Bachrach campaigns for Congress

by Dolores Ponte

State Senator George Bachrach says he is an incorrigible and should be sent to the big house. Bachrach says he is an activist and the big house is the House of Representatives in Washington, D.C. He feels it is one of several candidates running in the 8th Congressional District, otherwise known as "Speaker of the House's Thomas." Tip O'Neill's seat. Bachrach's lecture was sponsored by the Suffolk University Democrats Club last Tuesday.

Bachrach is a graduate of Trinity College and Boston College Law School. He says he hated "every minute" of law school.

"If you go to law school, become a lawyer," Bachrach continues. "Every one thinks that going to law school prepares them for politics and government. If you want to go into politics and government, go into politics and government.

In the '70s, Bachrach says he was an activist. He also managed the gubernatorial campaign the first time around for Governor Mark Hatfield. He has taken two congressional campaigns.

Bachrach became interested in challenging 26-year incumbent Frank McCann for the State Senate. Bachrach's colleagues told him that a campaign manager shouldn't try to be a candidate. "It was good advice," he says. "I ignored it."

The State Senator built a bi-partisan coalition and defeated McCann. "Don't feel sorry for McCann," he says. His work is below me (at the State House) and makes more money," assures Bachrach.

DEMOCRATS

Democrats Bachrach believes the Democrats are suffering from an image problem today because fifteen years ago, the Democrats "pleased every body...watered down every issue." (Walter) Mondale looks like white bread. People are terrified of that," says Bachrach.

"Do we Democrats have a mind of our own? That's how we lose," he continues. "We fail to lead, to be independent. We fail to offend anyone."

Bachrach says the Democrats have leared the "Mondale lesson," which was to admit to a tax hike if elected. In 1988, the Democrats will promise not to raise taxes, but when elected will blame Reagan for the "terrible mess." he says.

Bachrach blames the Democrats for being seen as bleeding hearts that throw money at problems. A Boston problem is housing, Bachrach sponsored the 90-day fast-track law that forces the Dept. of Revenue to speed up the foreclosure process so that abandoned buildings can be renovated for housing.

DEFENSE

In five years, the Pentagon has increased spending from $125 billion to $300 billion. Bachrach believes the increase has nothing to do with national defense. "No one believes in the B1 Bomber. Cut MX missiles from 100 to 50 crommy missile, suggests Bachrach. He also says the defense in increase is only a way to boost national ego.

One MX missile costs $107 million which would provide housing for 2100 families. The Davend (457 million) would support daycare for 1800 children for a year. Bachrach emphasizes that he knows where the money could be put to good use. "Unlike my friends, I offer concrete answers, not pie in the sky," he says.

LIBYA

Bachrach did not approve of President Reagan's decision to bomb Libya because "will not diminish terrorism...not safer today, much more dangerous," he says. Bachrach expresses no fondness for Khadafy or Libya, but it is unsure of the mission's purpose.

"Why can't we get our Allies to join us?" continues Bachrach. "It's (the bombing) no matter who does it. Was the objective to take lives or tweak noses?"

The candidate proposes economic sanctions against Libya. The U.S. still buys oil from Libya. The Palestinians are "desperate lives of a desperate people and are searching for a homeland," he says. Bachrach believes the Palesti nians should "have their say, not their way."

Hillel remembers 6 million Jews

by Elizabeth Anderson

The Suffolk University Hillel sponsored a presentation by Holocaust survivor Dr. Herschel A. Altmann Thursday, April 24 at 1:00 p.m. in The President's Conference Room before a small audience which included President Daniel Perlman.

"We are gathered here today to remember six million Jews who perished during the Holocaust and to pay tribute," Altmann began. "I am we who are survivors.""Two things impressed me the most."

By the time Altmann was 12 years old, his parents and three sisters had been murdered by Nazis. Altmann was living in a small village in Poland and recollected that one Tom Kippur holiday his sister came home with the news that a raid was in progress. The Jews in the village were being rounded up and sent to concentration camps to die. His mother sent Altmann and his young sister to a neighboring village. "We begged and cried to stay together," Mother sent us anyway.""And that is how I survived."

The Gestapo had the town entrances blocked so the chosen man ran across field. Altmann said a gentle woman identified the children as Jews and they were captured. The children, along with hundreds of other Jews were kept in an enclosed courtyard where they were guarded by armed guards with machine guns. Altmann escaped death by sliding through a grate he found in the wall surrounding the courtyard. His sister did not make it out.

"Why do we want to inflict these un speakable horrors on the human race?", Altmann asked. "Because the perpetrators of the Holocaust were people who believed their victims were people. The Holocaust did not just happen, it evolved."

Altmann recounted the steps which led to the genocide: the street riots of 1933, the construction of the concentration camps in 1934, and the Nuremberg race laws of 1935.

Altmann told of the Germans declar ing war on Russia, marching into Rus sian cities, and gunning down all the Jews they could find. In 1939, near Kiev, 40,000 were massacred in two days.用餐 23,000 to feed and clothe them was enough for Hitler, so they created death factories, the biggest being in Auschwitz."I remember cattle cars loaded with men, women, and children. They all had one thin in common, they were Jew. Jews that are desperately needed by armies to bring food and supplies to the fronts were being sent to bring Jews to their deaths.

The main idea which Dr. Altmann was trying to point out is that it is not impossible for humanity to forget about such atrocities. He sought to point out that there should be a modernization of the world so that such a thing could happen again unless people are constantly reminded about the Holocaust. He has finally realized that the Holocaust was not a crime perpetrated against Jews alone, but against humanity at large. It is as much a part of history as the Exodus of Egypt.

"If our own President chooses to visit a German cemetery where Hitler's S.S. officers are buried, or when the U.N. says that Zionism is racism, is it not possible the world could forget and this could happen again?"

Altmann escaped execution by hiding out in forests with other Jews. During the last few months of the war he took refuge with a farmer and his famil y. Recently, Altmann said, he invited the farmer who hid him to his home for the need to live. I had no choice but to risk the lives of my family.

Altmann's speech was followed by a candle lighting ceremony. Eight Candles were lit, six for the six million Jews who died, one for all the non-Jews who died during WWII, and an extra candle was added to commemorate the victims of the Armenian genocide that took place during WWII.
LETTERS TO THE EDITOR

To the Editor:

Unlike most students at this university, I applaud the Suffolk Board of Trustees decision not to disinvest in firms doing business in South Africa. If disinvestment is a moral statement as its supporters contend, then whose moral template is the monstrous repression occurring in the Soviet Union and in other Marxist countries? Is the Board of Trustees decision not to disinvest from firms with financial ties to the USSR, like those that have close to a hundred billion dollars in loans outstanding in the Eastern Bloc? Of course not. Unlike apartheid, the concentration of Marxism-Leninism is non-sensical or meaningless on its face, though in practice it is far more oppressive and murderous. And of course South Africa doesn't have 5000 strategic warheads aimed at our homeland. Rather apartheid is an economic system. Apartheid is cheap labor like the work camps in the Soviet Union.

Cheap labor, bull whips, arrests of schoolchildren — sounds like an "actual scale of repression" to me. How do you square a South African blacks press for reform? The South African government has a law against reforms to the press. Of course, I will stand behind you, SADU (Suffolk Azanian Divestment Union) presenters of this fact to you. I will find the South African government guilty as charged. Being a second-rate, low student, you can understand that.

Of course, "South Africa doesn't have 5000 strategic warheads aimed at our homeland," but apartheid is an economic system. Apartheid is cheap labor like the work camps in the Soviet Union.

On a more technical note, putting South African blacks out of work through disinvestment or otherwise (sic) is hardly a way to bring about peaceful change since the rising black standard of living provides a strong base for which to press for reform. Black incomes have been rising faster than white incomes in South Africa over the past 20 years and I for one would like to see this trend continue. Not the disinvestment crowd. They want blood. God help South Africans if they take a good look at regimes in much of the rest of Africa, particularly those supported by the United States. They could learn that lesson before it's too late. They won't, though, it's too much fun to be miserly about what may replace it. Oh well.

Once again we may see that the look-good, feel-good and feel-better are not necessarily do-gooders.

Kelly Frassace 2nd year law

Dear Mr. Frassace,

Please write a letter to the Board of Trustees exercising leadership in the finest way. I have valuable insight into the need for strategies of nonviolence and moral persuasion. They are learning and exercising leadership in the finest way possible. To those who are graduating: you have given the school a great gift. To those who will be here next year: we are fortunate that you are returning.

Sincerely,

Dolores Ponte
Editor-in-Chief

SUMMER JOB? TRY TEMP!

• Clerks • Accountants
• Word • Typists • Processors • Data
• Clerks • Accountants

NEW PAYMENTS

TOP RATES

for the following positions:

Editor-in-Chief

FEATURES EDITOR:

• Editors • Writers • Reporters

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 newspaper to treat all persons with respect and appreciation for the many ethnic groups. It means noticing and concerning of people of color. It means understanding what people do have to say. It means understanding what people want. It means understanding what people feel.

The approach that J. urged us to follow is the way of solidarity, and it is very different from charity. In solidarity we look at South Africa and we look around us at those we know. We learn to look at the racial injustices in our own communities and to face them honestly, in unity with our brothers and sisters in South Africa. Solidarity means change through organizing. Change through organizing a prosperous Massachusetts with the reality of 50% youth unemployment in Roxbury. Solidarity means challenging the most expensive and highly developed medical system in the world to account for the shocking reality of 50% youth unemployment in Roxbury. Solidarity means offering leadership in the finest way possible.

Here are some reflections on Suffolk student efforts this year to persuade the Board of Trustees to disinvest from companies doing business in South Africa. I spoke these words on the chilly, but exciting afternoon of the divestment rally, and wanted to offer them to the wider SuffolkUniversity community as we look to the efforts ahead.

First of all, I want to express my respect and appreciation for the many students who worked so hard on the divestment effort to bring about the attention of all of us at Suffolk. These students care deeply, they work hard, and they work together, and this is a great combination. They have valuable insight into the need for strategies of nonviolence and moral persuasion. They are learning and exercising leadership in the finest way possible. To those who are graduating: you have given the school a great gift. To those who will be here next year: we are fortunate that you are returning.

Last month a young Black South African wrote in my name in the whole name so as not to endanger him in his home country visited Suffolk briefly from his college, where he is a sophomore. What he told me is an important word to change to others.

He said that the US student divestment movement is tremendously encouraging for Black students in South Africa against apartheid. He pointed out, however, that some of us working for divestment are focusing too much on South Africa and the terrible oppression of Black people in that country. This approach is what he calls "charity. " We say, "Let's help the Blacks in South Africa by stopping our own country from supporting the injustice there." The charity approach, said J., is useful in the short run... but it is ultimately limited.

The approach that J. urged us to follow is the way of solidarity, and it is very different from charity. In solidarity we look at South Africa and we look around us at those we know. We learn to look at the racial injustices in our own communities and to face them honestly, in unity with our brothers and sisters in South Africa. Solidarity means change through organizing. Change through organizing a prosperous Massachusetts with the reality of 50% youth unemployment in Roxbury. Solidarity means challenging the most expensive and highly developed medical system in the world to account for the shocking reality of 50% youth unemployment in Roxbury. Solidarity means offering leadership in the finest way possible.

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Dear Editor:

I am responding to the criticisms of Mr. Collins and Ms. Wilke as published in the last issue of the Suffolk Journal. I am responding to the criticisms of Mr. Collins and Ms. Wilke as published in the last issue of the Suffolk Journal. I am responding to the criticisms of Mr. Collins and Ms. Wilke as published in the last issue of the Suffolk Journal. I am responding to the criticisms of Mr. Collins and Ms. Wilke as published in the last issue of the Suffolk Journal.

There was a tremendous amount of discussion over the 'good old days' of rock & roll. There were of course misfortunes that occurred but in the minds of rock & roll fans everywhere, the 'good old days' still exist. These women are certainly changing the images of rock & roll in the minds of rock & roll fans everywhere. These women are certainly changing the images of rock & roll in the minds of rock & roll fans everywhere. These women are certainly changing the images of rock & roll in the minds of rock & roll fans everywhere. These women are certainly changing the images of rock & roll in the minds of rock & roll fans everywhere.

We are grown adults over the age of eighteen — we are supposed to be responsible for our actions. We are grown adults over the age of eighteen — we are supposed to be responsible for our actions. We are grown adults over the age of eighteen — we are supposed to be responsible for our actions. We are grown adults over the age of eighteen — we are supposed to be responsible for our actions.

In order to maintain the terrible offense that Bob & Todd paid by enacting a world of thanks for their contributions to the annals of rock and roll, I have been attending Suffolk University for three years and will be graduating this spring. In that time I have taken ten courses with Dr. Drexler, including a study tour of Nicaragua in 1985. I have never made any attempt to conceal my conservative political ideology from Dr. Drexler. To the contrary, I have engaged in some rather heated debates. Regardless of our strong differences of opinion, I have never felt for one moment that Dr. Drexler has lost respect for me, nor do I feel that my grades have suffered because I do not agree with his particular point of view. In fact, Dr. Drexler has always taken the time to listen carefully to my opinions, never criticizing them outright or criticizing me personally for those opinions.

For Mr. Collins and Mr. Camuso to attack Dr. Drexler in such a manner is not only irresponsible and vicious, it is without any basis in fact whatsoever. Sincerely,

Dr. Joseph J. Drexler
Assistant Professor of Government

Dear Editor:

As an armchair feminist, I have a few comments on "American Rock on Updation" by David Hayes in the April 14 issue of the Journal.

Hayes, in his article, failed to mention several women musicians in the rock 'n' roll world who perpetuate the spirit of the early rock pioneers, namely rockers like Ann Wilson of the Plasmatics, Chrissie Hynde of the Pretenders, and Nancy Wilson of Heart, Joan Jett and Patti Smith, to name a few.

Women have not been in the rock world — at least on its most superficial level — as long as men. While I doubt there are any case studies on the rock world's lack of women, the answer lies somewhere in the realm of sex discrimination. Based on the stereotypes that exist, women are penalized in the minds of rock critics who enjoy reminiscing about the 'good old days' of rock and roll in the minds of rock critics who enjoy reminiscing about the 'good old days' of rock and roll in the minds of rock critics who enjoy reminiscing about the 'good old days' of rock and roll in the minds of rock critics who enjoy reminiscing about the 'good old days' of rock and roll. Just because these critics who enjoy reminiscing about the 'good old days' of rock and roll in the minds of rock critics who enjoy reminiscing about the 'good old days' of rock and roll in the minds of rock critics who enjoy reminiscing about the 'good old days' of rock and roll in the minds of rock critics who enjoy reminiscing about the 'good old days' of rock and roll in the minds of rock critics who enjoy reminiscing about the 'good old days' of rock and roll.

Before scoffing at any of the names I've just mentioned — let me defend this list. They may not be "rocker's" in the classic sense of the word. These women are certainly changing the face of rock and roll and their music is more than just a bass line and an extended guitar solo.

After reading Hayes' article, some one asked me what constitutes a rock and roll guitar. My conclusion is that it's something that groups of men do for long periods of time. Another man added that music is more than just a bass line and an extended guitar solo. My conclusion is that it's something that groups of men do for long periods of time.

We are grown adults over the age of eighteen — we are supposed to be responsible for our actions. We are grown adults over the age of eighteen — we are supposed to be responsible for our actions. We are grown adults over the age of eighteen — we are supposed to be responsible for our actions. We are grown adults over the age of eighteen — we are supposed to be responsible for our actions.

I have been attending Suffolk University as a government major for three years and will be graduating this spring. In that time I have taken ten courses with Dr. Drexler, including a study tour of Nicaragua in 1985. I have never made any attempt to conceal my conservative political ideology from Dr. Drexler. To the contrary, I have engaged in some rather heated debates. Regardless of our strong differences of opinion, I have never felt for one moment that Dr. Drexler has lost respect for me, nor do I feel that my grades have suffered because I do not agree with his particular point of view. In fact, Dr. Drexler has always taken the time to listen carefully to my opinions, never criticizing them outright or criticizing me personally for those opinions.

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Dr. Joseph J. Drexler
Assistant Professor of Government

To the Editor:

S.A.D.U.'s recent efforts to educate Suffolk University students about the dangers of drug diversion must be applauded. The Suffolk campus police also must be thanked for their vigilance and utmost cooperation during the rally held in front of the Sawyer building. The incident that occurred at the Suffolk Police Station on the afternoon of the rally that incident that occurred at the Suffolk Police Station on the afternoon of the rally that incident that occurred at the Suffolk Police Station on the afternoon of the rally that incident that occurred at the Suffolk Police Station on the afternoon of the rally.

During our efforts to obtain a microphone and loudspeaker system for the rally, we began to realize that excuses were being used to deny us permission. On the first occasion that Drexler denied us permission, Mr. Pap-Wick, of M.C.I., he was told that per­ mission would probably be granted. The next day, however, permission was denied on the grounds that the equipment was going to be used out­ side of the school building.

Thinking something peculiar was happening, we asked the blacklisted. Coincidentally, the day before the rally was held G. Gordon Liddy was paid $450 and given a microphone to speak in the auditorium. Does Mr. Liddy define what Suffolk spirit and pride is all about? Actually, shouldn't to think that assassination attempts and the pillag­ ing of foreign embassies is outlined in the school's code of conduct?

Whatever happened to the idea of a cross-arts college? At a place where differing views can be exchanged without the fear of being blacklisted? Coincidentally, the day before the rally was held G. Gordon Liddy was paid $450 and given a microphone to speak in the auditorium. Does Mr. Liddy define what Suffolk spirit and pride is all about? Actually, shouldn't to think that assassination attempts and the pillag­ ing of foreign embassies is outlined in the school's code of conduct?

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The Editor's thank you note

It is a Suffolk Journal tradition for the Editor to thank staff members at the end of the year and I will be no different.

I'd like to thank Joe Sicari who always had those impeccable Angus steaks in on time. You've done a fine job with a competent staff.

Also, Mike DelSimone who has managed to create a balanced Sports page every week. You visualize the page and you execute it. Thanks Mike.

Also, thanks to Susan Chepetsky, Ken Doucet, Mary Gelard, Joe Keelhofer, Robert Rice (who also proved that you don't have to be in the office to be Copy Editor). Also, Doug Sacco.

You're amazing, Dave. Lip-sync star, harmonica player and all-around great guy. Good luck as the new Editor-in-Chief.

To Dave Hayes (I didn't forget you), thanks for cleaning up the act on the Music pages. You're amazing. Dave.

Surprise, surprise. Women can write songs about America, too. The Pretenders slow R&B "My City Was Gone" belongs right up there with Jean-Jett's "I Love Rock and Roll," or Patti Smith's cover of the Byrds' "So You Want to Be a Rock and Roll Star," or Laurie Anderson's entire tour. "Unlimited States, Parts 1-IV" or her more current album, concert and movie "Home of the Brave," or Linda Ronstadt's versions of "Blue Bayou" and "Living in the USA" as well as Tina Turner's "Hot Bush City Limits."

Perhaps Hayes' last paragraph, which states, "Welcome back to 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 and daughters have perpetuated should be rephrased to include the figurative mothers and daughters who perpetuate that same spirit."

Another brilliant voice, as been dead for fifteen years do not write the bulk of their material and do not make a habit of singing about the issues at hand. In-"Rain On the Scarecrow" or Tom Petty's "American Girl" doesn't, for me, conjure up any images of drunken midwestern hicks partying.

Patti Smith, Deborah Iyall, Laurie Anderson and Laurie Sargent are very talented singers and writers, and had I been writing an article on rock art or rock poetry I would have been certain of being such a flexible writer. It's nice to have someone else writing news. You have to go into broadcast journalism if you want to be a rock and roll star."

Thanks for keeping the Suffolk Journal out of financial trouble. Say 'hello' to Steve Chasman for me.

To Dick Dunn, the ultimate critic, whose biting reviews have sent many movie stars to the unemployment line. You'll make a great Arts Editor and please keep the office clean.

To Elizabeth Anderson, thanks for being such a flexible writer. It's nice to have someone else writing news. You have to go into broadcast journalism if you want to be a rock and roll star."

Thanks for keeping me calm when I was about to lose my mind. Thanks for your patience being the only cameraman in the office to be Copy Editor.

To Chris Rose, sorry you're leaving. It was ready for a weekly byline from you. I know. You "got notes." Stick to journalism and try to stay away from girls.

To Mike Maloney, that Sports journalist and try to stay away from girls.

Bachrach (continued from page 1)

CONTRA AID

Two days after the U.S. Congress voted down $200 million in Contra aid, President Reagan announced that Honduras had been invaded by the Sandinistas, "but couldn't find a Honduran to say it was invaded," says Bachrach.

"There are 800 Sandinistas. What did they (Hondurans) do with the last $200 million?"

TRADE

We (U.S.) spend so much time blaming Japan for trade deficits, look fellas if you're going to sell Toyotas on (Route 128, Ma Bell should sell telephones in Japan." Bachrach

"Doesn't make any difference. Women can write songs about America, too. The Pretenders slow R&B "My City Was Gone" belongs right up there with Jean-Jett's "I Love Rock and Roll," or Patti Smith's cover of the Byrds' "So You Want to Be a Rock and Roll Star," or Laurie Anderson's entire tour. "Unlimited States, Parts 1-IV" or her more current album, concert and movie "Home of the Brave," or Linda Ronstadt's versions of "Blue Bayou" and "Living in the USA" as well as Tina Turner's "Hot Bush City Limits."

Perhaps Hayes' last paragraph, which states, "Welcome back to 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 and daughters have perpetuated should be rephrased to include the figurative mothers and daughters who perpetuate that same spirit."

Another brilliant voice, as been dead for fifteen years do not write the bulk of their material and do not make a habit of singing about the issues at hand. In-"Rain On the Scarecrow" or Tom Petty's "American Girl" doesn't, for me, conjure up any images of drunken midwestern hicks partying.

Patti Smith, Deborah Iyall, Laurie Anderson and Laurie Sargent are very talented singers and writers, and had I been writing an article on rock art or rock poetry I would have been certain of being such a flexible writer. It's nice to have someone else writing news. You have to go into broadcast journalism if you want to be a rock and roll star."

Thanks for keeping the Suffolk Journal out of financial trouble. Say 'hello' to Steve Chasman for me.

To Dick Dunn, the ultimate critic, whose biting reviews have sent many movie stars to the unemployment line. You'll make a great Arts Editor and please keep the office clean.

To Elizabeth Anderson, thanks for being such a flexible writer. It's nice to have someone else writing news. You have to go into broadcast journalism if you want to be a rock and roll star."

Thanks for keeping me calm when I was about to lose my mind. Thanks for your patience being the only cameraman in the office to be Copy Editor."

To Chris Rose, sorry you're leaving. It was ready for a weekly byline from you. I know. You "got notes." Stick to journalism and try to stay away from girls.

To Mike Maloney, that Sports journalist and try to stay away from girls.

Bachrach (continued from page 1)
SIDETRACKS

Peer advisor defies odds

Are you at risk for suicide?

by Susan Chepetsky

Suicide. It is indeed a grim topic, but one of which society should be more aware. Suicide has become an epidemic among young adults in this nation. After homicides and accidents, suicide is the third leading cause of death among American youths. For example, more than 5,000 Americans between the ages of 15 and 24 commit suicide annually, and this figure says experts has tripled the rate of 30 years ago. Eighty percent of the suicide cases had come from a breakdown in a relationship with a loved one.

How can you tell when a person may be a risk for suicide? Well, here are some of the warning signs to look out for:

- the first sign is usually depression
- the expression of suicidal thought
- withdrawal from the people around them
- having a preoccupation with death
- low self esteem and low confidence in one's own ability
- not able to concentrate
- a change in eating patterns, and
- the loss or gaining of weight
- personality changes and mood swings
- abuse of drugs or alcohol
- always tired
- a recent suicide of a friend or relative

Eighty percent of all those who attempt or commit suicide do give warnings of their intentions. So if you hear a person talk of committing suicide, they may be giving a cry for help that should not be ignored.

What should you do if you think someone you care about may be suicidal? First of all, take those suicide threats seriously and answer those fears for help. Do not ignore the issue. It is better to help that person and have no regrets later when it may be too late. Offer your support and understanding no matter what the person’s problem in life may be. Show your concern and compassion for this person who is suffering deeply. Also try to directly confront the problem.

Asking about suicide will not put the idea into someone’s head. Having the person talk about wanting to kill himself is a positive step. Above all, always be a good listener. Tell the person that you love and care for them. A person who attempts suicide is one who feels lonely, worthless, and unwanted. Be there for them to talk to and assure them that help is available. It is important not to assume that certain people are not the suicidal kind and to take their suicide threats seriously.

Encourage suicidal persons to get the professional help they need. You can contact the community mental health services in your area, or the Suffolk University Counseling Center at 536-0200 for more information on how to prevent suicide.

Peer advisor Chris Malloy
by Maureen Pirone

Chris Malloy defied the odds. Not only did he graduate from the Boston School system, a system with an extremely high drop-out rate, he went one step further: he is attending college.

Malloy, a junior at Suffolk who is majoring in business, graduated from Umana High in East Boston and lives in Jamaica Plain.

He is a member of the Peer Advisor Program, a group whose goal is encouraging students from the Boston School system to remain in school, receive their diploma and giving them advice concerning their academic future.

Ann Coles, who gathered funding for the program, and Darryl Smaw, director of the program where the main forces behind the drive to help combat the already too high drop-out rate among Boston students. “You’ll never find two more caring people,” said Malloy.

Malloy first became involved in the program as the result of a letter he received from Smaw. He went through an interview, won a position, and his task had begun. The first step was to go through a few training sessions. He met with freshmen and sophomores from Hyde Park High and went through workshops geared at becoming more familiar with himself. He then explained the procedures on completing college applications and financial aid forms.

For the next three months, Malloy went to Hyde Park High and met with the students. This was hard for him at first, but the kids quickly accepted him because he had once been in the same position that they find themselves in now. He knew the trouble they were having, and he wanted to help.

“With all the kids had a serious lack of knowledge about college. One of our goals was to boost their self-esteem and show them that they can succeed if they only try,” said Malloy. He also mentioned the fact that these youths needed a role model, someone to look up to and obtain advice from.

The Peer Program offers them that, and the students now have individuals who had a common link: being graduates of the same school system.

Malloy soon became attached to the students. He felt a self-satisfaction in helping shape their future. He learned the fact that these individuals have the potential to not only receive a high school education, but a college degree as well. "All they need is a little boost," he said.

Malloy hopes to return next year. He credits the entire staff and recognizes them as being very careful and enthusiastic. He found many positive effects from the program, and would be extremely pleased if at least one student took his advice and made it through to college.

If the program, along with caring people like Chris Malloy, keeps up the hard work, there will be many students who finish high school and go on to attend a college.

For more information about the Peer Advisor Program and the Higher Education Information Center please contact Ann Coles at 536-0200.

Anderson elected NACA chairman

The month of May will be a big month for Director of Student Activities Duane R. Anderson. On the first of the month, Anderson will assume the office as Chairman of the Board of Directors of the National Association for Campus Activities. He has served on the Board since 1981 and for the past year was Chair Elect and Treasurer. From 1983 to 1985, he was Vice-Chair for Educational Services and he has held various other positions on the national level and in the New England Region.

On May 3, 1986, Anderson will be recognized by the State University of New York at Oswego, N.Y. as a recipient of the Honor Award — "Distinguished Alumnus 1986." The honor recognizes superior career achievement and a record of distinguished service in one's career field by an Oswego State graduate. Anderson graduated from the school in 1970 and began his career there as a resident advisor before attending Springfield College for graduate work in Student Personnel Administration.
Suffolk group attends racism conference

by Rene Villegas and Paul Korn

Imagine four students acting out a skit about racism. Two of them are having a conversation, and the other two are speaking thoughts that are usually left unsaid. The setting is the first meeting of two students who have been paired randomly to work on a group project.

Pat: Hi, I'm Pat. I guess we're going to be working together.

Pats unspoken thoughts: Oh, no! She's black!

Leandra: Yes, that looks way. My name is Leandra.

Leandra's unspoken thoughts: It is a drag being the only black person in this class.

Pat: Do you understand what we're supposed to be doing?

Pats unspoken thoughts: I sure hope she's smart enough to pull her weight on this project. I need the grade.

Leandra: Let's re-read the assignment and have any questions for the teacher.

Leandra's unspoken thoughts: Working with this white girl is going to be an uphill battle.

What if she lives in Roxbury or something and wants to meet over there?

Leandra: Tuesday and Thursday evenings after 4:00 are best for me.

Leandra's unspoken thoughts: I've got to make sure none of my friends see me hanging out with her.

The skit continues, and other skits are presented, followed by discussions in small groups about situations on campus that involve racism and conflict.

This program was a part of the Fourth Annual Spring Conference of Society Organized Against Racism (SOAR), a consortium of fifteen New England institutions of higher education formed "to aid member institutions in confronting and combating racism." The conference, hosted by Northeastern University, was attended by 160 students, faculty, and administrators, including a group from Suffolk. The theme of the conference was "Exploring Choices through Situations of Conflict."

The keynote speaker was Dr. Richard Lapchick, who is Director of the Center for the Study of Sport in Society at Northeastern, and who is the author of "Broken Promises: Racism in American Sport." He discussed racism in college sports and said that it had been done over the past twenty years involving the sports boycott of South Africa as a powerful protest of that country's apartheid policy. Dr. Lapchick indicated that strong stances against racism, whether taken by the International Olympic Committee toward South Africa or by a campus group toward prejudice at that school, send a message of hope about the possibility of change.

The latter part of the conference program involved spirited discussions of racism and conflict sparked by skits portraying situations between student and student, faculty and student, student and administrator, black, white, Jew, Hispanic and Asian, issues of ignorance about culture, intracultural dating, struggles to find identity, and opportunities for change were discussed with honesty and energy. The consensus at the conference was that racism is alive and well and living on university campuses around New England, and that having a SOAR group on campus helps efforts towards greater understanding of how to move beyond racism, both personally and as institutions.

The people who attended the conference from Suffolk included Rene Villegas, a psychology major. Paul Korn, from the University Counseling Center, and Wendy Sanford, from the Campus Ministry. Suffolk attendance was funded by the President's Office. There is a possibility that Suffolk University will join the SOAR organization, and the Suffolk students will create a SOAR chapter on our campus to promote awareness and activity about racism and to exchange information with other schools that are dealing with racism and prejudice on their campuses.

Mendez honored in National Faculty Salute

Spanish Professor Alberto Mendez recently attended the National Conference on Higher Education in Washington D.C. to be honored as Suffolk University's representative for the "Faculty Salute," a project organized by the American Association of Higher Education. Change magazine and the Carnegie Foundation for the Advancement of Teaching. This project is a national celebration of faculty whose contributions extend beyond classroom teaching and scholarship and who are "making a difference" in higher education.

Last January the AAHE asked university presidents across the country to select one outstanding faculty member from their respective campuses to be nationally honored. Suffolk University Daniel H. Perlman responded by nominating Dr. Alberto Mendez from the Department of Humanities and Modern Languages. In his nomination letter Professor Perlman described Dr. Mendez as "a truly outstanding educator whose contributions have had a lasting impact on his students, our campus community and, beyond that, upon the Greater Boston Community as a whole. Among these contributions Perlman cited "cultural programs that introduce the diverse cultures of minority and ethnic groups to the entire campus community and a wide variety of extracurricular activities which have had a profound impact in (continued on page 7)
Mendez honored

(continued from page 6)

Dr. Alberto Mendez is congratulated by AAHE President Russell Edgerton.

the quality of life and learning of our students." He also stated that his nominee "has dramatically internation­alized our campus and has renewed Suffolk University's commitment to the education of minority groups.

In a letter supporting President Perlman's choice, Director of Student Activities Duane Anderson wrote: "Dr. Mendez exemplifies what I believe are the highest qualities of a faculty member. His commitment to Suffolk University and to the students he teaches and advises is on the highest level, he has served diligently a coordinator of our annual Springfest, and works hard providing quality programs for the Suffolk community. He moti

vates his students by example and is always ready to try new ideas to help provide a freshness and vitality to events he helps to coordinate."

Associate Director of Financial Aid Neil Buckley, a former President of the Modern Language Club and a Spanish major as an undergraduate at Suffolk, stated: "Through the years Dr. Mendez has had a profound impact on the lives of many students. His leadership and dedication have contributed greatly to the excellence of the cultural and artistic programs offered at our University. He has really made a difference in the quality of campus life at Suffolk University."

Contacted last week, Vice President and Treasurer Francis X. Flannery said, "Dr. Mendez has always been involved with extracurricular activities that tend to develop the cultural awareness of students, faculty, and staff." The Dean of the College of Liberal Arts and Sciences, Dr. Michael R. Rosomy expressed: "I am very pleased with the selection of Dr. Mendez. Over the years he has worked extremely hard in several faculty organizations, especially as Chairman of the Cultural events Committee. He is most worthy of the recognition he is receiving."

Professor Mendez's nomination for the AAHE "Faculty Salute" has been favorably received by university student leaders and colleagues from other areas of the University. SOA Vice President Michael Sullivan said, "Dr. Mendez has earned the respect of the entire Suffolk Student body, especially for his involvement with so many extracurricular activities. I have never heard of a professor so involved in student life as he is."

FEDSA President Brenda Lee Chalifour commended Mendez's efforts producing the annual Springfest and added: "He is a faculty member who has made and will continue to make the difference for the entire Suffolk University community as well as everyone he comes in contact with." School of Management Professor Lee Suther­land pointed out that "one standard expression on the Suffolk University campus is that whenever Dr. Mendez has anything to do with a social or cultural event, it will be a success. The reason for this success is his vital personality and attention to detail." Law School Professor Thomas J. McMahon said, "Since I met Dr. Mendez in 1974, I have been impressed with his boundless energy and contagious enthusiasm for the institution and his profession. He is a guiding spirit in a myriad of cultural activities in an urban campus where most students work to support their education; he has opened the University windows to the rest of the world. He has made an unparalleled contribution to Suffolk by bringing together the faculties and students of three diverse schools into a cohesive whole. I am delighted to see that Dr. Mendez's many years of service to students and faculty has been recognized. "Mister Suffolk's" fame has now spread beyond the campus."

Professor Mendez has taught Spanish language, culture and literature at Suffolk University since 1971. After graduating with the highest honors from the National University in his native Chile in 1966, Mendez obtained the Organization of American States Fellowship to pursue a course of studies leading to the M.A. at the University of Texas in Austin. After­wards he obtained a Ph.D. degree from Harvard University. At Suffolk University he is the academic advisor for all Spanish programs and has served on several Committees, including Cultural Events, Lecture Series and Student Life, but is more widely known as Chairman of the Springfest Commit­tee. He is an honorary member of the Cold Roy Society and has been twice recognized as Faculty Member of the Year by the Student Government Asso­ciation. He has published two Spanish textbooks for use at the college level and is presently on sabbatical leave preparing a critical edition of La Araucana, a sixteenth century epic poem written in Chile by Spanish poet and conqueror Alonso de Ercilla. Dr. Mendez is very well known in the local Hispanic community and two weeks ago was unanimously elected President of the Greater Boston Hispanic Lions Club.

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by Joe Sicari

In the last two years Hollywood has turned out some slick video-shot action thrillers. carbon copies of Miami Vice. Most like the recent Band of the Hand have beenmade by TV directors with plenty of style but no substance.

Murphy’s Law reunited veteran action star Charles Bronson and director J. Lee Thompson who have combined on some good films (St. Louis and 10 to MIDNIGHT). While Murphy’s Law isn’t that good it’s still a gritty thriller. Veteran detective Jack Murphy (Charles Bronson) is having a tough time. He just got divorced and has been hiding his frustration in the bottle. Now somebody has framed him for the murder of his ex-wife.

Murphy is jailed and hand-cuffed to a small time car thief. Arabella Mcgee (Kathleen Wilhoite) - needless to say she ischooser than the con. He realizes the only way he can vindicate himself is to find the real killer. Murphy has the opportunity to escape and drags Arabella with him. Arabella wants no part of the escape, then realizes that the police are also after her. While this occurs the victims of a series of murders begin to pile up and to make matters worse all have been associated with Murphy.

Murphy believes he’s been framed.

Murphy fights back.

by crime boss Frank Vincento (Richard Romanus), the brother of a man Murphy killed in the line of duty. Murphy with the help of Arabella confronts Vincento and both are surprised to learn he’s not responsible for the murders.

Murphy becomes desperate and decides to call his partner, who tells him that a murderer Joan Freeman who Murphy put away several years before is out on parole. He knows that Freeman won’t be happy until she kills everyone around Murphy and finally herself.

Freeman and Arabella escape from jail.

A Universal Pictures Release. Directed by Ridley Scott. Director of Photography Alex Thompson. Special Make-up created by Rob Bottin, Special Visual Effects created by Nick Alliker, Music by Tangerine Dreyer. Starring Tom Cruise, Mia Sara, Tim Curry, David Bennet, Billy Barty, and Annabelle Lanyon. At USA Charles and suburbs. Rated (PG)

by Rick Dunn

Run for the bomb shelters, because Ridley Scott’s Legend just hits theatres three months ahead of time. The talk is of one of the best ones ever. The talk is of long waiting among the ashes of Universal Pictures decayng studios for years. Because Universal never knew that about $500 million goodby and sent it off on a bus ride to the school of cinematic embarrassments. It is not that the film itself is particularly badly, actually it is the most stunning film since Scott’s own Blade Runner, but it is Blade Runner. It is not the mainstream blockbuster that Universal prayed it would be.

After marketing the release for over a year, Universal finally decided to give Legend a chance that it deserved. This was one of those films that demands to be seen. Love it or hate it, Legend is a technical masterpiece. Legend is so good at what it is that it is almost pornographic.

Universal is known for its mega-buck productions that fail (check out Dune or Brazil), and its studio heads are known for butchering films to fit them into an acceptable hitmaker

The stars in Legend are great. The stars in Legend are great. Princess Lili encounters a magnificent unicorn.

Legend’s sole weak point is its simplistic storyline. (Although the whole story is not known because of Universal’s decision to play doctor’s. Legend takes place in a fairy tale-like domain filled with waterfalls, bizarre creatures, and unicorns. It begins with the all too innocent Princess Lili flustering about the magical forest like the airhead that she is, until she meets the mystical and equally brainless Jack (Tom Cruise). (No, it’s not that I’m complaining, but this movie is filled with characters named Screwball, Oona, and Darkness, and his name is Jack). Just for kicks, Jack brings Lili to see the unicorns. The unicorns are what keep Darkness (that is a proper name, it is not Lord Of Darkness or Mr. Darkness. just Darkness) from taking control of the world. As usual Lili just has to touch one of the unicorns, even though Jack-be-not-so-quick tells her not to. Little does she know that a pack of goblins have been following her in order to find the unicorns and kill them. Then it is more of the norm for this sort of film, screaming princesses, funny sidekicks, deep-voiced villains, and nasty things. However, for once, it is all done with a sense of true fantasy.

Ridley Scott is the finest visual stylist working today, and he brooks life into the extensive sets and backgrounds, and again creates another world of fantasy for the story the leverage it needs. He is the actor given the screen credit for creating the world Legend. Special Make-up supervisor and designer Rob Bottin has devised the largest assortment of goblins and elves this side of the Wizard of Oz. Bottin, who previously handled make-up on The Thing and The Howling, has broken new ground in this project, although it is not the gruesome sort that he has always been associated with.

The cast, headlined by Tom Cruise, are basically nothing more than cardboard cut-outs, because all the scenes that developed their characters were cut.

Tim Curry of Rocky Horror Picture Show fame is the actor given the chance to let loose. Curry smarts and gouths, which should be expected because of the horns growing from his head, and it is his character that gives the story the leverage it needs. He manages to pull off lines like “There can be no light without darkness” with the utmost sincerity, and considering the make-up he is engulfed in, that was no easy task.

Legend is not going to please everybody. Unless one is partial to the technical aspects of film, Legend will be disappointing. It is a slightly off-center work that is entertaining in that it presents another world of fantasy more realistically than any of the other films in its genre that came before it. Until the parts were cut and those slick video rip-offs it’s a change for the better.
Wise Guys isn't wise investment

WISE GUYS — starring Danny DeVito and Joe Piscopo directed by Brian DePalma. A MGM release. Rated (R).

by Ken Doucet

The talents of ex-Saturday Night Live star Joe Piscopo and former Tad star Danny DeVito should add up to a powerful comedy team, but a lack of a solid script and endless, pointless plot twists, this film’s humor potential is brought to its knees.

The premise of this film is that Danny DeVito is a minor part of a New Jersey Mafia ring, who gets his next door neighbor/best friend a job in the Mob. Piscopo plays DeVito’s lifetime buddy who has found himself the proud, first Jewish member of the underworld.

This movie jumps around a lot, going from Atlantic City’s gambling casinos and hotels to the restaurant to the Newark mob’s boss who is now actively pursuing the boys to kill them for their disobedience. These quick jumps and the steady run of bad luck that the boys encounter is neither funny or necessary, and makes the mid die of the movie drag.

Perhaps, the best scene in this movie is where Piscopo runs Frankie’s car through a torture test. When the guys’ boss finds out about their wrong bet, he sends Frankie after them. The guys ‘see’ Frankie’s car and realize their likely fate and jump in the car and head to Atlantic City, hoping for safety with some of DeVito’s relatives. When they arrive in Atlantic City, the car, a late sixties classic Cadillac, rolls out and all is little more than a crushed soda can on wheels.

There are a few other moments in this film, but for the most part, it swings back and forth between being a testimonial against the violence and danger of Mafia life and a slapstick comedy. The result is a movie that leaves the viewer unsatisfied. The movie’s ending also makes little sense other than to provide a sugar-coated ending to a senseless and horrifying film.

Director Brian DePalma should stick to his strongest suit, bloodbath movies with heaping helpings of mindless violence. DePalma’s attempt to add commentary to the movie only confuses it, and its ending robs any chance of having an interesting hook to hang the plot on.

Ginger and Fred dance away


by Brian Pedro

On the surface, Federico Fellini’s latest movie, Ginger & Fred, seems to be the famous director’s critique of TV. The only problem with that is Fellini really doesn’t have anything to say about TV except that it sucks.

The film revolves around Amelia (Giglietta Masina) and Pippo (Marcello Mastroianni) a couple that toured Italy as a Fred Astaire and Ginger Rogers style dance act 30 years ago. Amelia and Pippo reunite for the first time in years to perform on a special Christmas broadcast of a TV variety show, “We Are Proud To Present.”

The film’s first half hour is a funny, if sometimes tame, look at TV. Amelia arrives at the hotel first and everywhere she goes there is a TV on. Whether it be topless women selling sausages or a game show consisting of contestants eating bowls of pasta and trying to guess which spaghetti sauce it was made from. The barrage of trash spewing from the television screen seems never ending.

It is also in the first half-hour when we meet the other guests who will be appearing on the show. These include: singing midgets, a transvestite, a levitating monk, the man who invented edible panties, lookalikes for everyone from Ronald Reagan to Marcel Proust and, of course, a man who can make women pregnant just by looking at them! Clearly, Fellini is saying the visual-sensual circus of grotesque glamour which used to dazzle us in earlier Fellini movies like Satyricon and 8½ are now commonplace on TV.

If this was all Fellini had to say Ginger & Fred would be a short film. But like most of Fellini’s work, Ginger & Fred is autobiographical. And if Fellini is hard on TV, he is even harder on himself.

Mastroianni, who has been Fellini’s screen surrogate for decades, provides us with a pessimistic and melancholy Fellini. His Pippo is a seedy, cynical and tired, old man. He makes it clear that he hates TV and is only participating in the reunion for the money.

Although Fellini was schooled in neorealism, and is now usually pegged as a surrealist, at his best, he is a romantic. Yet the only romantic spark in this movie is provided by Masina (Fellini’s wife of more than 40 years).

Ginger & Fred marks the first time Masina has worked with Fellini since 1965. And just as Masina’s Amelia is the heart and soul of Pippo and her dance team, so is Masina the heart and soul of her husband’s films. By herself, Masina keeps the movie interesting.

Overall, this isn’t one of Fellini’s best efforts. But even when he’s not at his best, at the top of his game Fellini is still better than 90 percent of the soulless technicians who are making movies today.
Bombs away! How the studios survive

by Rick Dunn

Much to the surprise of everyone, Universal Picture's critically panned $40 million production "Legend" was the number one box office attraction last week, pulling in $4.2 million. Most people would surmise that the film now only needs to pull in $35.8 million more and it will break even, which would be a godsend in today's film business. Actually, "Legend" needs to make about $150 million before it starts to make a profit for the studio. An explanation seems necessary.

The average budget of a Hollywood production is $14 million. Then tack on another $5-$10 million for television commercials, newspaper advertisements, and posters, and the budget is now in the vicinity of $20 million. Say the film makes $100 million at the box office, minus the $20 million and it is down to $80 million. Take out the theatre owners share of around $55 million and the distributors share of around $15 million, and the tally is $30 million. Many times a big name star or director/producer will also retain a share of the profit, before the studio does. For instance, Sylvester Stallone may be paid $10 million a film, but his contract will usually call for him to receive five to 10% of the box-office take, along with his acting fee.

With such costs and overhead, one wonders how films make money, because few films make even close to $100 million. The studios make their big money by selling their films to cable and commercial television, syndication, and most importantly, video. A film like "St. Elmo's Fire," which cost close to $30 million to make and even though it was a popular film, it did not break even, can recoup what it lost in video and cable sales alone. However, a dead turkey like "Dune," that was a complete flop, will probably never be able to make back what it lost.

Another way studios can make money is by pre-selling titles in foreign territories. Cannon Films is the company best known for the procedure of selling the idea of the picture, before it is actually made, to foreign distributors. The film cannot lose money because it has already paid for itself.

Recently soundtracks have played a large role in a film's success. Many times the studios use a film as nothing more than a big music video for the soundtrack, so they can market the soundtrack album. Soundtracks usually do not cost that much to produce, because most of the material on the soundtracks is usually filler. The studios will pay anywhere from $20,000 for a Tom Petty to $60,000 for a Pat Benatar to deliver a hit single to sell the album and fill the rest with inexpensive unknowns.

Maybe "Legend" will break even, if cable and video sales go well, but if they do not, Universal has another "Dune" on its hands.
Jonathan Richman and The Modern Lovers, it's time for JONATHAN RICHMAN. Upside Records.

by Vincent Maganzini

Jonathan Richman and The Modern Lovers were Boston's hippest underground band in the early 1970's. Who can forget "1, 2, 3, 4, 5, 6, Roadrunner Roadrunner," I'm going faster miles an hours, I'm gonna drive past the Stop & Shop, I'm going faster miles an hours, Roadrunner Roadrunner, Waltz Me Waltz"

In the past few years, Jonathan has been growing and shouting about how "rock 'n' roll can still happen" at the time of his Jonathan Sings record. Jonathan opened the 1985 Northeast Music Festival playing a collection of old and new surf songs. Jonathan is arguably the best of impromptu rock performers.

In 1986 Jonathan returns with a new album called "It's Time For Jonathan Richman. The Modern Lovers line up for these twelve songs are Jonathan, Michael Guardabascio, Ned Clafin, Asa Brebner, Andy Paley, and six additional singers. It's Time For starts off with "It's You" a romantic song in which Jonathan asks for trust from his true love. "Let's Take A Trip" and "Double Chocolate Malted M; 3. The Archies; 4. Bobby Day; 5. Brewer and Shipley."

Here are the correct answers, in order (check your questions.)


SECTION TWO: 1. The Amboy Dukes; 2. The Stone Ponys; 3. The Isley Brothers; 4. The Rolling Stones; 5. All Right, Mama.


SECTION FIVE: 1. The Isley Brothers; 2. Buddy Holly; 3. The Shangri-Las; 4. Sam Cooke; 5. That's All Right, Mama; 6. It was done in on my cronies in the Journal.

SECTION SIX: 1. Steven Stills; 2. Rod Stewart; 3. Duane Allman; 4. That's All Right, Mama; 5. It was done in on my cronies in the Journal.


SECTION EIGHT: 1. The Who; 2. Creedence Clearwater Revival; 3. The Rolling Stones; 4. Simon and Garfunkel; 5. The Beatles. Have a good summer and play a lot of Rock 'n' Roll. And PLEASE don't play "Rock Me Amadeus" this summer. Okay?

Thanks all for playing along. Much love.
Come back to the five and dime, Bob Dylan, Bob Dylan

Prines and Karla Bonoffis become the "Weird" Al Yankovitches and Julie Boysen ("The Home coming Queen's Got a Gun") in the world.

The trio of impersonations of Marlene Dietrich, Carmen Miranda and Ethel Merman in "At the Mail."

But Larkin was not alone in the fast-food business of mass-appeal folk.

Shawn Colvin, a talented singer/songwriter/guitarist transplanted from South Dakota rambled on about ex-boyfriends and loves gone stale with ingenious refrains like You promised me the world, but all I got was you. The fact that she could hit a raspy high note like Judy Collins was marred by her uncanny ability to ruin an entire song with a real twanger of a punch line.

Both Larkin and Colvin were joined by a stage-frightened Tracy Chapman who continued along the same lines. Chapman's musical resemblance to Joan Armatrading and Marianne Faithfull was overshadowed by a severe case of the jitters, resulting in not-so-funny asides about Cleveland, Ohio and life as a Tufts senior courting graduation.

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by Regina Gillis

Patti Larkin has come a long way from her Idler's Back Room days of no microphone or amplification, no audience and scant repertoire. The fact that she was able to fill the Somerville Theater accompanied by a bass player, back-up vocalists, a saxophone and a light show, not to mention the two other folksters billed with her is evidence enough of that. Her new album, Step Into the Light, only adds to her credibility as one of the rising woman folk guitarists in music today. But although Larkin can combine crisp ballads and upbeat R & B with the rest of the boys, her live performances are proof positive that the heralded folk revival of the '50's and '60's is gradually turning into a showcase of novelty song writers.

Much of Larkin's show relied heavily on lyrically comic songs — from an ode to her used car, "Dodge Dart" and the self-important new wave spoof of "Me, Me, Me, I, I, I" to the slightly-feminist "Not Bad for a Broad" and All folk performers have a touch of the comic in them. One- and two-liners serve as a transitional aid from slower ballads to more be-boppier songs. They also satisfy the obligatory albeit unwritten "audience participation" factor for folk performances. John Prine and Cormac McCarthy were masters at this three weeks ago at the Sanders Theater. But it's when the comic becomes the artist and dominates a folk performance, as was the case with Larkin and Co. April 19, that all the future John Keene's Film 'loaded'

SONGS FROM THE FILM
Tommy Keene
Geffen Records

by Brian Pedro

Songs From The Film, Tommy Keene's major label debut, is a likeable and infectious record. Keene is a pop-craftsman and like his two independent EPs, Places That Are Gone and Back Again. Songs From The Film is loaded with catchy guitar riffs and sing-a-long vocals.

Lyrically, Keene has nothing to say. But unlike a band such as the Cult, Keene doesn't let this fact get in the way of writing good, and sometimes great, songs. To Keene, words are just something to hang his hook filled melodies on.

The strength of songs like "Places That Are Gone" and "Astronomy" lie in their ringing guitars and cracking drums, noticeable Keene trademarks. Backed by his fine three-piece band, Keene has created a consistent 11-song album. But sometimes this consistency...
Happenings

(continued from page 12)

- Saturday, May 10 at 3:00 p.m. Bail & Pivot (All ages show - Admission: $5.00). Doors open again at 9:00 p.m. (Adult show) Bail & Pivot (2 sets - 10:30 p.m. and 12:30). Admission: $3.00 ($6.00 after 10:00 p.m.)

- Wednesday, May 14. Doors open at 9:00 p.m. Creative Entertainment Showcase: Ronnie Brockton (10:30 p.m.) and Pleasure Pointe (12:30). Admission: Free

- Thursday, May 15. Doors open at 9:00 p.m. Beat Surrender Record Release Party (10:30 p.m.) and Boston All Stars (12:00). Admission: $4.00.

- Friday, May 16. Doors open at 9:00 p.m. Lynes (10:30 p.m.) and Blackjacks (12:30). Admission: $3.00 ($6.00 after 10:00 p.m.)

- Saturday, May 17. Doors open at 9:00 p.m. Memphis Rockabilly Band (10:30 p.m.) and Duke Robillard (12:30). Admission: $3.00 ($6.00 after 10:00 p.m.)

- Wednesday, May 21. Doors open at 9:00 p.m. Lynn Laprad (10:30 p.m.) and Greg Greenway (12:00). Admission: $2.00 Ladies free.

ALOT OF CAPTAINS OF INDUSTRY STARTED OUT AS SECOND LIEUTENANTS.

Some of the smartest students don't get into college.

Keene

(continued from page 12)

has its problems since only two songs stand above the rest.

The first of these two songs, "My Mother Looked Like Marilyn Monroe," is as peculiar as the title suggests. The other song, "Underworld," is easily the album's highlight. It begins as a slow burner but ends in a mesmerizing climax.

The album's lone cover is, believe it or not, an almost cheerful version of Lou Reed's chilling "Kill Your Sons." Only Keene could take a song about the forced institutionalization of a son by his parents and make it danceable.

After years of kicking around in clubs like the Rat and The Living Room, Songs From The Film is a positive step on the road to commercial success for Keene.
SPORTS

Rams split at Southeastern Mass.

Rams rally in opener 11-9, drop second game 6-3

by Michael Maloney

The Rams split a double header at Southeastern Massachusetts University last Saturday. Suffolk rallied for an 11-9 victory in the opener, but dropped game two 6-3. "It's a big win to beat SMU down there in North Dartmouth," said what Coach Joe Walsh had to say after the Suffolk win in the first game. Suffolk was down 9-6 going into the after the Suffolk win in the first game. Suffolk was down 9-6 going into the second inning. "It was a big lift to us. He has earned some innings and turned it around and roped a triple," Walsh added.

Another big plus was the relief pitching of sophomore Mike Ackerman. Ackerman came in the second inning and turned it around and roped a triple. "Ackerman came in the second inning and turned it around and roped a triple," Walsh said.

Suffolk started the game on the right foot by scoring four runs. SMU pitcher Ken Pedro. Longhit singled up the middle, nearly taking Pedro's head off. After a walk to John Turilli, Dave Vigliotti beat out an infield single to load the bases. Pedro, feeling the pressure, lost loose with a wild pitch that enabled Londer to score from third. Pedro then proceeded to walk Mike Ackerman and Larry Chabre which forced in Turilli. Kevin Bennett then smashed a deep double to left center scoring Vigliotti and Chabre.

SMU rebounded though by scoring five runs off starting pitcher John Christiani. Darren Brandon beat an infield single and then Steve Mendonica blasted a triple just inches away from the diving glove of centerfielder John Lordan. Brandon scored on the play. SMU continued the assault when Tony Szklany scored on a Bob Curran diving glove of centerfielder John Lordan. BB in the sixth inning when John Lordan blasted a base-clearing triple to put the Rams up 1-0. "It's a game of momentum. They grabbed the momentum of the game. They got the early jump and we didn't," said Coach Joe Walsh. Suffolk tried to gain the momentum back on their side in the 4th inning. Mike Turilli banged a double to start a comeback. Vigliotti got on base via an error. Stetson filed out to right scoring Turilli and Chabre singled to right moving Vigliotti to third. John Coviello sacrifice fly out to right scoring Vigliotti to cut the lead to 3-2. "It's a game of momentum. They grabbed the momentum of the game. They got the early jump and we didn't," said Coach Joe Walsh. Suffolk tried to gain the momentum back on their side in the 4th inning. Mike Turilli banged a double to start a comeback. Vigliotti got on base via an error. Stetson filed out to right scoring Turilli and Chabre singled to right moving Vigliotti to third. John Coviello sacrifice fly out to right scoring Vigliotti to cut the lead to 3-2.

SMU added another run in the third when Tony Szklany scored on a Bob Curran single.

SUFFOLK UNIVERSITY 1986 BASEBALL ROSTER

NAME POS CL HT WIWT BATS THROWS HIGH SCHOOL HOMETOWN

Mike Ackerman P/OF JR 5'10 190 R R Revere HS Revere

*Steve Armpit INF SO 5'10 170 R R Malden HS Malden

*Kevin Bennett OF JR 5'11 175 L R Arlington HS Arlington

*Larry Chabre C SR 6'0 200 R R Malden Catholic Malden

John Christiani P FR 6'0 170 L R B.C. High Quincy

*John Cooley OF SR 5'11 175 R R Canton HS Boston

*Colin Daugherty INF JR 5'10 170 R R Cambridge RAL Cambridge

*Daryn D'Andro P JR 5'11 170 L R Quincy HS Quincy

*Dan Elliot P SR 6'0 200 L R Catholic Mem. Dorchester

Chip Forrest INF SO 5'10 165 R R Malden HS Malden

*John Grasso INF JR 5'10 170 L R Malden HS Malden

Matt Hanley OF FR 5'10 170 R R Sacred Heart South Roslton

John Lordan FO JR 5'10 180 L R Malden HS Malden

*Mike Marshall P SR 5'11 175 R R B.C. High Quincy

Tony Maltese INF JR 5'10 180 R R Newton HS Newton

*Mark Stinson PHR JR 6'2 200 R R Weymouth So Weymouth

*Mike Turilli INF JR 5'11 185 R R Malden Catholic Malden

*Dave Vigliotti C SO 6'0 205 L R Malden Catholic Revere

Tony Szklany scored on a Bob Curran diving glove of centerfielder John Lordan. BB in the sixth inning when John Lordan blasted a base-clearing triple to put the Rams up 1-0. "It's a game of momentum. They grabbed the momentum of the game. They got the early jump and we didn't," said Coach Joe Walsh. Suffolk tried to gain the momentum back on their side in the 4th inning. Mike Turilli banged a double to start a comeback. Vigliotti got on base via an error. Stetson filed out to right scoring Turilli and Chabre singled to right moving Vigliotti to third. John Coviello sacrifice fly out to right scoring Vigliotti to cut the lead to 3-2.

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Suffolk athletics: The final score

by Mike DeSimone

Well, my reign as sports editor of this fine publication is drawing to a close. But before I vanish from these pages forever, I would like to extend these humble gifts to some of the people involved with the athletic department at Suffolk University in exchange for all the thrills you have given me during this school year.

To Athletic Director Jim Nelson: His own private office.

To Joe Walsh: A coaching job in Division I and another picture in the Journal.

To Pam Ross: A beat writer.

To hockey coach Jim Palumbo: A capacity crowd at Walter Brown.

To soccer coach Keith Alcantara: A new warmup suit to wear to practice and that elusive first victory.

To the Lady Rams basketball team: Things can only get better.

To Chrissy Woodman: A women's lacrosse team so she can play on it.

To Ed Poirier: A draft selection by the Edmonton Oilers.

To Rich Barret: A red shirt, and a playoff birth.

To Larry Chabre: The "Green Monster" to swing at.

To the Men's Cross-country team: Keith Igoe, wherever you are.

To the Women's Cross-country team: Ten more Meg Learys.

To Meg Leary: I'm going to miss seeing you around every corner.

To the Suffolk Cheerleaders: Matching uniforms, a halftime show, and some national exposure.

To Mike Maloney: A course on how to conduct interviews.

To Chris Rose: Fifty pounds, a basketball scholarship to Villanova, and a new notebook.

To Maureen Pirone: A marriage proposal from Ray Bourque.

To Mike DeSimone: Nothing. You already have everything.

To Paul Vaccaro, Mr.Intensity: 40 minutes a game.

All joking aside, it is time to reflect on what transpired over the past school year. I have but one regret: that I didn't do any of this earlier because being a member of the Journal staff and covering the trials and tribulations of the athletic department was one of the most rewarding experiences of my life.

You know, it is a shame that more students do not attend Suffolk's athletic contests, but this fact does not diminish in the least the fun that I or the other loyal participants at these games had.

The men and women in the Athletic Department were always both friendly and cooperative, and always do the best they can with what little they have being a non-scholarship Division III school. It's kind of sad that a lot of it goes unappreciated, but I hope that as sports editor I was able to bring out to the readers the results of their efforts, as well as those of all the athletes.

Mike Maloney

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Mike Maloney

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COMMENCEMENT BALL
at the Royal Sonesta
May 16, 1986 — 7-8 pm
Cocktail Hour 8 pm-1 am; Dinner & Dancing
Tickets: $20 per person, $40 a couple

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