vice President.

After listing some of the 132 names, he began to comment on the usage of words. "Words in the American language have the stability of soap bubbles," he said. "They can be changed overnight."

He cited past work experience to show the importance of research and knowing the audience. For example, by using research, he advised Proctor & Gamble how to keep Ivory Soap in the market. A soap sculpturing contest was the tool used to help Proctor & Gamble. "Twenty-two million out of 26 million children were sculpturing soap and loved it," he said.

Instead of hiring a writer, Bernays said he would hire a person with a social science background, such as a psychologist. "Writers are infatuated with what they write," he said. "Public relations is interested in the public."



Suffolk students and faculty join April 4 march from Northeastern to Boston Common to protest apartheid. photo by Regina Gillis

LETTERS TO THE EDITOR

Dear Editor:

The College of Liberal Arts and Sciences has recently sent a letter to members of the class of 1987 requiring them to take an aptitude test. While their intentions are noble, the test is not mandatory because it was never included in our curriculum when we entered this institution. Therefore, I urge my classmates not to feel threatened by this letter.

The scare tactics that the CLAS are using, insinuating students will not graduate if they don't participate in the

testing, are insulting to the intelligence of the students and should not be taken lightly.

I call on the administration to correct this error so to protect the rights of the students of the class of 1987 and those students who will someday be juniors at Suffolk University.

Respectfully,

Michael P. Sullivan
Class of 1987 - President

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contact Paul Korn,
Ext. 226.

Up Temple Street

TUESDAY, APRIL 15, 1986

Meetings 1:00-2:30 pm

SGA Meeting	S423
Finance Club	S426
Pre-Law Association	S421
Young Democrats Club	S427
Political Science	S821
Economics Tutorial	S1142
Aerobics	F636

THURSDAY, APRIL 17, 1986

Meetings 1:00-2:30 pm

Aerobics	F636
Black Student Assoc.	S423
Economics Tutorial	S1142
Young Democrats Club	S421

The
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Journal

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The Suffolk Journal is the official newspaper of the student body of Suffolk University; it is published weekly throughout the academic year and monthly during the summer. It is the policy of The Suffolk Journal to be an opinion leader and sounding board for student views by providing a medium for democratic expression. Those who work on the staff gain invaluable practical experience in newspaper writing, re-writing, copy editing, layout and advertising, available to all interested students regardless of major.

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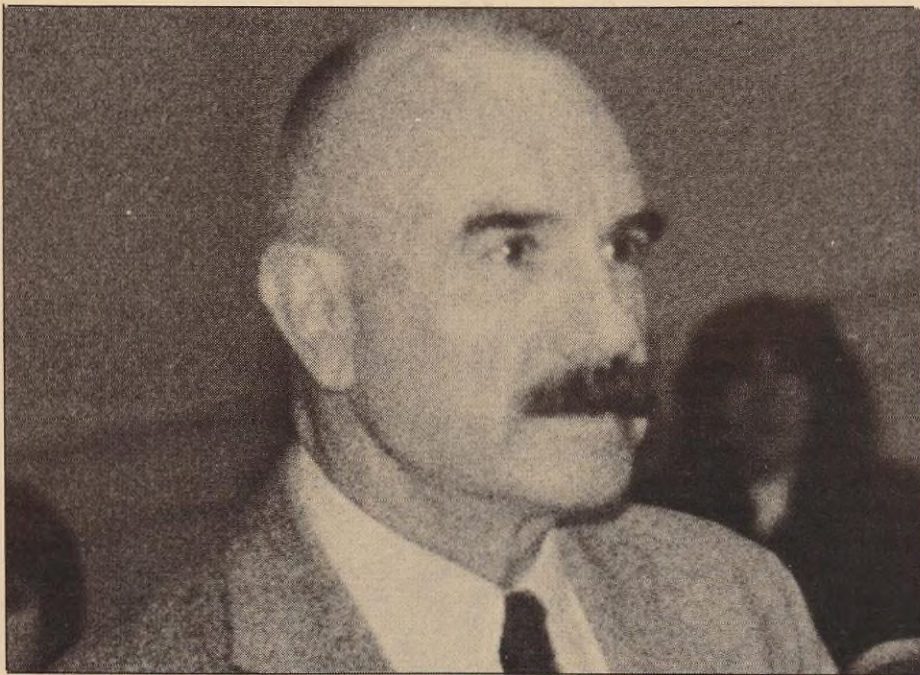
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SIDETRACKS

Liddy: Fact, fear, "folk-hero" Encountering the Philippines

by Elizabeth Anderson



G. Gordon Liddy

by Peter Vamuakas

The G. Gordon Liddy lecture on April 8th was appropriately enough given in the Archer Building, next to the Law school. Liddy gave a fine demonstration of how any convict can walk away from the United States Justice system just by incorporating the correct verbocity.

Liddy's lecture was certainly informative, but even if it was not true there was not one person to contest his knowledge of covert C.I.A. operations. Nevertheless, he had the facts he needed, true or false, at the tip of his tongue. He painted a world in a very gloomy state of affairs; through this bleak portrayal he was able to captivate the audience through the emotion of fear. Fear of a nuclear war, since the Soviets are further advanced than us in nuclear weaponry. Fear of an economic collapse, as he portrayed the bankrupt state of the Social Security program. Finally and most importantly, fear to walk down the street, as he constantly referred to the invasion of private property and the ability of

government agencies to eliminate heads of states with the snap of the fingers. Although some of these facts are true, the intensification of the facts created an attentive audience. The evocation of human emotions did not stop to fear, every time he conveyed one of his pieces of wisdom he used a funny one-liner.

Consistently enough, he finished the lecture just as any lawyer concludes a trial. He gave a justifying view of the defendant's actions to the jury. In this case he was the defendant and the listeners were the jury. His defense was a success, at the end of his lecture he was applauded and treated like a folk-hero. This was the scariest statement of the entire lecture. Liddy, no matter what his political beliefs are, is a smart man. In the short period of one hour and a half he created a new folk-hero to most of the audience and also received a healthy \$4500 for sharing his prejudiced views. There must be some need for that money for a poor student to whom that money could go to or may be we should invite that "great American" Mr. Larouche for a brainwashing session next week.

photo by David Grady

Seventeen days before the presidential election in the Philippines, the University Christian Group of New England toured that country. Dan Crewe, a senior at Suffolk went along and spent two weeks living with the Filipino people and learned a little about what their lives are like.

Suffolk's Peace Group and the government department sponsor slide shows which Crewe presents for classes that wish to view them.

The slide show is very effective as far as depicting the general living conditions of the Filipinos. The first few slides are beautiful. They look like pictures out of a travel catalogue. They show gorgeous landscapes, ocean scenes with crystal blue water, and smiling people. The scene changes abruptly after about 5 or 6 slides to show a child standing on a garbage dump, then several small children trudging along after an ox with a plow through a field. The children are surrounded by misery but always smile for the camera.

Crewe said most of the Filipinos whom he encountered liked to have their pictures taken, especially the military. "They (the soldiers) will shoot someone and a minute later, will smile for the camera," Crewe said.

A song entitled "Where do the Children Play" accompanied the slide presentation. Crewe said he heard the song after returning to the States and felt that it set an appropriate stage for the slides. For many Filipino children, the notion of playing is foreign.

Smokey Mountain is the name given to a garbage dump which serves as a home for many Filipino families. Crewe found out by talking with a few "residents" that some families are the third and fourth generations to live in these conditions. The name "Smokey Mountain" refers to the refuse that is piled so high to form an actual mountain of garbage. It is smokey because of the noxious fumes which continuously enshroud it.

The people of Smokey Mountain subsist on the waste that is brought by dump trucks every hour. Young and old scrounge from dawn until dusk looking for any rotting food that might be edible. They live in hut-like dwellings made of cardboard. It is useless for the people to try to put up wooden huts because the military periodically tears down the shelters. "I was there during the dry season," said Crewe. "I can't even imagine what it must be like during monsoon time there."

Most or all of the children in Crewe's pictures had extended stomachs caused by malnutrition and 2 out of 10 die because of it. Crewe offered other dismal statistics that added to the tragic tone of his presentation. The Philippines leads the world in rabies, whooping cough, and diphtheria. According to the World Health Organization, the Philippines have the lowest caloric intake in all of Asia.

Crewe said that his group encountered the Filipino military on several occasions. They were stopped frequently at military checkpoints and had to bribe their way through blockades.



photo by David Grady

Dan Crewe

The military is an effectively intimidating force. During a peace march in which Crewe and members of his group participated, soldiers lined the streets and observed the goings on and were ready in case trouble broke out. Crewe tells his audiences with some amusement about how the Filipinos request that foreigners, especially Americans, march at the front of the formation because the military would not want to fire at a foreigner for fear of repercussions.

The Catholic Church, which is a very influential voice in the Philippines, is even intimidated by the military. Crewe's opinion is that the Church, as largest land owner, has a great deal of power but is reluctant to exercise it.

The military is indeed a most formidable force in the Philippines. The soldiers are brutal and use archaic methods of order enforcement such as torture. The military machine on these islands does not tolerate obstacles and destroys them without a backward glance. Crewe's group was informed that if anyone saw the military shoot anyone, to ignore it and "keep walking." Americans had to have a Filipino escort with them at all times while touring the country.

The presentation is an eye-opener. The pictures speak for themselves, but Crewe adds valuable insight and eloquent verbal supplements to them. The audience can begin to understand and sympathize with the Filipinos.

Attention, art lovers



by Susan Chepetsky

If you are a lover of Art, or wish to do something different during your leisure time a trip to the Museum of Fine Art may be for you!

The museum is currently showing an exhibition entitled "Manet to Matisse." The exhibit includes more than 100 paintings representing late-19th-Century French art. These inspiring

works of Manet, Degas, Monet, Renoir, Sisley, Pissarro, Cezanne, Van Gogh and Gauguin can be viewed now until May 11. These artists did not follow the usual procedures and laws of the late 19th century French paintings. Because of this they were scorned and their work unappreciated during their own time. Now, their work of Impressionist and post impressionist paintings are recognized and acknowledged as some of the truly great masterpieces.

Edouard Manet was one of the first artists to paint with pure colors, eliminating the darker shades that were used for centuries before. Manet was a great innovator using his canvas for creating two-dimensional works of art.

Claude Manet was the chief spokesman and a magnificent painter of the impressionist style. Manet was known for his eye and his brilliant use of colors which can be seen in his paintings.

The paintings of Mary Cassatt are also impressive. Cassatt's paintings show both a warmth and a unique style of beautiful domestic tranquility.

The "Manet to Matisse" exhibition is indeed large, displaying a number of exceptional and breathtaking paintings that have to be seen in order to fully believe their splendor!

The Museum of Fine Arts is located on 465 Huntington Ave., Boston. The hours for the museum are Tuesday 10 a.m.-5 p.m. Wednesday 10 a.m.-10 p.m. Thursday through Sunday 10 a.m.-5 p.m. Admission is \$4 when the entire museum is open. Admission is free to all on Saturday from 10 a.m. until noon. The Sawyer Library also has a limited amount of passes in which Suffolk students can use in order to gain free admission.

For more information call the Museum of Fine Arts at 267-9300.

ARTS

Black Moon never shifts into high gear

BLACK MOON RISING — A New World Pictures Release. Directed by Harley Cokliss. Story by John Carpenter. Screenplay by John Carpenter, Desmond Nakano, and William Gray. Starring Tommy Lee Jones, Linda Hamilton, Robert Vaughn, Richard Jaeckel. At the USA Beacon Hill and Suburbans. Rated (R)

by Joe Sicari

Last year producers Joel B. Michaels and Douglas Curtis took an unfinished story by John Carpenter and turned it into *The Philadelphia Experiment*. It was a sometimes interesting but boring time traveler film. This year Michaels and Curtis take another story (written several years back) by Carpenter called *Black Moon Rising* and the result is a sluggish action thriller.

Professional thief Quint (Tommy Lee Jones) has been hired by the government to steal a computer cassette which contains tax records that are needed by the Attorney General's Office. He steals the cassette and hides it in the "Black Moon," a super high-tech car capable of speeds up to 350 miles per hour.

Quint follows the car to Los Angeles, where it's stolen by a beautiful car thief (Linda Hamilton). Quint follows her to an underground loading area of a glass skyscraper. The building is owned by the ruthless Edward Ryland (Robert Vaughn). Ryland is the head of a car theft ring that strips and rebuilds cars.

Quint must somehow infiltrate the building and its futurist security system.

Realizing he needs help, he approaches the owners of the "Black



The futuristic car, Black Moon and its driver.

Moon." Quint also gets help from Iron John (Keenan Wynn), the designer of the Ryland's tower.

Iron John gives them blueprints which they use to, bypass video cameras and heavily armed guards. Quint is able to get to the "Black Moon," but he is caught in a freight elevator that takes him and the car to the top of the skyscraper. There Ryland and his guards surround the car. Can Quint and the "Black Moon" escape? And if so, how?

The screenplay by Desmond Nakano and William Gray from a story by John Carpenter has the required car chases and gunplay.

The problem arises with director Harley Cokliss (*Battletruck*), he places too much emphasis on jump cutting and ends to many scenes with a fade to black shot. This causes the middle portion of the film to become tedious. It would have been interesting to see what this film would have been like if John Carpenter directed.

Tommy Lee Jones is refreshing, playing against his usual wide ranging performances. As Quint, Jones is cool and easy under pressure. Robert Vaughn adds another slick villain to his screen career, while Linda Hamilton (*The Terminator*) plays the tough street-wise car thief.

Black Moon Rising could have been a really first rate thriller but with sluggish direction, *Black Moon* is only mildly entertaining. It never shifts into high gear.

These Nomads go nowhere

NOMADS — An Atlantic Release. Written and Directed by John McTiernan. Produced by Cassian Elwes. Music by Bill Conti and Ted Nugent. Starring Lesley Anne Down, Pierce Brosnan, Mary Woronov, and Adam Ant. At USA Beacon Hill and suburbs. Rated (R)

by Rick Dunn

Quick, what should you do when a murderous band of Mad Max rejects are trying to run you down? Answer — run in the middle of street, making yourself a better target. What do you do right after killing a supernatural being in front of your house? No, the answer is not take the wife and run for your life, but do an obligatory nude scene. All this and even more take place in *Nomads*, a film only a person on an acid trip could understand.

A nomad is a person who wanders around with no particular destination. Writer/director John McTiernan treats his film the same way. *Nomads* wants to be an unconventional thriller (usually an unconventional thriller is the brainstorm of some director that nobody else understands), but it takes no chances and comes across as a schizoid television movie.

Lesley Anne Down plays a doctor who is attacked by a patient (Pierce Brosnan of Remington Steele) who then falls over dead saying something in French. When Brosnan dies (don't get your hopes up) some sort of psychic bond is made between him and Down. Then it is up to Down to unravel the mystery of the nomads through the flashbacks of Brosnan. The relationship between Ken and Barbie (whoops) Brosnan and Down is never explained, actually nothing in *Nomads* is explained. It is like we are supposed to down this stuff out of eternal devotion



Pierce Brosnan.

to the director. I think not.

In *Nomads* things just happen without any relevance to what happened before it. It is just a collection of scenes, not a cognitive work. There is the usual music video interlude one second, then a chase scene, then psychotic nuns on a rampage. Why, who knows?

Pierce Brosnan attempts to project a new screen image with his first lead in a theatrical feature, but the most believable thing he does is grow a beard. Lesley Anne Down does a wonderful impression of Pia Zadora doing Sally Field's *Sybil*.

The only decent semi-performance is delivered by the marvelous Mary Woronov. Like the other nomads in the film, she only has a few scenes and does not speak, but this lady has demonic way about her that makes her much more threatening than fellow nomads Adam Ant (no, he does not sing) and Josie Cotton (she does not sing either).

It is impossible to think of an audience that would like *Nomads*. It is not scary, bloody, witty, intelligent, or even exploitive of its leads. We are not talking major gratuitous sex and violence extravaganza or complex thriller. We are talking nothing, nill, nada.

ATTENTION GRADUATING SENIORS

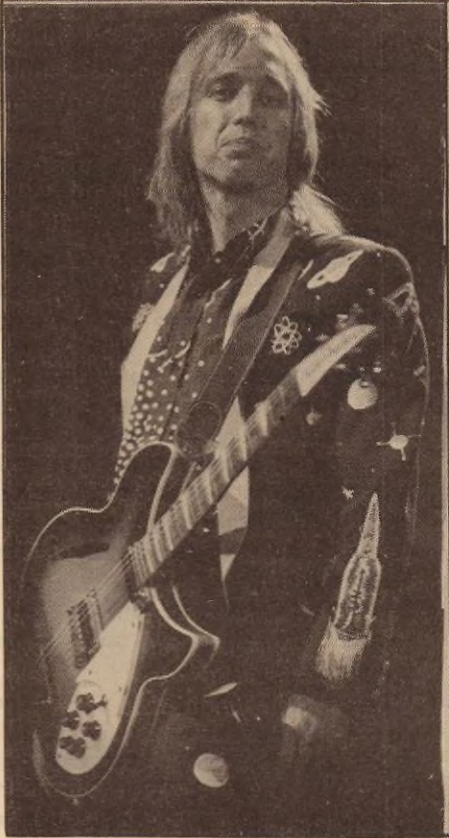
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MUSIC

American rock on upswing Mr. Beautiful's hard one



Tom Petty

by David Hayes

A long time ago, in a juke joint far, far away, a sound was born. It came down from the hills, out of the slums, and onto the phonographs of kids everywhere. It was necking in the drive-in on Saturdays, dancing around the clock at the high school hop, cruising the boulevard seeking out the untouchable ones. It was, in the words of John C. Mellencamp, "beat up cars and guitars and drummers goin crack, boom, bam."

It was rock 'n roll, and it was here to stay.

Then a strange thing happened. Rock n' roll began to grow up. Suddenly, it was involving itself with politics. Suddenly, it became afraid of growing old, clinging to youthful images and staving off age by indulging itself in various medicines. It took trips overseas and fathered children in foreign lands. Eventually, it became adult, growing fat, lazy and dull and bent only on money. A pretentious shadow of its former self, the sound called rock 'n roll began to die.

This disturbed some people. Disturbed them quite a bit, actually. They had liked what they heard. A lot. To them, rock was life itself. It was a reason to get up in the morning, a reason to keep going. It was as important a part of growing up in America as baseball, beaches, apple pie and sex. So they did the only thing they could. They picked up the pieces, and they saved the damned thing.

Today, rock is breathing. And it has its children to thank. Its a new scene now. A thriving scene. The kids have grown up, but they have not forgotten.

There's a common thread running through this somewhere. Ask Bruce Springsteen. Ask Tom Petty, John Cougar Mellencamp, and Huey Lewis. A guy from New Jersey. A guy from Florida, from Indiana, from California. Guys from as far apart as this massive continent allows.

But hell, they ain't so different. Examine the facts.

In the sixties, rock 'n roll took a trip overseas. Suddenly, Chuck Berry riffs were being spewed forth from the guitars of fine young British kids like George Harrison and Keith Richards. Eric Clapton and Brian Jones were taking cues from Elmore James and Muddy Waters. Dave Davies and Pete Townshend were making an entirely new form of rock from the simplest of Louie Louie riffs. Roger Daltrey was

singing like James Brown, John Lennon was raving in the best Little Richard tradition, and Mick Jagger was giving any Chicago bluesman a run for this money.

Meanwhile, back in the good ol' USA, a new generation of youth was finding religion. It was rock 'n roll. It may have become an import, but it was still intact. And for kids who hungered for it, that was enough.

Still, American rock itself was dying. Swallowed up by politics and big bucks, it began to wither. Motown blasted soul into the hearts of kids everywhere, Creedence Clearwater Revival walked the fence between dance and politics (careful to never misplace the emphasis), but soon even they faded.

For some, Americans, however, the flame burned bright. The memory remained fresh. When Mike Campbell offered his guitar playing skills to Tom Petty and the Heartbreakers, he joined for the simple reason that Petty resembled Brian Jones. When Bruce Springsteen and Steve Van Zant were hanging around the beach at Ashbury Park, they were listening to the Stones. John Cougar even thanked them for simply existing on his *Uh-Huh* record sleeve.

Out of all the British groups to hit the shores of the U.S. during the British invasion, the Rolling Stones were the most American. It makes sense, then, that the new wave of American rockers paid them the highest tribute. While other British groups, particularly the Who and the Kinks, were adding English seasoning to an American recipe, the Stones were trying to sound as American as possible: mastering country and blues licks, recording a great deal in the United States, and sticking to the soulful side of rock.

What they were doing, however, unconsciously, was holding American rock 'n roll in a somewhat suspended state until America was fit to carry the ball again. Because in the sixties, America was not at all fit to carry the ball. There was a war on, a terrible war. It became all-consuming to the youth of America, to the extent that rock began to change drastically and stray from its original intent.

This was not healthy. Eventually it brought rock very close to death.

But wounds heal. While rock was suffering and struggling to identify itself, Bruce Springsteen was doing what he loved best. He was singing rock like it was meant to be sung — like he heard it sung as a kid. He sang about cars, about teenage friends like The Mission Man, Crazy Janey, and Killer Joe. He sang from the heart, show biz be damned.

Tom Petty was doing the same thing. All he wanted was to rock. The Heartbreakers were mislabeled as being part of the punk movement, driven to bankruptcy, struggling against their record company to avoid raising the price of their own album, and still the fire burned.

John Cougar Mellencamp on the other hand was a pretty lost cause. Anxious to rock, he was duped by the very monster that nearly killed his music-greed. This farm country dropout watched in ignorant innocence as managers changed his name and sold him out in an effort that bombed miserably. Cougar went home to the heart of America a bona fide failure.

But all was not lost. Being home brought it all back to John, the fire he had felt as a kid listening to the radio. And this time he used it. On his recent tour, John had his band learn, note for note, over a hundred '60s tunes, so that

(continued on page 6)

MR. BEAUTIFUL PRESENTS ALL HARD, a compilation album produced by Steve Barry.

by Ken Doucet

Local producer Steve Barry has put together an album that displays the Boston scene's best guitar-oriented bands. Although none of these bands have had major label releases, some of them do have fairly large following locally. Barry has brought these bands together in one album that is easily the best local compilation since the highly acclaimed *This is Boston not LA*.

The F.U.'s, who have changed their name recently to the Straw Dogs, have included one of their finest efforts, "In Deep." The song opens with vocalist John Soxx's whining howl, as if to mock songs by bands like Merciful Fate, who over produce their songs with similar heavy metal cliches. The song then clicks into gear as Steve Grimes and Steve Martin lead a guitar attack that leaves other bands in the dust.

The Prime Movers have included a track called "All That Cryin'." The Movers have been playing the area for several years, and are just starting to get attention from V-66's playing their

video "True to You." The band's sound relies on danceable guitar lines interspaced with Farfisa organ and a heavy back beat.

Skate-rock champions Gang Green have added their song, "Let's Drink Some Beer," a soft side-note single to last year's "Alcohol." Gang Green may be somewhat predictable, but they are as loyal to their audience as their fans are to them, and their followers are sure to love this one.

The Dogmatic's contribution to the record, "Teenager on Drugs," is a humorous piece that is played to the tune of "Teenager in Love."

The Blackjack's song "Last Angry Man," is singer Johnny Angel's statement about many of today's bands avoidance of taking stands on anything, and may be the best produced song on the LP.

Band 19, which features singer/guitarist Richie Parsons, formerly of Unnatural Axe, have included their song "No Why." This song features some smoking riffs and Parson's post punk vocal style that is both rough and emotional at the same time. This band could easily be called Boston's answer to the Clash.

(continued on page 6)

pip

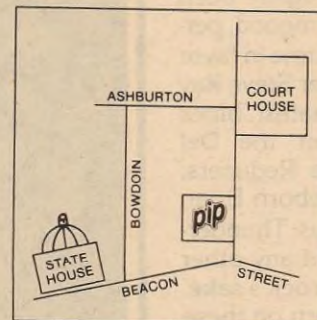
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Beautiful

(continued from page 5)

The Oysters, a band made up mostly of ex-Stranglehold members, has put their tune *Headhunter* on the album. This song, as well as this band, is quite a change for a couple of musicians who were playing hardcore punk rock a short while ago. This song, though it has a lot of energy, doesn't quite live up to the rest of this album. The guitars are a little more sedate, and the rhythm is a little less interesting than most of the songs to be found on the LP. Their recent full length album shows much more hope for these guys; and should be listened to.

The songs by The Freeze and Last Stand, two punk bands are loud, fast, and energetic. Both these bands have been on the scene, in one form or another, for some time and never fail to satisfy live.

The final song on the album is also the best. The Swinging Erudites, a band made up of local musicians as a side project, add their version to the most covered song in recording history, "Yesterday." The band includes the Blackjack's Johnny Angel, and he leads them through countless style changes including reggae, hardcore, polka, and traditional.

This album is a must for local music fans, and would be a welcome addition to any music lover who appreciates a loud distorted guitar.

American rock

(continued from page 5)

they too would catch the spirit.

Huey Lewis had never lost the feeling. Returning from Europe, where he had spent several years as a street musician, Lewis formed the News in his hometown of San Francisco. Together, they almost single-handedly restored the original spirit that was rock 'n roll, do-wopping and diddy-bopping their way to the top of the charts with a simple message — that rock was built on good times, and on that rock they would build their church. Carefully and deliberately avoiding heavy-handed subject matter, the News has but one message — let's enjoy ourselves.

The spirit was infectious. It brought John Fogerty (who had felt it years ago but watched it crumble under the pressures of big business) back into the game. And Fogerty had lost none of the fire that carried him to the top at the turn of the decade. His legal woes behind him, Fogerty has been granted a second chance. Straying very little from his original sound, the music is as fresh and vigorous today as it was fifteen years ago.

Now the doors have again been opened. Enter George Thorogood, perpetually shunning the big time in favor of his barroom sound. Enter Steve Ray Vaughn, perhaps the greatest blues guitar of the '80s. Enter the Del Fuegos, the Blasters, the Reducers, Lone Justice. Enter the reborn Brian Setzer. Enter the Fabulous Thunderbirds, the Long Ryders and any other group starving to rock for rock's sake. Rock 'n roll has been reborn on these shores, where it belongs. Welcome back the Beach Boys, Little Richard, Carl Perkins, James Brown, and any father who feels like sticking around a while longer to share in the spirit their sons have perpetuated. It's only rock 'n roll. A simple fact that can never again be forgotten.

Woman, thy name is *not* Vanity

Vanity
Skin on Skin
Motown Records

by Rick Dunn

Before Sheila E was leading the glamorous life and before Sheena Easton was asking people to climb inside her sugar walls, there was Vanity. Vanity was the first of the lace-garbed singing sluts, and her self-penned hit "Nasty Girl" is still a popular mainstay of the club scene three years after its initial release. Since escaping from Prince's tyranny, Vanity has had two albums to her credit. Her solo debut *Wild Animal* was an ambitious and highly sophisticated effort in which she acted as co-producer, as well as writing all the songs. *Wild Animal* was the definitive Vanity album. It was not a major commercial success, but one could feel her very essence within its grooves. On her newest release *Skin on Skin*, it seems as though the only input she had was showing up to have her picture taken for the cover. She is no longer the avant-garde rock & soul artist that she used to be. She's been de-Vanitized.



Motown has had Vanity run over by a busload of producers, back-up singers, and writers with the hopes that it can capitalize on her recognizable name and face. *Skin on Skin* will probably be more successful than *Wild Animal*, because it is exactly the kind of biodegradable garbage that people love nowadays.

The songs that have been assembled for Vanity to perform all make her sound like some S&M freak.

In her previous work, Vanity knew

what to leave unsaid. The writers of these songs apparently are going for shock value. "When you love me/oooh you make me cream" or "I just can't wait till I get you at home/I'll mount your trophy in my favorite room." Now that's poetic.

The first single "Under the Influence" which is rapidly moving up the charts, does have some aesthetic quality about it, probably because Vanity can actually be heard. It has a cool breezy sound that nicely coincides with Vanity's graceful voice.

Skin on Skin was recorded at night while Vanity filmed *Never Too Young To Die* in the daytime, which explains her lack of involvement. There are many singer/actors who can handle both mediums, but not in the same day. She simply spread herself too thin. Maybe when she gets more leverage in her acting career she will be able to take the time off and go back to making good records.

The picture of her on the album sleeve does not even look like her, and that is something that carries over onto the vinyl beneath it. There is nothing sadder than an artist doing a poor imitation of themselves.

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SPORTS

Baseball

Rams starting to put it all together

by Mike DeSimone

After a slow start, the Suffolk baseball team has started to put things together. The Rams have won five straight going into the weekend, getting a combination of good pitching, timely hitting, and solid defense.

In last week's action, Mike Turilli slammed a three-run homer and Chip Forrest went five for five to back the complete-game pitching of Gary Dinardo as the Rams roared to a 12-4 win over Tufts in Medford last Monday.

Turilli picked up where he left off the next day, this time launching an early two-run shot, while freshman John Christiani fanned nine batters in a 9-4 win over Division 2 Bentley College.

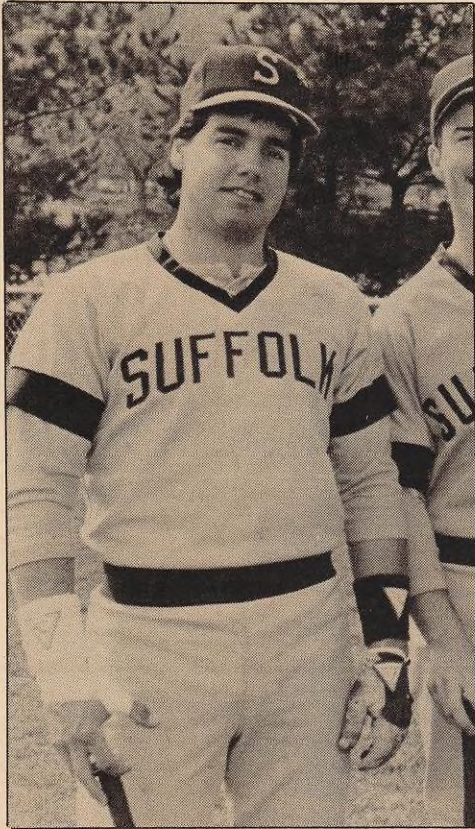
In the Tufts game, Dinardo (3-0) didn't have his best pitches working for him, surrendering 12 hits, but was able to hang in until his teammates exploded for 10 runs in the last three innings.

"His effort here was better than at Northeastern (a 4-3 win) because he didn't have his best stuff," said head coach Joe Walsh. "He didn't have his curve and he was pitching low, but he was still able to come out ahead."

Suffolk could manage only one run in the first inning despite having the bases loaded with nobody out against Jumbo starter John Ferrari (0-1). They finally got to him in the seventh, capped by Turilli's blast.

"He's been hitting the ball all over the field and with power," says Walsh of Turilli.

Walsh was also pleased with the effort of Forrest, his sophomore shortstop.



Mike Turilli — two home runs

"He has performed above and beyond what we've asked all year," he said. "To get on base five times is a great boost to our offense. He helped keep us going until we got the blast (Turilli's homer)."

Forrest also stole two bases of the six the Rams nabbed on the afternoon. Suffolk is not usually known as a running team, but, according to Walsh "it

shows that we are an aggressive ball club."

The biggest surprise in the Bentley win was the work of Christiani. The lefty was throwing hard in his stint even though he hadn't pitched in nine days because of illness.

"He had his curve and he was getting ahead of the batters," says Walsh, "and he was also getting them with the fastball."

Christiani did tire in the seventh when he loaded the bases, but relievers Mike Ackerman and Mike Marshall were able to shut down Bentley.

As far as the offense goes, Turilli capped a three-run first inning with his fourth homer of the season. John Grasso and John Lordan also knocked in a pair of runs as Suffolk built an 8-0 lead in the first three innings and never looked back.

The Rams also got a couple of hits from Mark Stenson, who had been struggling recently, and Kevin Bennett, who scored two runs. Aside from his production at the plate, Bennett has also established himself nicely in right field.

Also worth noting is the fact that the team has played error-less ball over the last two games, and throughout the streak have played solid defensively. In the Bentley game, for instance, Lordan made a spectacular running catch against the outfield fence with two runners on and Bentley threatening.

The key to all this has been the emergence of the pitching, however. Dinardo, Dan Elliot, and Christiani have all beaten good teams in the streak, while Ackerman and Marshall

have been more than adequate in relief.

"We needed people to come through for us on the mound, and we have," says Walsh. "It was something that I was hoping for, but not relying on it."

For now he doesn't have to worry about it, though he can't over-emphasize the importance of having the staff on top of their game.

"It takes the pressure off the hitters who are now swinging free and easy, while the defense wants to play behind the pitcher when he's throwing well."

Suffolk, 12-4

at Medford

Tufts000 300 100- 7 12 0
Suffolk 100 010 343-12 18 0
T — John Ferrari, John Horgan (8), Bob Barrett (9) and Dan O'Neil; S — Gary Dinardo and Larry Chabre. WP — Dinardo (3-0); LP — Ferrari — (0-1). HR — S, Mike Turilli; T, Bob Centrella. Records: T 3-2; S 6-4.

Suffolk, 9, Bentley 4

Suffolk332 001 000-9 12 0
Bentley000 010 300-4 5 2
Christiani, Ackerman (7), Marshall (9) and Chabre; Koufas, Weimer (4), McDonald (6) and Krone, Wile (8). W — Christiani (2-0). L — Koufas (1-1). HR — Turilli (S).

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WOMAN

- a. was created for the sake of man (St. Paul)
- b. is more deceptive than man (Aristotle)
- c. is an insatiable beast (Vincent of Beauvais)
- d. should be seen and not heard (Sophocles)
- e. none of the above



IF YOU ANSWERED (e.),

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For information, contact Prof. Agnes Bain, Government,

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