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 board that she was looking into decision to support divestment following a lengthy debate.

Senior Wendy Sanford of the Campus Ministry and Peace Group and Karen Duncan 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.

Dean of Students W. Sanford was unsure of the amount Suffolk has invested in South Africa, but said that she thinks it is a 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 agitation (the South African government) doing this and divesting 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 business, SGA allocated $2,552 for the brunch at Lombardi's April 26 of 1987.

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 that 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 Investments, 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 on 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 it's 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 Melio, and Paul Sciortino were approved to be new members by the board. - Anna Simons (Learning Resource Center) consented to being an active communicant between the APO'SPSS 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.
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 gave 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 to give students the opportunity to vote on final decisions which directly affect the student community. Students have no power over what goes on in the student community. It is here for the students. It's 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. 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.
David Grady

The plot thickens... Last week I wrote about a new breed of graffiti cropping up all over Downtown Boston. The graffiti is highly political in nature, surreal in wording, and continues to surface on Washington St. and its neighboring avenues. The responsible party may be linked to right wing political extremist Lyndon Norman Livergood, former campaign manager for neo-Nazi's and concerned authorities.

Livergood said Harvard is a breeding ground for powerful Brahmin families. The Boston Police Dept., Public Works, Traffic Division, and Realty general all figured in to his theories, echoing the sentiments of the graffiti writer.

Stay tuned............

The plot thickens... Last week I wrote about a new breed of graffiti cropping up all over Downtown Boston. The graffiti is highly political in nature, surreal in wording, and continues to surface on Washington St. and its neighboring avenues. The responsible party may be linked to right wing political extremist Lyndon Norman Livergood, former campaign manager for neo-Nazi's and concerned authorities.

Livergood said Harvard is a breeding ground for powerful Brahmin families. The Boston Police Dept., Public Works, Traffic Division, and Realty general all figured in to his theories, echoing the sentiments of the graffiti writer.

Stay tuned............

Horrors! Video frights for Halloween night
by Rick Dunn

Video cassette recorders are wonderful machines. Whoever thought that instead of stealing obnoxious trick-or-treaters when you were a child, we would be able to entertain ourselves to the sound of Jamie Lee Curtis screaming in Halloween. You could find a Freddy Krueger cackling in A Nightmare on Elm Street on our VCR's.

The problem arises when you stop 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 more than a colorful little 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 horror Halloween horrors with intriguing titles.

Re-Animator (1985, Vestron Video) is a love-ly tale of a crazed scientist trying to bring the dead back to life. With a very sense of humor and a heart attack's pace, Re-Animator is a colossal joke of the grimmest kind. It is a terrifyingly tense as cat- and- deadheads and cardboard 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 version.

Take the un-rated, because the 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 Peclet, Humanoids has a notorious 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 geometrically sinewy 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 is the story of a single parent attempting to save his daughter from her psychotic mother and her doctor. The patients express their anger in horrible ways. The Brood is surrounded in a dense swirl of terror as the mothers of the dementated 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 leg for mercy.

Also from the Canadian Cronenberg is Rabid (1977, Warner), a Night of The Living Dead inspired film about a vampire disease that is being spread as the result of a syringe like creature whose home is a women's arm pit. It is not as ridiculous as it sounds, it is just Cronenberg being weird as usual.

End Deal (1983, Thorn/EML) is a full-t伽oned tour de force of low budget ingenuity and head-spinning shocks. Five college students travel to 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 housepect (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 Picket's favorite film, is a spellbinding tale of macabre horror and lyrical grandeur.

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 (482-1602) 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 Elvis costumes," said Bertolino. Other popular costumes include superheroes, flappers, and pirates.

Also in demand at Broadway Costume, 85 Lincoln Street in the Back Bay, is the ever popular Ninja costume.

According to Michael St. Pierre, of Broadway Costume, "Our quality is great, and we consider ours to be the largest costume supply in Boston. 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.

Trick or Treat.

Clowns, witches, and sexy devils are among costumes now available to rent at Hank Lee's Magic Factory is at 125 Lincoln Street (482-8749). This store chooses to sell and not rent Halloween costumes. Prices between $7.50-35.

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 renting 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 those 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.

HAPPY HALLOWEEN!
MUSIC REVIEW

Joel knocks 'em out

by Scott Jackiewicz

October 27, 1986

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 watching," Joel said referring to his Mets here. One team's getting their asses kicked," Joel said referring to his Mets.

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 Liberty DeVitto and threw his shoe, sock, and ace bandage in the audience, -- let everyone know that the Mets were winning 4-0 after two innings.

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 hand 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 blowing 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 for playing some older, relatively obscure material such as "Vienna" and "Angry Young Man."

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.

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"

SUFFOLK FREE RADIO CAN BE HEARD MONDAY THROUGH FRIDAY IN THE RIDGEWAY BUILDING, AND TURNED ON IN THE SAYWER CAFETERIA

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 Bunnett'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.

Other good rock clubs in clude: 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.

FINANCIAL AID

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.

The Boston bars are full of good rock and roll. On any given night one can go down to Bunnett'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.

Other good rock clubs in clude: 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.

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"

SUFFOLK FREE RADIO CAN BE HEARD MONDAY THROUGH FRIDAY IN THE RIDGEWAY BUILDING, AND TURNED ON IN THE SAYWER CAFETERIA

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 Bunnett'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.

Other good rock clubs in clude: 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.

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"

SUFFOLK FREE RADIO CAN BE HEARD MONDAY THROUGH FRIDAY IN THE RIDGEWAY BUILDING, AND TURNED ON IN THE SAYWER CAFETERIA

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 Bunnett'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.

Other good rock clubs in clude: 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.
Beatlemania struck Boston from October 10-13 at the Hyatt Regency in Cambridge. By casting wonderful spells, Beatles 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, Beatles movies were screened in the main ballroom. The flicks consisted of Let It Be, 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 Pepper's, 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.

Reminder! Fall Tuition Due Date!

Mastercard & Visa now accepted

One special guest was ex-Beatle Pete Best who answered all those un-answered questions about why the Beatles got rid of him, explaining this show 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 knew body even noticed that it was him.

Luckily no Pete Best jokes were said.

Fab Four days not forgotten

by Faith Ristaino

One FREE validated parking

Tanning Available

FREE Manicure for every new hairstyling customer!

beau brummel hair styling
185 Cambridge St. Boston
Charles River Plaza
523-6170

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.

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 our 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 its 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 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.

None of the aspects of this bill have been considered as to how the working poor, the poor, and work on rehabilitation programs. One thing is abundantly clear: we must not allow social programs that provide 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.
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.

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 great feeling to come back to where I've been," she said.

A native of Quincy, Matta 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.

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 Newspaper 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 activities, which she possessed in abundance during her undergraduate days.

Men's hoop warm-up

by Michael Maloney

With the graduation of 1000 point scorer Leo Fama and Dean Coletti, and last year's assist leader Rich 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 frontcourt due to the lack of that one true center that 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 should bring a scoring threat to the point guard position. "It will be vital for team scoring balance," says Nelson.

Dan Anglin — the 6'3'' sophomore is thrilled with the addition of the three point arch. His first season with the three point shot and Anglin's outside shooting will be looked upon as a major success.

Other players vying for spots on the roster are Freshman John Murphy from Matignon and Quincy natives John Phelan and Bob Connolly.

The strength of the team is their outside shooting capabilities. But in order for true success, the Rams must get inside scoring from Fenton, Slattery, and Wallace. "Belief in aggressive team defense must assert itself to compensate for the lack of exceptional height," says Nelson.

THE NEWCOMERS

Dave Ferrick — the 6'3'' forward-center from Somerville possesses a smooth shooting touch and is thrilled with the addition of the three point arch. Its the first season with the three point shot and Anglin's outside shooting will be looked upon as a major success.

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 should bring a scoring threat to the point guard position. "It will be vital for team scoring balance," says Nelson.

Dan Anglin — the 6'3'' sophomore is thrilled with the addition of the three point arch. His first season with the three point shot and Anglin's outside shooting will be looked upon as a major success.

Other players vying for spots on the roster are Freshman John Murphy from Matignon and Quincy natives John Phelan and Bob Connolly.

The strength of the team is their outside shooting capabilities. But in order for true success, the Rams must get inside scoring from Fenton, Slattery, and Wallace. "Belief in aggressive team defense must assert itself to compensate for the lack of exceptional height," says Nelson.

Dancefit Announces
THE STUDENT BODY WORKOUT
$39

6 full weeks of invigorating classes in AEROBICS • BODY TONING • JAZZ at any of the 12:00, 1:00 & 4:15 classes

Call Dancefit at 628-5334
Ask about our full schedule and 20% student discounts

ACT NOW THE OFFER IS LIMITED!
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 may not be 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 Geller.

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 OF/IB.

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


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, 240, struck out 175 times.

Danny Tartabull, Sea. Made 18 errors.

Designated Hitter — Gorman Thomas, Minn. Batted .287, struck out 105 times in — only 315 at bats.

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

(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 councils 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.

There are a few more League pitchers whose accomplishments are worth mentioning. In only half a season, Seattle shortstop, Rey Quiñones, 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 44 errors, 242, knocked in 24 runs, struck out 150 times, and committed 48 errors. As a Bart, Dave Kingman had the lowest official batting average.

First Base — Darrin Porter, Pitt. Only 69 runs, and made 25 errors in a limited role. Shortstop, Steve Jeltz, 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 4.58. Last year’s Cy Young Award winner, Bob Dernier, Chi., .225 average, only 18 RBI.

Several more players in the National 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 .299, 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 Rhula of Pittsburgh, over a full season and he bats .185, scores 32 runs, knocks in 16, and commits 40 errors. Terry Pena, of Chicago, made 18 errors, a high for catchers.

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

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.

Vincent Coleman (swift of foot, slow of mind; alluding to his propensity of being run over by tarpaulins) batted .252 with no home runs, 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).
BOSTON BALLET II
Laura Young, Director

PERFORMING
Tuesday, Oct. 28
1 - 2:30
in
Archer Auditorium

FREE ADMISSION

Sponsored by the
PERFORMING ARTS & LECTURE COMMITTEE
PROGRAM COUNCIL

Happy Halloween Donna
Newman and Cruise see 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, and he meets Vincent (Tom Cruise) a gifted 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 take Vincent under his wing 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 is 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 (Tax 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. Those 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, he’s more than a few years his age but makes 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 he makes it on Newman’s level it’s Cruise’s best performance in his young career and puts him far ahead of other teen stars. Tom Cruise made Cruise a genuine star but Money makes him an actor. The supporting performances of Mary Mastorantonio 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 developmentally so well done that the film holds the attention and is entertaining enough to hold you over until your next try.


Goldberg’s stuff wasted in Jumpin’ Jack Flash

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 clumps. Second of all, incredibly enough, I liked Jumping Jack Flash. It’s not terribly original or hilarious, but it’s a right out. Although I often don’t find 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 were she is dragged by a tow truck through the streets in a telephone booth, Forme Laverne and Shirley star Penny Marshall, as director, seems to have trouble leaving behind the slapstick mentality of sitcom.

In another instance, she hilariously mimics 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!”

Tom Cruise in The Color of Money.

With energy and wit such as when Whoopi Goldberg seems subdued, only occasionally revived in certain scenes with energy and wit such as when Doolittle is dragged up with sodium pentothal — 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 hairdo: “Oh, look, a tropical fish and its mate.”

Whoopi Goldberg, previous to her impressive screen debut as the down trodden 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 meagre little comedy with emphasis on the cute, seems too small for her — Goldberg’s giant talent is restrained by the film’s illiputian plot strings.

The eye-browless Whoopi Goldberg in her first comedy role Jumpin’ Jack Flash.

The eyebrowless Whoopi Goldberg plays the eccentric Terry Doolittle, a catty 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 monopoly 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 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, and he meets Vincent (Tom Cruise) a gifted 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 take Vincent under his wing 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 (Tax 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. Those 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, he’s more than a few years his age but makes 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 he makes it on Newman’s level it’s Cruise’s best performance in his young career and puts him far ahead of other teen stars. Tom Cruise made Cruise a genuine star but Money makes him an actor. The supporting performances of Mary Mastorantonio 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 developmentally so well done that the film holds the attention and is entertaining enough to hold you over until your 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.
October 27, 1986

This Girl should be out of the picture


by Douglas Snook

The Girl in the Picture is nothing more than a boy-meets-girl, boy-looks-shy, boy-gets-sacked in the fall. There is no yelling, no screaming, no sex and not much action.

Alan (John Gordon-Sinclair), of Georgia's Girl is 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 to find her 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: "I wonder what it will be like in thirty years when your 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.

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.

SHE'S GOTTA HAVE IT — Directed and Written by Spike Lee. Starring Tracy Camilla 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 mockumentary that attempts to strip away the strange and elaborated games played in the name of love to reveal the selfish nature of the lover laying underfoot.

Nola Darling (Tracy Camilla 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 high-tops, which he refuses to take off even in bed. Such an elaborate shield sends a hip yet cold breeze into the probing eye of the camera.

Nola's way — in a way, he's her freak, a heartless one at that.

The other lover Greer (John Canada Terrell) is a primping male model who wants to be her Rex Harrison and transforms 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 sound affected.

But he would be the gawky yet hallslingly 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 andlick 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 garish technicolor.

Spike Lee as director alternately sees She's Gotta Have It between the playful and the ugly in a film that whirs the wheel of role-reversal. In one scene he saturates the sometimes godawful, mostly hilarious and sadly common opening lines that men allow 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 ill-fated, anonymous and wearing tag-game of love.

You gotta see She's Gotta Have It

FALL BALL NOVEMBER 14, 1986 AT LOMBARDOS TICKETS ON SALE IN CAFE EVERYONE WELCOME

SCA

ALCOHOL AWARENESS WEEK THE WEEK OF THE 26TH BE AWARE SPRING WEEK MEETING ON NOVEMBER 6TH IN S428
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, was not going to be disappointed. The crowd waited patiently, filling the theater with anticipation. Suddenly, the house lights went off, and the crowd erupted in applause as an unseen voice announced, "Good evening, folks! Welcome to the world of travel." A spotlit figure emerged from the darkness, and the audience gasped in surprise as a man in a dapper suit introduced himself as the host of the evening's festivities. He was none other than Elvis Costello, and he was about to begin his first of five Boston concerts.

"Welcome to the world of travel," said the host, "and that world is acoustic." Costello then launched into a series of songs from his latest album, "Good As Bone." The crowd was mesmerized as he sang with passion and intensity, his voice resonating with the raw energy of his music. He picked a lucky audience member to assist him on stage, and together they performed a duet, adding an interactive element to the concert.

The spinning songbook served up a diverse array of tunes, and audience members were given the chance to spin the wheel to select their favorite songs. "The best band ever," Costello proclaimed, "is the Attractions." He encouraged the audience to participate and dance along with the music, and the crowd obliged, filling the theater with a sea of faces bathed in the warm glow of the stage lights.

After an hour of music, Costello took requests from the audience, and the crowd eagerly joined in, singing along with their favorite songs. The concert was a celebration of music and community, with Costello's charismatic presence infusing every moment with energy and enthusiasm.

The evening ended with a encore, "Goodnight, And the Misty Dance Too," and the audience was left with a sense of anticipation for the next day's concert. Overall, Townshend has employed a brilliant group of musicians to support him, and the band is as tight as can be expected, but falls flat in the face of poor 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.
SENIORS: get your PICTURE taken

for the BEACON YEARBOOK

— FREE! —

Mon., Oct. 27 - Fri., Oct. 31
8:30-5:00 PM

(Wed., Oct. 29  3:30-8:30 PM)
in the Fenton Lounge F34C

All eligible seniors will be receiving a card in the mail that specifies the date and time. If you cannot make your appointment please come early in the week, however there may be a wait. Seniors who return the proof of their choice to the Beacon will receive a free yearbook. No retakes will be taken. And please do not whine to the editor or staff about problems, for no exceptions will be made.

(Watch your mail for a postcard with your assigned date!)

DON'T LET 'EM FORGET YOU!!!