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THE SUFFOLK JOURNAL

Volume 42, Number 8

October 13, 1986

Student Activities holds forum on Harbor Cruise

by Rick Dunn

"People are looking for someone to blame and it's not fair", said Rathskellar Committee Chairperson Gail Johnson during a forum held Oct. 2 by Student Activities to discuss the Harbor Cruise, in which a Suffolk student and a Suffolk alumni were stabbed while disembarking.

Johnson added, "The people who were there (on the cruise) blame the people with the knives. The people who were not there are blaming the Program Council."

Students expressed that the reason people are blaming the Program Council is because the advertising for the cruise stated Suffolk students only, yet non-Suffolk students were on the cruise, and it is alleged that non-Suffolk students were responsible for the stabbings.

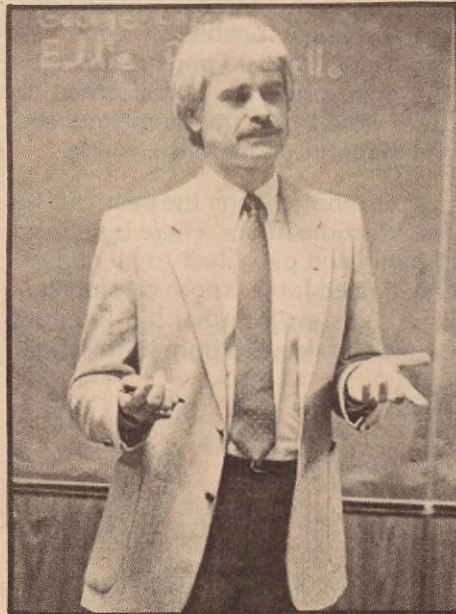
Student Activities Director Duane Anderson explained that non-Suffolk students get tickets via the use of a friend's Suffolk I.D. Anderson added that the "Suffolk students only" was made to give Suffolk students the first chance at getting tickets, not necessarily to keep non-Suffolk students off the cruise, because guest tickets would



Gary Saladino

have gone on sale on Friday had there been any left.

The fact that people with weapons got on board was also discussed. "There is going to be a sense of fear after this event. People are going to come knowing there is a risk and people may come prepared," said David Chack of the Jewish Chapel. One student mentioned frisking for weapons or metal detectors. "You just



Duane Anderson

cannot frisk people indiscriminately. You are invading their privacy," said Sergeant Kevin O'Conner of the University Police department. The president of the Student Government Association Gary Saladino said, "who would want to go to an event where you have to check your gun at the door." Registrar Mary Hefron added, "Who would want to take a knife on a cruise — gimme a break."

Some students mentioned the idea of checking Suffolk I.D.s while boarding the boat. It was said that, unlike a club, there is a problem with the time element involved in checking more than one kind of I.D., because many students just barely get to the dock on time. "The problem with that is that the boat leaves — the club always stays there," said Performing Arts Committee Chairperson Donna Caturano.

Johnson added that another problem with the cruise is space. "There is no room to cool off," Johnson said. She added, "This might not have happened if there was somewhere to go, but instead someone is just going to sit around and brood — you just can't leave a boat while it is in the middle of the water."

Saladino said that SGA has put together a task force to alleviate the problems (surrounding all events) without overstating or understating them.

In conclusion, Assistant Student Activities Director Margaret Higgins said, "These 420 students that were not involved should be commended — they got out of the way fast and did not stop to gawk."

The Rehnquist court is now in session

by Bob Rice

Every year on the first Monday in October, nine Justices in black robes enter the Supreme Court to begin another year of weighing the nation's laws and interpreting the Constitution. But this time around there will be a few changes.

For the first time in almost two decades a new (and more conservative) Chief Justice will be taking the bench. Also, the first new Justice in five years will join the Court. He is also a strong conservative. But even though there will be changes, most experts do not expect them to be dramatic ones.

The reason why President Reagan elevated William Rehnquist to the position of Chief Justice and chose Antonin Scalia as the court's newest member was to put some restraints on what was fast becoming a highly activist Supreme Court.

It was a Supreme Court that many

(especially conservatives) felt was usurping the power of the other two branches of government.

While pressure for some judicial restraint may prevail, the new Supreme Court will probably differ little from the old one.

Rehnquist and Scalia's impact may be decided to a great extent by their ability to get moderates to vote with them on the conservatively sparse Court.

Whether or not this new Court will usher in a conservative era may become apparent from its decisions on a few key cases.

• Capital Punishment:

This week the Court will hear arguments from a black Georgia man, convicted of killing a white policeman, who cites recent data showing that blacks who kill whites are more likely to get the death penalty than anyone else. The decision on this, the broadest challenge to capital punishment in years,

could affect many of the nation's 741 blacks on death row.

• Affirmative Action:

Past rulings have addressed hiring and layoff quotas. At issue now are promotions. A California man is protesting the promotion of a woman in his company who scored lower on a test than he did.

• Church and State:

A Louisiana law requiring schools to teach "creation science" along with evolution brings the Court face to face with the old church and state conflict. Fundamentalists say the law encourages academic freedom of thought. Opponents believe it only serves to promote religion.

A conservative breakthrough on the Court may have to wait for the filling of another vacancy by the President.

This would make Reagan the first president since Franklin Roosevelt to put his own ideological stamp on the Supreme Court.

New Officers Elected SGA

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Representative: David Aronson
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Karen Lupo

SOPHOMORE

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Vice President: Ron Rice

MBA

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Treasurer: Eduardo Nunes
Secretary: Beth Gilbert
Representative: Toni Brennan
Jeannie Elwood
Bob Orenberg
Kevin Barry

Suffolk's co-op plan
and Frog-eating

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Kathleen Turner stuns
in Peggy Sue

page 4

Cross Country and
Sports Update

page 7

EDITORIAL

The events which transpired on the Program Council's "booze cruise" of two weeks ago were tragic. What is more tragic is that the entire incident could have been avoided.

The idea of a passenger getting on board with a knife is not a ridiculous one — it would be entirely unfair to subject all passengers to physical searches. Still, several measures could have been taken which would have lessened the possibility of danger on the cruise.

First, the generic term "booze cruise" is a stupid one. It immediately conjures up a certain image to mind — an image of drunken rowdiness. When associated with the confinement of a boat, the term takes on an especially dangerous light, because troublemakers cannot be made to leave the party.

second, non-students should have been barred from the cruise. It is alleged that the assailant in this case was

not a Suffolk student; a student would be forced to think twice about carrying a weapon to a scene where he would be easily recognized. A check of IDs would have been a simple way of avoiding the admittance of non-student passengers.

Third, there were no uniformed police on the boat. The idea, according to the program council, was to lend a more relaxed atmosphere to the proceedings. Again this concept may be workable on land, where a more informal security force could weed out the undesirables in time. On a boat however, such a force is virtually useless, probably unable to control a crowd and handle a potential danger. The mere presence of uniformed officers would give troublemakers second thoughts about misbehaving.

We cannot change the past, but we can affect the future. There is no need to panic and put a halt to all cruises, only a need for far more careful planning. Let's assume that the Program Council has learned from its mistakes.

LETTERS

Dear Mr. Hayes:

It is a newspaper's responsibility to inform, educate and entertain its readership. The inclusion of the offensive Bad Chicken cartoon in the October 6 *Journal* does none of these. It merely offends.

The editorial board's sanction of such drivel shows a flagrant misunderstanding and/or disregard for professional journalism standards. I wonder how seriously you take your responsibility to all readers regardless of gender.

I hope you will apologize for the mess you have created. I also hope you show more maturity and sensitivity in your future editorial decisions.

Sincerely,
Cindy Worth

In answer to your question, we take our responsibility very seriously.

Two separate meetings held last week (amounting to three hours of discussion) concerning the cartoon in question. It was by far the most difficult decision we have had to make this year. This was not something that slipped by.

We suspected that some people might be offended, just as we thought others would catch the twist and accept it.

In any case, satire is meant to make jabs and take chances, but no "mess" or real offense was intended. It was our intention to entertain. Sorry you weren't.

The Editor

Dear Editor and Assistant Editor:

I am writing to the *Journal* in hopes to provide students with a better understanding of what Program Council is and its function for students. According to the Constitution and By-Laws of the Suffolk University Program Council our philosophy is, "to officially coordinate and plan diversified social, educational and cultural events for the Suffolk University community."

During the 1986-1987 school year Program Council has had two events so far. The first was on September 19 the cafeteria Rathskellar, the second the annual fall Harbor Cruise.

The Rathskellars, which are Friday afternoon parties for Suffolk students, are for students to meet each other in a relaxed, informal setting. When students get out of hand and wander around the school and deface property — the informal setting decreases. There are very few Suffolk Police officers at the Rats, and they are there for when we, as a committee, cannot handle a situation. On September 19 there was some damage done to one of the mens' bathrooms during Rathskellar hours. Is that fair to the rest of the students and yourself? Most students choose to go to Suffolk because it's an affordable private college. If students keep defacing property I have only two things to say — increase tuition costs and decrease social Suffolk events.

Students don't realize the time and effort that goes into planning each event. Program Council consist of 10 members run by student leaders (yes, I said *student*). I stress student leaders because we are enrolled in Suffolk and try to collectively decide on events that students will enjoy.

During the annual fall Harbor Cruise, the students behavior was reprehensible. Students were mooning the Mt. Ida College cruise, trying to trip people as they came down the stairs, and throwing beer cans from the lower levels of the boat to the upper decks. We try to give students an informal setting by hiring security and not uniformed police for detail. I guess that's not enough.

I want to remind students we have these functions because we don't have dorms, our campus isn't exactly ideal, and our facilities for sporting events is virtually non-existent in the Suffolk community. The events are the only way to bring Suffolk students together.

Students who cause trouble at events repeatedly can and will be excluded from Suffolk events. Some people are saying "big deal." It is a big deal when you think we could have no more parties, Rats, lectures, movies and participation in sports.

Thank you,
Gail Johnson
Chairperson Rathskellar Committee
Program Council

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Up Temple Street TUESDAY, OCTOBER 14, 1986 Meetings 1:00-2:30 pm

Admissions & Retention Committee	A363
Aerobics	F636
Student Government Assoc.	S423
Delta Sigma Pi	S426
Alpha Phi Omega Blood Drive	S428
School of Management Computer Committee	S430
Math Clinic	S1138 & 1142

THURSDAY, OCTOBER 16, 1986 Meetings 1:00-2:30 pm

Faculty Life Committee	F430A
Aerobics	F636
Council of Presidents	S421
Spring Week	S427
Historical Society	S1108
Math Clinic	S1138 & 1142

The Suffolk Journal

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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. The views and opinions expressed by students here do not necessarily reflect those of the administration.

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Contributors: Marie Bova, Bob Carney, Donna Caturano, Lorraine Hallett, Doreen Iudica, Gail Johnson, Paula Kelly, Theresa Lee, Vincent Maganzini, June Passi, and Faith Ristaino.

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DAVID GRADY

19,000 FEET ABOVE THE EAST COAST—

Yes, there is a pack of crazed Libyans sitting next to me, and yes, they have a bomb. Or at least a grenade. Okay — they are a family from India, not Libyans, but they sure *look* like terrorists.

And they must be hiding a machine gun in their baby's stroller.

Okay — calm down. This isn't the Middle East, it's New England. Terrorists *don't* storm People Express flights to Newark.

Clam down.

The nice stewardess asks me if I'd like a drink.

"Three please," I answer.

Calm down.

"Sir," she says through a plastic smile, "you're sweating. Are you nervous? Why don't you—"

"I'm fine!" I snap.

Clam down, already.

I look down. My seat belt is broken. When we crash, everyone will survive except for me.

My friend Bob tells me to relax. "Don't worry about it, Dave," he says, "only one in 47,000 planes crash."

I relax.

"46,999 took off yesterday," he adds with that oh-so-cute smile.

I'm sweating profusely.

Smoke fills the cabin. We're on fire. The engines are burning. The crew is dead. The plane is plummeting to the ground. We're going to die.

"Folks," the pilot says in an affected Southern drawl, "we have a *little* problem . . ."

Here it comes. The bad news.

" . . . the air conditioning unit is overheating a *teensy weensy* bit. We'll have the smoke cleared out *real* soon . . ."

My pal Gus looks at me, smiling. "How's it going, pal?" he asks.

"Fine," I say, digging my nails into the arm rest, "I'm just fine. Okay? JUST FINE AND DANDY OKAY? LEAVE ME ALONE!"

The drinks begin to take effect. My eyes go heavy. I sleep . . .

The plane buckles wildly. We've hit a mountain. I know we've hit a mountain. People scream . . . Okay, it's just a baby crying, but he's awfully loud.

Turbulence. Lots of turbulence.

Tense minutes pass. Then the dark night clouds part and reveal a blanket of lights below. The plane careens toward the ground. The runway. Touchdown.

We've made it. We're not dead.

As we disembark the cramped jet I'm finally calm. We're alive.

Then it dawns on me — a horrible revelation.

I'm worse than dead.

I am in Newark, New Jersey.

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

DO YOU HAVE ASTHMA?

You can earn \$100.00 to \$700.00 and learn more about your asthma by participating in a paid research project at the Beth Israel Hospital Pulmonary Unit. Please call Linda Robertson, R.N. at 735-2676.

RESTAURANT HELP WANTED

Positions Available: Food and cocktail waitresses, bartenders, bussers, and barbacks. Apply in person at **The Commons**, Copley Place. Mon. thru Wed., 3-5 pm.

PAGE THREE The Co-op experience

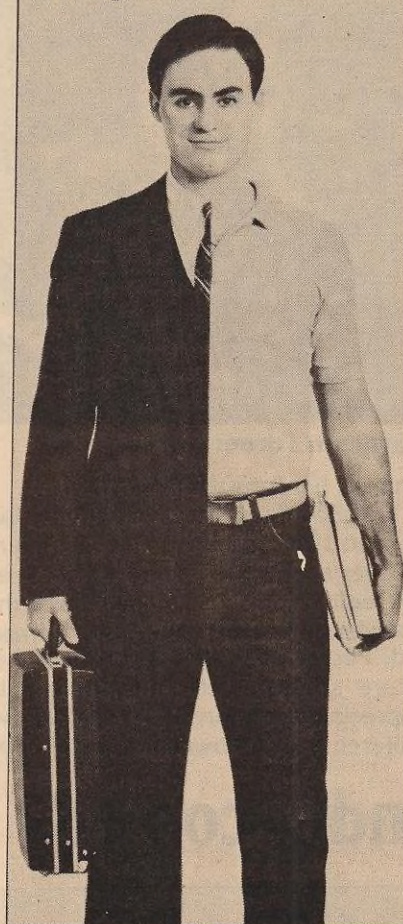
by Michael Smith

Since 1980, the Cooperative Education Office at Suffolk University has assigned hundreds of students in locating a well-paying job at any one of a number of businesses in the Greater Boston area and in the surrounding suburbs. Employers participating in the co-op program include hospitals, banks, law firms, newspapers, and government agencies. Many offer both full and part-time positions. But while these jobs may seem financially appealing to the student, they also provide an ideal complement to the classroom learning experience.

Students taking part in the co-op program are able to explore their career interests by working at a job within their chosen field on a regular basis, usually for a period of 4 months. Although students do not receive credits towards their degree, they are able to obtain first hand knowledge of the practical applications of what they are learning in the classroom. Finally, students are able to gain professional experience while still in school, which will strengthen their chances of succeeding in a highly competitive marketplace upon graduation.

To be eligible for the co-op program you must be a full-time student, and you must have completed your freshman year. Transfer students are eligible for the program during their second semester at Suffolk. Also, you should maintain a grade point average (GPA) of roughly 2.5 or better. However generally speaking, any student in good academic standing is eligible to apply for a job

Suffolk University Cooperative Education



through the Cooperative Education program. Lack of work experience is not a problem, since students will receive skilled on-the-job training under the supervision of experts in the field.

Once a student has decided to seek employment through the co-op program, he or she should first set up a meeting with a co-op representative

by calling 723-4700, ext. 312. This meeting gives the representative an opportunity to pinpoint the student's specific career interests and to suggest a number of appropriate job openings which will interest the student. When doing this, the representative takes into account such things as the student's course schedule, means of transportation, etc., so that he can suggest a conveniently located employer and a work schedule which will not interfere with the student's regular courses. Because class schedules can often conflict with the times at which a job is offered, students are often encouraged to either register for early morning classes and apply for an afternoon job, or vice versa.

Once the student has reviewed the options available, the co-op representative can then set up a formal interview between the student and a prospective employer. If the student is hired, he or she can often begin working immediately in any number of positions, including loss prevention, bookkeeping, editing, sales, and public relations. Students can get a general overview of all positions available through the program by consulting the co-op bulletin boards located on the fourth and fifth floors of the Sawyer Building. For more detailed information, students are encouraged to visit the Office of Career Services and Cooperative Education at 20 Ashburton Place, 1st floor, located next to the Sawyer Building. Office hours are 8:45 a.m. to 9:00 p.m., Monday through Thursday, and 8:45 a.m. to 4:45 p.m. on Fridays.

My First Frog

by Thom Mark Shepard

What first struck my eye when I entered the Vietnamese Coffee House was a chest of Coca-Cola that stood like some unmoving supervisor behind a blood-red counter. My weary troop of fellow students must have seemed like an invasion to the several young Vietnamese who worked and hung out there. We sidled past the single tables as our waitress showed us to the restaurant's one enormous table at the back. A juke box provided the music: the Eagles singing, "Hotel California." Baskets containing fake red flowers hung low all around us. A folding screen with a picture of an orange ocean sunset blocked our view of the kitchen. As we took our seats, menus stained with various sauces and fingerprints were handed to us. I half-expected to hear a distant shelling; this no longer seemed 1986.

I studied the menu. Restricted by a surgical appointment for the very next morning, I had to "eat light." I decided it was a good time to taste my first frog.

"Sauteed frog legs with butter" is how the menu described them. I waited my turn, placed my simple order, then re-read the foreign words beneath my order: Ech Chien Bo. "Chien?" Wasn't that the French word for dog? And weren't the French in Vietnam long before any American soldier set foot there?

No...there are laws against serving canine. Besides, \$6.00 was too cheap, considering how much meat a dog's leg could provide.

The dishes seemed to arrive quickly but sporadically, and each

carried its own strangely sweet bouquet. And smelling these eye-pleasing plates was all I was supposed to do; I was not to show up at the hospital with a full stomach.

To my right was a huge bowl bobbing with bright red tomatoes and various Oriental vegetables. Call "Hot and Sour Fisherman's Soup," it revealed even prettier but unidentifiable substances when stirred with chopsticks. "Try a shrimp?" No, I was waiting for my frog legs. I glanced at my menu, hidden on my lap when the others were collected, and looked for the price. It seemed like a lot of real food for a mere \$5.

Across the table was a plate heaped with thin noodles and stringy vegetables, topped with dozens of baby shrimp and a sprinkle of brown powder. I asked for its name. "Shrimp with fried noodles and vegetables." I looked up its "other" name: Mi Xao Tom, which I translated as, "Try this, Tom." My frog legs had still not arrived. I took one of my chopsticks and pecked at the brown sprinkles, sampling them. Peanuts...I returned for a few noodles and one tiny shrimp; they seemed wedded together and it was a happy marriage of textures and tastes: the seafood tender and sweet, the noodles firm and spicy. There was enough food, at \$3.75, for two.

Still awaiting my frogs, I kept glancing at that Fisherman's Soup until I broke down and begged for one of its dancing fat shrimps. It smelled of vinegar but tasted of a seaside paradise. I wondered about the tomato

that remained floating untouched until I harpooned it with my chopstick and gulped it down whole. Previous to this evening I had like tomatoes only on pizza. The spices that lived within this tomato transformed it into a pizza of the future: no crust to gnaw through, just undiluted flavor. I swirled my neighbor's bowl until another surfaced and ate that one as quickly as the first.

Finally, the last dish served, my frog legs arrived. They looked like broken toys or like new-fangled bottle openers. Six of them were arranged thinly about the large plate like a witch doctor's incantation. I could smell the Charles River. I decided to be generous. "Who want 'em?" I had no takers.

People claim than any food they are not accustomed to eating tastes like, chicken, whether it's rabbit, snake or frog. I disagree. The only thing frog legs have in common with chicken wings is the manner in which the meat must be removed from the skinny bones. Chicken flesh is not tough like frog flesh. Chicken flesh is juicier than frog flesh. And when you are in a hospital bed recovering from surgery and, even more, from anesthesia, and you are belching uncontrollably, chicken flesh does not bring to mind bad dreams of poor legless Kermit selling pencils on a street corner. It will be a day for swimming in the Charles before I sample my next frog leg, but as soon as I recover from surgery I intend to return to that Vietnamese Coffee House.

ARTS/MUSIC

Kathleen Turner stuns in *Peggy Sue*

PEGGY SUE GOT MARRIED — A Tri-Star Pictures Release. Directed by Francis Coppola. Written by Jerry Leighling & Arlene Sarner. Starring Kathleen Turner, Nicholas Cage, and Catherine Hicks.

by Rick Dunn

Saying yes to a marriage proposal can be tough decision to make. For Peggy Sue it is even more difficult, because she knows her marriage is going to end in divorce. Such is the basis of *Peggy Sue Got Married* (a title that is not as obvious as it seems) from film Maestro Francis Coppola starring Kathleen Turner in yet another electrifying performance.

While attending her 25th high school reunion the soon to be divorced Peggy Sue blacks out after being named queen of the reunion. When she wakes up she is back in 1960.

From there Peggy Sue is able to re-evaluate her life and make up for future regrets. She visits her grandparents, tells her parents that she loves them, and reconsiders her relationship with



Kathleen Turner in *Peggy Sue*

Charlie, her future husband.

In 1986 Peggy Sue hates Charlie, but back in 1960 she falls in love with him all over again. She is caught between the feelings of an 18 year-old and the knowledge and experience of 43 year-old. Peggy Sue does reconstruct her future slightly, yet she becomes to appreciate her future life, — she has two children and her own business — and

she is afraid that if she makes too many changes the things that she has come to cherish will never be.

Peggy Sue is about how we shape our own destinies and how there is a reason for everything that happens.

The plot of *Peggy Sue Got Married* sounds similar to that of last year's time travel film *Back To The Future*, but

Peggy Sue, although frequently hilarious, has a more serious tone.

Peggy Sue is both provocative and humorous, and it is far more intriguing than *Back To The Future*. It is a much more textured film than *Future*, dealing with emotions and social situations, not just memorabilia.

As *Peggy Sue*, Kathleen Turner is absolutely magnificent. Every little nuance of her talent shines through in a role that is sure to find her caressing a little gold man named Oscar next March.

Nicholas Cage as Charlie has gone light-years ahead of the rest of the brat pack with his fully fleshed-out portrayal of Peggy Sue's confused boy friend/husband.

After some of Hollywood's biggest disasters of recent years, Director Francis Coppola (*The Godfather*) again proves himself a film-maker of the highest order. He carefully reconstructs the 60's, using more than just classic rock songs to create a mood.

Peggy Sue is easily one of the year's best films. It is a rich, full-bodied movie that feels good going down.

Tough Guys is tender comedy



Tough Guys Burt Lancaster and Kirk Douglas

TOUGH GUYS — A Touchstone Pictures Release, Directed by Jeff Kanew, Written by James Orr and Jim Cruickshank, Starring Burt Lancaster, Kirk Douglas, Charles Durning, and Eli Wallach. At the USA Charles and Suburbans. Rated (PG)

by Joe Sicari

Burt Lancaster and Kirk Douglas together have made some classic pictures, *I Walk Alone*, *Gunfight at the O.K. Corral* and *Seven Days in May*. Now they again united in the light and enjoyable *Tough Guys*.

Harry Doyle (Burt Lancaster) and Archie Long (Kirk Douglas) are the last of their kind and their kind are train robbers. It seems Harry and Archie tried to rob the Gold Coast Flyer, a high-class passenger train in 1956, but were stopped and imprisoned by Lieutenant Deke Yablonski (Charles Durning) for 30 years.

Harry and Archie served their time and now are ready to get back with society. Problem is Harry and Archie experience a strange, comical and at times depressing world where old age is treated as a crime. Archie goes from one job to another and Harry can't help but get into trouble at the old age home he's staying at, so Harry and Archie decide to turn back the clock, and what better way to do that than to go back to something that they're good at, robbing and stealing. First it's an armed car but to their dismay it's empty. Archie decides the only thing that will put both on top again is the hijacking of the Gold Coast Flyer

(which is on its final run). Can two old and tired gangsters rob a train? Nobody robs trains anymore the engineer says, but as Harry says "you've been misinformed".

Screenwriters James Orr and Jim Cruickshank have come a long way from writing youth oriented comedies. Orr and Cruickshank have fashioned a screenplay which is light and comical, which provides great insight into what it means to be old in a society that treats old age as a handicap rather than just another stage of life. The film's writers have created two heroic and virile characters who never stop to care that they are both sixty years of age.

The casting is perfect. Burt Lancaster is Harry Doyle, playing him in his familiar laid back style while Kirk Douglas, looking fit, plays Archie as a streetwise con who takes nothing from nobody. The rest of the veteran cast including Charles Durning (not overacting as is usually the case), Alexis Smith, and Eli Wallach all turn in professional performances.

Director Jeff Kanew continues to excel, from the raunchy *Revenge of the Nerds* to the light-hearted spy yarn *Gotcha*. Kanew now seems to know how to handle the comic as well as the warmth which this film needed. Kanew also hits the bullseye when combining both extreme. His handling of the two veteran stars helps — he never treats them as screen idol but, rather, respects them as actors. . . talent, producing true entertainment from an industry that lately hasn't otherwise delivered anything substantial to its audience.

Roth loses to his past band

David Lee Roth in concert with Cinderella at the Worcester Centrum, Sunday October 5, at 7:30 p.m.

by Ken Doucet

David Lee Roth, the flamboyant ex-lead singer of Van Halen made his solo debut at the Worcester Centrum Oct. 4th. The comparisons between the new Van Halen with Sammy Hagar at the mike, and Dave's new band, have been floating around, and this night's performance seems to point to Van Halen's revamped crew as being the better of the two.

Despite the energy of Dave's new band, and their amazing talents, the level of musicianship that Hagar has brought to the new Van Halen puts them head and shoulders above the Roth camp.

Dave's new band includes guitarist Steve Vai, bassist Billy Sheehan, and drummer Greg Bissette, (ex-Maynard

Furgeson band) and the made the night's price of admission worthwhile. If only Dave would take them as seriously as they deserve, his show might be superior. Even Vai (ex-Pil and Frank Zappa) stoops to mimicking the old Van Halen. During his solo, he performed a blatantly note-for-note copy of the supersonic guitar eruption intro from "You Really Got Me," from the first Van Halen album.

Roth pleased the crowd with plenty of high-kicking and drum-riser leaping, but mostly he seemed content to wiggle his bottom and rattle off various obscenities. Dave's vocals were often inaudible, due to the ear-piercing sound level of the music, and the screams from the plethora of sixteen-year-old girls in attendance.

The show relied more heavily on the old Van Halen songs than the new VH does, playing "Panama," "Pretty Woman," and "Jump," but the best one of the bunch was "Ice Cream Man."

Pee-Wee tv is a surreal *Mr. Rogers*

by Bob Rice

If you've happened to be up before noon on Saturday recently, and glanced at your TV, you may have noticed that "Pee-Wee's Playhouse" (which airs on CBS from 11 to 11:30) has a format quite similar to "Mr. Rogers" and "Captain Kangaroo".

But wait a minute — what about that pterodactyl hovering outside Pee-wee's window? And those toys shaped like sci-fi mutants? And that robot that Pee-Wee hangs with?

All these curiosities add up to a new and often brilliantly conceived form of children's TV. Smack in the middle of a time period (Saturday mornings) largely given over to cartoons, "Playhouse" is a playful but technically dazzling integration of computer graphics, clay animation, stop-motion and other electronic wizardry so specialized that the show has to be subdivided and handled by several different directors.

The star of this extravaganza is a gifted improvisational comic named Paul Reubens, who presides over this carefully calculated anarchy in his usual Pee-Wee Herman persona, a smirking imp with a Woody Wood-

peckerish laugh, slicked down hair and flood pants. Known in the adult world through films and numerous appearances on *Late Night* with David Letterman, Pee-Wee is also one of the writers and producers of the CBS program.

It's a media-wise sendup of our video society and just about everything else. Reubens' subversive imagination opens the floodgates to lurking childhood thoughts, then materializes them in the show. Very little action goes by before you are likely to discover a surreal fly in the ointment — like a doll figure introducing her family, which happens to include a very large rat.

Or Pee-Wee will watch a cartoon car spontaneously form in front of him, jump in and start driving, recall he doesn't know how to, and then flip through the air back to the playhouse and into his chair.

What makes Reubens special is that — as Pee-Wee at least — he seems to be a genuine eccentric, not just a exaggeration of standard comic techniques. He starts with the known world of recognizable objects, but can end up almost anywhere. The pace is fast and you have to latch on to whatever you can of the eclectic action. But it can be very rewarding and a lot of fun.

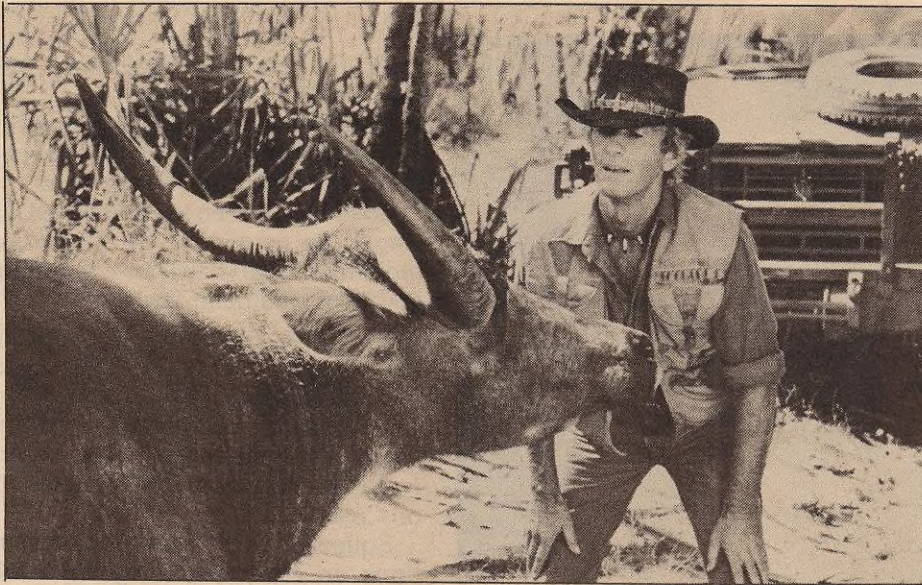
Dundee a boring croc of a tale

CROCODILE DUNDEE — Directed by Pete Faiman. Screenplay by Paul Hogan, Ken Shadie and John Cornell. Starring Paul Hogan and Linda Kozlowski. Rated PG-13.

by Sandra Miller

Australians occupy a special niche in Americans' affections, which probably explains why *Crocodile Dundee* is the number-one box office draw in America (as well as in the Land Down Under itself.) We Americans can relate to their rugged trailblazing of one of the last frontiers. But why so many would see such a loose and trite "country mouse/city mouse" tale would probably have much to do with the film's two real stars — the Outback scenery and actor Paul Hogan.

Hogan, an Aussie television personality reminiscent of a rugged individualist-type blend of John Wayne swagger and Jimmy Stewart idiosyncrasy. Up until now he is best known in the US for his "Come 'n' sye g'dye" tourism commercials, but with his silver screen exposure as Aussie tour guide Mick "Crocodile" Dundee



Crocodile Dundee

Hogan can be now added to the list of Catch This Rising Star. Unfortunately, his first star vehicle has engine trouble.

Rumoured among the village locals to be alternately a gator poacher and town legend who earned that title surviving a death roll with a crocodile, a beautiful Newsday reporter (Linda Kozlowski) flies Down Under to do a story on the mysterious Dundee. He

makes his introduction to her and the audience by bizarrely wrestling into the local saloon with a stuffed crocodile.

Hogan's character comes across as colorful and off-beat, but otherwise, the film is a yawner that wouldn't be fit for a television sitcom version of the similar "Moscow on the Hudson."

Perhaps it has something to do with the supporting characters, particularly

Dundee's love interest. Wearing an irrepressibly vapid grin and adorned with an endless supply of earrings and exploitative and tight clothing to help her survive a three-day hike through a steamy Australian forest, the reporter is so one-dimensional we wonder why he follows her back to the iron jungles of New York.

The film's attempt to impress the viewer with Dundee's methods of adapting to "civilization" after he arrives in Manhattan drags the film down and away from the original plot of cultural interchange, reducing the movie into a series of dull plot twists and predictable jokes.

In one scene he is perplexed on what function the bidet in his swank hotel room serves the scene doesn't trigger the anticipated humorous effect, probably because I didn't know what a bidet was for either.

Such weak attempts at the film's would-be expected emphasis on culture shock evolves the film to merely another boy meets girl-boy-loses-girl-boy-wins-girl romantic comedy. And another thing into which country's sunset will they ride into?

Seeger is still the one

by Bob Carney

Seeing Bob Seeger and the Silver Bullet Band at the Boston Garden Oct. 3rd wasn't so much as going to a concert as it was going to spend the evening with an old friend.

My hands were steady
My eyes were clear and bright
My walk had purpose
My steps were quick and light
And I held firmly
to what I felt was right
Like a rock.

Bob Seeger

I often find myself reminiscing about things like that. I'm twenty-one years old and I feel as if I've grown old. Things aren't the same now as they were then. My hands aren't as steady. My eyes aren't as clear. And I'm not as sure about what is right.

The only constant that has been there with me through the good times and the bad has been my old buddy Bob Seeger. There were a few other musicians and bands but they've either broken up or sold out.

Led Zeppelin: Disbanded
Eagles: Disbanded
J. Geils Band: Disbanded
Bruce Springsteen: Sold Out (Bruce, we hardly knew ye. I liked it better then).

Van. Halen: Disbanded (they reformed, but Sammy Hagar doesn't make it. David Lee Roth may have been a jerk, but he did a better job).

Seeger's songs understood what I was going through. Lousy jobs, failed relationships, anger and pain, Seeger knew about it and he let me know that someone, somewhere knew what it was like.

The Garden was packed to the rafters with an audience that was ready to sing along at the top of their lungs with the Prophet Bob Seeger.

The forty-ish R&R veteran took to the stage to a chant of "See-Gah See-Gah."

The years didn't show on Seeger's face or in his movements as he put his heart, soul and guts into every note. It was a warm reunion for Seeger and his fans. Clad in blue jeans and a white shirt with red suspenders, he met his Garden fans in the same way six years ago when he recorded tracks for the entire "Nine Tonight" album.

He opened the set with "American Storm," the anti-cocaine song from his latest album *Like a Rock*.

He played his expected classics: "Mainstreet," "Fire Lake," "Sunspot Baby," and of course "Old Time Rock and Roll," which lit up the Garden with a thousand Bic disposable lighters.

When the man began to croon out "Turn the Page," the audience echoed along with: "When you're up there in the spotlight you're a million miles away. Every ounce of energy you try to give away, as the sweat pours out your body like the music that you play."

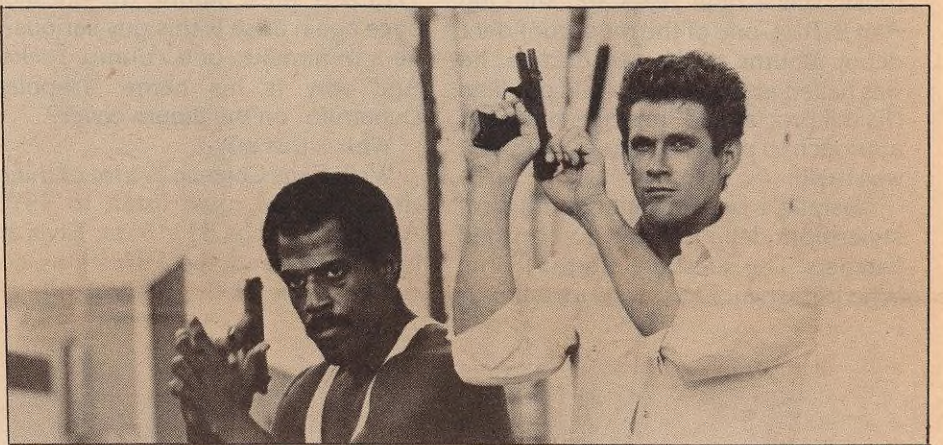
The man knew what he was talking about.

He made you believe it.

When the stagelights went down, and the houselights went up, I felt refreshed. I was sweating in my "Rock and Roll Never Forgets" T-shirt and my arms were sore after clapping for nearly an hour and forty-five minutes straight. I stepped down from my chair, dropped my exhausted lighter into a trash can and I stepped out into the evening rain as the el roared above my head.

I bummed a cigarette from some guy. I stepped onto the T and remembered what Seeger had repeated to me. The good times came back to me and I thought to myself that I was still young. Things will always be good as long as there is good old-time rock-and-roll.

Dudikoff in slick Force



AVENGING FORCE — A Cannon Films Release. Directed by Sam Firstenberg. Starring Michael Dudikoff. Rated (R).

by Joe Sicari

Last year, out of the almost dozen films that Cannon Films released *The American Ninja* was their surprise hit. The film grossed between 15 to 20 million dollars and its star Michael Dudikoff was given a three picture deal (which has now been extended to six pictures) by Cannon. *Avenging Force* reunites the three principle reasons for Ninja's success, stars Michael Dudikoff, Steve James, and Director Sam Firstenberg.

Matt Hunter (Michael Dudikoff) is an ex-CIA agent whose friend, Larry Richards (Steve James) is running for the U.S. Senate. Matt, with his sister Sarah (Allison Gereighty), decides to visit Larry and his family in New Orleans.

Once there, Matt learns that Larry has received death threats over his campaign. Later that day while participating in the Mardi Gras parade Larry and his family are almost gunned down (Larry's son is killed). Matt also spots a middle-aged man named Parker (Loren Farmer) who later is found to be an operative for the Pentangle.

Hunter contacts his former C.I.A. chief, Admiral Brown (James Booth), and asks for information concerning the Pentangle. Brown informs Hunter that the Pentangle is a group of big businessmen who have a paramilitary philosophy and who have sadistic man-hunts in the Louisiana bayous.

The Pentangle again tries to kill Richards but fails. Hunter decides, for safety, to move Richards and his family to his ranch (with the aid of a 24 man

security team). This is no match for the Pentangle five. Hunter is injured by an arrow in the leg and his sister is kidnapped.

When the C.I.A. arrives Hunter has disappeared, the reason, because Hunter is forced to participate in the Pentangle man-hunt (to get his sister back).

The man-hunt is held in bayous, one by one Hunter defeats the killers The leader, Glastenbury (John P. Ryan), escapes but Hunter follows. The final battle takes place at Glastenbury's mansion with Hunter the victor. One question remains — Hunter killed four of the leaders of the group but who's the fifth and who informed the group of Richards hiding at Hunter's ranch. Admiral Brown was the only one who knew but that couldn't be, could it?

Avenging Force is a slick grade B action film and it is to Screenwriter James Booth's credit that he doesn't litter the story with explanations. Booth also constructs the story so that the action makes sense (unlike Booth's earlier work *Pray for Death*, 1985). Booth also has characters that are more than cardboard cutouts. His characters have depth and their actions are based on reason.

Director Sam Firstenberg is fast becoming one of Hollywood's best action directors. Firstenberg fills his scenes with just enough background movement while keeping the foreground action coming at a cracking pace. He is helped immensely by Michael Dudikoff. The former G.Q. model is becoming quite a good action star whose style will surely register with the action films.

Avenging Force is the best B action film to come along in a while. Another step up for its director and star. If they keep at this pace they will be a force in the action genre.

MOVIE TIMES

Theater Listings from 10/10 to 10/17 in the direct Suffolk University Area:

MOVIES:

BEACON HILL, 1 Beacon Hill at Tremont 723-8110: *Avenging Force* - 1:0, 3:20, 5:30, 7:30, 9:40; *Ferris Bueller's Day Off* - 1:15, 3:30, 5:45, 7:45, 10; *Back to School* - 1:15, 3:30, 5:45, 7:30, 10.

CHARLES, Cambridge St. 227-1330: *Tough Guys* - 1:30, 3:30, 5:30, 7:30, 10; *Ruthless People* - 1:30, 3:20, 5:20, 8, 10; *That's Life* - 1:15, 3:15, 5:15, 7:45, 10.

PI ALLEY, 237 Washington St. 227-6676: *The Fly* - 1:30, 3:30, 5:30, 7:30, 9:30; *Aliens* - 1:30, 4:10, 7:00, 9:30.

Costello's "Blood and Chocolate" is appetizing mix



Elvis Costello

by David Grady

When Elvis Costello burst onto the music scene nine years ago with *My Aim is True*, one of the most confident debut albums of the last decade, he was hailed as new wave's child prodigy. His self-proclaimed "revenge and guilt" approach to pop/rock was as bold as it was fresh.

Costello's wide range of musical styles both delighted and confounded listeners. The questions started flying: Who is the new Elvis? Is he a punk? Or

a rocker? A pop tunesmith? And why does he look like such a dork?

On *Blood and Chocolate*, Costello's 12th and latest album, the questions once again arise. Is this guy serious? Is he a minimalist or a country rocker? And why is his name "Napolean Dynamite" on the album cover?

Who is this guy?

Well, Elvis Costello is a lot of things. He's a rocker. Just listen to 1978's *Armed Forces* or 81's *Trust*. Elvis and his current band, the Attractions, concocted some of the hardest riffs and

complex basslines to emerge from England in a long time.

And yes, Costello is a country crooner. Witness his Nashville experiment, the 1981 flop *Almost Blue*.

Costello's also an accomplished pop singer, as evidenced by his cutesie radio hits "Everyday I write the Book" and "Only Flame in Town."

By 1979, Costello was trying his hand at production, helming Squeeze's *East Side Story*. Glen Tilbrook and Chris Difford of Squeeze, at the time (rightfully) hailed as the new Lennon and McCartney, obviously rubbed off on Costello.

Squeeze's richly textured orchestrations on *East Side Story* were fully exploited by Costello on his masterful *Imperial Bedroom*. Costello now employed French horns, strings and layered keyboards to produce a brilliant collection of roccoco popscapes

Blood and Chocolate plays like an overview of Costello's long, busy career. There are moments of brilliance, recalling *Imperial Bedroom* and this year's earlier *King of America*, THE definitive Costello album.

There's moments of unrestrained rock and roll pleasure, recalling the drunken days of *Get Happy* and *Taking Liberties*.

And, on *Blood and Chocolate*, there's a few duds, reminiscent of Costello's 1984 poorly written, performed and produced *Goodbye Cruel World*.

Blood and Chocolate starts on a sour note. "Uncomplicated" is a loud and ugly song, with a frightening repetitive guitar riff. However, Costello quickly redeems himself with "I Hope You're Happy Now," a sure bet for radio airplay.

Costello gives some of his finest vocal performances since *King of America*. On "Battered Old Bird," a scathing attack on housing conditions in England, Costello blurts out his lines and howls in a way unheard of since John Lennon moaned out his macabre "Mother."

On "I Want You," Costello rambles like Dylan and whispers like Marilyn Monroe, somehow pulling it off and making it work.

"Tokyo Storm Warning," the album's first single, is a rambling, six-minute-long indictment of terrorism.

Blood and Chocolate is a raw, quickly recorded album. Nick Lowe's ragtag production gives the album a garage band quality, and the Thomases Bruce and Pete play hard and straight.

Costello, by the way, is making a three-night stop in Boston this month, part of a five-city tour called "Costello Sings Again."

He'll play a solo show October 16th at the Orpheum, using "The Fabulous Spinning Songbook," a wheel of fortune-like prop that has 140 song titles printed on it. Whatever song the wheel lands on, Costello will sing it.

The second show, Oct. 17th, will feature Elvis with the Confederates, the band that played on much of *King of America* and backed up the original Elvis. Expect plenty of hillbilly and blues cover tunes. The final show will see Elvis playing new and old songs with the Attractions.

All three shows are sold out, but fortunately will be reviewed in *The Suffolk Journal*.

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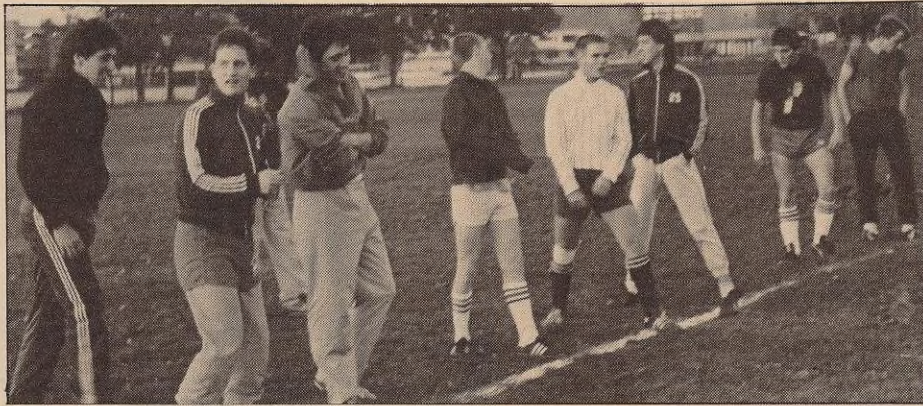
by Michael Maloney
Dave Hayes, Dave Grady

The Suffolk varsity soccer team won its first game ever last Wednesday, downing Wentworth Institute of Technology 3-1.

The Rams, now in their third season, had gone 35 games without a win prior to Wednesday's match.

Freshman midfielder Hassan Kafel led the scoring with a pair of goals, both set up by senior winger Jim

Santeniello. Hassan Houdroge, also a



Last year's soccer team in practice at the Charles.

freshman, notched another, with Right Halfback Kemil Shallop, a senior earning an assist.

A well-oiled defensive machine shut Wentworth down completely. Their only score came as a loose ball was booted weekly out of a jam in front of the net, trickling off of goalie Jim Curran's hands.

"We knew we had the win", said Ram defender Vin Maganzini, "That goal (which tied the game at 1-1) didn't shake us any."

The Rams upped their record to 1-5-2 with the win.

Suffolk Sports Update

by Maureen Pirone

FLAG FOOTBALL... TKE raised its record to 2-0 as they blanked APO/PAT in Intramural Flag Football competition.

Quarterback Bill Gardner connected for two touchdown passes and the Raider defense notched two safeties en route to a 6-0 blanking of the Blue Demons.

With those victories, TKE and the Raiders remained the only two undefeated teams in Intramural play.

TENNIS... WPI blanked the Women's team 9-0, October 2.

FALL BASEBALL...

Brandeis jumped out to a commanding 4-0 lead and never looked back as they defeated Suffolk 0-5 in fall baseball action.

Bob Croak started on the mound but had to be relieved by Tony Palmorello after running into early wildness and inconsistency. Palmorello entered the contest only to have the same trouble with walks, errors, and erratic pitching. It took a while, but he eventually settled down, going on to pitch two scoreless innings, striking out four in the process.

Cross Country Update

by Maureen Pirone

The men's cross country team had five runners competing for the first time all season, during its trip to Connecticut College October 4. But, even with the full number of contenders, they could only manage to finish sixth out of eight teams.

Newly acquired Ed Markarian, running in his first meet for Suffolk, finished first for the team. Finishing second was Miguel Benzan, followed by Bob Meccini, Bud McDonough, and Matt Hanley.

Suffolk did have something to be pleased about as Meg Leary finished nineteenth of seventy-four runners with a time of twenty-one minutes and forty-eight seconds. That was merely two minutes shy of first place, which was claimed by a Bryant runner. Another Suffolk runner, Connie Hatton finished with a respectable mark of twenty-three minutes and ten seconds. That mark earned her thirty-first place in the meet.

"The course was demanding, and the heat got to everyone," assessed Coach Walsh. "It (the course) was by far the most difficult I've seen."

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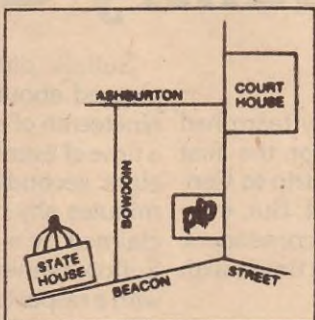
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