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 provided by the American Congress of 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 by saying, "For me having it (protest) here is another protest. You're anti-war!"

Prof. Judith Dushku said that a group of the students had not gathered at Suffolk to protest since 1968 against the Viet Nam War. "People say to me, Judge, not another protest. You're anti-this, anti-that. Isn't there anything you're positive about? This is not a negative thing. Everything 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 of this year.

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.

"We have been a member of the American Psychological Association, the Massachusetts Philosophical Association and the American Philosophical Association."

"We have been a member of the American Psychological Association, the Massachusetts Philosophical Association and the American Philosophical Association."

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

His former wife, Rev. Mabel M. Lawrence, died in 1985.

A funeral service was held April 10 at 2 p.m. in the Riceville 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 relations 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, "Crystallizing 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 President 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 mindpower and manpower to use, he smiled and added "wompower" should be included.

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 bubbles," he said. "They can be changed overnight."

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."

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

THE SUFFOLK JOURNAL

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by David O'Driscoll

by John Stobierski
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, intimating 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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**LETTERS TO THE EDITOR**

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**SUFFOLK UNIVERSITY**

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**SUFFOLK JOURNAL**

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**Up Temple Street**

**TUESDAY, APRIL 15, 1986**

**Meetings 1:00-2:30 pm**

- SGA Meeting
- Finance Club
- Pre-Law Association
- Young Democrats Club
- Political Science
- Economics Tutorial
- Aerobics

**THURSDAY, APRIL 17, 1986**

**Meetings 1:00-2:30 pm**

- Aerobics
- Black Student Assoc.
- Economics Tutorial
- Young Democrats Club

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**Suffolk Journal**

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**Suffolk University**

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**Weekly Meetings of the Gay Men and Lesbian Alliance, a social and support group at Suffolk University.**

For further information, contact Paul Korn, Ext. 226.
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 verbiety.

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 comical collapse, as he portrayed the nuclear weaponry. Fear of an economic collapse, as he painted their pictures taken, especially the military. They (the soldiers) will shoot anyone and a minute later, will smile for the camera.

Crewe said most of the Filipinos from whom he encountered liked to have their images presented, especially the military. They (the soldiers) will shoot anyone and a minute later, will smile for the camera.

Crewe said that wish to view them. Crewe told his audiences with some convincing statistics that added to the tragic tone of his presentation. The Philippines leads the world in rabies, with a rabies rate of 1 in 1000. The presentation is an eye-opener. 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 recognized him. "I have a face, 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 tranquillity. The "Manet to Matisses" 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 military is an effectively intimidating force in the Philippines. The soldiers are brutal and use archaic torture. The military machine on these islands does not tolerate obstacles and destroys them with a backward glance. Crewe's group was informed that if anyone saw the military shoot anyone, they had to report it as "shooting." 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 Matisses." The exhibit includes more than 100 paintings representing late-19th Century French art. These inspiring works of Manet, Degas, Monet, Renoir, Sisley, Pissarro, Cassatt, Van Gogh and Gaugin 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.

Encountering the Philippines

by Elizabeth Anderson

Seventeen days before the presidential election in the Philippines, the University Christian Church 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.

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The Museum of Fine Arts is located on 460 Huntington Ave., Boston. The hours for the museum are Tuesday 10 a.m.-5 p.m. Wednesday 10 a.m.-5 p.m. Thursday through Sunday 10 a.m.-5 p.m. Admission is $4 when the entire museum is open. Admission is free for all on Sunday 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.
**Black Moon never shifts into high gear**


by Joe Sicali

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 travel 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 was subsequently 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 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 (Slatter's Peak), 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.

**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? Mo, the man who is attacked by a patient (Pierce Brosnan of Remington Steele) who has a psychic bond made between him and another character.

Lesley Anne Down does a wonderful job as the mysterious woman who is attacked by a patient. Her performance 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.

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LEASING RENTING

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American rock on upswing

Mr. Beautiful's hard one

Singing like James Brown, John Lennon was moving in the best Little Richard tradition, and Mick Jagger was giving any Chicago bluesman a run for his 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 business, it began to wither. Musicians blasted soul into the hearts of kids everywhere. Creedence Clearwater Revival was only 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 until America was fit to carry the burden of its tradition, and Mick Jagger was getting cues from Elmore James and Eric Clapton and Brian Jones were offering 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 Asbury Park, they were listening to the Stones. John Cougar even thanked them in a sort of eulogy for his Oh-Oh-Hur 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 British English seasoning to an American recipe, the Stones were trying to sound as American as possible: mastering country and blue's likes, 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 it 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 suffering and struggling to identify it... that was enough.

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 did they 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. It's 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. An Indiana. A California. Guys from as far apart as this massive land which other British groups, particularly the Who and the Kinks, were adding British English seasoning to an American recipe, the Stones were trying to sound as American as possible: mastering country and blue's likes, recording a great deal in the United States, and sticking to the soulful side of rock.

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(continued on page 6)
Beautiful

(continued from page 5)

The Oysters, a band made up mostly of ex-Stronghold 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 raw. They are set on the scene, in one form or another, for some time and never fail to satisfy.

The final song on the album is also the best. The Swinging Sturdies, 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 Black Jack'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 spirit that was rock 'n roll, and they too would catch the spirit. 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 rock 'n roll he left. Straying very little from his barroom sound. John Fogerty (who had felt it years ago) returned to the fire that carried him to the top of the charts with a similar message — let's enjoy ourselves.

Just as the News was recording their version of "Yesterday," the song that has been on the scene, in one form or another, for some time and never fail to satisfy. The Swinging Sturdies, a band made up of local musicians, add their version to the most covered song in recording history. "Yesterday." The band includes the Black Jack'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.

How to buy a performance.

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The first single "Under the Influence," which is rapidly moving up the charts. Save some of these songs, 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/songwriters 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.
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 getting 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. "He didn't have his curve and he was pitching low, but he was still able to come out ahead." Suffolk, 9, Bentley 4

Turilli (S), Mike Ackerman (7), Mike Marshall (9) and Chabre; Koufas, Weimer (4), Bob Barrett (9) and Dan O'Neil; S — Dinardo (3-0): LP — Ferrari — (0-1). HR — Dinardo (3-0), LP — Ferrari — (0-1), HR — S, Mike Turilli; T, Bob Cenlrella. Records: T 3-9, S 6-4.

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 well in the seventh when he loaded the bases, but relievers Mike Ackerman and Mike Marshall were able to 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 Bennett on deck.

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

Tufts ........ 000 300 100- 7 12 0
Suffolk ....... 100 010 343-12 18 0

T — John Ferrari, John Horgan (8). Bob Barrett (9) and Dan O'Neil; S — Dinardo and Larry Charle. WP — Dinardo (3-0); LP — Ferrari — (0-1). HR — S, Mike Turilli; T, Bob Cenlrella. Records: T 3-7, S 6-4.

Suffolk, 9, Bentley 4

Suffolk ........ 332 001 000-9 12 0
Bentley ......... 000 010 300- 5 2

T — John Ferrari, John Horgan (5). Bob Barrett (9) and John Lordan (2); S — Dinardo (3-0), LP — Ferrari — (0-1). HR — Christiani (2-0), L — Koufas (1-1). Records: T 3-7, S 6-4.

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starring: Jack Nicholson & Kathleen Turner
Thursday, April 17th

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d. should be seen and not heard (Sophocles)
e. none of the above

For information, contact Prof. Agnes Bain, Government, Convener of the Women's Studies Committee, x123
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