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# THE SUFFOLK JOURNAL

Volume 42, Number 14

November 24, 1986

## Students, faculty react to divestment veto



Students protest outside Spring Trustees meeting

photo by David Grady

by Karyn Bajot  
and David Hayes

Several members of the Suffolk community have voiced protest over the recent 7-6 veto of South African divestment.

The vote, cast two weeks ago by the Board of Trustees, was the second such veto in the past year. Only 14 of the board's 24 members were present at the meeting, which many feel reflects an attitude of carelessness on the part of the members.

"It appears the surface issue is Capitalism," said Dr. Mudavanha Patterson, of the Government Department, "It is a subordinate concern. It brings about sadness and a certain frustration."

Patterson felt that the trustees interest in black lives has been overlooked in favor of interest in profit. He expressed concern that the trustees are locked into their position, and moving that position will be a very difficult task. A former IBM executive, Patterson is familiar with such business interests. "Profits supercede other concerns. They have another gender that's important. It's baffling in one way, but in another it's not," Patterson said.

Dr. Robert Fox disagrees. Fox, Director of Afro American Collection at Suffolk, feels that the current trend of businesses and universities is toward divestment. "Moral attitudes are moving toward divestment, however, it hasn't overwhelmed the Board of Trustees here yet."

Evening Division Association President Brenda Lee Chalifour felt the decision to be both morally and economically wrong. "Abraham Lincoln was told that if he freed the slaves it would hurt them as they would have no work," said Chalifour in a statement to the *Journal*. "The current position of the Trustees at Suffolk parallels this argument and is just plain silly. History has proven that Lincoln was right both morally and economically. I believe that history will prove that the Trustees' current position is wrong both morally and economically."

Chalifour said further that divestment at Suffolk would not mean support for either side of the anti-apartheid movement. Instead it would mean nothing more than a strong signal from the Board to the community that apar-

theid is wrong.

Black Student Association President Durrell Fox felt that it was up to the students to initiate the signal. "I think we have to house a serious campaign to change their minds," Fox said. "There are a few really involved in it now. We need every single organization to get involved."

Fox reasoned that students need to make their position clear since the Trustees are not on campus and therefore have little communication with the Suffolk population.

Wendy Sanford of the Campus Ministry agrees with Fox. "It is a process of changing people's minds. We've got to be in there. Students who care about divestment need to keep working on it and letting the administration know what they feel."

Many expressed disappointment with the low turn out at the meeting. It was generally felt that an issue of such magnitude should warrant mandatory attendance, and that the small assembly represented a lack of concern on the part of the members.

"These are heavy, serious issues" said Durrell Fox, "When they are voting on heavy duty things, it should be mandatory that all 24 people be there."

Dr. Robert Fox felt that the low turn out parallels the general public's disinterest in relevant issues. "There is an ongoing struggle here and any issue of concern should have all the board members present. The same goes for people voting on their nation's leaders."

Wendy Sanford felt disappointed in the low turnout as well. "I think it's a shame that there were so few members present," Sanford said.

The lack of attendance at the meeting was not the only concern among the Suffolk community. Many voiced certain problems which stemmed from the issue itself.

Brenda Lee Chalifour felt a lack of student representation on the Board of Trustees revealed that the Trustees were opposed to a student sitting on the board. Chalifour said that the recent vote by the Trustees is not in con-

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## Maryknoll missionary cites causes of world hunger

by David Hayes

A film and lecture on world hunger was presented by Maryknoll missionary Rev. Chris Brickley at Suffolk last Thursday.

The subject of the presentation was the effect of economics on hunger around the globe, attributing the problem mainly to greed. "People are being put second to profit motives," Brickley said, "To me, that's a scandal."

The film dealt with the problem of large international agricultural corporations buying government owned land out from under the feed of poor farm families. Cases around the world were cited, showing large organizations such as Dole and Del Monte buying out huge amounts of cultivatable earth to produce their goods for exportation, while the farmers and their families starve and are forced to relocate to the cities where jobs are scarce.

Brickley was able to parallel the happenings overseas with those in Suffolk's own backyard. "There is a corre-

lationship between the hungry people in the Third World, and hungry people here in the United States. We are a country drowning in food, surplus food, and yet we have hungry people all over the place and right around this University itself. The question is 'Why?'

He presented a number of startling statistics for consideration:

- Food production in the world is growing faster than the population.
- Only 44 percent of the world's cultivatable land is being used for the production of food.
- There is no correlation between population density and hunger. Bangladesh has half the people per cultivated area as Taiwan, yet Bangladesh has hunger. The same statistic applies to India and China.
- In the Third World, about two percent of the population controls about 97 percent of the countries'...

(continued on page 4)

## Wasting away: the pain of anorexia and bulimia

by Bob Carney

The videotape *Wating Away: Understanding Anorexia Nervosa and Bulimia* was presented in the President's Conference Room Wednesday afternoon, November 20th to address both of these syndromes.

Anorexia Nervosa occurs when a person experiences drastic weight loss as a result of self-starvation or dieting. The disease, which occurs in women 10 times more often than men, also involves an obsession with food and a morbid fear of becoming fat. A person with the disorder has gone through substantial weight loss it is still not enough. They feel that they could still lose a few more pounds, even when they can't.

Bulimia is identified by the Binge-Purge Syndrome in which one goes on eating binges on a daily basis, sometimes consuming as much as 50,000 calories, then purging through either self-induced vomiting or the use of laxatives. Like Anorexia, Bulimia is also characterized by a morbid fear of fatness and an obsession with food.

As the film reports, thin is identified with beauty and success. There is also a thriving industry in getting people to lose weight. Health and fitness magazines seem to discover a new diet for

every issue.

Both of the eating disorders stem from emotional, not physical problems.

The Anorexia victim, according to research, is usually female between 14 and 18 years old and from an upper-middle-class family that has high expectations of her. She usually gets good grades in school and strives for perfection. She may also worry about being independent from her family. The problems of adolescence can also be factors in the insecurity that leads to a distorted body image. She begins the diet, but when she loses the desired weight she is afraid to return to normal eating habits for fear of gaining too much weight. Despite the pleas of her family and friends she refuses to eat.

According to Cindy Worth of the Counseling Center, who hosted the film, "They are so obsessed with gaining weight that they don't think that they have a problem."

The Anorexia victim experiences dizziness, lethargy, and chronic fatigue. The condition will weaken her heart, kidney and brain.

Statistics show that 30% of Anorexics will die of malnutrition or

(continued on page 3)

## The Bruce Contest



Congratulations to Sean Killen, winner of the *Journal's* "Great Springsteen Giveaway." Competition was fierce, but Sean answered 9 of the 10 questions in the contest and won a copy of Bruce Springsteen's latest record "Live - 1975-1985." See answers on page 6.

photo by David Grady



# EDITORIAL

Suffolk University's student population is rapidly building a solid reputation as a center for prejudice and discrimination. It is bad enough to see the members of the Board of Trustees express a lack of interest in taking a moral stand on issues of prejudice, but when such sick conservatism spreads across the student body, the concern grows greater still.

It is largely apparent that good percentage of the Suffolk population is living in the dark ages with regard to ethics. Black, foreign, and homosexual students are all suffering at the hands of their classmates, and it is not fair.

Perhaps it is too much to ask for students to change their personal feelings about others whom they feel are in some way "different." Such feelings, however wrong they may be, are deeply rooted and difficult to change. This, therefore, is not the issue. What is an issue, however, is the fact that these

students are allowed to make their dis- respect so obvious and frightening to its victims. Black and foreign students are largely ignored by others, as are any who dare to vary in dress or behavior from the "clique-ish norm" set by most classmates. Homosexual students are forced to hide their sexuality, for fear of abuse from their peers. They suffer in privacy, as airing their griefs would surely lead only to further trouble.

This should not be allowed to happen. Perhaps for those students who do harbor concern for their suffering classmates should offer some sign of support rather than simply write off their problem. What is worse than the abuse dealt by the racially, ethnically, or sexually prejudiced students towards others is the fact that these people are being made to suffer alone. Those who ignore the problem are only making it worse.

# LETTERS

To the Editors:

I was struck by the sincere and thoughtful questions raised by Douglas Snook in his letter printed on November 175th. He was responding to several of President Perlman's comments that had been reported in the previous week's issue.

Because Mr. Snook's concerns relate directly to enrollment and tuition, I would like to respond from my own perspective as Dean of Enrollment Management. Rather than give a comprehensive response to his questions, let me make the following comments:

- There was a slight decrease (-7%) in new freshmen this fall after a five percent increase in applications. This pattern was also experienced by most of the colleges and universities with which we share applicants (Bentley was an exception, they saw a decrease in

applications offset somewhat by more applicants deciding to attend). We also know that in Greater Boston a smaller proportion of high school graduates decided to enter college this fall. High school guidance counselors and students tell us that the job market is so strong that some are choosing to work for a few years before starting their post-secondary education. We also see some students choosing to work full-time and attend college part-time as a way to make college costs manageable. I agree with Mr. Snook when he points out that it may be short-sighted to delay pursuing degree goals when many of the most desirable jobs require an undergraduate or graduate degree.

- To understand enrollment changes, it is important to distinguish between freshmen enrollment and overall University enrollment. Enrollments at the University are influenced not only by the number of new students



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entering in a given semester but also by the number exiting. Graduation is of course the preferred way of leaving the University, and our goal is to increase the number of students who may successfully achieve this objective. Very simply, University enrollments define an equation with inputs and outputs that we try to keep in balance.

- The number of incoming transfer students also declined slightly. Prospective students tell us that the establishment of higher standards by which courses may be accepted for transfer credit in our Management degree program has reduced the attractiveness at Suffolk as a transfer destination. As more and more colleges begin to follow AACSB guidelines, as we do, this problem should diminish.

- Tuition has increased at between 10 and 15 percent every year since 1975. We are very mindful that this places a severe financial burden on students. University policy has been to increase financial aid funds at the same rate as tuition, which we have done. Tuition at Suffolk continues to be 30 percent below the average of other private colleges in Massachusetts

because they too have been forced to increase their tuitions at a rate above the rate of inflation. Making costs manageable by keeping tuition as low as possible with enough financial aid to offset the increases has always been the University's goal.

- What have these tuition increases bought for students? The answer is contained in Mr. Snook's letter. He states that the low student-to-teacher ratio and the good faculty to go with it are what make Suffolk attractive. I could not agree more. Yet the major cost factor in the University's budget is for faculty and staff salaries. Over two-thirds of the budget is allocated for this purpose. The University does not seek to expend money on "frills" but on compensating faculty and staff at levels comparable to what colleagues at other institutions are receiving. If we do not, we will lose many of those good faculty members that Mr. Snook argues is our main strength.

By copy of this letter, I invite Mr. Snook to call me so that we can sit down and discuss his concerns in greater detail.

Sincerely,  
Robert S. Lay

## Up Temple Street

TUESDAY, NOVEMBER 25, 1986

Meetings 1:00-2:30 pm

Forensics Practice	A626
Aerobics	F636
College Bowl Competition	S421
Student Government Assoc. Meeting	S423
Delta Sigma Pi Meeting	S426
Economics Department — Lecture	S427
Rat Committee Meeting	S428
Black Student Association Meeting	S429
Math Department — Calculus Honors	
Group Meeting	S430
International Student Association	—
Legality of Foreign Students Seminar	S929
Math Department — Math Support Group	S1142

TUESDAY, DECEMBER 2, 1986

Meetings 1:00-2:30 pm

Central America Awareness Day —  
Sponsored by CASSAD

## 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

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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
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Faculty Adviser	Dr. Gerald Peary

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**"1984"  
in 1986**



**DAVID GRADY**

Thankfully, the doomsayers and social theorists were wrong when predicting the arrival of the year 1984 as the coming of George Orwell's "Big Brother." We've somehow managed to make it to 1986 without finding ourselves as the mindless servants of an all-knowing, all-seeing fascist regime.

We don't have "Thought Police." We do, however, have Ronald Reagan and Doublespeak. Orwell's "Doublespeak," i.e. "War is Peace" and "Love is Hate," was designed to deceive the masses into complacency. Ronald Reagan must own a well worn copy of Orwell's "1984," because he's mastered the art of Doublespeak.

Since Reagan took office in 1981, we've seen the shelling of Beirut and the deployment of troops there. Reagan referred to the shelling as "selective strikes," and the Marines stationed at wartorn airports and embassies were called "Peacekeeping Troops."

Doublespeak.

Since Reagan took office, we've seen the deployment of "Peacekeeper Missile Systems" and we've watched as the bombing of Libya was called "surgical selective strikes against strategic positions."

Doublespeak.

When the smoke cleared over Libya, Khadafi was still in power and Reagan wanted him out without having to bomb him again. In his decision to use the media as a weapon to prompt a Libyan coup, Reagan spread "disinformation" about Libya. He didn't lie when hinting about a second raid on Libya to make Khadafi nervous, he "disinformed."

Doublespeak.

When it was disclosed last week that the US of A had sent arms to Iran in exchange for American hostages, Reagan insisted that he hadn't made a deal with terrorists and that he hadn't paid a ransom. He termed not telling Congress or the people about secret negotiations and not revealing the shipment of arms as "selective disclosure of information."

He called the arms deal "negotiations."

Doublespeak.

In his speech to the nation on Nov. 13th, Reagan said "reports have surfaced alleging U.S. involvement: Reports of . . . the U.S. sending spare parts and weapons for combat aircraft. All of these reports are exciting; as far as we are concerned, not one of them are true."

Moments later, Reagan tells the country "I authorized the transfer of small amounts of defensive weapons and spare parts for defensive systems to Iran."

A carefully worded contradiction, but a contradiction just the same. A gun is still a gun, no matter how you word it.

Doublespeak.

In Orwell's 1984, our hero, Winston Smith resisted the evils of Doublespeak and Big Brother. Alone in his ability to see through clouded wording, Winston Smith succumbed to Big Brother's grip. We are lucky — we still have time to recognize Doublespeak for what it is, and we still have time to resist it.

**Become an insider.  
Join the  
Suffolk Journal.**

## Indians forgotten at Thanksgiving

by David Grady

In this age of Butterball turkeys and department store-sponsored parades, it's all too easy to ignore and forget the vital role American Indians played in the establishment of Thanksgiving Day.

365 years ago, the Pilgrims, grateful to God for having survived a harsh New England winter, sat with members of the local Indian tribes in a feast of Thanksgiving. The Pilgrims feasted for three days on venison and wild turkey, inviting the Indians to join in the meal as a sign of good faith.

The Indians were instrumental in the Pilgrim's survival, teaching them how to work the Plymouth soil and prepare for the coming change of seasons.

Almost four centuries later, the American Indians are but an afterthought during our National Day of Thanks. Some Indians consider Thanksgiving a national day of mourning.

200 years of contradictory Congressional acts designed to "protect" the Native Americans led to the near-extinction of the race. Thousands of Indians died in 1830 during a massive relocation effort that moved Indians from East of the Mississippi to the West. The U.S. Government appropriated only \$500,000 to compensate the Indians. It is estimated that almost one million Indians lived in the United States at the time of European col-

onization. By 1850, that number had shrunk to 250,000. American Indians were becoming as scarce as the buffalo they hunted.

Today, the Indian population is estimated to be 1,375,000. They don't get a lot of press attention, though. Turn on your television and you'll probably see an Indian shooting at John Wayne or being laughed at by that fun-loving gang at F-Troop. The news media rarely offers insight into the Indian population of America, limiting itself to occasional reports on the disproportionate number of suicides and alcoholics among Indians.

It's this negative image that Jimmy San, Director of the Boston Indian Council, is trying to eradicate.

"We're fighting a losing battle with our public image," San says.

"We try not to be negative doomsayers but to recognize our problems and cope with them."

The Boston Indian Council (BIC) is coping with the social and economic problems of Boston's 500 Indians by offering a wide variety of programs, including day care and adult education.

San said the BIC has at least 15 different programs operating at one time to serve the needs of Boston-area Indians.

"We've acquired more than a local reputation for our programs," San said,

"and our curriculum development programs have had a national impact." San also said that the BIC offers alcoholism health services, help for battered women, tutoring, and adult education.

Federally funded, the BIC is "muddling through Reaganomics," San said.

One of the BIC's more successful programs is job training and placement. "It's given people the basic skill levels to compete in a job environment," said San, citing a 90% completion and placement rate in that program. He said Digital and Honeywell Corporations are just two of the businesses at which BIC-trained Indians have gone on to work.

American Indians have found themselves economically and socially disoriented in the wake of two 200 years of government neglect and abuse, but San is quick to point out that in spite of the problems, Indians are still a people rich in culture. "We work very closely with the public to educate them about Indian culture," he says. Speeches at schools, newsletters and cultural fairs "help combat the image we have from TV," San says.

"Underneath all the problems, though," he says, "there is the fundamental belief that it is good to be an Indian."

## SGA Update

by Rick Dunn

Lou Peters, the owner of the bookstore, was on hand to answer questions regarding the bookstore during the Student Government Association's meeting Tuesday, Nov. 18.

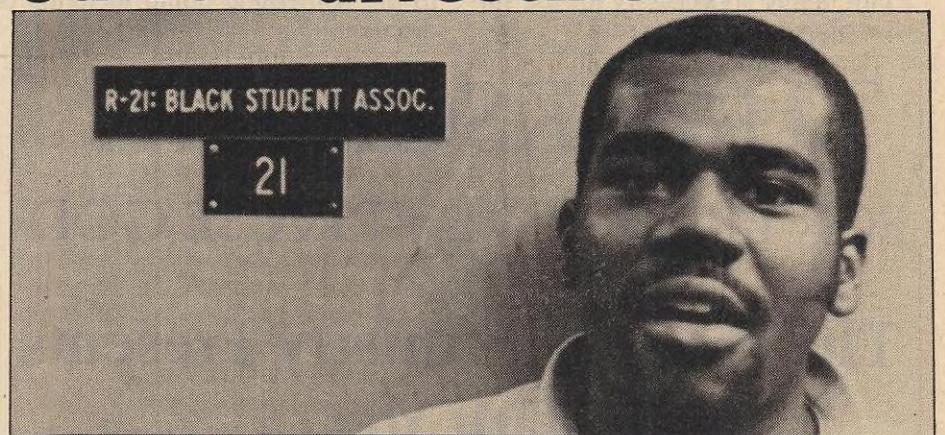
Peters spoke on such topics as the pricing of books, the buying back of books, and long lines in the bookstore. He made it clear that the bookstore does not set the price for books, rather it goes by industry standards.

Buying back books, according to Peters, is one way the bookstore can save students money. Peters used the example of a \$10 book to explain the store's policy when it comes to buying back books. Peters stated that if a brand new book is sold for \$10 and if it is going to be adopted for the next semester the store will buy it back at \$5. Some SGA members refuted the 50% buy back policy. Peters responding by stating that only books that are going to be used during the consecutive semester will be bought back for 50% of the original price. Peters said that because many professors wish to use the most recent edition of a book in their class many books become useless. Quite a few publishers put out new editions of books every one or two years and professors want the most up to date version, making previous editions obsolete and unprofitable to the bookstore. "We never apologized for making money," said Peters.

As far as long lines in the bookstore are concerned, Peters said he may add another cash register and Senior Class President Neil Petrocelli recommended that the bookstore stay open longer on Saturday during the busy period.

In other SGA business SGA Vice President Claude Williamson mentioned that Who's Who applications are available in the Student Activities Office. The applications are due back December 3.

## Suffolk divestment veto



Durrell Fox of the BSA

(continued from page 1)

cert with the interests of the Trustees Student Affairs committee which represents more factions of the university than any other committee. The committee is strongly in favor of divestment and Chalifour feels their decision is more representative of the most factions at Suffolk.

Wendy Sanford expressed frustration at the statements made last week by Suffolk President Daniel Perlman. "I'm very disappointed at the president's position, talking about the Sullivan principles. Even the creator of

those principles (a member of the General Motors Board) has backed away from them," said Sanford, who called the president's comments "dangerously irrelevant."

Dr. Mudavanha felt there may have been an underlying reason for the board's misrepresentation. His business background leads him to believe that perhaps the board member's capitalist approach to issues undermines the real importance of this vote. "The board is in disregard and may have a deep seeded ideological point of view."

## Wasting away

(continued from page 1)

become chronically afflicted, but fortunately 30% improve if they receive treatment and 40% totally recover.

The Bulimia victim also suffers from the insecurity and stress of daily life. Just as the Anorexic turns away from food to cope, the Bulimic turns to it.

The Bulimia victim is usually a female in her early 20's. Like the Anorexia victim, she is preoccupied with food and eating. She goes on eating binges in seclusion, often hiding food in her room, feeling shame and embarrassment about her condition. These binges are followed by periods of guilt and depression and, ultimately, the purging of these calories. She

recognizes that she has a problem but feels helpless. She may alternate these binges with fasts to lose the weight gained, resulting in weight fluctuations. Her family may not realize her problem because at times she appears to be eating.

Cindy Worth says that both of these eating disorders are increasing on the college level. "College age students are under a lot of stress with work, school, and family responsibilities," she also says that peer pressure often plays a part in furthering the problems, "When you think that maybe everyone is doing it, that makes you think it's generally accepted. You forget that it can be harmful."



# HUNGER

(continued from page 1)

economies. In El Salvador, similar in size and population to Massachusetts, all of the good farmland is used for the production of coffee. The country is starving.

- In a study of 83 Third World countries, three per cent of the population controls 80 per cent of the farmland.

What the statistics boil down to, according to Brickley, is greed. "The problem of hunger in our world is that food has become a business. The production, the exportation, whatever. The whole purpose of Agribusiness is profit," Brickley said.

He added that his problem as a concerned Christian is asking the question of whether or not that is a correct attitude, and suggested that lack of farmland was not the issue, but that the control of that land was.

The myth surrounding lack of land as a hunger issue was only one of several touched upon. Brickley suggested that Americans as a whole suffer from many misguided beliefs, the most prominent of which was the effect of population on hunger.

"They (the countries) don't buy the concept of birth control," Brickley said. "Not because of any moral principles. They don't buy it because the only means of survival is a large family."

Brickley explained that in the Third World there is no recourse to political structures such as welfare to save individuals from hunger. "The only means of survival is the family unit. Therefore, a large family is necessary for the survival of that family," he said.

He cited families from his own parish in El Salvador as an example, pointing out that the uneducated masses needed to work together for each others survival. Girls at a very young age are sent to gather water from pumps on street corners and deposit them in large buckets within the home. It is not uncommon, according to Brickley, to see babies walking the streets all day long collecting water, while the boys are sent off to the dumps looking for scraps of wood and metal to sell.

This touched off some debate within the audience, one member feeling that birth control was an important tool in controlling the population and thereby controlling hunger. But the bottom line remained the same; there was enough land to feed all the people of the country, yet the small minority in control was using up the better part of that land to turn a profit.

Another suggestion which arose from the conversation was the possibility of the United States saying "no" to production in countries which were not feeding their own. Brickley shot the suggestion down, saying that though he agreed with the idea, the solution could not possibly be applied. "This is the problem," Brickley responded, "How will the American people react to the fact that we don't have coffee, or we don't have bananas or whatever. The coffee industry is a multi billion dollar industry in this country, its the second largest economic product after oil.

"The first step," Brickley concluded, "is the education of Americans to exactly what is happening here in terms of food production. As a missionary, thats why its extremely important. . . to get something going in terms of discussion."

# WSFR - TOP TEN

1. BIG AUDIO DYNAMITE-  
"COME ON EVERY BEAT BOX"
2. BILLY BRAGG-"IDEOLOGY"
3. TREAT HER RIGHT-"TRAIL OF TEARS"
4. NEW ORDER-"BIZARRE LOVE TRIANGLE"
5. GENERAL PUBLIC-  
"LOVE WITHOUT THE FUN"
6. JASON & THE SCORCHERS-  
"19TH NERVOUS BREAKDOWN"
7. OMD-"FOREVER LIVE AND DIE"
8. LONE JUSTICE-"SHELTER"
9. NOVEMBER GROUP-"KEEP ON"
10. BANGLES-"WALK LIKE AN EGYPTIAN"

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## CENTRAL AMERICA AWARENESS DAY

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**CASSAD**

**TUESDAY, DEC. 2, 1986  
1 - 2:30 p.m**

*Presenting*  
**Boston University Professor  
HOWARD ZINN  
and**

**RO CARDILLICNIO  
from Centro Presente**

**Slide Show  
presented by  
OXFAM**



# ARTS/MUSIC



## Take a walk on the *Wild* side

**SOMETHING WILD** — Directed by Jonathan Demme. Written by E. Max Frye. Musical score by John Cale and Laurie Anderson. Starring Jeff Daniels, Melanie Griffith, and Ray Liotta. Rated (R).

by Sandra Miller

*Something Wild* a cross between the screwball road comedy *It Happened One Night* and the black-humored adventure film *After Hours*, presents the dilemma of the yuppie: How can a baby-boomer survive no-fault love and ruthless success in the 80s when one's roots lie in the anarchic and free-spirited 60s? According to this energetic and ambitious dynamo of a film, one can't, at least not without charging the old battery pack with a few kicks now and then — and at a price.

Charlie, a highly successful vice president of a tax consultancy (Jeff Daniels, *Purple Rose of Cairo*, *Terms of Endearment*) takes off without paying the check in a mid-town New York diner — and is confronted with his petty crime by an alluring woman in a Louise Brooks wig and kinky black outfit. "You're the type of guy who put rebellion back into the mainstream," Lulu (Melanie Griffith, *Body Double*) tells him, and proceeds to lure him into her car for the proverbial "ride of his life." He naively throws caution to the wind and gets off on lying to his boss and running around attached to a pair of handcuffs, and Lulu exploits the white-collared 'wild' man's darker side.

Charlie seems to be your gee-whiz, boy next-door joyrider — or is he? Lulu also seems to be your basic SoHo wild thing, then again, maybe not. Their next stop after a cheap motel romp is her mom's home in New Jersey and her ten-year high school reunion, where Charlie pretends to be her husband. *Something* offers a multi-dimensional look at the characters which is rare on film in general. The

Charlie is as ambivalent toward the wild life as Lulu is toward the suburban, which brings director Jonathan Demme (Talking Heads documentary *Stop Making Sense*) to the forefront in the name of reverse radicalism. Unlike the other explorations into the hip underground portrayed by the relative fantasies *Desperately Seeking Susan* or *After Hours*, *Something Wild* is more a celebration of small-town America as guided by the very same person who revels in trashing its values. From motel to gas station, Lulu gets her jollies mocking authority — at one point she deliriously tosses his beeper out the car window. Charlie, in the meanwhile, seems to get the red carpet rolled along the highway. He encounters the best in everyday people. When, amidst all the relatively innocent little games they play together, a friendly motel owner hands him a bottle of Pepto Bismol to help his hangover, a warm glow of humanity emerges from the otherwise neon-colored world that the two travelers reveled in the night before. And when he urges Lulu to also drink some, it is as if she starts to re-accept the order of the mundane. Demme seems to indicate, despite such a New-Wave flavored film, that there is no place like a secure (yet emotionally risky) suburban home, albeit one equipped with tacky furniture and a well-stocked album collection.

complex Charlie does not evolve so much as he cust his inhibitions loose. Lulu seems more to peel off layer after protective layer to reveal a soft disarming vulnerability. Each live and thrive on their junk food falsehoods as well as each other — an intoxicating chemistry develops between the tow. As each character becomes more and more fleshed out, so does the film move from light-hearted anarchy — when she ruthlessly hits up a liquor store for petty cash — to an almost morally justified violent ending.

## Field trip to the avant garde

**P.S. 122 FIELD TRIPS**, co-produced by Marie Cieri for the New England Foundation for the Arts and Mark Russell for the Performance Space 122; Performed at Suffolk University, November 14 and 15.

by Louise Raymond

When the house lights went down and the imagistic slide show began, the last thing expected was an older-looking yuppie emerging through the front doors, toting a set of bagpipes. A bit surprising, but hey, this is performance art.

And so began Show A of P.S. 122 Field Trips, the travelling cabaret-style shows performed at the Suffolk Theatre on November 14th and 15th. The group featured provocative performance artists, choreographers and musicians from New York.

Hosted by singer/comedienne Gayle Tufts, the show comprised pieces by six artists, ranging from the bagpiping to indescript comedy.

Beginning with Bill Obrecht on those bagpipes, Gayle Tufts then set the tone for the evening, donning a shimmering 1950s party dress. Her witty chatter provided a few laughs, especially when she expressed her dismay at the *New York Times Magazine* naming Bianca Jagger to the realm of the avant garde.

Anderson ended his piece by saying "Let's always start over. Do not think that death will saunter to you... it's about the beat, it's about the beat..."

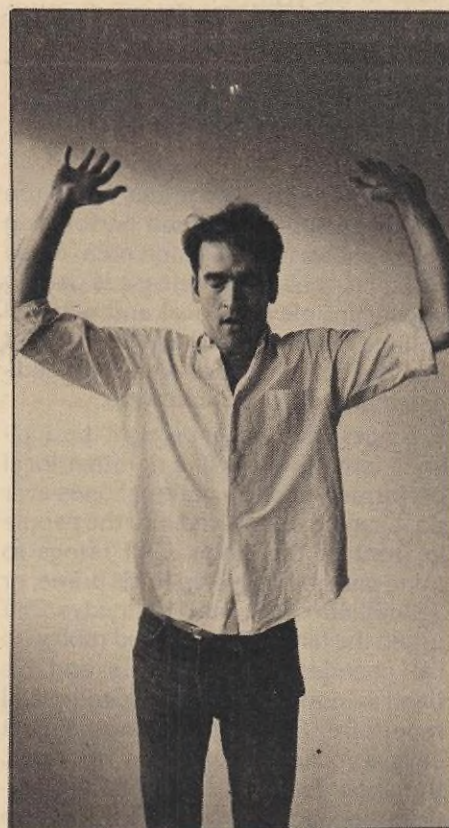
But then came Bill Obrecht again, this time with a saxophone. The hollow eeriness "seemed" to be internalized interpretations of rhythm and melody. He enjoyably played along with background sound. However, any pleasure was more than eradicated as the pitch increased to such an extreme high that most audience members helplessly covered their ears from the piercing shrill. Art? No, rather, intent to damage.

John Jeserun's film "The Last Days of Pompeii" was an extremely welcome relief. This piece took the melodrama to satirical absurdity. Filmed in a living room, not Pompeii, the film simply focused on the escapades of coffee among friends. Although the film is rather difficult to describe, quite a chuckle was produced by the Jeserun piece. Such chuckles died down, however, as the film dragged on.

Hostess Gayle Tufts offered her own soulful singing with piano accompaniment by Curt Meyers. These credible original songs were robustly delivered, although were slightly flat. Her acapella dedication to her mother (sitting in the audience) would have been better, in its awkward starkness, if Tufts had given herself a chance to catch her breath.

There's even less to say about Susan Rethorst's dance solo "Mrs. Wand." Dance?, it cannot be described in any conventional sense, seeming more like graceful sleep walking. Did she actually memorize such involuntary nonsense? The most entertaining part of "Mrs. Wand" was the paperclip spider web fastened to Rethorst's back, and, of course, the end.

Show A's finale, was "Tin Foil Sandwich," another performance art solo, this time by Mimi Goese. Out stomps a living, breathing tin foil monster. (If only words could accurately describe this piece — seriously!) From the monster emerged a figure which quickly donned a red cape and a long veil of shattered mirror — how's that for vanity? A little song and dance of an obscure nature, then the human Goese is seen drooling blue goo (for lack of a more accurate word). A little hungry, she eats part of a banana, throws the rest to the audience, as well as several other objects. Still not fully nourished, she proceeds to pour Hershey's syrup into her mouth and then into her hair.



Mark Anderson's piece "Eighty Words for Show," a performance solo, may be harder to describe than the meaning of life. But maybe that was the point... As Anderson sat on his stool and talked to the audience, a sense of understanding was established. What he was trying to say amidst his truncated syllogisms, non sequiturs, and fragments of his stream of consciousness could be understood without him actually being specific. He spoke about life and the things of habit and joy never verbalized: He "just wanted to tell us some things" with profound vagueness, admitting it was about "uncertainty. Ah yes, familiar territory for me." While he was observing the subtleties and micro-mechanisms of life, one couldn't help waiting for and wanting him to break out of his unilateral ramblings about his art — his mind, and the mouth as a creative tool. But most mouths speak the language of the day; his was slightly lacking.

After toting the red cape again as well as an old-style Ohio U. basketball uniform, she gracefully reaches into her dress to produce the butcher knife with which she will rip her pretty dress. (I think by now she had put on lipstick, over the blue goo). After finishing with a pink tutu, she abruptly looks at us intently for the first time and wails "STOP STARING AT ME!!"

Well, it all 'does' sound pretty weird, which it was, but *P.S. 122 Field Trips* had to be. How else can one clearly illustrate the total hedonism and self-destruction of average human beings? While taking it to an extreme, Goese skillfully demonstrated blatant contradictions in "all-American" lifestyles. One spectator appropriately commented "we know why she's last."

*P.S. 122 Field Trips* proved that performance art can be inspirational; socially, culturally and politically motivating; and downright aggravating.



# Scheider perfect in *52 Pick-Up* No snap or crackle from Iggy Pop



by Joe Sicari

When it was first announced that Elmore Leonard's 1974 sizzling best seller *52 Pick-Up* was to be brought to the screen, Leonard's fans were weary. Why? Because his last novel, the gripping *Stick* was mutilated by Burt Reynolds. The news on *52 Pick-Up* is fantastic, everything an action drama should be.

Harry Mitchell (Roy Scheider) is a self-made rugged industrialist who has everything. His wife Barbara (Ann-Margaret) is a contemporary woman who is running for political office. His business, while not great, makes money enough for the two to live comfortably.

Harry though has cheated on his wife. He's had an affair with a 22 year old model. Later Harry tells Barbara, he

believes everything will blow over. Unknown to Mitchell, the affair was a set up for blackmail. When Harry refuses to give into the extortionists, they show him a video of his former mistress being killed by shots fired from his gun.

His blackmailers believe Mitchell is a soft executive who'll do anything to keep the video from going public. Mitchell, though decides not to back down, but instead plans to set the three extortionists against one another in hopes of wiping them out.

*52 Pick-Up* translates to the screen as first rate entertainment, far and above Hollywood's other filmings of his novels. The reason has to do with the fact that the screenplay, with the exception of where the story takes place (in the book it's Detroit; in the film it's L.A.), follows the novel.

*52 Pick-Up* also has the advantage of having a great veteran director, John Frankenheimer at the helm. Frankenheimer has done his best work since *Black Sunday* (1971). Here he captures the gritty low-life of sex clubs and peep shows, slowly building the tension in every scene until a satisfying climax, never forgetting to give at least one class A action sequence.

Frankenheimer has also made the right choice in his cast. Roy Scheider is perfect as Harry Mitchell. The transition of a man from sure-footed executive to a scared individual and finally a take-charge man on the edge is fascinating. Ann-Margaret also turns in a solid performance showing a strong willed woman who sticks by her husband.

*52 Pick-Up* has a first rate screenplay, classy direction, and a professional cast adding up to one of the best films of the year.

## The Freeze reaffirms local hardcore roots

The Freeze in concert at Jack's in Cambridge, Sunday, Nov. 16, at 4:30 p.m., with Buzz and the Gang and Strange Flesh.

by Ken Doucet

The Freeze, one of Boston's oldest and most talented hardcore bands, played a set of inspired speed rock before a small but extremely rowdy crowd last Sunday at Jack's.

Since the release of the Modern Method's compilation album *This is Boston not LA*, Boston has been established as a creative force to be reckoned with among hard rock circles around the country. The record includes songs from bands like the now infamous Gang Green, the F.U.'s (now the Straw Dogs), the Proletariat, and the Freeze. It was the Freeze however, who put the spirit into the album with raucous punk anthems like "Broken Bones," and the title track, "This is Boston not L.A."

The show got under way with Buzz and the Gang. Leslie Greene, the bass player, singer, and songwriter of the band is a former member of the Noonday Underground, a now defunct band that split to form Buzz and the Gang and Last Stand. Leslie's group gets their name from characters in the James Dean movie, *Rebel Without a Cause*, and their music is a tribute to the film's theme of youthful rebelliousness against parents, society, and peer pressure. The band performed upbeat versions of their songs like "Heart's Waiting," "For You," and "Simple Man," an old Noonday tune.

The Freeze, much like other local bands Gang Green and the Straw Dogs, have adapted a more heavy metal sound, but unlike the other two, the Freeze haven't gotten any WBCN airplay. Instead the Freeze have taken

their time putting together an album full of quality songs, and performing select shows in the Boston area. *Rapid Reaction*, their latest release is getting significant play on local and national college radio stations, and has at least kept the band in touch with their dedicated underground followers.

Singer Cliff Hanger brought the audience into the show like no other local performer, and few national ones ever do. Leaning out on and into the people in front of the stage, Cliff brings to mind antics of Iggy Pop in his prime, or Jello Biafra of the Dead Kennedys. Cliff urged the fans into a frenzied mob with his cheerleader vocal style and his band's drunk-punk meets speed-metal repertoire. Since their songs almost always include sing-a-long choruses, the show featured lots of crowd participation. At one point Cliff had two mikes going, one in the midst of the crowd, and the other in his hand for sharing with whoever happened to be nearest him.

If you've never been to Jack's, there's a large plate glass window out in front. The wild slam dancing and stage diving attracted a number of on-lookers despite the rather frigid temperature. Jack's is mostly known as a folk-rock and art-rock club, but lately they've been experimenting with all-ages hardcore shows. The Freeze just about filled the small club, making it profitable for the owners. Since the two hundred or so fans wouldn't have put a dent in a larger club like the Channel, it looks good for more hardcore shows at this venue.

Also on the bill Sunday was the band Strange Flesh from Providence, Rhode Island. The band played a set of generic thrash that was mostly uninspired, save their college radio single, "Biker," and their punkadelic version of the Jefferson Starship's "White Rabbit."

IGGY POP  
*Blah, Blah, Blah*  
(A&M Records)

by Chris Benedetto

Iggy Pop used to come across like he ate danger for breakfast and washed it down with gasoline. On his latest album *Blah, Blah, Blah* however, he now seems to spend his mornings watching Love American Style reruns over his Rice Krispies.

Iggy's lyrics here present much of the problem. While they've still retained some of the usual absurdist slant they've also become unforgivably sentimental. Virtually gone is the snarl and

the energy that previously were synonymous with his name. Here he sounds just a bit too at peace with himself and his newfound domestic bliss (off drugs and in love, recent interviews

show Iggy singing the praises of housework!), and if there is anyone who in the past has thrived creatively on dischord it is this man.

For the most part, *Blah, Blah, Blah* treats us to unabashed romantic musings ("Fire Girl" and "Baby, It Can't Fall") and Iggy repeatedly stressing that love is the only thing worth a damn in

this world ("Cry For Love" and "Isolation"). A pleasant enough outlook (fits right in with all this Summer of Love nostalgia currently gripping music,

dontcha think?) but Iggy would be well advised to leave the yearning heart bit to Lionel Richie. Hearing him spout lines like "our love will outlive this earth" is unsettling enough but the fact that he's totally serious is even more so.

Under the guiding hand of David Bowie the album is weighed down with crisp, sleek production and synthesized blandness. Everything just reeks of Bowie here, especially Iggy's vocals and the arrangements. It's hard to believe that this is the same pairing that spawned Iggy's brilliant solo albums *The Idiot* and *Lust For Life*.

To its credit, however, the album does feature some really fine guitar work from Kevin Armstrong, most notably on "Hideaway" and "Winners and Losers," the only tune on which a trace of the old Iggy resurfaces ("She gave me money/She gave me head/She gave me everything and then she went dead").

Ultimately though, *Blah, Blah, Blah* is just as empty as its title; a faceless made-for-radio piece of pap. No raw power here, no evidence of any lust for life, just blah, blah, blah. . . . .

## Music REVIEW

SLAYER  
*Reign in Blood*  
Geffen

by Marc Johnson

This is truly the work of a sick mind, or four sick minds to be exact. Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo, collectively known as SLAYER, have succeeded in a new standard by which to judge all future death metal albums. Slayer's "Reign in Blood," is brutal, unquestionably among the "heaviest" slabs of plastic ever pressed. In this respect, the album has to be looked at as a masterpiece, a half hour of pure vinyl hell.

The most outstanding cuts from the record are "Angel Of Death," "Raining Blood," "Jesus Saves," "Altar of Sacrifice" and "Postmortem." Even though by enlarge the majority of Slayer's material is played at lightning speed, "Reign in Blood" does have some exceptional slow songs including some of those mentioned above. The addition of these slower songs helps the album considerably in that it helps to break up the monotony of having even song played at top speed — a problem which plagues many bands in the world of thrash metal.

Lyricaly, "Reign in Blood" is a complete horror show. Starting with the cover, we see a painting of the devil being supported by four enslaved angels while ruling over a vast pool of blood, hell, containing a variety of well known figures including the Pope. As far as Slayer are concerned, NOTHING is sacred! They are trying to be as offensive as possible (I can't wait 'til the PMRC gets a look at this beauty). In fact, up until the time I bought this record, I was opposed to the idea of putting warning stickers on albums because I felt that it inhibited artistic creativity; however, after reading over these lyrics, I was forced to admit that this record definitely merits the large

warning sticker which is present on the front of it. These lyrics make the lyrics from "Hell Awaits," which were no Sunday picnic, look like nursery rhymes. In fact some of them could be genuinely frightening to certain types of listeners. I deliberately chose not to quote the lyrics because they are so extreme.

Slayer's lyrics deal with horror of various types, but rather than blood and guts, Friday the 13th horror, Slayer's horror is the kind that really makes one's skin crawl because it is "REAL." They write on subjects like Nazi death camps, satanism and insanity. Slayer's lyrics are realistic which is what makes them effective for the same reason that seeing a realistic horror movie like *The Exorcist* clearly outclasses the everyday hack and slay fair of say *Halloween Part III*.

## Bruce Contest Answers

The correct answers are:

1. Dr. Zoom and the Sonic Boom
2. Roy Bittar (keys), Clarence Clemons (sax), Danny Federici (keys), Nils Lofgren (guitar), Gary Tallent (bass), Max Weinberg (drums).
3. Little Steven and the Disciples of Soul.
4. *Time* and *Newsweek*
5. Spirits in the Night
6. Mercury '49 (The song is "Cadillac Ranch" not "Pink Cadillac")
7. The Stone Pony
8. "Blinded By The Light" - Manfred Mann's Earth Band, Number One
9. "Because he sang in a rock 'n roll band
10. Vini "Mad Dog" Lopez.



SPORTS



Ram of the Week  
Meg Leary

Cross Country

Meg Leary finished first for Suffolk in the women's division of the NCAA meet held November 15. Leary came in 47th overall in the 3.1 mile race in which 165 female runners from various New England based Division III schools participated. Her final time was nineteen minutes and twenty-seven seconds.

Honorable Mention  
Brendan McDonough

Cross Country

Brendan McDonough was the first male to finish for Suffolk in the NCAA meet, with a time of thirty-five minutes and five seconds.

Cross country finishes

by Maureen Pirone

The Suffolk Cross Country teams wrapped up their season November 15 as they participated in the NCAA meets. The course expanded 3.1 miles, and consisted of a host of Division III schools around New England who sent their top two runners. "It was more of an individualistic race rather than a team race," noted Coach Joe Walsh.

Meg Leary finished first for Suffolk in the women's race and 47th overall with a time of 19 minutes and 27 seconds. "It was real encouraging," noted Walsh of Leary's performance. She finished 64 seconds shy of the tenth position. The top ten runners in the race qualify for the nationals in upper state New York. "It's something for her to shoot for," mentioned Walsh.

Dorkus Hartentaug of Middlebury College was the overall winner in the female division of the race for the second year in a row. She came in first by over 30 seconds with a time of 19 minutes 40 seconds. Finishing second for Suffolk and 81st overall was Connie Hatton. Her final time was 20 minutes and 47 seconds. "She finished up a very good year," noted Walsh.

Brendan McDonough finished first in the men's section for Suffolk with a time of 35 minutes and five seconds.

He finished 140th overall in a race which saw 188 runners participate. Miguel Benzan finished second for Suffolk and 141st overall with a time of 36 minutes and 15 seconds. Finishing third for our team and 148th overall was Bob Meccini with a time of 37 minutes and 37 seconds.

The overall winner in the men's section was Robert Blake of Bridgewater State College. He finished with a time of 24 minutes and 22 seconds, just eleven seconds shy of the all-time men's record. "It was a tough race," said Walsh. "There were a lot of talented people."

With the outcome of this final meet, Suffolk has a lot to look forward to next season. Leary and Hatton have proven their talent, and they have the entire summer to condition and practice for next season. Benzan also had a great year, and will be called upon next season to fill the void that will be left by the graduating Bob Meccini.

VARSITY ICE HOCKEY 1986 - 1987 ROSTER

NUMBER	NAME	CL	POS	HT	WT	HOMETOWN
1	Dan Meyers	JR	G	5'10"	170 lbs.	Malden
2	Mike Linskey	JR	F	5'9"	160 lbs.	South Boston
3	Jim Fay	FR	F	5'11"	155 lbs.	Dorchester
4	Matt Mahoney	FR	C	5'8"	160 lbs.	Charlestown
5	Rick Piracini	SO	D	6'	170 lbs.	Somerville
6	Russ Rosa	SO	F/C	5'9"	160 lbs.	Somerville
7	Greg Kaynakian	JR	D	5'9"	180 lbs.	South Boston
8	Tim Hooton	JR	F/C	6'	175 lbs.	Melrose
9	*Mike Hamilton	SR	F	5'11"	195 lbs.	Somerville
10	Chris Comeau	FR	F	6'2"	170 lbs.	Kenton
11	Chip Forrest	JR	F	5'11"	155 lbs.	Malden
12	Chris Giagrande	FR	D	5'10"	160 lbs.	Woburn
14	Mauro Demaso	FR	F	5'8"	160 lbs.	Everett
17	J. P. Guillotti	FR	D	5'10"	170 lbs.	East Boston
18	Jim Zulon	SO	F	5'4"	170 lbs.	Dorchester
19	Andy Johnson	FR	F	5'10"	180 lbs.	Duxbury
21	Paul Fleming	SO	D	6'2"	200 lbs.	Plymouth
22	Phil Joseph	JR	D	6'	240 lbs.	South Boston
23	Marc Loehr	SR	F	5'9"	165 lbs.	Brookline
24	George Eonas	FR	C	5'6"	160 lbs.	Brockton
25	Bob Pacheco	FR	D	5'8"	170 lbs.	Cambridge
35	Paul Casey	FR	G	5'8"	155 lbs.	Jamaica Plain

\*Captain  
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Asst Coach: John Antaya

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6. JASON & THE SCORCHERS-"19TH NERVOUS BREAKDOWN"
7. OMD-"FOREVER LIVE AND DIE"
8. LONE JUSTICE-"SHELTER"
9. NOVEMBER GROUP-"KEEP ON"
10. BANGLES-"WALK LIKE AN EGYPTIAN"

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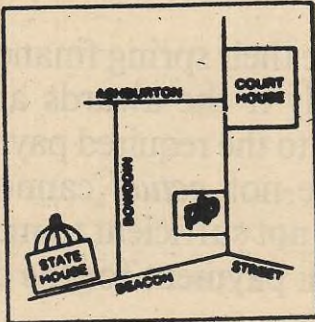


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**STUDENT ACCOUNTS OFFICE**

**DID YOU KNOW THAT. . . .**

In order to have your spring 1987 registration processed the following steps must be taken:

- Your fall 1986 tuition account must be paid in full.
- Your spring 1987 registration must include the appropriate payment: i.e. you have the option of paying in full or using the deferred payment plan for a cost of \$10.00 and the balance will be due March 6, 1987.

Students can use their spring financial aid award in lieu of payment only if the awards are *actual* and if the amount is equal to the required payment amount. Those awards that are not *actual* cannot be deducted and awards that are not sufficient to meet the required payment must remit payment for the difference.

Students applying for GSL's must have their applications and all supporting documentation on file with the Financial Aid Office by November 28, 1986 to use in lieu of payment.

**M E M O R A N D U M**

**TO:** SUFFOLK UNIVERSITY STUDENTS,  
FACULTY AND STAFF  
**FROM:** CAREER SERVICES AND COOPERATIVE  
EDUCATION OFFICE  
**DATE:** NOVEMBER 24, 1986  
**SUBJ:** SUPPORT OF CAREER WEEK ACTIVITIES

Thank you for your active support of the **CAREER WEEK** programs and activities —

To the 600+ students who attended the **CAREER WEEK** workshops, panels and career/employment fair,

To the faculty who made enthusiastic announcements and graciously provided class time for programs,

To the staff whose attendance was a big encouragement to our office.

Your strong support made a very positive impression on the companies, agencies and organizations who took part in **CAREER WEEK** activities and insures their continued interest and support of our University and its graduates. Again, thank you.

Sincerely,  
The Career Services and  
Cooperative Education Staff