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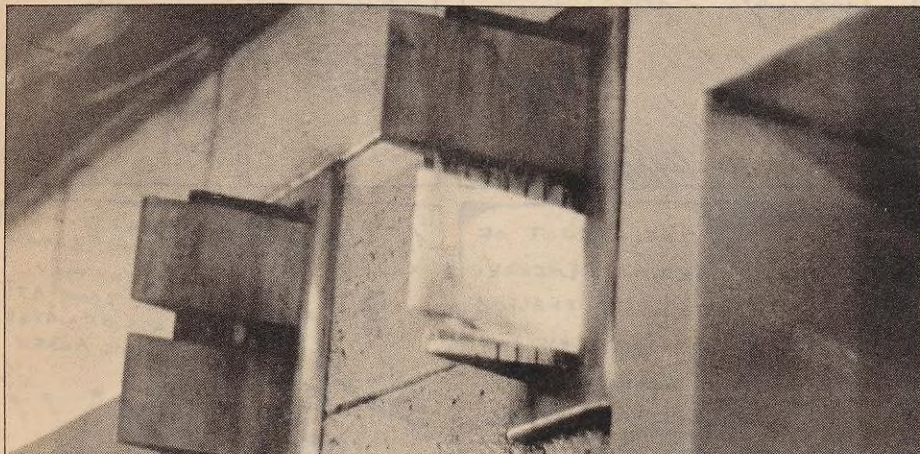
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Fire damages Donahue's 6th floor



Charred elevator lights on the sixth floor of Sawyer

photo by David Grady

by Karen Bajgot

A fire broke out in the Donahue Building, resulting in no injuries last Tuesday morning. Five Boston fire engines were called to the scene.

The damage was estimated at approximately \$25,000 by Chief of Suffolk Police Edward Farren. Farren stated that the floor and ceiling tiles in the hallway will need replacing, as well as some office doors and an elevator frame. The walls, which were

stained by the smoke, took many hours to wash and will need repainting.

The cause of the fire was still being investigated at press time, but it is believed that a vacuum cleaner may have started it. A burned vacuum cleaner was found on the 6th floor where the fire is believed to have originated. Suffolk Police also believe something could have been thrown in a rubbish barrel which eventually led to the onset of the fire.

Vigil for life comes to Suffolk



photo by David Grady

Veterans on the Common.

by Gabe Piemonte

Three members of the Amvet's "Vigil for Life" demonstration on the common were in the Sawyer building's cafeteria last Monday to discuss the purpose and cause of their demonstration with Suffolk students.

The Suffolk University Peace Group invited the vets in a move designed to educate Suffolk students about the Vigil. The demonstration going on in the Boston Common is geared towards educating the people of the area about injustices occurring in Nicaragua and the corresponding actions of Charlie Liteky, a Vietnam Veteran who renounced his Congressional medal of Honor and began a fast at the beginning of this month.

Wendy Sanford, the peace Group moderator, explained the main reason for her asking the vets to Suffolk. "I had seen them down at Park Street and was impressed by their willingness to stay down there 24 hours a day," she said.

Referring to the vets as "People of unquestionable patriotism" because of their loyal service in World War II, the Korean War, and the Vietnam War, Sanford thought it would be a good way of allowing the students exposure

to something besides the pro military point of view.

I am aware that the pro military viewpoint gets a lot of airspace in the cafeteria, and that's not the only patriotic point of view," Sanford said.

Sanford discussed the issue of patriotism, summing up her view by saying it was unfair that "Many people who talk about peace are called unpatriotic."

Jim Packer, a marine who fought in Vietnam and who came down on Monday, agrees. "I'm basically embarrassed by what's going on down there," he said in reference to the US' actions in Nicaragua, yet he still speaks of his country in a positive manner.

Jim went on to discuss the reaction of people to the vets on the common. "People have been really supportive" he said, seeming rather surprised himself. "People have come up to us with homemade food, flowers. That's been really rewarding to us."

"It's not like we enjoy this," he explained. "It's cold during the night, and it rains sometimes. But we felt really pushed to the point where we had to do something."

This past Sunday, the vets "pulled out their big guns" as Jim put it, in a "Rally for Life." George Measel (one of the vets accompanying Charlie Liteky in his fast) was there, as well as the President of the Veterans for Peace, an organization located in Maine, and a number of vets from all over the United States. The Suffolk Peace Group was there, as well as quite a number of other people.

When asked how long the Vigil was going to go on, Jim responded, simply enough, by saying "I don't know how much longer it'll go on." Bobby McKendry, a papatrooper in Vietnam and another vet in the vigil, added mysteriously, "As long as it takes." Camile Ferdette, the third vet who came to Suffolk, nodded in agreement, but, as far as the circulars indicate, the vigil is only scheduled until the end of September.

Bookstore responds to student questions

by David Hayes

The bookstore at Suffolk University offered a brief guide to operations last week, in response to a Journal editorial which raised several student complaints about the current system.

"Your editorial made us realize we've been very derelict the last few years," said Louis L. Peters, president of Campus Stores of Massachusetts, the firm which operates the store.

In the past, the store has welcomed frequent interviews by student publications concerning its policies, something they have not done in recent years, according to Peters.

Peters joined store manager Eric Cressman in addressing a wide range of problems faced by students, including overcrowding and high cost. "We know that when they (the Students) come in, the lines are a million miles long, and they leave a lot lighter financially," said Peters. "We would just like to get across ways we can save the students money."

Peters explained the great difficulty in being able to convince professors to stick with old editions of textbooks, saying that the material in many departments is often quickly outdated. "This is something we have no control over," he said.

Several years ago he joined a group of business students in establishing a two year adoption of textbooks in order to save money.

The result of the adoption was that students became able to return used books for a portion of the cost, and students in subsequent semesters were able to buy the used book at a discount. Since the discount markup is slightly higher than that of a new book the store is able to profit, and the students pay less.

Modern Language Club promotes 'cultural experience'



photo by David Grady

The Modern Language Club

by Maureen Pirone

The Modern Language Club held its first meeting of the school year recently in Fenton 430. Its main goal was to stress the promotion of cultural experience as well as welcoming new members to the club.

Mary Jo Marion, a senior, has been president of the club for three years. She and advisor, Dr. Alberto Mendez, work side by side to offer students cultural appreciation and broaden their knowledge of the customs associated with the French, Italian, and Spanish customs. Throughout the school year, events such as Spanish Night, Spanish Week, and International Christmas are organized by the club and made available to Suffolk students.

"This is not an academic club," stresses Mendez.

Cressman added that the store is also able to extend credit for two weeks following the return of a wrong purchase of a used book. When a student wishes to swap for the correct book and that book is on order, the credit can be arranged. "If the book isn't in yet, after two weeks (the student) should come back and talk to us and we can make some type of arrangement," he said.

both men acknowledge that the idea of making all used book sales final is an outdated concept. "Eric was asking about the wisdom of it, and the logic of it. That policy I think we are going to change," Peters said.

Cressman went on to explain the problem with buying back books at seemingly low prices. "We don't establish the prices. The students are wondering why we only give them two dollars for a used book. The wholesalers pay us two dollars and we pay the students two dollars."

Another major problem the store faces is overcrowding during the beginning of each semester - the time in which most transactions take place. "What we've done is, we've brought in Mastercharge and Visa. And Checks. I think this slows up the lines," said Peters.

Peters suggested that as a possible alternative he is considering the elimination of checks and charges for the first two weeks of the semester. This would eliminate transactions which, according to Cressman, take "two or three times longer" than cash transactions.

Peters estimates that some 60 percent of all sales are check or charge. Still, he offered his proposal to eliminate such sales for the two week period for consideration by the students, and is looking forward to a response.

"We like to go out and organize with the community," points out Dr. Arthur Chaisson, a French Professor. Many students involved in the Foreign Language Club have studied a foreign language at one point, so they are aware of the value of integrating culture into the school's environment.

the Modern Language Club is part of the Council of Presidents, and sends one or two members to the meetings. As a result, they play an active part with the Student Government Association. The Council provides funds for the club, enabling it to hold various functions throughout the year.

Spanish Week is held the week before Thanksgiving, and International Christmas is near the end of December. Food, presents, and sometimes Santa Claus help celebrate the event.

EDITORIAL

Last week a Suffolk police officer called on Boston Police to escort a vagrant from the Ridgeway building to a nearby Detox center. The officer was forced to wait 90 minutes for a unit to arrive.

Imagine if this had been a dangerous emergency. Suppose an officer was in physical danger. How secure can a Suffolk patrolman feel on the job if he knows he has to wait an hour and a half for assistance?

The Suffolk Police are police in name only. Each day an officer walks the beat on a midnight to 8 am shift an unarmed, marked target. The badges and arm patches say Police. The support they receive says otherwise.

Suppose the vagrant, or any Suffolk student, was in need of emergency medical help. The police have no emergency vehicle. If they are forced to wait 90 minutes for city

police, how long must they wait for an ambulance?

If Suffolk University wishes to operate a police department, they should be prepared to back up that wish. A police force improperly equipped is a very ineffective force. If it is a mere group of security officers they wish to employ, it is a dangerous mistake to dress them in blue with hats and badges designed to make them sitting ducks.

It seems that the University police department is not taken seriously by the Boston police. The least they could expect is support from within their own community. The "Rent-a-Cop" name which has been tagged on these people does not stem from their inability to do a job. It stems from a lack of support from the university which leaves them with their hands perpetually tied behind their backs.

It's a Political Thing

by Karyn Bajgot

The September 15th issue of *The Suffolk Journal* endorsed Senator Gerald D'Amico for Lieutenant Governor.

Printing such political endorsements in the newspaper is in violation of school policy.

Suffolk Journalism Advisor Dr. Gerald Peary was unaware of the violation. "I encourage The Journal to be like a professional newspaper in every facet including thinking through difficult political issues and taking stands," Professor Peary said. "It seems reasonable to me to take editorial positions on elections. There may be a school regulation against such editorializing by a school financed organization but no one has ever told me and I certainly have never seen such a policy in writing."

The policy does exist in writing. Section II, Article 7, of the *Suffolk University Policy Governing Political Activities on Campus* reads: Editorials appearing in student publications or over WSFR/WSUB must avoid any statement implying that Suffolk University either supports or objects to the candidacy of any individual for office."

D. Bradley Sullivan, Dean of Students, assisted in preparing the policy. He expressed his reasoning for enacting the policy by saying, "Political involvement is an area that should be avoided in a non-profit organization like ours. We cannot have political endorsements (in the newspaper) because it may jeopardize the tax-exempt status of Suffolk University." He also said the D'Amico article was very "blatant" and "Definitely violated school policy..."

BAD CHICKEN

by MAL POULET



Up Temple Street

TUESDAY, SEPT. 15, 1986

Meetings 1:00-2:30 pm

Aerobics	F636
Student Gvt. Meeting	S423
Delta Sigma Pi Meeting	S426
Marketing Club Meeting	S927
Sociology Club Meeting	S1029
Math Clinic	S1138-1142

THURSDAY, OCT. 2, 1986

Meetings 1:00-2:30 pm

Aerobics	F636
Council of Presidents Meeting	S421
Accounting Club Meeting	S921
Advertising Club Meeting	S1128
Math Clinic	S1138-1142

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

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

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Business Manager	Elizabeth Anderson
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Faculty Adviser	Dr. Gerald Peary
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Contributors: Karen Bajgot, Marie Bova, Bob Carney, Donna Caturano, Lorraine Hallett, Gail Johnson, Theresa Lee, June Passi, Gabe Piemonte, Mal Poulet, Faith Ristaino, and Peter Vamvakas.



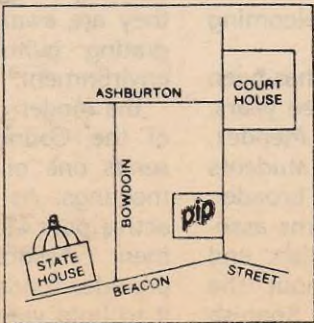
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DAVID GRADY

illustration by E. Anderson

5 cent guru

Bazooka Joe has always had a profound effect on my life. You all know Bazooka Joe as that silly guy with the silly turtle neck shirt rolled up to his eyes - the star of Bazooka Bubble gum comics. But Bazooka Joe has a serious side. He's not just a one dimensional happy go lucky teenager. He's a guru of modern philosophy. He's deep. He's meaningful. He's a mystic.

He writes **YOUR FORTUNE**.

YOUR FORTUNE is where the genius of Bazooka Joe lies.

My first encounter with Bazooka Joe, like many of you, was as a kid in a candy shop. Philosophy came cheap back in those innocent days - three cents for a cement flavored piece of gum and **YOUR FORTUNE**.

"Your school work will improve this year," Joe wrote beneath his comic strip. That I passed kindergarten with flying colors. I owe all to Bazooka Joe.

In later years, Joe guided me through that painful period known as adolescence. "You will be loved," Joe wrote. "You will be loved." The next week I got my first girlfriend. Bazooka Joe made seventh grade bearable.

When bullies picked on me in the boys room, I took solace in the words of Bazooka Joe. "Bigshots are usually small calibre," he wrote. When my grades slipped and homework became dull, Bazooka Joe offered this thought: "Diligence is the mother of good fortune."

I owe that man my life. "Better to be alone than in bad company," his fortune read when I was lonely. "Look to make good friends soon," he wrote.

Sometimes Bazooka Joe was cryptic. "Even a broken clock is right twice a day." Sometimes he was ominous. "Unexpected detours lie ahead," he wrote without offer of explanation. It must have been a test.

I'm at Suffolk today because Bazooka Joe told me "go to college - it's a know-know." What a guy - philosophical and funny, too. When the price of Bazooka Bubble gum went up to five cents, I gladly paid the extra fee to remain a follower of his wisdom.

In college, I studied philosophy for one semester, reading the works of Aristotle and Democritus. Those guys had the right idea on a lot of things, but they were too concerned with the abstract. The philosophies of the universe and of love and hate. Had Bazooka Joe been in Greece 3000 years ago, he probably would have bought Aristotle a beer, sat him down and said "Hey, don't go out in a snowstorm in your shorts."

What a guy.

(David Grady is a Journal writer and photographer whose column appears here whenever he gets around to it.)

SGA UPDATE

by Rick Dunn

Douglas Smith, Sean O'Brien, and Ann and Mary Burke were appointed to the positions of Ombudsmen, Financial Ais Liasion, and Chairperson of the Student Services Committee, respectively during the Student Government Association's meeting last week.

President Gary Saladino noted that Suffolk's social fraternity TKE must appear before the Prime Date Committee, who will rule upon whether or not TKE violated the Prime Date

policy when they did not hold a party on their prime date. Originally TKE was to appear before the Student Judiciary Review Board, but later it was revealed that TKE may only make an appeal to the SJRB after a decision is made by the Prime Date Committee. At press time the results of the closed door meeting of the Prime Date Committee held last Thursday are unknown.

In other SGA business Ken Olsen commented on the problem of book costs. "It is definitely a problem that effects the entire student body,"

Tickets, who needs tickets?

by Scott Jackiewicz

Your favorite band is coming to town, and tickets go on sale the morning of an exam. As Karl Malden asked in the television commercial, "What will you do?"

Anyone unable to stand in line for hours at the box office, or go through the time consuming, nerve-shattering busy signals of telephone charge services such as Teletron has two options: ticket agencies and ticket scalpers.

Some people incorrectly believe that the two are synonymous. Actually two dozen ticket agencies pay \$200 a year for a license, while countless ticket scalpers go unchecked.

While reputable outlets such as Out of Town Tickets in Harvard Square, Valenti's on Canal Street, and the walk-in Ticketron locations charge the legal maximum service charge of five dollars per ticket, less scrupulous agents and ticket scalpers get as much as the market will bear for a seat.

T.K.T. Tickets on Causeway Street is one agency that will not quote prices over the phone, and often get escalated prices for tickets.

When owner Al J., who does not reveal his last name, was asked about the law requiring a maximum service charge he was evasive.

"There is no ceiling for a service charge. All kinds of things come into play, expenses and what have you," Al replied.

"Say you want a ticket for the Worcester Centrum, and you have no way of getting there. A cab would run you about \$60 maybe \$70. You see what I'm saying. So that all adds in the cost of the ticket," Al explained.

What he failed to mention was the agency does not have to take a cab to Worcester to get tickets. Arenas such as the Boston Garden, Worcester Centrum, The Orpheum, and Sullivan Stadium take a pre-determined, but undisclosed number of seats and distribute them to ticket agencies.

Personnel at the Boston Garden box office explained that they did not know exactly how many tickets make it to the box office window for a concert. They refused to estimate.

Al J. of T.K.T. waxed diplomatic for a moment on the topic of ticket distribution.

"Overall I think management is fair. They know they have to satisfy both the public and the agents," he said.

When Al was asked how many tickets he received and how they were obtained his tone of voice changed.

"Who's business is that? Who wants to know? Someone wants a ticket I can get it for them that's all," Al said as he paced behind the wooden, win-

dowed partition of his small office.

Even the scrupulous agents are reluctant to say how many tickets they receive from stadium management.

"Different amounts for different shows. I really can't say," was the reply from as secretary at Valenti's.

Some may feel that operations such as T.K.T. are ticket scalpers with a license. Massachusetts General Law, Chapter 140, Section 185A prohibits the resale of tickets without a license. Violators are subject to a \$500 fine.

Ticket agents support this law.

"Of course I'm for the law prohibiting the resale of tickets. Why should some guy come down here with no license and no business expenses and take money out of my pocket," Al reasoned.

Most people have seen ticket scalpers at work in front of the Boston Garden, Fenway Park, or the Worcester Centrum on the night of an event.

Big events such as playoffs or Springsteen concerts bring the scalpers out in full force. The demand for tickets is high, and they know the money is going to be good.

The street scalper is usually a male in his late teen to early twenties dressed in a tee shirt, jeans and sneakers. He is a hustler in every sense of the word.

"Tickets! Who needs tickets?"

"You selling tickets? Anything good?"

"I got two right in the middle. Great seats."

"How much?"

"For you \$45 apiece. Good deal. You want 'em or not?"

"Tickets..."

The scene and many of the faces are the same at all major events in the state.

A man who scalped tickets for seven years was willing to talk if he was referred to anonymously as "The Bear."

Like most street ticket sellers, "The Bear" does not believe that reselling tickets should be illegal.

"No one gets hurt, and it's not like selling drugs or anything," is his rationale.

The money can be very good. He has made upwards of \$500 for big name concerts and Celtic playoff games. It can be bad at times though especially when the Celtics are on the road.

"It's not steady work. It's rough to survive when the circus comes to town," The Bear said.

Asked about his former profession, The Bear answers with a question.

"Is it any different than selling stocks and bonds? Buy low, sell high. Supply and demand. How come a guy in a downtown office, dressed in a three piece suit is considered a financial wizard for buying stocks or real estate at a low price and turning a high profit, while someone selling tickets is considered a low life criminal," The Bear asked.

Fittingly old timers at North Station refer to ticket scalping as "specking" derived from the word speculate.

The Bear got out of the ticket selling business because he thought it was time to get a "real job." He did not want to look over his shoulder for the police. He did not want to stand in line to buy as many Van Halen tickets as he can even though his favorite group is The Beatles.

He did not want to scout for people who looked like they had a few extra tickets to sell because some friends did not show.

When speaking about watching the police, The Bear scoffs. "They'd (police) come around once in awhile. We all knew what they looked like, and we would all watch for them. It was rare for someone to get arrested," he said.

According to The Bear, the police are more concerned with other problems such as crowd control and the traffic flow. Since it is a nonviolent crime, and the police are not willing to spend much manpower pursuing ticket scalpers.

At times the police do chase ticket scalpers. In 1983 the Boston Police made front page news when they swept through the Boston Garden during the Celtics playoff finals and arrested over 30 scalpers.

Other than that the public is only aware of the ticket scalper when in need of a ticket.

"The business is there because people are willing to pay a price to see an event," The Bear said.

"Take last year's Super Bowl. There were tons of ads in the papers by people who were paying hundreds of dollars for a single seat. Wait 'til the Sox make the playoffs. You're going to see the same kind of ads."

**The
Suffolk
Journal
NEEDS NEWS
AND
FEATURES
WRITERS**

WSUB plans for new year

by Debbie Catalano

Last year's "Most Outstanding Student Organization," WSUB-T.V. is off to a strong start for Fall 1986, with a great deal of programming being planned for the new year. According to General Manager George Comeau, sports, news, and a music video show are all in the works. The news program, produced by Susan James, will be half an hour each week and will focus on news and activities in the Boston area as well as Suffolk University. It will also include movie reviews and features. Upcoming features include the recent "An Evening With The Soap Stars" that came to Boston, a fashion show, and more. In sports, David Maller will be covering the "Game of the Week". There will also be a show that will feature well-known sports figures such as Red Auerbach, taped here at Suffolk.

WSUB will cover all ground and tastes; in addition to the news and sports, a music video show is in the works. This bimonthly program will play all types of videos by both national and local groups. Pat Mulkern, Mike Costa, and Cheryl Bamberg will be producing the show.

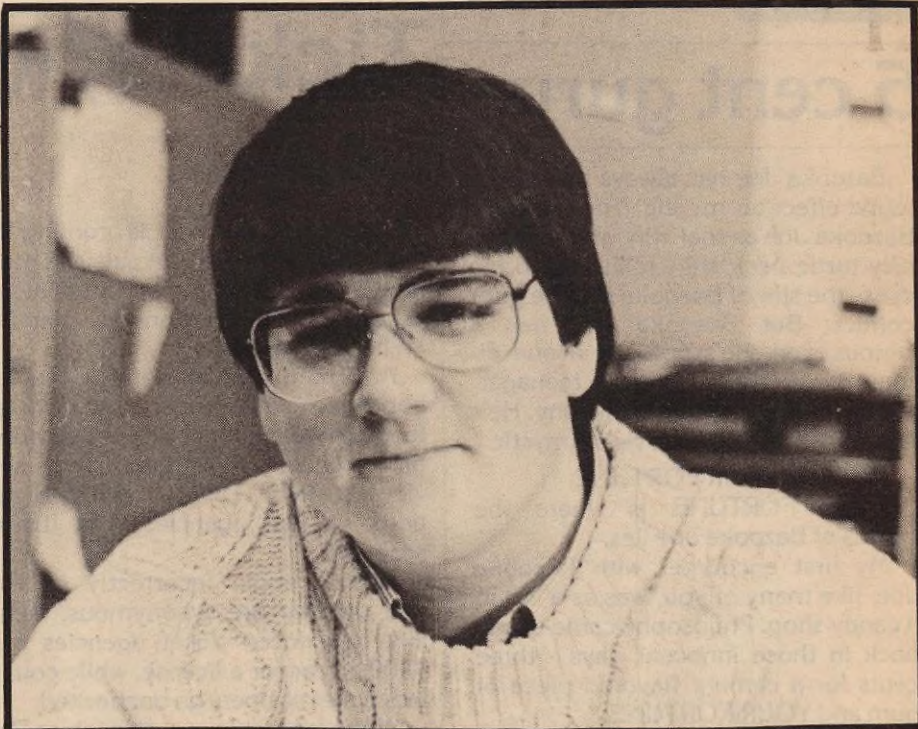
WSUB extends beyond Suffolk University. Comeau and the rest of the staff are involved with the production and taping of a two hour talk show called "Sunday Live." With Suffolk students acting as hosts, this program is shown on local cable stations. It is rebroadcast, here at Suffolk, on Monday mornings. One upcoming guest on "Sunday Live" is dog psychologist, Warren Eckstein who has appeared on "Late Night With

David Letterman," the "Tonight Show," and upon his visit to Boston, "Good Day," and "We're 4 Today."

WSUB is serious about its work and striving for more knowledge in the broadcasting field. Members have personally met with executives at WGBH, Channel 2 and have formed an alliance with Channel 2 as well as local cable channels.

The staff at WSUB are giving as well as receiving an education. According to George Comeau, they are working closely with the Speech and Communications Department "to coordinate efforts." WSUB helps provide real training to communication and speech students, and as a result, according to Comeau "Students will do better in their course." Not only can students in speech and communications benefit from WSUB but students in other majors such as Marketing can earn course credit as well. WSUB is still open for new members, so it's not too late to get involved.

Of course, with any organization there are ups and downs. "Money is a problem for us," says Comeau, "Our budget limits us." However money problems won't stop Comeau and the rest of the staff, which includes Associate Manager, Pam Gaudiano and Production Coordinator, Tracy Amero. Comeau stated that he would like to "redouble our efforts." He added "We are looking forward to a much more interesting year because we now know what we can and cannot do."



George Comeau

photo by David Grady

The Suffolk Journal NEEDS NEWS AND FEATURES WRITERS



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M.I.T.	Conservative, Orthodox, and Reform for both Rosh Hashana and Yom Kippur. Services are free but tickets are required. Meals are available with ADVANCE RESERVATIONS! tel. 253-2982
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Tufts University	Traditional and Reform services held for all the holidays. No tickets required. Holiday meals provided with a reservation. tel. 381-3242
Boston-area Synagogues	
Charles River Pk.	Orthodox. tel. 723-4394, 523-0453, or 566-7843. Located near Mass. General Hospital in Boston.
Temple Israel	Reform. Area doctors and students must show their I.D.'s to pick up their prior to the holidays. tel. 566-3960
Lubavitcher	Orthodox, Hasidic. Seating available at low cost. tel. 782-8340
Kehillath Israel	Conservative. Students with I.D., \$10. Come to the office before services during business hours. tel. 277-9155
Young Israel	Orthodox. Seating available. tel. 734-0276
Ohabai Shalom	Reform. Students may show up at services and have any available seats. 2nd day Rosh Hashana is never a problem. tel. 277-6610

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ARTS/MUSIC

If Not Better Than the Movies

MAKE IT LIKE THE MOVIES, written by Olive Crawford. Directed by Vincent Murphy. Set by Don Meuse. Lighting by John R. Malinowski. Costumes by Craig Sonnenberg. With Suzanne Baxtresser, Kathleen Patrick, Mikki Lipsey, Allen Oliver, Jim Kaufman, Vincent P. Mahler, George Moseley and Diego Archiniegas-Tafur. Presented by TheaterWorks at Suffolk University Theater, Thursday through Saturday at 8 P.M. until October 4th.

by Louise Raymond

TheaterWorks kicks off its 1986-87 season with a world premiere production of Olive Crawford's new play, *Make It Like the Movies*. If *Movies* is at all indicative of TheaterWorks artistry, this year will offer innovative and provocative theater for the Boston area, which is not surprising based on TheaterWorks past success.

From directing to acting and from lighting to sound, *Make It Like the Movies* is a prime example of a smooth blending of talents. *Movies* begins abstractly, but effectively, with a tastefully subdued atmosphere. What brings the simple set to life is the skillful use of lights, crafted by John R. Malinowski, and sound, created by Philip S. Braen, to build the many moods and effects of this play, which takes place in "a remote resort somewhere in Latin America." Director Vincent Murphy is astounding with his ability to steer scintillating acting performance with complementary visuals and abstracts.



Make It Like the Movies plays at Suffolk

Make It Like the Movies is a poignant exploration of how a shattering experience - in this case, rape - can change a person's life. More than a violent, bitter account of rape, *Movies* goes further to carefully detail and expose the gamut of human emotion and possible repercussions caused by a violent act. *Movies* juxtaposes rape around racial and sexual prejudices as catalysts in the milieu of lifestyles and values.

As Crawford notes in the program, rape is "the ultimate act of violation" and is too often portrayed as a fascinating form of entertainment that women actually want. Crawford intimates, that society, typified by the movies, purports rape as romantic

and a necessary reality. In order to illustrate this contradiction in terms, the violent rape in *Movies* is committed on a dreamy moonlit beach.

The cast of eight is highly applaudable, with some veteran TheaterWorks actors and a couple of new faces. Topping the lineup, no doubt, is Karen Baxtresser playing Karen. Baxtresser gives more than a stellar performance with her penetrating portrayal of the rape victim. With her truly human acting, she brings us to the brink of tears, and in the next moment, sends us chortling.

The tourists, played by Mikki Lipsey and George Moseley, along with the other case members, act through

a drunken realism that shows us the ignobility of society's values. As the account of the rape unravels, we learn that it is the tensions between the American expatriate men and the Latin American men that cause this violence.

Obviously rape is not well-taken by any of us, the play justifiably and fairly addresses all the issues. We the audience are skillfully guided through the layers of pain, guilt, weakness and strength. Through the tragedy, rape victim Karen, otherwise a frail, tense, and timid person, gains tenacity and courage so necessary to survive. As Karen's friend Arabel asserts, "don't dwell on it, it'll just take time."

When Arabel says "you don't know if an egg is empty until you feel that it is light...it looks the same," we get the jist of emotion versus physical identity. Although rape is not always physically damaging, psychological scars run hard and deep. After all, "what's important down here is not what is said, but what is seen."

In spite of the negative nature of *Movies*, we can feel redeemed in the end, having been a part of the revitalizing process. The show will please all who have an eye and an ear for humanity. *Movies* is an excellent way to renew one's faith in entertainment with a tangible purpose during a spell of mediocrity in the movie industry.

Note: The admission price of \$10 may be a bit high for a student budget, but on Thursday, it's pay what you can (\$6 is suggested).

Rhinoceros charges on



Jean (Phillip Bowman) in *Rhinoceros*.

RHINOCEROS - Play by Eugene Ionesco, translated by Derek Prouse. Directed by Libby Marcus. Sets by Tony Siracusa. Costumes by John Falabella. Lighting by Lisa J. Pinkham. With Michael Goodson, Phillip Bowman and Terry Stoecker. At the New Ehrlich Theatre through Oct. 4. Tickets \$10 and \$15. 482-6316

by Douglas Snook

The New Ehrlich Theatre has opened its seventh season with Eugene Ionesco's absurdist play *Rhinoceros* and it's a winner. Just imagine eating lunch on the Common one day and seeing a rhinoceros run by. Soon you see more and more of them and then you realize that people are transforming into rhinos. One by one your friends change and soon you are the last man alive. "It's just a dream" you say. Maybe for you, but not for Norman Berenger, he finds himself in just such a position as the "hero" of Ionesco's play.

Berenger and his friend Jean meet for Sunday brunch. However, it's interrupted by a passing rhinoceros. There ensues an argument about whether it was a one-horned or two-horned rhino, and where it came from. It isn't until the second scene that we find out people are becoming the rhinos, and by the end of the third act, only Berenger is left.

People don't turn into rhinoceros' for nothing. Ionesco based the idea on an entry he made in his W.W.II diary about the Nazi take over in France. Later he said the play was against all forms of totalitarianism and about the struggle of the individual against it.

The reasons given for the characters transformation into rhinos are as varied as the ones people gave for becoming Nazis. They range from "It's only a passing fad" to they're only changing with the times. All types of people change, ranging from a logician to a secretary. Berenger tries to change in the end, but finds he can not. As the last scene is played out, he

tries to change by telling himself that "people who hang on to their individuality always come to a bad end." Quickly coming to his senses, Berenger ends the act by vowing to take on all the rhinos. It is clear he listened to Jean when he said "Life is a struggle, it's cowardly not to put up a fight" and to fight with your own will. In the end Berenger finds that will.

the ten person cast brings the play to life under the direction of Libby Marcus. Some of the best scenes involve people who are turning into a rhino right in front of you. Jean, played by Phillip Bowman, is the first person to change. He definitely has the physical presence to do it. At first the transformation is very subtle, but soon picks up more speed. First Bowman's skin turns green and he then complains of a bump that is becoming a horn. Slowly his voice changes and he lets out a few trumpets. By the end of the act he is eating the apartment plants and rubbing his bulk against the furniture before going out to join the herd. Michael Goodson provides a sympathetic Norman Berenger, as the last human left in a dehumanized world.

The program states that the setting is a city like Boston, in a time like the present. To give it the flavor of the city, Libby Marcus has inserted some Boston references such as Bildner shopping bags and a jab at the Kennedys. As for being a time like ours, perhaps it might serve as a warning if we continue our swing to the far right. But who knows. We should however, listen to Jean when he says life is a struggle and we should put up a fight for our beliefs. Afterall, it is our beliefs that give us a part of our individuality.

So blue about Velvet

BLUE VELVET - A DEG Release, Written and Directed by David Lynch, Starring Kyle MacLachlan, Isabella Rossellini, Dennis Hopper, and Laura Dern. At USA Copley Place. Rated (R)

by Rick Dunn

Blue Velvet is an ugly movie. Not only does it display utter contempt for its characters, but it serves only to debase them. If it was not for its unique and remarkable cast, that somehow are able to wade through the sludge, *Blue Velvet* would be nothing but another attempt at making another cult movie for the art house "in crowd".

Velvet is about how things may look wholesome and innocent on the surface, but how in actuality everything and everyone is twisted and perverted. *Blue Velvet* is writer/director David Lynch's antidote to Steven Spielberg's family-oriented films.

Velvet begins in a town much like those of Spielberg's films, where the fireman waves hello on a passing firetruck and all the houses are surrounded by white-picket fences. Then appears the pale-skinned Jeffery Beaumont (Kyle MacLachlan) who finds an ear in a field, which starts him off on a trail of clues that lead him to the equally pasty-faced nightclub singer (Isabella Rossellini). The singer, who can hardly sing, is being terrorized by a psycho (Dennis Hopper), who has kidnapped her husband and child.

From there on it is Hopper humiliating Rossellini, Rossellini humiliating MacLachlan, and Lynch humiliating the audience for sitting and watching such dedegration.

(continued on page 6)

Tom Lloyd: The quiet one speaks

by David Hayes

the bassist. The quiet one. It's a traditional role in rock n' roll.

But it's not for Tom Lloyd. Onstage, he's a bundle of energy, head-shaking and foot stomping, never missing a beat. The Del Fuegos are a bunch of Dancing Fools, and ol' Tom Don't wanna be left out.

Offstage, he sticks more to tradition, shying away from interviews, leaving the dirty work to Singer/guitarist Dan Zanes and Zanes guitarist brother Warren.

But Tom Lloyd has a lot to say. He's a man in love with music, any music, and he'll be the first to tell you so, if you just ask.

You just finished a tour opening for INXS. What was that like for you?

It was great. They were cool guys - a lot of fun to work with. A lot of times you hear horror stories about opening bands, how they're just a necessary evil. But they really helped us out.

And we helped them out too, by being who we are. Some towns we do really well in that they maybe don't do too well in. I think it made for a better show, because it wasn't just INXS and Whatever. We do have our own identity across the country. Like, we do really well in the south: for example, Texas is really good.

Places like that - Texas, the south - are really into that "roots" rock thing, anyway. Do you find that label a bit tiresome?

I don't really care. People need words to classify things anyway. I would say the Blasters are more of a roots band than we are. We're conscious of modern rock n' roll, the technology of today, the tastes of today. Like if you put a record that is from the garage next to a Springsteen record, you know the difference.

I don't really care. People need words to classify things anyway. I would say the Blasters are more of a roots band than we are. We're conscious of modern rock n' roll, the technology of today, the tastes of today. Like if you put a record that is from the garage next to a Springsteen record, you know the difference. It's blatant. And it makes the garage thing sound shitty. We don't want that; we want to sound good.

Still, people are hollering that you're selling out. "Oh, they're goin' big time now."

Well, those people like to yell at anything, I think. That's the kind of thing people say behind your back. And to me, if it's not worth saying to your face, it's not worth me worrying about.

I guess doing the advertising is the same thing - "Oh, they sold out." But the way we went about doing the ad was not selling out.

How did you go about doing it? Did you have any control over the content of the Miller commercial?

As far as I'm concerned, the way we went about doing the ad, and the way we went about dealing with the advertising executives, we retained control. We made demands that no one else was able to do. Like we refused to hold beer in our hands. They were like, "You gotta hold it" "No, we will not." And we refused to be shown singing the song onstage. So in a way, what we created was an ad about us that Miller at the very end said, "We're associated with these guys. Because they are cool, we are cool." Not the other way around. It's not because Miller's cool, we are cool.

to me, we retained our integrity completely.

The second album is called *Boston, Mass.*, which is also what is printed across the screen at the end of the ad. Did you take the title from the commercial?

It was just a fluke. The album is basically about living in Boston. There are a lot of images that are related to Boston. It's sort of a theme album. And so when we saw the ad, it was like, "Well, that's it, we can slip that in there," you know?

A lot has been said for your producer, Mitchell Froom. Dan and Warren often speak of how excited they are about getting progressively better since working with him; how they are now able to tune their guitars, for example. Is this sort of thing a thrill for you, to tune your bass?

Well, I've played cello for 16 years. I went to school for it in Switzerland. In fact, when we were doing our first record, we met Maria McKee (of Lone Justice). She's really cool. She found out that I play the cello, and she had a song that she wanted to perform at the Palace in L.A., which was for her and the cello and the organ. We didn't rehearse or anything. The person playing organ was Benmont Tench of Tom Petty's band.

It was weird playing the cello onstage. I haven't done that in...I've never done it in front of a rock n' roll audience.

What sort of music do you prefer to listen to?

I try to listen to everything. I listen to a lot of soul music from the 50's and 60's. I'm trying to educate myself in ways like country and stuff coming from the blues and jazz of the 20's and 30's and 40's. And I listen to a lot of classical music. To me, music is music. And if you cut yourself off from any kind of music you're...well, that's your right, I mean, you can listen to any kind of music you want, but...I just like to listen to everything I can, every kind of music.

With your musical background, how did you get turned on to rock n' roll?

Well, coming from classical music, it was all new to me. Like the first time I listened to the Temptations it was like "Wow...listen to this! Then James Brown...We got to play with him once in Washington. It was so unbelievable seeing the guy ten feet away in the dressing room.

And getting turned on to rock n' roll turned you on to the bass?

Well, cello is similar to bass, and I've always loved the bass. At first I fooled around with stand-up bass.

I like to move around on stage. I wanted to put in my two cents worth. On the whole, bassists just sort of stand there. They probably make fewer mistakes than I do, though.

But, when we started off we wanted to be an exciting band, and I thought that one of the ways I could adapt my own style was to be active onstage.

Still, within your framework, it's important to keep the bass in its place isn't it? Yours is a relatively low key bass as compared to say, John Entwistle, who plays the bass almost as a lead instrument.

I'm not into lead bass. What it leads is the groove, the rhythm. I'm coming more from Duck Dunn. That's almost an English concept - the bass as lead instrument. That has no place in the Del Fuegos. My idea of the bass is that it creates the mood, the feeling. The base and drums establish what kind of song it is. The difference between country and funk is just the rhythm. I like to enjoy thinking about that and working on that.

The Boy Who Could Fly soars

THE BOY WHO COULD FLY - Written and directed by Nick Castle; Starring Jay Underwood, Lucy Deakins, Fred Gwynne, and Colleen Dewhurst. Rated PG

by Sandra Miller

Is there anyone who hasn't dreamed of flying?

The Boy Who Could Fly is one of those rare, magical movies which easily fits into the *et* category of they-don't-make-'em-like-this-anymore. Although the plot at times is reminiscent of an Afterschool Special, the film subtly and lovingly recreates the Peter Pan allegory of the wish to escape the inevitable - the struggle to

out like the wings of a plane. Soon, she finds herself obsessed with him.

The role of Eric, the autistic, disturbed boy who will only respond to the Wendy-like Milly, may be one of the most difficult teenage roles in recent years, performed without the safety net of dialogue. But Underwood has no problem non-verbally translating such a vulnerable character.

Eric's parents had died in a plane crash. It was rumored that Eric had awoken in his home at the moment of the crash, and had desperately tried to assume the form of an airplane. Ever since, he has remained silent, withdrawing into his world of flight and regularly standing on the roof of his alcoholic uncle's home.



Jay Underwood as *The Boy Who Could Fly* and Lucy Deakins.

accept realities - through the fantasy of flight.

14-year-old Milly (Lucy Deakins) and her 8-year-old brother, Louis, have trouble adjusting to a new home and life after the loss of their father. Her mother returns to work, and finds her old profession has become computerized. Louis likes to pretend he's GI Joe, which makes him the target for neighborhood bullies. Milly just wants to fit in at her new school.

One day, she notices Eric, (Jay Underwood, *Desert Bloom*) the not-so-normal boy-next-door vigilantly perched on his roof, arms extended

Velvet

(continued from page 5)

David Lynch makes his point of how everything is ugly underneath until he is blue in the face, and after awhile the good/bad images become repetitive and pretentious. There really isn't much going on other than a simple murder mystery, and it is not as stimulating as early press would lead on to believe.

What saves *Blue Velvet* is Laura

Dern and Kyle MacLachlan. The two make an affable screen duo with Dern serving as a contrast to Rossellini's dark self, and MacLachlan as the boy who get deeper and deeper without ever hesitating to stop although he is in danger.

David Lynch only seems interested in making movies for a select few, as was the case with his previous film *Eraserhead*. With the incredible ruckus raised from early screenings, *Velvet* is a total disappointment. *Velvet* ultimately leaves one feeling blue.

Classifieds

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SPORTS

Men and Women both place 6th Cross Country runs into trouble

by Maureen Pirone

It wasn't a very promising day for Suffolk runners. The men's and women's cross country teams both finished sixth (and last) at St. Anselm's College, September 20.

However, the entire afternoon was not lost from the women's standpoint. Suffolk received outstanding performances from its two top runners, Meg Leary and Connie Hatton. Leary finished sixth out of a possible 28 in the meet, with a time of 20 minutes, two seconds. It should be noted that Leary's time was a mere minute shy first place, and only fifteen seconds out of third place. The five players ahead of Leary were all from Bryant College. Hatton finished eleventh, with a time of 22 minutes and two seconds.

Suffolk was the only Division III school in the tournament, the other schools being from Division II. With the burden removed from their shoulders, the runners can not rev-up and prepare for their Division III Competitors. Walsh hopes that his athletes will enjoy an injury-free season. Both he and his runners have their work cut out for them. "There's plenty of room for improvement," suggested Walsh.

With Leary and Hatton leading the way, the squad shouldn't run into much trouble.

The men's team loss was also taken in stride. Coach Walsh wasn't overly disappointed because the other five were also from Division II schools. "I think we were in over our heads," observed Walsh, "but it was good experience." the team was without their captain, Bob Meccini, who had previous commitments. Chip Forest, running in his first meet, put in an outstanding performance. Another strong contribution was added by Miguel Benzan, who took two minutes off his previous week's running time. "He's coming along quickly," observed Walsh. "he should improve with more training." Also worth mentioning was the strong performance put forth by Brenan McDonnough.

A bit of a disappointment was the play of Matt Hanley. Maybe he had a bad day. Maybe the other runners had exceptional days. "Matt is a tough competitor and has a lot of pride as an athlete," said Walsh. "I think that once he gets going, he will improve."

One of the advantages enjoyed by the other schools was their early start at training. Most students began running in August, while Suffolk students received a much later start.

Coach Walsh hopes this team, too, will remain injury free, working together to improve with each meet.

One can only wait and hope.

Hockey team appoints coach

by Maureen Pirone

Suffolk University recently appointed Peter Saggese as the head coach of the hockey team, replacing Jim Palumbo.

Jim Palumbo's reign lasted three years, during which he compiled a 40-28-1 record. The team was 12-9-1 under his supervision last year. His most successful season was 1984-1985, when his team skated to a 17-8 record. He has now opened his own restaurant in Framingham, Spinazolla's.

Peter Saggese brings many diverse talents with him as Palumbo's successor. He was head coach of Duxbury High's Varsity hockey team, as well as the Chairman of the Mathematics Department. He has also held numerous educational positions within the Duxbury school systems. He was the Assistant Principal in 1968-1969, then went on to teach Math for eleven years. During those years, he held various prestigious positions, including Finance Chairman of the Duxbury Teacher's Association (1972-1973), Public Relations Chairman of the Teacher's Association (1973-1975), Vice President of the Teacher's Association (1975-1977), President of the Teacher's Association (1977-1979).

Saggese was interviewed by a committee consisting of Lois Connelly, Robert West (Alumni and Development Office), Joe Walsh (Admissions), Joe Walsh (Athletics), Mike Hamilton and Andrew Johnson (Suffolk hockey players), and Jim Nelson (Director of Athletics). Nelson was very impressed with Saggese's knowledge of both athletic and academic criteria in order to promote a successful program. "I feel confident that the varsity ice hockey program will

not only maintain the success achieved under Jim Palumbo, but will surpass those accomplishments under Pete," offered Nelson on the upcoming hockey season.

Coach Saggese has much coaching experience to his credit. He coached Bantam Level in Duxbury from 1968-1973. His team was the league champions in 1969-1970, 1970-1971, and 1972-1973. He then went on to coach Squirt Level in Norwell, and that team skated to the League Championship in 1973-1974. That team was State Semi-finalists, and the Canadian/American Champs. At Duxbury High, Saggese put together a 49-24-9 record. His skaters were the South Shore Champions in 1980-1981, 1981-1982, and 1982-1983. They appeared in the Eastern Mass Tournament three times: 1980-1981, when they made the quarterfinals, 1981-1982 when they reached the second round, and 1982-1983 when they were once again the quarterfinalists.

Saggese went to Weymouth High, and then on to Bridgewater State College, where he received his B.S. in Mathematics. He next went to Boston University to study Curriculum Education.

Saggese has also received experience as a player. He was a member of the Weymouth Jr And Weymouth Sr. Bruins, Bridgewater State College Varsity Squad, Cape Cod Cubs (EHL), and the Atlantic Flames (NEL).

Although the hockey season has yet to begin, the team has a tough battle ahead of them. However, with the experience and motivation that Peter Saggese brings with him to Suffolk, the burden should be lessened.

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Suffolk Sports News

Hockey
There will be a meeting Thursday October 2 at 3 p.m. in Sawyer 421 for returning ice hockey players, as well as those who are interested in trying out for the squad.

Football
Intramural Flag Football kicked off its season as TKE swamped the TKE pledgers, 42-0.

Cheerleading
Anyone interested in joining the cheerleading squad should contact Coach Walsh in the Athletics Office.

Soccer
Suffolk's soccer squad lost its first match of the season to Stonehill, 7-1.



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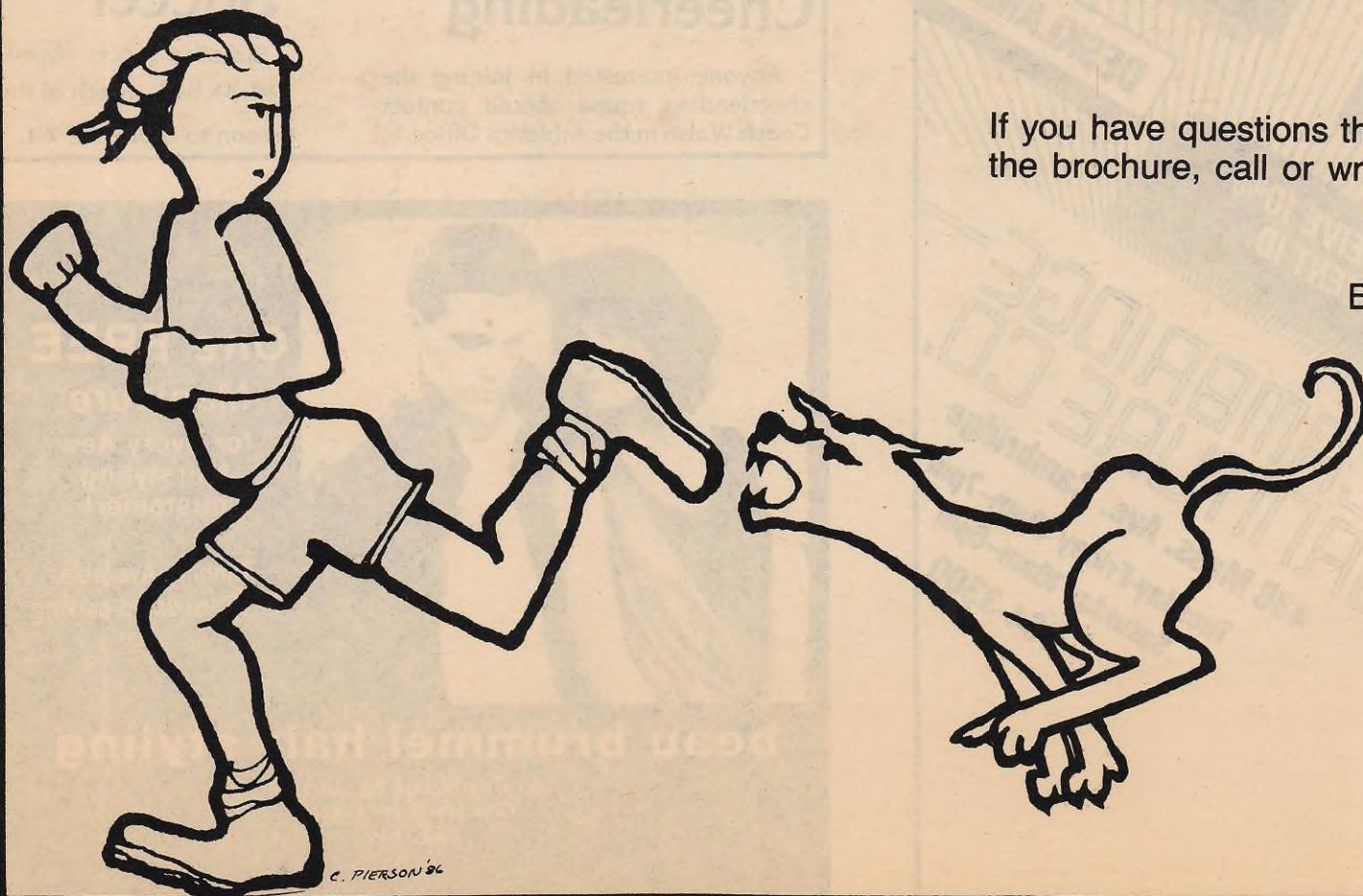
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