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Four page entertainment supplement inside

THE SUFFOLK JOURNAL

Volume 42, Number 10

October 27, 1986

SGA passes divestment proposal

by Rick Dunn

The Student Government Association voted 14 to six, along with 6 abstentions to support divestment of Suffolk monies in South Africa, during SGA's meeting last Tuesday.

After SGA President Gary Saladino cleared up the confusion as to what SGA was voting on, SGA came to the decision to support divestment following a lengthy debate.

Wendy Sanford of the Campus Ministry and Peace Group and Karen Duncun spoke before SGA about the issue, urging SGA to support divestment.

When asked about the effect divestment might have on Suffolk, Sanford answered, "It won't make a huge impact on Suffolk's economic standing". Sanford was unsure of the amount Suffolk has invested in South Africa, but said that she thinks it is a



Wendy Sanford

small amount. According to Sanford tuition funds are not invested in South Africa, rather the profits from the South African investments are used to round out tuition costs. However, she added that she did not think the divesting would result in higher tuition costs because of the small amount invested.

Junior class President Ken Olsen said in reference to the amount invested, "I don't know how accurate this number is, but the number used last year was \$1.5 million".

LUAC Committee Chairperson Ed Proctor, one of the opposers of divestment, said, "As an opposing view — they are just agitating them (the South African government) doing this (divestment in general). You are pushing them up against the wall. It's not doing anything". Proctor added, "We have no numbers as to what this will do to our tuition or Suffolk's economic standing."

Proctor stated that larger companies like IBM can afford to pull out of South Africa but Suffolk students cannot afford any possible further financial strain.

Freshman class President Gary Christenson opposed Proctor's need

for figures and said, "It says right here blacks are suffering. I don't think we need figures."

Saladino also supported divestment. In other SGA businesses, SGA allocated \$2,532 for the brunch at Lombardos, April 26 of 1987.

NEWS ANALYSIS

by Bob Rice

A proposal by minority activists to separate Boston's predominantly black and Hispanic neighborhoods from the city will be on the November election ballot in 10 of the city's 19 state-representative districts.

If the nonbinding referendum is approved, lawmakers in these areas, many of whom have given at least lip service to the idea of secession, may have little choice but to press for the legislation needed to create a new 12-square-mile city.

There is nothing to suggest such a proposal would get very far. If successful, it might only serve to polarize the city along racial lines. For this reason it is questionable how genuinely committed to secession its politically astute boosters can be.

With the cutting out of parts of Roxbury, Dorchester, the South End, the Fenway, Jamaica Plain and Mattapan, Boston would lose a large number of its non-whites. And the new city of Mandela, named after jailed South African anti-apartheid leader Nelson Mandela, would be mostly black and Hispanic. Currently Boston is 23 percent black and 10 percent Hispanic.

EDSA covers range of topics

by Ken Doucet

The Evening Division Student Association reviewed a number of items at their Oct. 16 meeting including: a Dean's List for part-time students, responses from the letter to the class of 1987, the Task Force on the Adult Learner, EDSA's phonathon night, the South African divestment issue and the New England Region USAES meeting of Sept. 20.

Dean's List

EDSA advisor Margaret Higgins told the board that she was looking into other school's policies towards a Dean's List for part-time students and evening students. To be eligible for the list a student would probably have to earn at least nine credits per semester. Higgins said that the Dean seemed responsive to the idea, and he will look at a future proposal.

Letter response

Responses to a questionnaire sent to evening students in the class of 1987 were discussed by EDSA President Brenda Lee Chalifour. The letter, which was sent to 179 undergraduate, 54 MBAs, 30 MPAs and 29 MEDs, asked students how they felt about various EDSA activities such as Coffee Nights, Recognition Night, and messages they would like to see brought to the attention of the University.

Treasury report

Treasurer Frank Strange gave his report on EDSA's Accounts and Invest-

ments, including their checking account and cash reserves account. Strange also made note of EDSA's outstanding allocations, and estimated a total revenue through fall of 1986.

Phonathon

Lisa Deeb spoke about EDSA's annual Phonathon Night, which is scheduled for Monday night November 17 from 5:30 to about 9:00 p.m. Deeb asked for volunteers to man the phones, adding that there would be prizes for highest money raisers and a pre-phonathon dinner.

USAES meeting

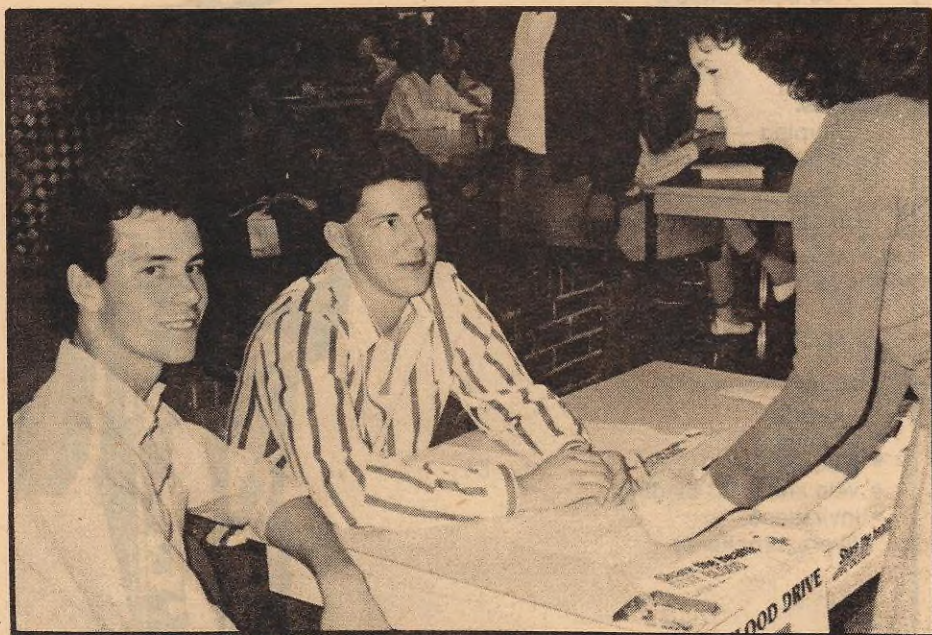
Secretary Margaret Reynolds spoke to the board about the minutes of the meeting of the New England Region United States Association of Evening Students of September 20. Reynolds told the board that the major concerns of the USAES are recruitment and legislation. The NER is in the process of lobbying for financial aid for evening students.

South Africa

Brenda Lee Chalifour brought up the subject of divestment from South Africa. President Chalifour noted that EDSA, as well as most of Suffolk's other student groups took an active part in opposing Suffolk's refusal to divest its financial ties to South Africa. A unanimous vote by the board approved Chalifour's proposal to request that the Board of Trustees include

divestment in their agenda.

New members Joan Downey, David Mello, and Paul Sciortino were approved to be new members by the board. Anna Simonis (Learning Resource Center) consented to being an active communicant between the LRC and the board, but turned down an offer to join the board as a voting member. Other items discussed at the meeting were EDSA's "Meet the People in the Suffolk University Community" Night, new scholarships for part-time learners, and communications with SOAR.



Give Blood — ROTC's Robert Faunce and Sean Fay take signature from Marie Martin last week. The American Red Cross in association with APO-PSS and ROTC, will take blood donations in the Fenton Lounge this Wednesday (the 29th). So give blood! It doesn't hurt and you'll get free cookies afterwards.

photo by David Grady

EDITORIAL

It's high time that the Board of Trustees allowed student representation at its meetings. Suffolk student tuition accounts for roughly 95 per cent of the university's money, and it's unfair for students to be unable to vote on what should be done with that money.

Last year, for example, Suffolk students had no vote on whether or not the school should divest in companies with holdings in South Africa. The students were able to rally in protest, and subcommittees with student membership were even able to bring the question before the board. But when it came down to actually deciding what should be done with the funds, students give to the school, the vote was left to the board. Although it was painfully clear where the student body stood on the issue, divestment was voted down 10-8.

The Board of Trustees is clearly trying to cling to an outmoded elitist attitude that tells students are not fit to make such decisions. No effort is made by the Trustees to gauge student opinion or in most cases even keep abreast of what goes on in the student community. Students have no power over decisions which directly affect the university that they pay to keep open.

This University is not here for the board of trustees. It is here for the students. It's not the Board of Trustees that keeps the school open, it's the students. It is not the Board of Trustees who are directly affected by financial decisions, it's the students.

How dare a group of people funded by the student community turn around and tell that community it should have no say in what they do? It's not enough to say that this is the way it's always been done. If it's always been done this way, then it's always been done wrong. Forming sub-committees which allow student membership is not enough. Students on these committees have no voting power on final decisions. It's only a pacifier.

The students of Suffolk University have been pacified long enough. It is time to grant them the power of representation that is rightfully theirs.

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TUESDAY, OCTOBER 28, 1986

Meetings 1:00-2:30 pm

Sigma Tau Delta — Writers Support Group	F430B
Aerobics	F636
Student Government Assoc.	S423
School of Management	
Faculty Committee Meeting	S427 & 429
Math Clinic	S1138 & 1142

THURSDAY, OCTOBER 30, 1986

Meetings 1:00-2:30 pm

Faculty Life Committee Meeting	F430A
English Dept. — Lecture Series	F430B
Health Career Committee Meeting	F438
Aerobics	F636
Council of Presidents Meeting	S421
Marketing Club	S1128

The Suffolk Journal

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

Editorial Board

Editor-In-Chief	David Hayes
Assistant Editor	Rick Dunn
Features Editor	Susan Chepetsky
Arts Editor	Sandra Miller
Sports Editor	Maureen Pirone
Photo Editor	David Grady
Business Manager	Elizabeth Anderson
Copy Editor	Bob Rice
Public Relations	Mary Gelardi
Faculty Adviser	Dr. Gerald Peary

Staff: Karen Bagjot, Ken Doucet, Robert Hanson, Scott Jackiewicz, Mike Maloney, Gabe Piemonte, Joe Sicari, and Douglas Snook.

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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Cool-Comp

Poison Pen Part 2

DAVID GRADY



The plot thickens . . .

Last week I wrote about a new breed of graffiti cropping up all over Downtown Boston; graffiti highly political in nature, surreal in wording, and dangerous in connotation.

The graffiti, written in black magic marker on newspaper machines, stop signs, and traffic control boxes attacks Jews, Harvard, banks, and police authority. Stuff like "Adolf Hitler was an excellent policeman," and "Portuguese Neo-Nazi's are stealing gold from WWII Neo-Nazi's for the starving fatherland" continue to surface on Washington St. and its neighboring avenues. The culprit still remains unknown to concerned authorities.

I speculated last week that the responsible party may be linked to right wing political extremist Lyndon LaRouche. LaRouche and his followers believe Harvard, the Queen of England, the Attorney General and just about everyone in between is responsible for drug trafficking and involved in international conspiracy. LaRouche's philosophy is very similar to the scrawlings on the walls of around town.

Norman Livergood, former candidate for Representative of the 10th Congressional District and self-professed follower of LaRouche's beliefs claimed to have no direct knowledge of the graffiti but did say "PERHAPS THE TRUTH IS FINALLY COMING OUT." He then proceeded to ramble for almost twenty minutes on the Brahmin conspiracy to peddle dope and undermine national security. Money laundering, bank conspiracies, and the attorney general all figured in to his theories, echoing the sentiments of the graffiti writer.

On a traffic light switching box: "Big depositors, Novice Employees induced by Bank of New England."

On a traffic light in Government Center: "Bank of New (Old) England buys stolen US passports . . ."

A phone call to the Bank of New England revealed that both the President and Chairman of the bank are Harvard graduates, putting much of the graffiti into perspective. "Prince Charles is just a businessman" was written just before he arrived at Harvard to celebrate the school's 350th Jubilee.

Livergood said Harvard is a breeding ground for powerful Brahmin families.

The Boston Police Dept., Public Works, Traffic Division and Real Property all claimed ignorance of the destruction of their property. As for the anti-Semitic graffiti obviously written by the same graffitist, the Commission Against Discrimination said graffiti is not illegal under their law, Chapter 151B. Graffiti is simply destruction of property. The Jewish Defense League was not aware of the graffiti but now says it plans to investigate.

A Harvard University Public Relations spokesman expressed concern over the graffiti but added that anti-Harvard sentiments are nothing new.

Almost a dozen Boston Herald newspaper machines are labelled with the cryptic message "Onion Tears," written in the same style as the other graffiti samples. Herald spokesman Jim DeSalvo implied that finding the responsible party is next to impossible, citing a similar problem a few years ago. "We made every effort then to find the responsible party, but we had no success," he said, adding that both reporters and detectives were unable to solve the case.

Deadline restrictions excluded further interviews with the city's Traffic Division, which owns many of the defaced objects.

Stay tuned

Horrors! - Video frights for Halloween night

illustration by E. Anderson

by Rick Dunn

Video cassette recorders are wonderful machines. Whoever thought that instead of scaring obnoxious trick-or-treaters when they come to the door on Halloween, we would be able to entertain ourselves to the sound of Jamie Lee Curtis screaming in *Halloween* or Freddy Krueger cackling in *A Nightmare on Elm Street* on our VCR's.

The problem that arises when one stops by the local video emporium to rent a tape is whether to play it safe with a classic like *Psycho* or spin the wheel of misfortune and take a chance with a more colorful title like *Children Shouldn't Play With Dead Things* (honest — it's a real movie).

However, picking the lesser known work of sub-art usually turns out to be as much fun as popping a piece of Halloween candy in your mouth only to find a razor blade poking through your cheek.

But, fret not — for there are several slightly obscure Halloween horrors worth investigating.

Re-Animator (1985, Vestron Video) is a lively tale of a crazed scientist trying to find a way to bring back the dead. With a wry sense of humor and a heart attack's pace, *Re-Animator* is a colossal joke of the grisliest kind. It is terrifically tense as cat-zombies and headless corpses attack the living in a montage of monstrous plot-twists and trick-endings. *Re-Animator* is available in an R-rated version and an un-rated ver-

sion. Take the un-rated, because the censored version has been attacked with a meat cleaver.

Humanoids From the Deep is one of the best "fish-monsters need women" movies ever made. As directed by Barbara Peeters, *Humanoids* has a riotous feminist attitude towards the classic cliches of the 50's monster movies. Considering its low-budget, *Humanoids* is a surprisingly slick film about a small fishing town under siege by savage man-sized salmon. It is genuinely suspenseful and suitably humorous.

The Brood (1979, Embassy Video) is a deeply personal film from director David (The Fly) Cronenberg. Made after a vicious custody battle for his daughter, Cronenberg's arguably best film tells the story of a single parent attempting to save his daughter from her psychotic mother and her doctor, who has his patients express their anger in horrible ways. *The Brood* is surrounded in a dense swirl of terror as the creations of the mother's demented psyche square off against the father and daughter. There is one warning that must accompany *The Brood*. Although R-rated its special effects are especially repulsive to the point that they would make all those un-rated horror films beg for mercy.

Also from the Canadian Cronenberg is *Rabid* (1977, Warner), a *Night of The*

Living Dead inspired film about a vampiric disease that is being spread as the result of a syringe like creature whose home is a women's armpit. It is not as ridiculous as it sounds, it is just Cronenberg being weird as usual.

Evil Dead (1983, Thorn/EMI) is a full-fledged tour de force of low budget ingenuity and head-spinning shocks. Five college students travel to a cabin in the mountains, only to release the evil dead. Watch out — its nasty.

Linda Blair heads the cast of *Hell Night* (1980, Media Home Video) a superior haunted house/spit (sorority pledges in trouble) film for those with weak hearts and high tolerance levels for the whining of Blair. Stylish direction supports the battle-hardened horror film veteran Blair as she escapes from the clutches of the gork.

For those with a taste for classics Jean Cocteau's magnificent *Beauty and the Beast* (1947, Embassy video), which besides being Stevie Nicks' favorite film, is a spellbinding tale of macabre horror and lyrical grandeur.

If video just isn't your style Wes Craven's *Deadly Friend*, the story of killer girlfriend, and *Trick or Treat* a rock and roll horror film featuring Ozzy Osbourne are both at local theatres.

Finding a good tape on Halloween can be a bitch, so call the video store ahead of time and make reservations or face getting stuck with a real horror.

What to do for Halloween costume blues

by Susan Chepetsky

Are you tired of making costumes that fall apart before the end of the night? Wondering what to wear to those All Hallow's Eve parties?

There are some Boston costume shops that may hold the solution.

Boston Costume newly located at 69 Kneeland Street (482-1632) is among many area costume shops that sell and rent outfits for Halloween. Boston Costume, according to its owners, is one of the largest such shops in New England.

Rental prices start at \$15 with an additional security fee. Security fees are equal to the price of the rental, according to Carl Bertolino, of Boston Costume.

Bertolino says that this season, "The glitter and sequined costumes are very popular."

"Big rentals are the Ninja and Elvira costumes," said Bertolino. Other popular costumes include superheroes, flappers, and pirates.

Also in demand at Broadway Costume, 186 South Street (426-3560) was the ever popular Ninja costume.

According to Michael St. Pierre, another big seller is the Zorro suit.

"Our quality is great, and we consider ours to be the largest costume shop. We have been in business for fifty years," said St. Pierre.

Some of the 20,000 costumes include southern belles, flappers, and witches. Rental fees are \$25-up.

Tracy Costumes of 27 Melcher Street (542-9100) offers costume rentals from between \$35 and \$55.



Trick or Treat.

Clowns, witches, and sexy devils are among costumes now available to rent.

Hank Lee's Magic Factory is at 125 Lincoln Street (482-8749). This store chooses to sell and not rent Halloween costumes. Prices between \$25-\$30.

Baxter Costume Co. at 99 Chauncy Street (426-5494) rates the gorilla suit as being their most popular rental. The rental cost is \$40 for a whole weekend.

But be aware that in many cases security fees are high. You will get these fees back providing that you have not damaged the rented costume.

Look over the costume before ren-

ting it to make sure it has no stains, holes or rips. If the costume store notices these marks when you bring the suit back you could lose your security fee.

Also note that many of these shops have late fees for rentals. Bring the costume back in time, and you will not have to pay extra. Use your common sense to read these rental contracts before signing, to make sure you can comply.

HAVE A HAPPY HALLOWEEN!

MUSIC REVIEW

Joel knocks 'em out

by Scott Jackiewicz

Billy Joel, working like a skilled boxer going the distance in a 15 round title fight, gave a 24 song, 2½ hour tour of his expansive repertoire to a sold out audience at the Worcester Centrum Tuesday night.

Opening with a flurry, Joel, dressed in a black sport coat, blue jeans, and a white dress shirt had the audience on its feet with his current hit "A Matter of Trust." He kept up the pace with "Pressure" and "Second Wind," two more stand up and shout songs.

Like Muhammad Ali in his prime, Joel knew he was in command. He settled back at the piano with a couple of ballads and cruised through the next few songs.

In a concert-version of scoreboard watching, Joel mentioned the World Series which was on everyone's mind.

"There's something going on tonight that we're gonna have to talk about here. One team's getting their asses kicked," Joel said referring to his Mets losing the first two games of the Fall Classic.

He kiddingly sang the opening lines of the "Star Spangled Banner," parodying his one-song stand at Shea Stadium Sunday. Joel even bet his Massachusetts born guitarist Dave Johnson a dinner in the North End as he segued into "Scenes From An Italian Restaurant."



The "Piano Man" was like a mischievous young boy when not planted behind the keyboards. He mimicked Sinatra and Letterman, ran from the spotlight, traded places with drummer Liberty DeVitto and threw his shoe, sock, and ace bandage in the audience, and — because it was the fatal Game 3 — let everyone know that the Mets were winning 4-0 after two innings.

Yet for all his playfulness, Joel got bogged down with too many slow-tempo songs in a row including three ballads from his latest album, "The Bridge." "Piano Man" and "Just the Way You Are," pleased the older portion of the crowd. With Joel seated at the piano, his band was forced into the shadows, and any chemistry between them was lost.

On the quicker-paced numbers, all the members of the band shined along with Joel. He should be complimented for playing some older, relatively obscure material such as "Vienna" and "Angry Young Man."

Then he seemed to hear boxing trainer Angelo Dundee scream in his ear "You're blowing it kid. You're blowin' it."

The short Long Island guy with the beautiful wife and the adorable baby girl would have knocked out a fighter with an iron jaw. Joel gave the audience eight of his good-time-rock-n-roll tunes ranging from "You May Be Right" to "Uptown Girl," to the concert ending "This Night." Throughout the show, Joel bridged the generation gap like few other performers can.

The polite applause of senior citizens and middle-aged couples filled the Centrum, as did the squeals of adolescent girls.

But the 22-30-year old people were the ones that the show was really geared too. And Joel sent most people home knowing they got more than their money's worth. As in the Leonard-Hearns 15 round war, the champ retained his title.

for further
information...

by Mike Gabriel

The Boston bars are full of good rock and roll. On any given night one can go down to Bunratty's in Allston and catch some of Boston's better known bands.

No classes on Thursday? - check out Celebration on Wednesday night.

Although Celebration is a disco on the weekends, Wednesday is heavy metal night, playing host to a variety of hard rockin' bands.

Some other good rock clubs include: The Channel near South Station, The Jam, and once in a while Jonathan Swift's in Harvard Square.

To list all the clubs would be futile, so all you would have to do is pick up the Boston music scene's bible, "The Beat." There you find the necessary info. Many say that the Boston bar scene is one of the best on the East Coast.

Are you the type of person who likes to get out early? Well, since the clubs close at 2AM, the bands generally start playing around 9:30-10PM, so by 12 o'clock you will have already seen a good set. Now at that point, you can go home, nice and relaxed, and do your homework, or, blow it off and stay until 2AM.

IMPORTANT INFORMATION FROM THE OFFICE OF FINANCIAL AID

Applications for Spring review are now available in the Office of Financial Aid. If you wish to apply for assistance for the Spring Semester or want to appeal the award you received, stop by the Aid office and complete a Supplemental Application. The deadline for filing a Supplemental Application is November 7, 1986.

WSFR - TOP TEN

1. IGGY POP - "BLAH BLAH BLAH"
2. R.E.M. - "SUPERMAN"
3. THE SMITHS - "CEMETERY GATES"
4. ELVIS COSTELLO -
"TOKYO STORM WARNING"
5. SCREAMING BLUE MESSIAHS -
"WILD BLUE YONDER"
6. HOUSEMARTINS - "HAPPY HOUR"
7. RICHARD THOMPSON -
"BONE THROUGH HER NOSE"
8. TALKING HEADS - "WILD WILD LIFE"
9. SCRUFFY THE CAT -
"40 DAYS AND 40 NIGHTS"
10. TIL TUESDAY - "COMING UP CLOSE"

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Fab Four days not forgotten

by Faith Ristaino

Beatlemania struck Boston from October 10-13 at the Hyatt Regency in Cambridge. By casting wonderful spells, Beatle fans young and old from all over New England clanned together for Boston's fourth annual Beatles Convention.

The Hyatt was chock full of Beatles fun, paraphernalia booths were set up in various parts of the main floor where dealers sold original albums, t-shirts, videos, and all sorts of memorabilia. Of course the prices were ridiculously high, but for an original Beatles album, it was worth it!

Throughout the weekend, Beatle movies were screened in the main ballroom. The flicks consisted of *Let It Be*,

I Wanna Hold Your Hand, *Magical Mystery Tour*, *Hard Days Night*, and *Help*. The crowd responded very well to the movies, by singing along, reciting the movie lines, and just laughing to the Beatlesque humor.

For live entertainment *Beatlemania* performed all through the weekend. Assembled by Steve Landes (John), the group featured an all star cast of former Beatlemania members: Lenie Colicino (Paul), Leslie Fradkin (George) and Justin McNeill (Ringo). Leslie and Justin, from the original Broadway play *Beatlemania* were rather sloppy, and left the crowd guessing which two were actually the originals. The band displayed different sets, with alternating

costume changes marking the various stages the Beatles experienced like *Abbey Road*, *Sergeant Peppers*, and what the crowd called "the early stuff." Surprisingly, they played songs never done by the Beatlemania play as well as the Beatles classic hits. For example, "Why Don't We Do It In The Road," off the *White Album*. This cast had the whole audience twisting and shouting all weekend long.

Contests were held throughout the convention. WBCN's Chachi hosted look-a-like's, sound-a-likes, lip syncs, and trivia questions. It was rather comical to watch some people make fools of themselves and others who deserved applause.

One special guest was ex-Beatle Pete Best who answered all those unanswered questions about why the Beatles got rid of him, explaining this he showed his eternal hatred towards Ringo Starr. Best was also there promoting his book, "Beatle: The Pete Best Story."

The twenty year grudge was set aside for a while as Best watched thousands of people crowd the lobby to get his autograph. In the midst of friends gabbing and singing many were unaware that Pete Best was present and know body even noticed that it was him.

Luckily no Pete Best jokes were said.

November 1986						
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3

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October 1986						
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December 1986						
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Monday, November 3

Commentary

by June Passi

President Reagan would like to show his concern for society by instituting a new and costly social program, the anti-drug abuse bill. He would like to pay for this program by cutting funds from other non-mandated, social programs. (Non-mandated programs are those that are not set by law). Specifically, Reagan would like to cut student financial aid, fuel assistance for the poor, and health services for poor women, their children and migrant workers.

Reagan has been cutting social programs such as these and others like them which are designed to provide basic needs to those in need since he first took office, while, at the same time continuously increasing defense spending. (61 cents out of every tax dollar now goes to Defense).

Taking away the opportunity for higher education, proper medical care, and heat for those who cannot afford it, is simply, "Trading one form of human suffering for another," according to Senate Majority Leader Robert Dole.

Congress has agreed to appropriate 1.4 billion dollars to fund the anti-drug abuse bill. Where the money will come from remains to be seen. With elections coming up Nov. 4th, Congress is eager to show it's concern for society. House Speaker Thomas P. O'Neill, Jr., says his main priority in wording the bill would be to try to reserve much of

the funds for this project as possible for educational purpose. The Senate, however, seems to feel that only one quarter of the amount should go to educating the public on the hazards of drug abuse.

It can only be hoped that this "WAR AGAINST DRUGS," doesn't get blown out of proportion and that we can find a reasonable method of achieving the goal of eliminating(?), illegal drug abuse in our country. Experts on this subject agree that the most effective way to stop drug abuse is before it starts. Accepting this reasoning, what Congress needs to do is put most of our resources into educating the young, and work on rehabilitation programs. One thing is abundantly clear: we must not allow social programs that provide opportunities and basic needs to the under-privileged in our society to be cut any more than they already have. Further cuts would only lessen the alternatives left open to them. Of course there is always the legal drug, but that will only render some senseless, not put food on the table or provide heat for one's family, but then again as one of president Reagan's advisors once stated "the only problem with the poor (of this country) is obesity."

None of the aspects of this bill have become concrete yet. Right and left wingers are still fighting it out. Republicans would like to see the death penalty become part of the bill, and Democrats are still concerned about where the funding of the bill will come from.

WALT DISNEY WORLD COLLEGE PROGRAM

Walt Disney World Co. Representatives will present an information session on the Walt Disney World College Program, Tuesday, October 28 at 10:00 a.m. at Sawyer, Room 521.

Interviews for spring internship positions will be scheduled after the information session. Targeted majors include: Business, Speech, Communication, Public Relations. Contact Tom Eastley for more information, 723-4700, ext. 312.



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SPORTS



RAM OF THE WEEK

**Meg
Leary
and
Connie
Hatton**

Cross Country

by Maureen Pirone
and Michael Maloney

Meg Leary and Connie Hatton both finished in the top 10 during Suffolk's participation in the Babson Invitational Cross Country Tournament, October 18.

Leary finished fifth while Hatton came in tenth. The competition was stiffer than usual because of the fact that a couple of participating schools were from Division II.

Other schools featured in the tournament included St. Anselm, Babson, Roger Williams, Merrimac, and UMASS/Boston.

RAM OF THE WEEK



Honorable Mention

**Jim
Curran
Soccer**

Goalie Jim Curran gave up two goals as Anna Maria College edged past the soccer men 2-1 in OT.

Curran has been a major factor in Suffolk's contention this season. He has played outstanding ball, helping his team remain in the game time after time.

New coach for Lady Rams

by Maureen Pirone

Doreen Matta was named the new coach of the Lady Rams' basketball team. She replaces Pam Rossi, who left Suffolk to pursue a career in car leasing.

Matta is no stranger to Suffolk. She was a journalism/public relations major, graduating in 1982. She was a member of the Lady Rams during her senior year, 1981-1982. "It's a good feeling to come back to where you've been," she said.

A native of Quincy, she is very familiar with the sport of basketball. She played four years of varsity athletics at Cathedral High (South End), where she graduated in 1978. "I've always loved sports," commented Matta. "I've been playing basketball since I was 10. It's always been love." While at Cathedral High, Matta was named the first scholar/athlete in Catholic Youth Organization (CYO) history. This award is given annually to the top student who participates in athletics.



Doreen Matta

Basketball hasn't been Matta's only line of work. She has seen occasional duty as dorm director at the Back Bay dorms. Her most recent employment was at Newsome and Co., a Boston based food service/public relations firm.

Matta has also had some higher level of competitive experience. She worked as Director of Promotions for the Bay State Bombardiers of the Continental Basketball Association (CBA) where she was in charge of the team's yearbook and game books.

Speaking on behalf of the Athletic Department and himself, Coach James Nelson emphasizes how pleased the personnel is to have Doreen Matta return to her alma mater as Director of Women's Programs. "We look with anticipation to Doreen's enthusiasm and sincere personality in her programs and qualities, which she possessed in abundance during her undergraduate days.

Men's hoop warm-up

by Michael Maloney

With the graduation of 1000 point scorer's Leo Fama and Dean Coletti, and last year's assist leader Rick Hayes, Coach Jim Nelson is looking to improve in those areas where Fama, Coletti, and Hayes were so dependable.

With six returning players from last year's 9-17 team, Coach Nelson will be leaning towards a three man forward frontcourt due to the lack of that one true center as Fama was last year.

Here is a capsule look at players who are expected to play key roles this season, which opens at the Babson Invitational.

THE VETERANS

Jim Ryan — the 6'2" senior co-captain from North Cambridge High School possesses exceptional passing skills at his swingman position. Ryan is a surprising post-up player who utilizes his physical toughness and intelligence.

Jerry Wallace — the 6'5" Boston Latin grad is the other co-captain. An aggressive rebounder, Wallace will be expected to assert himself in the low-post, both as an offensive threat and a boardman.

Mike Slattery — last year's second leading scorer brings his 13 points-a-game average to the front court. "We're counting on him to increase his scoring average, but more important his rebound total," says Nelson.

Bill Fenton — Coach Nelson anticipates an exciting year from the 6'5" forward-center. Referred to as a Jumpin' Jack, Fenton had a full summer of basketball competition and according to Nelson the results are evident by his performance in the early practice sessions. "To be successful he must control the backboards and stay out of foul trouble."

Kevin Noonan — the 5'11" freshman sparkplug from Everett High School brings his ball handling expertise to Suffolk this winter. He has the ability to hit the open jump shot which would bring a scoring threat to the point guard position. "It will be vital for team scoring balance," says Nelson.

Dave Ferrick — the 6'3" forward from Somerville possesses a smooth outside shot but according to Nelson he must work on weights for the riggers of college basketball.



says Nelson. Nelson added, "A great amount of progress must be made in preseason in order to attain its potential."

Dan O'Neil — another of the three point artists, the 6'0" sophomore is looked upon to add another dimension to the team with his long range bombing.

Fred Pizzi — sophomore returnee held down the point guard position last year and is looked upon to lead the team this year. Pizzi appears ready to see some action.

NEW COMERS

George Flores — the 6'4" transfer from Hellenic College possesses a solid understanding of the game and has revealed exceptional passing skills that should assist Coach Nelson's motion offense.

Nick Gennaro — the 6'3" transfer from the University of Alaska has an excellent mid-range jump shot that should prove deadly according to Nelson.

Ed Cirami — Coach Nelson has found a blue chipper in freshman Cirami, a former first team Herald All-Scholastic player from Matington last year. "He has all around skills relative to jump shooting ability and he takes the ball strong to the hoop" says Nelson.

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Baseball's Unsung zeroes

by Robert Hanson

In the next few weeks you will hear lists of the best of baseball: the all-star teams, the gold-glove teams, the Most Valuable Player, the Cy Young Award winner, the Rookie of the Year, and the World Champions.

This space is dedicated to those who make the "best" look so good. Because of their modest performances, these men will barely be mentioned elsewhere. I neither intend to degrade these players, nor am I suggesting that they are unfit to play. Perhaps their statistical ineptitude will propel their future careers the same way it did for Marv Throneberry and Bob Uecker.

Here is the American League's "burn-out" team. It is compiled on the basis of one or more outstanding aspects of each player's game; not necessarily on each player's total performance.

Catcher — Bob Boone, Calif. Batted .222, produced 90 runs, committed 11 errors.

First Base — Juan Beniquez, Balt. Committed 13 errors as a platooned OF/1B.

Second Base — Ron Reynolds, Sea. Batted .222 with only 25 runs-batted-in (RBI).

Shortstop — Spike Owen, Bost. Worst only among full-timers. Hit .231, 45 RBI, 21 errors.

Third Base — Tim Hulett, Chi. Hit .231, produced 80 runs.

Outfield — John Shelby, Balt. Hit .228, produced 94 runs.

Jose Canseco, Oak. Committed 14 errors, hit .240, struckout 175 times. Danny Tartabull, Sea. Made 18 errors.

Designated Hitter — Gorman Thomas, Milw. Batted .187, struckout 105 times in only 315 at-bats.

Pitcher — John Butcher, Clev. 1 win, 8 losses, 6.56 earned-run-average (ERA).

There are a few more American Leaguers whose accomplishments are worth mentioning. In only half a season, Seattle shortstop, Rey Quinones, committed 24 errors. Yankees' shortstop, Bobby Meacham, batted .224 and made 12 errors in one-third of a season. If Kansas City shortstop Buddy Biancalana's statistics were projected over a full season, he would have batted .242, knocked in 24 runs, struck out 150 times, and committed 48 errors. At .210, Dave Kingman had the lowest official batting average.



Texas rookie Pete Incaviglia led all whiffers with 185 strikeouts. Rob Deer followed with 179. "Stormin'" Gorman Thomas was on a record pace of over 200 strikeouts if he had played a full season.

Gary Gaetti of Minnesota was caught stealing 15 times out of 29. Wade Boggs was unsuccessful in 4 attempts.

Chicago reliever, Bill Dawly, could not put a victory next to his 7 losses. Rich Dotson of Chicago had 10 wins, 17 losses (tie, leagues highest) and an ERA of 5.48. Last year's Cy Young Award winner, Bret Saberhagen, was 7-12 with a 4.15 ERA. Langford of Oakland had the obscene stats of 1 win, 10 losses and a 7.36 ERA.

From a geographic standpoint, the awkwardly shaped municipality that would result, surrounded by what would be left of Boston, makes little sense.

The frustrations within predominantly minority neighborhoods are understandable. Those living in every section of the city, regardless of ethnic or racial mix or any other reason, are entitled to an equal share of municipal services, including those that ensure decent living conditions.

Surely conditions, even in Boston's most deprived neighborhoods must be better than they were a decade ago. But to suggest that they are even close to perfect would be ludicrous.

An increase in effort and dollars from City Hall and from Beacon Hill are needed. As are a bit more leadership and a bit less handwriting by community fathers, including some elected officials.

The motive behind the drive to secede seems to be to focus public attention on the plight of certain Boston neighborhoods and in this respect it has been successful. But it is difficult to imagine what more might be achieved, particularly in the interest of a better Boston for all its citizens, if the Mandela movement were to advance.

Minnesota ace, Bert Blyleven, allowed a Ruthian 60 homeruns. The National League team:

Catcher — Ozzie Virgil, Atl. .223 average, 78 runs produced, 13 errors.

First Base — Nick Esaky, Cin. Batted .230, struckout 97 times in about half a year.

Second Base — Glenn Hubbard, Atl. Only 36 RBI, .230 average, and 19 errors.

Shortstop — Rafael Ramirez, Atl. Only 33 RBI, .240 average, 29 errors.

Third Base — Graig Nettles, S.D. Batted .218, scored 36 runs, made 16 errors in half a season.

Outfield — Franklin Stubbs, L.A. .226 batting average, 90 runs produced, 107 strikeouts.

Bob Dernier, Chi. .225 average, only 18 RBI.

Joe Orsulack, Pitt. Only 19 RBI as a regular.

Pitcher — Steve Carlton, S.F. Searched for permanent team. Now retired. 5-11, 5.89 ERA.

League deserve to be lauded. Shawon Dunston, the Cubs' shortstop, led the league with 32 errors. As a part-time third-baseman, Phil Garner of Houston committed 23 errors. Dodgers' Mariano Duncan batted .229, produced only 69 runs, and made 25 errors in a limited role. Shortstop, Steve Jeltz, of Philadelphia hit .219 with 36 RBI. Project the statistics of another shortstop, Sam Khalifa, of Pittsburgh, over a full season and he bats .185, scores 32 runs, knocks in 16, and commits 40 errors. Tony Pena, also of Pittsburgh, made 18 errors, a high for catchers.

Vince Coleman (swift of foot, slow of mind; alluding to his propensity of being run over by tarpaulins) batted .232 with no homeruns, 29 RBI, and 98 strikeouts. He also made 9 errors as an outfielder.

The Phillies' Juan Samuel led the league with 142 strikeouts. Darryl Strawberry, who had much fewer at-bats, trailed by only one (141).

Of the pitchers, Mickey Mahler of Atlanta had the most losses (18) and an ERA of 4.88. San Diego's Ed Whitson complemented his 1-7 record with a 5.59 ERA. Former Cy Young Award winner, Rick Sutcliffe of the Cubs had a dismal record of 5-14, and an ERA of 4.64.

(Statistical source: USA Today, which used the Elias Sports Bureau as a source).

Several more players in the National

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(continued from page 1)

Secession, if carried out, would almost certainly create a maze of problems similar to those faced in 1916 when Millville, the commonwealth's newest municipality, was unable to support itself and almost went under.

Thanks to a large infusion of state funds, that town eventually made it. But it was a struggle for Millville residents and Bay State taxpayers. What the commonwealth does not need is another town flat on its fiscal back.

Those who think the situation would be quite different for Mandela are overlooking the fact that providing adequate school, fire, police and other services is expensive. Even with massive state aid it is questionable whether Mandela could support itself without huge boosts in real estate taxes.

Although it would create more elective offices for minority political aspirants — a mayor, several city councilors and school committee members. At the same time elective opportunities for minorities in surrounding Boston would presumably be narrowed considerably. This would surely be a step backwards for the city.

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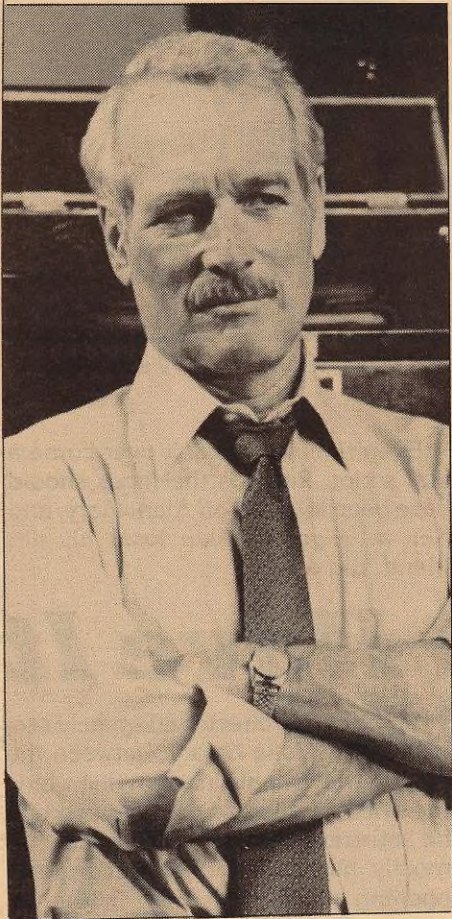
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Newman and Cruise see *The Color of Money*



Paul Newman lives up to the original film *The Hustler* in its pseudo-sequel *The Color of Money*.

by Joe Sicari

Every once in awhile a film comes along that works in all departments, with a story, production, and performances so evenly blended that the end result is complete filmmaking excellence. Such is the case with Martin Scorsese's seedy and brilliant *The Color of Money*. *Money* is not really a sequel, but a follow-up to Robert Rossen's *The Hustler* (1961), which revolved around pool hustler Eddie Felson, (Paul Newman).

It's been 25 years since Fast Eddie beat Minnesota Fats (Jackie Gleason) and prematurely retired from pool. Eddie has been hustling liquor and has been doing very well, driving a Cadillac and wearing expensive clothes. Eddie's mellowed, no longer cocky, he's settled in to late middle age and is enjoying it, he hasn't even picked up a pool stick. But Eddie gets the hunger again when he meets Vincent (Tom Cruise) a gifted but cocky pool hustler. Eddie sees himself in Vincent and he wants to help him avoid making the same mistake that cost him his career. Eddie decides to bankroll Vincent and take him on the road to as Eddie says "get some seasoning, see what you can do." Eddie figures that Vincent can score big at the national pool championship in Atlantic City.

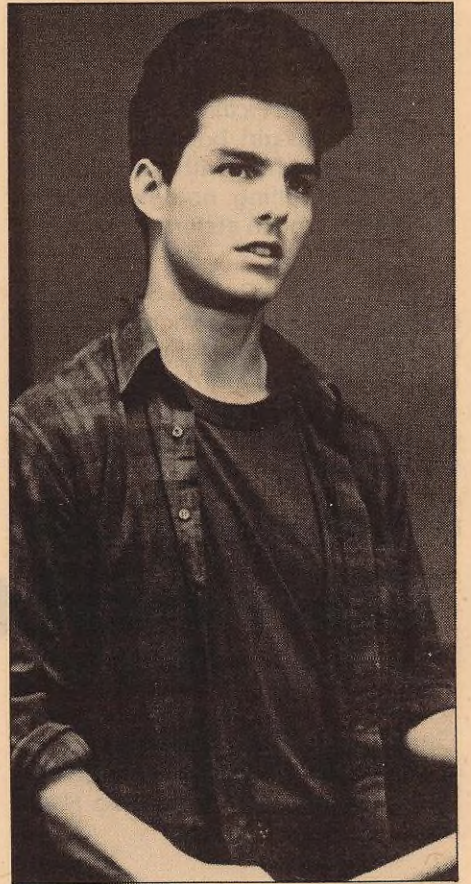
Once on the road Vincent believes he doesn't need Eddie and Eddie can't take Vincent's outbursts and his never wanting--to--listen attitude. Eddie decides it's time to part company. Eddie's problem though is he still has the urge to play and decides to try it

one more time. Both end up in Atlantic City for an exciting and twist ending.

Like all Scorsese best films (*Taxi Driver*, *Raging Bull*, *Mean Streets*) *Money* works best on the streets, from the seedy pool-halls to the low life of those streets. Scorsese just doesn't shoot the streets and it's people, he knows and respects them. These pool-players may not be lawyers or doctors, but they are, in their own right, the best at what they do and Scorsese knows it. Cinematographer Michael Ballhaus (*Reckless* and *After Hours*) fills the screen with such rich photography that at times it outshines the action.

Money will inevitably come up with more than a few Oscar nominations. Heading the list will undoubtedly be Paul Newman whose performance is brilliant. Newman's having a ball playing the old pro, his charm and class make him lovable even though he's hustling at all times. Newman is at his peak even better than in *The Verdict* (1982) showing more range and finesse. Tom Cruise meanwhile goes toe to toe with Newman and while he's never on Newman's level it's Cruise's best performance in his young career and puts him far ahead of other teen stars. *Top Gun* made Cruise a genuine star but *Money* makes him an actor. The supporting performances of Mary Mastrantonio and Helen Shaver are fine.

The Screenplay by Richard Price is sketchy but Price has two fully developed characters in Eddie and Vincent. It's because the characters are devel-



Tom Cruise in *The Color of Money*.

oped that the film holds the attention the more Eddie and Vincent talk the more interesting they get, unlike most characters in films this year.

The Color of Money's oscar-caliber direction by Martin Scorsese and cinematography by Michael Ballhaus coupled with fine performances from Tom Cruise and Paul Newman make it the best film of 1986.

THE COLOR OF MONEY — A Touchstone Pictures Release. Directed by Martin Scorsese. Screenplay by Richard Price. Based on the novel by Walter Tevis. Starring Paul Newman, Tom Cruise, and Mary Mastrantonio. At the USA Charles and Suburbans. Rated (R).

Goldberg's stuff wasted in *Jumpin' Jack Flash*

JUMPING JACK FLASH — Twentieth Century Fox. Directed by Penny Marshall. Written by David H. Franzoni, J. W. Melville, Patricia Irving and Christopher Thompson. Starring Whoopi Goldberg, Stephen Collins and Carol Kane. At Cinema 57 and suburbs. Rated (R).

by Sandra Miller

Seems that I'm getting a lot of reader feedback saying I'm too negative in my reviews. First of all, it is not my fault that Hollywood is making films for an audience consisting of chimps. Second of all, incredulously enough, I liked *Jumping Jack Flash*. It's not terribly original or hilarious, but it's a night out. And unlike the trite *Crocodile Dundee* this at least attempts to carry though on its weak theme — in this movie's case, of a romantic comedy spiced with intrigue a la the far superior *Foul Play*. So there.

Whoopi Goldberg, previous to her impressive screen debut as the downtrodden Celie in *The Color Purple*, had won acclaim for her 1984 Broadway production where she displayed a knack for the outrageous in a collection of satirical sketches. And with her recent role as backup singer for Don Johnson and Tina Turner, her talents and energy seem boundless. But *Jumping Jack Flash* a meager little comedy with emphasis on the cute, seems too small for her — Goldberg's



The eyebrowless Whoopi Goldberg in her first comedy role *Jumpin' Jack Flash*.

giant talent is restrained by the film's lilliputian plot strings.

The eyebrowless Goldberg plays the eccentric Terry Doolittle, a cutesy yet bright woman who handles international money transactions behind a computer terminal, which she has adorned with toy dinosaurs out of boredom. She tries to break up the monotony of her job and her life by "corresponding" via terminal, trading a bootleg Springsteen tapes with a London friend, giving a Yankee Pot Roast recipe to another in Japan, and advises one in France on his love life.

Lonely, Doolittle nightly retreats into

the world of old movies and romance novels. On a day which seemed like any other dull day, an urgent message flashes on her terminal screen from "Jumping Jack Flash," a British Intelligence Agent (played almost grudgingly by Jonathan Pryce, whom we only see in the end of the film) asking for her to help him escape from the wrong side of the Iron Curtain. Meanwhile, a spy in the British Embassy will stop at nothing to foil her plans; and Doolittle is falling in love with the mysterious transmission.

Goldberg seems subdued, only occasionally revived in certain scenes

with energy and wit such as when Doolittle is drugged up with sodium penothol — the comedic sharpness in her sparkles as infrequently as the sun shines in New England. In one scene she giggles at a couple with a rainbow mohawk hairdos: "Oh, look, a tropical fish and its mate."

In another instance, she hilariously mimes Mick Jagger while attempting to break the access code to Jack's terminal, but has trouble in translating the Rolling Stones theme song, "Mick," she screams to her tape deck, "Speak English!"

More often the film resorts to amusing yet awkward fluff such as the fast-motion scene where she is dragged by a tow truck through the streets in a telephone booth. Former Laverne and Shirley star Penny Marshall, as director, seems to have trouble leaving behind the slapstick mentality of sitcom.

Like her role. Goldberg is a bright woman waiting for something better to come along. But even if *Jumping Jack Flash* seems to have slipped a Whoopi cushion under her seat, this film is entertaining enough to hold you over until her next try. *Flash* also features a slew of extended cameos by Jim Belushi, Carol Kane, Jon Lovitz and Tracy Ullman as well as an electric theme song by Aretha Franklin.

Jumping Jack Flash may not be a gas, but it's all right.

This *Girl* should be out of the picture

THE GIRL IN THE PICTURE — Directed by and Written by Cary Parker. Starring John Gordon-Sinclair, Irina Brook and David McKay. At Beacon Hill. Rated (PG-13).

by Douglas Snook

The Girl in the Picture is nothing more than a boy-has-girl, boy-loses-girl, boy-gets-girl-back film with a bland plot. There is no yelling, no screaming, no sex and not much action.

Alan (John Gordon-Sinclair, of *Georgy's Girl*) a young photographer at the local studio is thinking of breaking up with his live-in girlfriend Mary. The day he decides to tell her is the day he comes home and Mary is moving out. Does he get mad? Does he beg her to stay? No. With typical British reserve he shrugs his shoulders and goes into

the half-empty apartment. As a result, instead of living the wild single life, as he thought he would, Alan's sole escapade is with a customer at the studio. He complains to his co-workers that he misses Mary but cannot say why. All he knows is he loves her and finally manages to tell her. One day he comes home and Mary is moving back in. Is he excited? No, he just kisses her and that's the end of it.

Serving as foil to Alan is his customer Bill, who is older, about thirty and getting married, with shaky commitment: He wonders what it will be like in thirty years when his wife will be fifty.

Ken, Alan's co-worker on the other hand is also busy looking for someone to love. He chases a customer but all she does is tell him to drop dead. He sees this as an encouraging sign. These two characters seem like afterthoughts and hardly expand the storyline, because the focus is almost entirely on Alan.



Gordon-Sinclair as Alan has the perfect dour British look about him. He even convinces us that he wants Mary to move back with him because he would rather be miserable with her than without her. Irina Brook as Mary is only seen a few times but when you do, she's good. David McKay as Ken looks

and acts like one of SCTV's MacKenzie brothers.

Even fine acting can't overcome a dull script. Perhaps the focus should have been focused on Alan, Mary, and Ken as a group. Alan loses his girl friend. Big deal.

You gotta see *She's Gotta Have It*

SHE'S GOTTA HAVE IT — Directed and Written by Spike Lee. Starring Tracy Camila Johns, Tommy Redmond Hicks, John Canada Terrell and Spike Lee. At the Nickelodeon and Harvard Sq. Rated (R).

by Sandra Miller

She's Gotta Have It accurately describes itself as a "serious" comedy — a droll mockumentary that attempts to strip away the strange and elaborate games played in the name of love to reveal the selfish nature of the lover laying underneath.

Nola Darling (Tracy Camila Johns) begins the movie by staring directly into the probing eye of the camera, declaring that she "just wants to set the record straight." The headstrong Darling, it seems, has been juggling three

lovers. Each know about the others, and consider her a "freak," but a freak so irresistible in bed they decide to suppress their egos for the time being.

Despite the uninhibitedness of the story, *She's* seems a loose adaptation of the *Wizard of Oz* — she has to hang out in the bizarre land of Oz until she realizes that there is no place like the staid home of monogamy.

The Tin Man, or Mars (Spike Lee) wears a lot of protective gear — goggle-like eyeglasses, an 18K gold vanity plate draped against his chest, and hightops, which he refuses to take off, even in bed. Such an elaborate shield sends a hip yet cold breeze Nola's way — in a way, he's her freak, but a heartless one at that.

Her other lover Greer (John Canada Terrell) is a primping male model who wants to be her Rex Harrison and trans-

form her into a cultured lady. He thinks he can save her, but is too busy taming his mane of hair to listen to her. He can roar, but it sounds affected.

But it would be the gawky yet haltingly romantic Jamie (Tommy Redmond Hicks) whom Nola would miss most of all. On her birthday, in order to receive her present he asks her to close her eyes and click her heels. He then briefly takes her from the world of clinical black and white (in which this is mostly filmed) and checks her into a world of gaudy technicolor.

Spike Lee as director alternately seesaws *She's Gotta Have It* between the playful and the ugly in a film that whirls the wheel of role-reversal. In one scene he satirizes the sometimes godawful, mostly hilarious and sadly common opening lines that men slime to women. Ranging from such gems as "I know I just met you a few minutes ago, but I'm in love with you" to "Let's you and me do the wild thing," such a scene complements the rest of the film's theme of the all-too-familiar and wearing tag-game of love.

To See . . .

ALIENS — This blood and acid-splashed sequel provides a suspenseful yet insidiously claustrophobic case of the creeps. One of the best movies of the summer, Sigourney Weaver's earth mother Ripley is a juggernaut of strength among a crew of marine wimps and a slew of parasites that drive her buggy.

BACK TO SCHOOL — Rodney Dangerfield singing "Shake It Up" is reason enough to enroll in his latest humor hit.

Boy Who Could Fly — One of the best of the fall crop. A wondrous magic carpet ride. This sci-fi fluffy sets aloft a tale of an autistic boy and the girl who loves him.

FERRIS BUELLER'S DAY OFF — John Hughes the voice of a generation — hardly, but Mathew Broderick actually makes Hughes' basic teens-know-it-all-and-parents-don't script believable. *DAY OFF* also proves that in order for a comedy to be a hit this summer the lead must sing 'Twist & Shout' with wild abandon in front of a surprisingly responsive crowd.

THE FLY — David Cronenberg's tour de force of terror leaves one rolling in the aisle or vomiting in it. — RD

RUTHLESS PEOPLE — A rude and funny film. With the vulgar and rich Danny DeVito and Bette Midler who make you glad you weren't rich anyway, and the almost nauseously squeaky-clean kidnappers to root for, it isn't the bourgeois message film of the decade as critics have been touting, but comes close

STAND BY ME — An elegant look at what it was like to be on the edge of teenagehood in the 1950s. Rob Reiner portrays a group of 12-year-old-boys in a carefully nurturing yet respectful manner rather neatly against the backdrop of the search for a fellow boy's dead body.

or not to see

ABOUT LAST NIGHT — Boy meets girl, girl gets naked, and boy gets naked. They are not the only ones who get screwed.

Crocodile Dundee — An entertaining vehicle from Aussie Paul Hogan, this movie otherwise is bland compared to what this would-be culture-exchanged comedy could have been.

TOP GUN — A feeble tale of fly-boy machismo on Cruise control. Another "God Bless America and its red-blooded servicemen" flick. — sm

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Costello sings again

Elvis Costello and the Confederates and the Attractions at the Orpheum

by David Grady

An hour after the show was scheduled to begin, the Orpheum stage was still empty, the house lights still on. The capacity crowd, anxiously awaiting Elvis Costello's first Boston appearance in over three years on October 15, was growing impatient. Then, without warning, the lights went off and applause shook the aging theater's walls. "Good evening," an unseen voice echoed, "my name is Napoleon Dynamite, your host and ringmaster for this evening's festivities." A spotlight fell onto a man sitting in the first row, who then stood up and bowed. Elvis Costello, the man infamous for blasting his listeners with feedback to rid them from his sight, had been sitting quietly with his fans the whole time.

"Costello Sings Again," a fifteen night, five-city extravaganza featuring game show theatrics and astonishing musical variety, was underway in Boston.

Taking to the stage on night one for what was billed as a solo show, Costello surprised his audience by introducing "the best band ever," the Attractions, and then explained the rules for the evening. Showing uncharacteristic humor and warmth, Costello pointed to the "fabulous spinning songbook" on his left, a forty foot wheel of fortune with 38 song titles written on it. "This feat of engineering — this spinning songbook — will determine tonight's musical selection. Perhaps one of you lucky people out there will have the chance to spin the wheel," he said, sounding like a demented Monty Hall.

Then, introducing his helpers, Xavier Valentine (the white English equivalent of Prince's Jerome) and go-go dancer Miss Trixie Lafayette ("direct from New Jersey"), Costello picked a lucky audience member. Thus began one of the most bizarre concerts in Boston history, a night filled with irreverent night club jokes and slick musicman-ship.

The spinning songbook served up choice selections from Costello's long, prolific career. "Big Tears," "Jack of All Parades," "The Beat," "Green Shirt," and several surprising covers all came up on the wheel. Costello put Lennon and McCartney to shame on his version of their "Leave My Kitten Alone," but fate chose not to let Costello play his interpretation of Prince's "Pop Life," however, he did perform a tongue and cheek version of the furs "Pretty In Pink."

Celtic Bill Walton, one of the dozen or so people picked to take their turn at the wheel, spun the wheel to select

"Mystery Dance!" Too tall to dance in the stage left go-go cage with Trixie, Walton stood next to the dwarfed Elvis and, confused, asked where he should stand.

"Wherever the fuck you want," joked Elvis Costello. Walton was content to sit at the center stage "Social Lounge," a chair, portable TV and a well stocked Gator-Aid bar.

Costello paused after an hour of hard playing and cheerful banter for "a word from our sponsor. . . And that word is 'acoustic.'" Playing solo he saved "Deportee's Club" from its throwaway status, delivering it with a stunning vocal range. A hush fell over the crowd as he played an eloquent sequel to "American Without Tears," following the characters of the original song to their lives twenty years later.

Stage hands Aimee Mann and Jules Shear, dressed like Hee-Haw hillbillies, helped Elvis pluck audience members from the crowd to spin, and later joined in on a rousing version of the classic "Peace Love and Understanding."

24 hours later, Costello stepped onto the stage alone, acoustic guitar in hand. "Welcome to the world of travel," he said cryptically, gesturing to the slide projector on his left. The spinning songbook was gone, as was the go-go cage, replaced by expanded keyboard and rhythm sections. Clicking the projector's remote, Elvis showed holiday slides of a Southwest prairie town. A picture of two cowboys near a cactus appeared, prompting Elvis to explain "those are my parents."

Night two was billed as "Elvis and the Confederates," a band comprised of the original Elvis' musicians and several well respected studio musicians. Costello played solo for twenty minutes, starting with a slow version of his new single, "Tokyo Storm Warning."

Playing mainly from his *King of America* album, Costello and the Confederates displayed with a rare subtlety for live performance.

Old dogs James Burton and Jimmy Scheff showed Elvis a few new tricks, delighting fans with country twangs and bluesy basslines.

Three hours later, Costello finished his show by taking requests. Someone yelled for "Psycho," a bizarre country tune, but Elvis refused. "They're are too many psychos in this world already. And if you don't believe me, I'll come down their and hack you to little pieces," he said, smiling wild-eyed.

The third night lacked the humor of the previous shows, concentrating instead on solid playing. The Attractions barely paused between songs in their two and a half hour, no-frills set. New songs from *Blood and Chocolate* mixed with old favorites to keep the audience dancing to songs both fast and slow.

Townshend gets shallow in *Deep End Live*

by Dave Hayes

A few years ago Pete Townshend was quoted as saying he would like to one day incorporate jazz into his sound. He pulled the idea off well on last year's *white City* release, but seems to have run into trouble on his newest LP.

Pete Townshend's Deep End Live! shows that Townshend has not quite learned where and where not to fuse his jazz and rock tastes. While some songs work brilliantly, others suffer from poor live arrangements.

The record, drawn from an 18-song video of the band's Brixton, England, England concert, opens with a lively cover of "Barefootin' ". Townshend is at his foot-stomping best here, and his big band swings. It's an almost Vegas-type showy atmosphere, and Pete treats it with perfect lightheartedness.

He proceeds to stumble through most of the album side, however, with weak renditions of "After The Fire", "Behind Blue Eyes." His performance of "Stop Hurting People" is dismal.

"People," which first appeared on his 1982 *All The Best Cowboys Have Chinese Eyes*, is, in its original form, a brilliant and highly successful experiment. It is literally a poem set to music which works well on disc. It should hve stayed on disc. The song translates poorly in concert, as Townshend trips over the verses he so eloquently recited on the record.

Side Two opens in style with a folk-blues version of Screamin' Jay Hawkins' "I Put a Spell on You," and follows with what is by far the best track on the album, "Save it For Later."

Townshend's English Beat cover is a gorgeous, stripped-down piece of

music. Just Townshend and the ol' acoustic, and some very heartfelt singing.

The crowd pleaser "Pinball Wizard" follows tacked on to increase sales, probably. It's a good song, but Townshend has already released a better version on *The Secret Policeman's Other Ball*, and there seems no point in releasing it again.

He ironically falls victim to poor arrangement again on "A Little is Enough," tearing up what was once a beautiful piece of music by cramming in a few too many horns.

"Eyesight to the Blind" closes the side, a version far more faithful to the Sonny Boy Williamson original than the Who's 1969 "Tommy" version. Peter Hope-Evans cooks here, blowing a fantas tic blues harp.



Overall, Townshend has employed a brilliant group of musicians to support him. The band is as tight as can be expected, but falls flat in the face of poorly conceived arrangements and bad song selection. One expects a live Townshend LP to be an event of gigantic proportions, and *Deep End* is not that.

GOODS NEWS FOR UNDERGRADUATE PART-TIME STUDENTS

If you are attending Suffolk University on a part-time basis (eleven credits or less) the Office of Financial Aid may have good news for you. Suffolk University was recently awarded funding to assist part-time students with financing an education. These "Part-Time Student Grants" are funded by the Commonwealth of Massachusetts and may not exceed \$1000, dependent on the recipient's need. In order to qualify, an applicant must:

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