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The Suffolk Journal

Volume 40, Number 18

SUFFOLK UNIVERSITY, BEACON HILL, BOSTON, MA / (617) 723-4700 x323

April 5, 1985

Suffolk students witness life in Nicaragua

by Richard Grealish

While much of the Suffolk community spent their spring break in southern Florida, and elsewhere relaxing, a group of 14 students and faculty traveled to Nicaragua on a study trip.

Organized by Government Department Professor Joseph Drexler, the ten-day trip, was designed to inform students about the positive advances made by the Nicaraguan people since the July 1979 overthrow of the Somoza dictatorship. Professor Drexler had spent part of the Christmas break in Nicaragua, and felt, that such a trip would clear up some of the confusing rhetoric used by the United States Government against Nicaragua.

The group was made up of Suffolk professors Drexler and Judith Dushku, Wendy Sanford of Campus Ministry Services, students Kevin Sullivan, Vicki Hubble, Scott Lakin, Mary Jo Marion, John Valerio, Karen Duncan, Rose DaVino, Anne Rundle of Simmons College, Fred Armstrong, Dan Creue, and Richard Grealish.

The group was hosted by Tur-Nica,

a makeshift cooking grille on their little balcony. Our host took pride in his new home. He talked about working days in construction and attending free classes nights at the university in order to make life better for his children's future. He wanted to make sure they could get the things they deserved, and he wanted to provide the best life possible for *them*. In short, he wanted what all parents want, no matter what country they live in — United States or Nicaragua — a chance to improve themselves.

This visit was unplanned, and came at the request of the group, not the guide.

People have a difficult time getting many things in Nicaragua, and prices on many products have doubled in less than six months. The economic boycott initiated by the United States is an attempt to bring about the fall of the Sandinista Party (FSLN) but while people complain about shortages at the stores, the party remains very popular. FSLN earned over 70% of the vote in the last elections. There was no evidence to support the Reagan Ad-



The New Art of the New Nicaragua

health centers to allow family medical care for those Nicaraguans living away from the cities. The new government wants to wipe out malaria, and has an extensive inoculation program for measles, polio, tetanus, and other diseases already operating. These clinics are some of the favorite targets of the contras, as are doctors and nurses. The lack of materials for housing construction has halted much of the building projects. Half-finished two-room houses stood in many of the farm cooperative fields and in the cities barrios. But the government is trying to continue housing development for the poorest Nicaraguans, even the economic sanctions of the Reagan Administration. Both private and public education is available to the Nicaraguan people now. Attending school is mandatory for children unless they are serving in the military. One of the universities which we visited was the University O Central America in Managua. It is a Jesuit run private university which has both day and

night classes, and also has Stephen Kartan, a Cambridge native, who is working as an english professor in the language department.

The North Americans we met were as memorable as the Nicaraguans. Adolph, Tim, Arthur, and Lee four concerned citizens from Mavin County, California, attended many of the same meetings as the Suffolk group. They ended up being adopted into our group. Jeff Gates, not only the tallest New Yorker in Nicaragua, but one of the most informative people we met. Jeff is a graduate student from Columbia University, who is involved in social health programs in the city of Estali.

The overall impression most of the group has taken away is that Nicaragua is nothing like it is portrayed in our newspapers and magazines. That all Nicaragua needs is a chance, and it will be the new model for all third world nations to follow.

Por La Paz-to dos cotra La agroesssion.



Children at the Salvador refugee camp.

the official tourist agency of the country. The agency supplied transportation, housing and meals, throughout the trip, as well as a guide, Pedro Jose Gonzales, a driver Francisco, and a translator, Natasha.

Those skeptical of the trip had predicted that the group would be subjected to government propaganda, but this was certainly not the case. Several women in the group were fluent in spanish, and the guides encouraged everyone to stop people and ask questions about life in Nicaragua. While some people were shy, none were afraid to talk about how Nicaragua had changed.

For some in the group, the most touching moment came late on the third day in Managua. The group traveled to a public housing project run by INSSBI, the public welfare agency. Pedro knocked on doors until he found families who would speak to us. Half the group met with a young couple, who, had two young daughters and were expecting a third child. He was glad to take us in and wanted us to sit and take coffee (though we didn't have the time.) He and his family lived in a two-room cinderblock apartment, with

ministration's claim that the FSLN was an unpopular and repressive government.

The tour visited cities and towns along the Pacific coast of Nicaragua. In each city and town people were asked how they felt about having people from the United States in their country while the two nations were at war. The answer was always the same: "We're glad North Americans have come to Nicaragua Libre to see how we live. We know that you are concerned about us and want to learn the truth about our country." And was there any resentment?

"No. We are able to make the distinction between the U.S. government and the people of the United States. The government doesn't do what the will of people wants it to do. On the whole, the people exhibited an amazing amount of political awareness.

Reforms initiated by the government revolve around land distribution, health, housing, and education. Any land left unworked by private owners is taken over by the state and either given to a private cooperative of farmers or used as a stat-run cooperative. The Sandinistas have also established rural



The end of the Somoza Air Force

LETTERS TO THE EDITOR

Last semester, the Program Council sponsored an afternoon of Three Stooges "features." I, being a Stooges' fan and in need of some pre-exam relief, had looked forward to seeing the classic trio on the silver screen. To my disillusionment, the Program Council presented *Stop! Look! and Laugh!*, a non-quality, low-budget film featuring an out-of-work ventriloquist, Paul Winchell.

It is possible that the PC failed to discern the difference between the Stooges' short subject features (190 in all) and the various guest role appearances made by the classic trio. After the film, I made it clear to some PC members the mistake they had made. I have given the Program Council ample time to apologize to the more than 50 plus students who booed their disappointment throughout the film, PC has failed to do so.

That afternoon was a complete disappointment, a classic case of false advertising and a waste of activity fee monies. Instead of an afternoon with the Three Stooges, we were made the victims of the Program Council of Stooges.

Woo-Woo-Woo
Jason F. Danielson
History '85

P.S. Time doesn't heal all wounds . . .

Dear Friends at the *Journal*,
Welcome back! I've missed the *Journal* and the way it keeps me in touch with what's going on at Suffolk. Last Fall the paper was getting better and better. You tackled important and difficult topics in a responsible way — for example, race relations, study skills, Central America, smoking, computers, homosexuality, the elections — the list goes on. And you helped Suffolk know itself better by printing what the different groups on campus were doing. As you go to press again, all I can say is, keep up the good work!

Much as I missed you, I am glad that Julie and Keith and others had the courage to quit in order to highlight the need for more support from the Journalism department and the school at large. Thanks to them and to the very effective subcommittee, key changes are underway which will make working for the *Journal* more and more desirable. I hope lots of students will come forward this Spring to put out the last few issues and then join the *Journal* team for next year.

It's great having the Journal office noisy again.

Sincerely,

Wendy Sanford
Campus Minister

Students needing up to 3 courses can petition to graduate

by Richard Rosario

Did you know that some Suffolk University students apply to graduate while other students petition to graduate?

You are probably wondering big deal, what's the difference.

The difference is that starting this school year the registrar's office headed by Mary A. Hefron has started a new petition for graduation process. This process is important to students who are a few courses away from graduating. Normally, you would not graduate. Now students needing up to three courses can participate with their classes in the graduation ceremony.

Hefron said this procedure is needed because some good students and club and government leaders are not graduating with their class and because of time constraints they are short one or two classes.

"For eight years I have tried to get this through," said Hefron. "For four years these students are with their class. They attend all the other school activ-

ities, why not commencement."

If you are short one course to graduate, Hefron automatically reviews your petition. Course shortage cases of two or three courses go to the appropriate deans.

Students who petition for graduation are actually forming a contract with the registrar's office saying that the needed courses will be taken in the summer sessions or fall semester. Degrees are not given until all the needed courses are taken, Hefron said.

So far the petition policy has received a good response with close to 40 students submitting petitions. Hefron expects this figure to jump to between 60 and 70 students in the next few weeks.

Most other students will apply to graduate. This should have been done by February 1. Hefron points out that this date was used as a guideline to meet the diploma printers' demands. Applications to graduate are still being taken and are "dribbling in," Hefron said.

Program Council keeps social life at Suffolk alive

If *Animal House* and its many clones are your kind of movies, you're probably wondering how you ended up at Suffolk University. In the heart of Boston, "with the city as your campus," and with little hope of a new Student Activities building in our lifetime, comes the big question: Where's the social life at Suffolk?

Tucked down Ridgeway Lane on Cambridge Street of course.

Sure, the Ridgeway Building may be a little hike for those dedicated students who spend their entire day up at Ashburton Place taking in the view as their professors drone on about the economy, English writers of the 15th century and Freud, but for many students who want more out of college than a degree, it's well worth the trip.

Ten of these people comprise the Program Board and Council, an organization formed by the Student Government Association (SGA) four years ago to provide social, cultural and educational programs for students. There are four executive board positions — president, vice president, secretary and treasurer, and six committees.

These include Social, which plans parties held at clubs including The Palace, Nine Lansdowne, The Pier and the booze cruise held last fall; Rathskellar, which is responsible for Rats held in the cafeteria with entertainment, beer, wine, tonic and food to all Suffolk students with an I.D.; Visicom, which provides current films in the auditorium, usually bi-weekly on Thursday at 1 p.m.; Special Events, which sponsors comedians, ice cream bars, caricatures and a variety of unusual programs usually in the cafeteria; Performing Arts and Lectures, which provides cultural events and speakers such as Vincent Bugliosi, author of *Helter Skelter*; and Publicity, which promotes all PBC events. All programs (except parties) are free to Suffolk students and funded through the Student Activities fee paid by both full and part-time students.

The primary function of the Program Council is to run social events to bring students together and get involved with the extracurricular circuit at Suffolk. With an annual budget of approximately \$38,000, which is divided among the committees, the Program Board meets once a week — Tuesdays at 1 p.m. in F134C — to discuss and plan events and allocate money. Committee meetings are held as needed. All meetings are open to the Suffolk community.

The major reasons given by students who do not take advantage of these activities are the time factor involved and conflicting work schedules. It is notable to add, therefore, that PBC members work an average of 20 hours per week, as do most of those involved in student activities. The consensus of PBC is that while programming and running events is time-consuming and a lot of hard work, it is also a lot of fun for those who make the time to get involved. Any input on types of programs that Suffolk students would attend and enjoy is always welcome and may be directed to either the Program Board president or the specific committee chairperson.

The 1984-85 Program Board includes: President, Jim Donlan; Vice President, Bob Breen; Secretary, Joann Deniso; Treasurer, Brenda Farren; Performing Arts and Lectures, Shari MacDonald; Publicity, Rich Carlson; Social, Marianne Farragher; Special Events, John Grace; Rathskellar, Dina Flanagan; and Visicom, Maura Robinson. Program Board advisor is Asst. Director of Student Activities, Margaret Higgins and graduate assistant is Effie Pappas.

Applications for the 1985-86 Board are now available in the Student Activities Office and are due back April 5. Interviews will be held the week of April 8-19. Anyone interested in joining a committee should also contact the committee chairperson.

Watch for upcoming Program Council events in the *Suffolk Journal*.



HAPPY 50TH, SUFFOLK UNIVERSITY — Gov. Michael S. Dukakis presented proclamation to Suffolk University President Daniel H. Perlman on the occasion of the 50th anniversary of the granting of a charter to Suffolk University's College of Liberal Arts and Sciences. Presentation was made during a Feb. 21 colloquium at the University Auditorium. The College, the proclamation noted, "under the leadership of six distinguished deans . . . has upheld founder Gleason L. Archer's heritage and earned a reputation as the 'school with the heart in the heart of the city' by exploring new ways to provide community service for Boston and New England." At right is Dr. Michael R. Ronayne, dean of the College of Liberal Arts and Sciences.

The Suffolk Journal

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Few students turn out for financial aid rally in D.C.

WASHINGTON, D.C. (CPS) — Organized student opposition to the proposed cuts in federal financial aid this year will fall well short of the huge nationwide mobilization against similar cuts in previous years, if last week's first protest is an accurate indication.

National Student Lobby Day, organized by the U.S. Student Association (USSA), attracted an estimated 1,000 students to Washington, D.C. on March 18, about one-fourth the 1982 turnout.

Student leaders disagree whether the turnout was an accurate gauge of student opinion.

USSA, which helped organize the massive protests of 1982, purposefully decided to de-emphasize mass rallies this year in favor of person-to-person lobbying, says USSA Legislative Director Kathy Ozer.

"Whether it's 5,000 students at a rally or five well-informed students talking to congressmen in their offices, what counts is that congressmen have the response from students," Ozer says.

"They're getting that response," she adds.

But Jeff Pandin, deputy director of the College Republicans, says the protest isn't there because students are more willing to accept cuts this year.

"We haven't seen any kind of a revolt from our members as a result of these proposed cuts," Pandin says.

"This is the kind of thing students expected. Administrators and faculty members are up in arms, but students realize they have to make a contribution to cut the deficit," he says.

It will be weeks before there is any clear indication whether President Reagan's support among college students (he won 59 percent of the vote among those between 18 and 24 in last fall's election) will dampen opposition to his proposals to slash financial aid.

In fact, overt student opposition to aid cuts has lessened each year since 1982, the high water mark of student lobbying.

Student government leaders issued declarations of rhetorical and electoral war that year. There were rallies on scores of campuses nationwide, complete with letterwriting campaigns and petitions.

The combined efforts of USSA, several congressmen and an administrators' group called the Action Committee for Higher Education managed to attract 7,000 students to Washington for mass lobbying against the cuts.

They were successful, generally defeating administration efforts to cut back student financial aid each year.

"That's in part because of the student lobbying that has already taken place," he says.

In addition to the D.C. lobby day, student opposition to the financial aid cuts this year has been organized by a pair of Brown University students who have established a nationwide network of college letter-writers.

Under the name "AmeriQuest," the network hopes to encourage students to write their elected leaders in Washington on a selected topic each month. The financial aid cuts are the inaugural topic.

The 30-odd student governments that have joined the network since its founding in December have printed 50,000 postcards asking the president and congressmen: Is there a way of cutting the deficit without slashing student financial aid?

"This is the issue of our time for col-

lege students," says Brown sophomore Paul Lipson, one of the co-founders of AmeriQuest.

USSA's Ozer says several statewide student government groups are planning regional rallies and treks to D.C. in April to dramatize opposition to the aid cuts.

The organized opposition to the '82 cuts did not peak until April of that year, she says, and organizers are confident students will stir soon.

"The organization is there," says financial aid director George Brooks of the University of Missouri-Columbia, where student leaders adopted a war declaration in '82.

"The total impact of what these cuts mean hasn't hit students yet," Brooks says. "Once the impact studies are out, students will suddenly realize 'This is going to affect me'."

But because of such success, opposition leaders say it becomes harder each year to convince students the threat of more cuts is real.

Last year, for example, Ozer expected some 3,000 students to attend Student Lobby Day, but only about 700 ultimately participated.

Congress subsequently decided to freeze most of the federal student aid budget instead of approving President Reagan's proposed cuts.

This year, the president's proposals — which included limiting students to no more than \$4,000 in federal aid, keeping students from families earning more than \$32,000 a year from getting any college aid and drastically curtailing the Guaranteed Student Loan program — already failed to clear their first congressional hurdle when the Senate Budget Committee voted in early March to continue funding aid programs at current levels.

"It's a little quieter now," says University of Washington student government President Rob McKenna, "because people are waiting to see what happens in Congress."

Opposition leaders concede Congress seems predisposed to ignore the proposed cuts, even without nationwide campus protest. Among the reasons:

- Education Secretary William Bennett's "divestiture" comments suggesting that many students don't need federal aid has helped galvanize congressional opposition.

- The cuts are so deep the opposition is to a degree bipartisan. At Johns Hopkins University in Baltimore, for example, a letter-writing campaign is being underwritten by both the Young Democrats and the College Republicans.

- The higher education lobbying groups formed in 1982 are still in place, and were reactivated easily once the president unveiled his new proposals.

- The higher education community has lost much of its reluctance to lobby. "It used to be that some sections in higher education looked with a jaundiced eye on lobbying as something akin to marketing and advertising, which they didn't think they should be involved in," says Bob Aaron, former public affairs director for the American Council on Education.

"Almost without exception, congressmen are viewing these proposed cuts as too arbitrary and too extreme," says Thomas Wolanin, majority staff director for the House Subcommittee on higher education.

BHCA drops suit, Ridgeway battle eases

by Jim Connaughton

Suffolk University faces a much easier battle to build a new Ridgeway Lane activity building, now that the Beacon Hill Civic Association (BHCA) has dropped their lawsuit.

That suit was in protest of the proposed four and one-half structure, that would house student activity rooms of offices as well as athletic facilities and a book store. However, several of the property's abutters have pledged to continue the suit, without the powerful BHCA.

According to a recent issue of The Beacon Hill News, The Hill's monthly newspaper, the abutters claim they have growing support, even though 106 Suffolk area neighbors signed a petition urging the BHCA to drop the suit against Suffolk.

In the editorial of the paper's March issue, Editor Daniel J. Macmillan resigned himself to the BHCA dropping the suit and said "I think they (the abutters) don't stand a chance without the BHCA in their corner."

With the BHCA giving the okay to a new Ridgeway Lane building, Suffolk University is a major step closer to realizing a better student activity center. The current Ridgeway building was formerly a Stop and Shop super-

market, before the store moved across the street to Charles River Plaza.

There have been several designs for a new building on the 148 Cambridge Street site. Each have met with opposition from the area residents and the BHCA. However the latest design, by architect James McNeely, is an attractive brick-faced building, that looks very much like the traditional architecture on Beacon Hill.

According to a recent article in the Tab newspaper on the look of Cambridge Street, McNeely is the architect for two other Cambridge Street proposals. All designed to bring back Cambridge Street to its glory, and realize the 1920's city planners' dreams of the street being a "Grand Entrance to Boston."

Suffolk is no stranger to community opposition in regards to construction. In 1970, the Supreme Judicial Court blocked the university from building a five story classroom building on Cambridge Street. That case was a three year battle brought by the BHCA.

It seems as though this time, the University is much closer to being able to go ahead with the long awaited construction. However, there is a ways to go.

Jews recall history of suffering during Passover

by Mark Sokol

Freedom. The word, the theme of freedom, reverberates through Jewish history. The archetypal story of freedom is that of the Exodus. The story that tells of a miraculous change in status for Jews, of the transformation of slaves into free men.

At sundown tonight, Jews will observe the ancient rituals of the Passover seder. Throughout the ceremony there is a call to remember. Those who take part recall not personal experience, but an ancestral memory of suffering and redemption. The seder enacts, in familiar form, the historical consciousness of a people.

The Biblical Exodus story has been told and retold for thousands of years, sometimes in different idioms. Most recently, blacks in America have likened their early history to that of the slaves in Egypt and the black spiritual "Let My People Go," is all about the enslavement of the Jews by Pharaoh.

The story of deliverance of the Jews from Egyptian slavery is told ritually during the very special holiday of Passover, a holiday dedicated to freedom. The story is told within the context of the seder, which began during the last days of the Second Temple (about 2000 years ago). The seder began as a banquet, a meal interspersed with talk, prayers, and songs. Some of the rituals currently associated with the seder date back to Temple days and surrounded the eating of korban pesach (the paschal lamb). An example of this would be karpas (the eating of greens which, today connotes spring) which

was actually hors d'oeuvres of the Passover meal. Another custom which prevails in many households, to this day, is the eating of eggs preceding the meal.

"This is the bread of affliction which our ancestors ate in the land of Egypt," this has been said during Passover by families for thousands of years, to explain the symbolic significance of the unleavened matzoh. The unleavened bread, the bitter herbs and the shank-bone of a lamb, these are symbols of a story that Jews refuse to forget.

The seder as we know it today, evolved until about the 8th century when the Haggadah was compiled as a separate work. An interesting adaptation was the moving of the Four Questions to the beginning of the evening, these "questions" used to be asked during the meal, as the child observed the goings on. However, because children get sleepy, and the evening is a long one, the questions were moved up. It has been suggested that one of the reasons for elaborate illustrations in the Haggadah is to stimulate children's interest and another device for keeping children awake is the hiding of the afikoman, to be found and "ransomed" by the children at the end of the meal. The afikoman is a matzoh only seen at the beginning of the meal.

Passover lasts eight days, in this setting the captivity of South African blacks and Ethiopian Jews are of concern to even those Jews felt by Soviet oppression. The nights of the seder should not be entirely different from all other nights.

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SIDETRACKS

Polish actress and director speak at Suffolk

by Kimberly Barrasso

"Martial law was better than it is now," said Malgorzata Potocka a Polish screen actress and film maker. At Suffolk on Tuesday, April 2, Potocka presented three short films which she directed and conducted a question and answer session. In a strong Polish accent Potocka explained, "During martial law everything was easy to understand. You knew who everyone was, now you don't know."

Malgorzata Potocka is completing a three month tour with other Polish film makers in the attempt to demonstrate Polish culture. Before becoming a film maker Potocka was a successful Polish actress. Many of the roles she played were displayed on television and she often played the part of a heroine. She described her parts as, "very romantic and very sentimental."

Potocka commented, "My passion is really film." After 17 years as an actress she changed careers because it became boring. She has made three short documentaries. When she returns to Poland she hopes to work on a longer more sophisticated film.

For Malgorzata Potocka there is no government censorship in her films. The three films which she brought to America were created with financial assistance from the government. For artists who want to represent the affects and goals of solidarity work it is not so easy. Potocka commented, "If you are a political artist and your work is against the system then you can't do

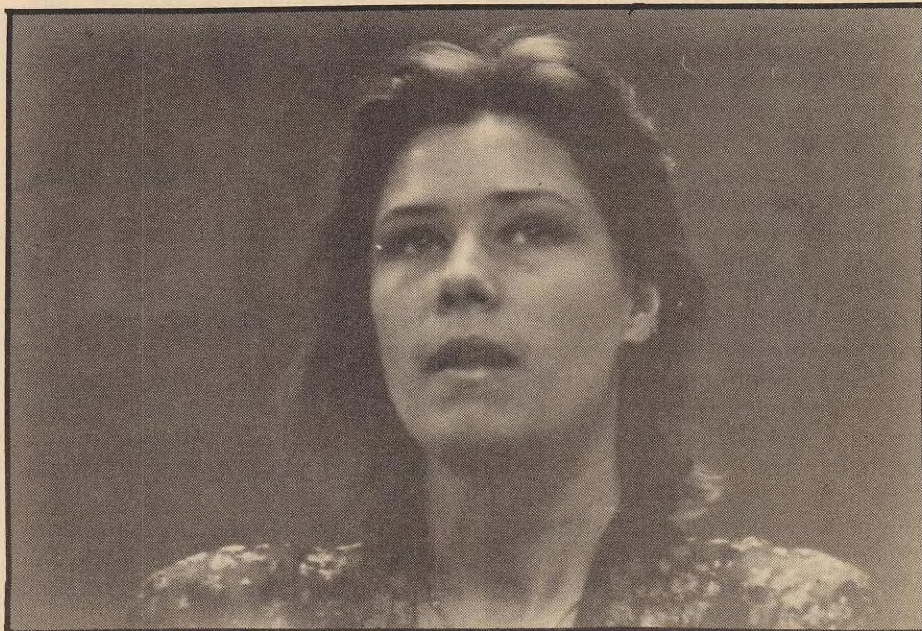
it." While some feel it is important to bring the Polish viewpoint from behind the iron curtain through films, Potocka does not. Her goal in film making is to bring the idea of culture in Poland to her generation. She admits that her films are directed to a limited audience. She is inspired by the artists of Poland for her films and it is there people that her films abstractly depict.

The first creation that Potocka showed was entitled *Contact Zones*. In this film she demonstrates the life of a surrealist painter Krzysztof Zarebski. As strange sounds make their way into the viewers ear they witness the cameras strange angles and weaving motion on various human positions. In this film Potocka tries to tie the body with things that it is unfamiliar with. She brings into play the extremes of temperature.

Three Rooms was the second creation that Potocka directed and wrote a screenplay for. In this film the works of three Polish artists are explored.

Jan Dobkowski's work is displayed in a erotic manner. There is woman's giggling voice played as the viewer watches the camera jump from various pieces of work. The second artist is Ryszard Winiarski. His art is represented in squares. Edward Krasinski, is the third artist whose work Potocka brings to life. The backdrop for this display is the depressed areas of Poland. His art is represented through various shapes, tubes, cable or tape. It is very mechanical.

Potocka's third film is entitled *Bogu-*



Polish director and actress Malgorzata Potocka. photo by Rosemary Gaeta

slaw Schaeffer. It focuses on the life of this composer and dramaturgist. The film is shot on the streets of Krakow.

After showing her films Malgorzata Potocka answered questions about Polish life. She feels that life and work is harder in East Germany and Czechoslovakia. Potocka did not elaborate on the terrible economic conditions of her country. Speaking about restrictions Potocka did admit that the important people of Poland were able to have certain travel rights. She said, "We are not immigrants, we are not tourists who come to America to make money. There are different goals."

When asked about the underground in Poland she commented briefly that it does exist. She commented, "The underground is very open and independent." In Potocka's opinion it is not the goal of the supporters of solidarity to keep their identity a secret.

Potocka before leaving Poland for her tour in America had to wait two years for a passport and she was not sure that her visa would be approved until a few days before she left. She said regarding mobility in Poland, "It is possible if you have power and if you are active and if you have the power to fight, you can do it."

Recording artist Digney Fignus visits WSFR



photo by Rosemary Gaeta

Band members Danny McGrath, John "Pee Wee" McCormick, Digney Fignus, Paul Candilore.

by Susan Chepetsky

On Tuesday, April 2, an anxious group of screaming Suffolk students greeted CBS recording artist Digney Fignus, along with three of his band members in the WSFR Radio Station. Digney Fignus appeared on Efs Chromium's radio show called "Boston Beat." The group signed autographs and talked to students on the air, in order to promote their new album "Digney Fignus." The album which was released on March 17th, already has the group receiving national attention.

When Digney was asked about his future plans he replied, "I plan to go home, eat supper, go to bed etc. . . ." Later he became slightly more serious and stated that the band has plans of making another video. They are also planning to release a new record sometime this summer.

Digney is very pleased with his video "Girl with the Curious Hand." He described the video as being juicy, sexist, and very meaty material. The groups future plans also include opening for a major recording star on tour. Digney expressed interest in being an opening act for Rick Springfield, also stating, "I would love to follow in Rick's footsteps, and star in a soap opera like *General Hospital*."

While being interviewed Digney expressed his desire to become an actor. "I would have liked to been cast as one of the aliens on the television series *V*. The reason is that I would have been perfect for the part," he explains with a grin behind his dark sunglasses.

Digney said he was pleased by the small number of Suffolk students that had showed up to see the group. Fignus seemed very relaxed and at home in the radio studio, and admitted

being relieved that there was no mob.

The three members of the band that also appeared with Digney on "Boston Beat" were Paul Candilore who plays lead guitar along with Digney, Danny McGrath who plays the bass guitar, and one of the newest members John Murdock, also known by the group as Pee Wee Murdock. Murdock plays keyboard and also does percussion work for the band.

Band member Danny McGrath expressed his excitement over the amount of air play their music is receiving on various radio stations, as well as the amount of air play their video is receiving on V66 and MTV. McGrath also said that the band is going to have one of their songs on a new Columbia album called "Stars of 45." The album will feature recording stars Scandal, Toto, Bruce Springsteen, as well as other CBS recording artists. According to McGrath he had first met Digney in Boston on the Red Line. After meeting, the two started jamming together on their guitars. After McGrath finished his story Digney said with a laugh, "You could say that we're one of those bands on the move."

The groups first big break occurred in October 1983 when they won a spot on MTV. They had done this by winning the Basement Tapes contest. The Basement Tapes contest on MTV has the six best unsigned acts across the country a nationwide call in to vote for the winning group or individual. Digney Fignus won \$5000 worth of equipment and were asked to go on to the finals. The group had to withdraw from the finals on MTV, since they had already signed with Columbia records. Digney has two other hot singles called "City Dancing" and "Blue Movie." Their most popular single "Girl With the Curious Hand" had been number one on WBCN's local charts for a period of eight weeks, and had made them one of Bostons most sought after acts.

The group is under Love Affair Management, which has over 30 years of major artist representation to their credit.

Digney Fignus is playing at the Channel this Saturday. I recommend that you do not miss the opportunity to see this lively entertaining group perform.

NICARAGUA

Suffolk students recently returned from Nicaragua and will show slides and talk about their trip.

Tuesday, April 9

1 - 2:30 p.m.

Sawyer 421

Nicaraguan coffee will be served

ARTS

Cher's performance in *Mask* unforgettable

MASK — A Universal Pictures Release. Directed by Peter Bogdanovich. Written by Anna Phelan. Starring, Cher, Sam Elliott and Eric Stoltz. Rated (PG-13). At the Sack and suburbs.

by Joseph Mastandrea

During the 30's and the 40's, many good movies become great one's because of the star performances by their leading ladies. Greta Garbo, Katherine Hepburn, Claudette Colbert and Bette Davis (especially Davis) headed the list of stellar performers whose mere presence in a movie made it worth watching. After only three movies and just one leading role, Cher has proven to have that same star quality.

In her new film *Mask*, based on a true story, Cher plays Rusty Dennis, the free loving, wild living mother of Rocky Dennis, who is suffering from a very rare skin disease. Nicknamed "lionitis" the disease causes an abnormal amount of calcium to be deposited in Rocky's face, causing it to grow many times its normal size.

Rocky's deformity has not prevented him from doing the everyday things that other kids do. He attends public school and does exceedingly well, winning honor certificates in several courses. He collects baseball cards, plans a cross-country trip across Europe and daydreams about girls. Rusty always wanted her son to be like and act as if he was normal, as if he was just another young man.

Despite her dependence on drugs, Rusty created an almost perfect environment for Rocky. He is always surrounded by his and his mother's biker friends. Rusty is devoted to her son; she tries to be there whenever he needs

her. But Rusty is becoming more and more addicted to the drugs, unable for the first time to deal with one of Rocky's problems. Adolescence. He is becoming too strong, too independent, and though she needs and loves him desperately, Rusty is not ready for her son to become her equal.

Unable to deal with his mother's frequent drugged-out states, Rocky goes away for two weeks and becomes a counselor's aid at a summer camp for the blind. There Rocky and a beautiful blind girl fall in love. Though the girls' parents are horrified when they meet Rocky and try to cut off any communications, they reunite one more time before the girl goes away to a new boarding school.

While Rocky was gone, Rusty swore off drugs, which thrills Rocky since he never approved of his mother's drug-taking. They both matured a great deal in those two weeks: Rusty became a dependent woman who finally took control of her life; Rocky found out what it was like to be with a girl, a dream he has had for a long time. Unfortunately, they don't have much more time together after that; the doctors never expected to live as long as he did.

Director Peter Bogdanovich, whose career has had more highs and lows than an elevator operator (or Francis Ford Coppola, for that matter) does an adequate job. He keeps the film from becoming maudlin and keeps the film on a mostly upbeat tone. If it was his idea to immediately show us Rocky, he should be congratulated. It would have been a major mistake to keep Rocky's face covered since it is the center of the movie. The cliches are still there, as are the obvious sob scenes, but they don't interfere with the movie's impact. Bogdanovich does misdirect several key scenes and they are just shadows of what they could have been and could have meant.



Cher and Sam Elliott star as Rusty and Gar in *Mask*.

Newcomer Eric (Fast Times At Ridgemont High) Stoltz, under a superb make-up job is very impressive as Rocky. He injects the vitality and normalness into his character that the real Rocky Dennis is described as having. Never once do we feel that he is "acting"; he seems to have totally immersed himself into his portrayal of Rocky.

It is truly regrettable that Hollywood waited so long to give Cher film roles. Despite the glamorous Las Vegas star-cum-showgirl image that she became identified with, who can forget the hilarious characters she portrayed on her variety show? At her best, Cher easily rivalled Carol Burnett and Vicki Lawrence. But for eight years, no director would give her a job.

It wasn't until a chance encounter with director Robert Altman that Cher got her first dramatic role in the Broadway show *Come Back to the Five and*

Dime, Jimmy Dean, Jimmy Dean. She received rave reviews (out-performing film veteran Karen Black and Sandy Dennis) and repeated the role in the movie version. Cher made such an impression in her second film *Silkwood* that she almost won an Academy Award. Watch for her name to head next year's list of Best Actress nominees.

Cher seems to have been born to play Rusty Dennis and the film's screenwriter said she wrote the script for *Mask* with a photo of her hanging on her wall. Cher's performance is enormously powerful, never once ringing a false note. There are several scenes too, where she is mesmerizingly beautiful. Cher should become one of the most sought after, most filmed actresses of the 80's.

Cher not only makes *Mask* unforgettable, she helps to make a flawed film seem almost perfect.

Gere tries but *King David* drags

KING DAVID — A Paramount Pictures release. Directed by Bruce Beresford. Screenplay by Andrew Birkin and James Costigan. Produced by Martin Elfand. Starring: Richard Gere, Edward Woodward, Alice Krige, Niall Bugey. Rated (PG-13). Playing at the Sack Cheri and suburbs.

by Kathy Davies

You have to give Richard Gere credit for trying. (OK, you don't have to, but I do. I'm a sucker where Richard's concerned). At least he tried something different. At least he didn't do *American Gigolo II* or *Breathless Again*.

True, he looks ridiculous.

True, he sounds even worse.

True, he's probably the principle rea-

son this multi-million dollar movie is a bust.

But he tried.

You can tell, watching *King David*, that Gere was giving his all. This is the problem. You are always aware that it is Gere trying to be David. You never once believe that Gere is David. The long hair, the beard, nothing helps. He looks like Richard Gere, he sounds like Richard Gere, he acts like Richard Gere.

He can get away with that in other roles. But this is David. Kind David. Chosen by God, anointed by Samuel, father of Solomon, leader of the Chosen People.

Richard Gere?

It gets even worse when we are supposed to believe that he is the father of

adult sons.

Richard Gere?

Come on, let's get serious. This is the Bible.

Every time the point was made that David was created in the image of God, I wondered if that meant God looks like Richard Gere.

The film itself is something to look at, but not much to watch. The sets and costumes are well done, down to the very finest detail. But the movie is full of disgustingly graphic acts of violence. Within the first five minutes of the movie, someone's head is cut off. This happens repeatedly throughout the film. There are numerous shots of throats being slashed and spears traveling through bodies. Not to mention a man who dies after he runs into a tree

and the branches pierce his head.

Besides laughing at Gere, the movie draws little response. Maybe the story itself is too large and detailed, or maybe director Bruce Beresford was not the right choice for such a monumental task. The film is full of nameless faces and non-dimensional characters. Actors show up on screen, deliver one or two lines, and leave, not to be seen again. There are several battle scenes with thousands of soldiers, yet they are for the most part surprisingly mundane. The supporting cast manage as best they can with their few lines and undefined characters.

Yet without question, the biggest problem with this film was the ludicrous choice of poor Richard as David.

Space mini-series airs next week

by Dolores Ponte

Space, the final frontier. It's a 5-day mission: to seek out good ratings and to boldly go where no mini-series has gone before. Well, not quite.

James Michener's best-seller about the United States' conquest of space that spans 30 years will be broadcast Sunday, April 14 through Thursday, April 18. CBS hopes to keep America's attention for five nights with the proverbial "all-star cast": Blair Brown, Harry Hamlin, James Garner, Susan Anspach, David Dukes and Michael York.

James Garner plays U.S. Senator,

Norman Grant and Susan Anspach portrays his emotionally-disturbed wife. David Dukes is Leo, a scoundrel who becomes involved with the Senator's daughter Marcia, (Jennifer Runyon). The Grants are a wealthy family who are not as happy as everyone believes.

Michael (The Three Musketeers) York plays Dieter Kolff, a German scientist. Kolff is made an American citizen after World War II and helps to build rockets for the United States.

Harry (Clash of the Titans) Hamlin takes on the role of Ensign John Pope, a graduate of the Annapolis Naval Aca-

demy. Blair (Robert Kennedy and his Times) Brown is Penny Hardesty Pope, his wife. Mrs. Pope graduated from Georgetown Law School. A match made in heaven.

Two-time Tony award nominee, Dick Anthony Williams plays Gawain Butler, the only black character in the story. Butler is rescued at sea after World War II by Garner's character, Norman Grant. Butler graduates from college and becomes the Michigan Superintendent of Schools.

Grant campaigns for senator and uses his act of wartime heroism to be elected. Butler comes back to haunt

Grant. He pushes Grant to open up the space program to minorities.

This mini-series has everything: an ambitious senator, his mentally-disturbed wife, his rebellious daughter, her scheming boyfriend, a Nazi scientist, a newlywed couple and a progressive black. Every stereotype has been sufficiently covered.

Michener's novel, *Space*, spent 39 weeks on The New York Times best-seller list. CBS will spend thirteen hours trying their best to sell the book as an epic drama. We haven't had an epic drama since last week.

MUSIC

U-2 puts on great show for R.I. crowd

by Sandra Miller

Providence — "Those four chords are more important than these amplifiers that don't always work, more important than the lights above us, more important than agents and record companies. Because with these four chords, I may not change the world, but I might change the world we live in." Martin "Bono" Hewitt was referring to his (!) Simple guitar chords that Mike Peters, lead singer for the Alarm had taught him to play for an anthemic cover of Bob Dylan's "Knocking on Heaven's Door." However, he also summed up the uplifting feeling of the show.

U-2, a band from Dublin, Ireland ("Which is a long way if you're walking," quipped Bono for his lead-in to a disappointig "Boston-is-our-town" type of line) struggled to both convey their sincerity and to reach out to the sold-out Providence Civic Center audience. U-2 are masters of the smaller-sized music halls, but due to the rate that the disciples of the unabashedly spiritually influence band have rapidly been converted (due to U-2 being one of the chosen bands of the all-hallowed MTV channel as well as having a reputation of being stunning in concert) the band had to resort to such arenas to accom-

modate them.

Led by their lead choirboy, Bono possessed an assertive, swaying and sometimes off-key voice. Though by no means does he have an angelic voice, if an angel could feel mortal anger and have such a passion towards life, it would probably sound like his. Forget that sexually self-conscious wimp, Prince; if you want honesty and fire, there are few performers you could depend on more — Springsteen would be another.

The hour-long show, featuring five songs off their fourth album, "The Unforgettable Fire," started off slow. Opening with "11 O'Clock Tick Tock" and "I Will Follow," (which, standing to reason, of course, sounded exactly like the version on their live album, "Under a Blood-Red Sky,") Bono, clad in a civil war-styled jacket, seemed out of place, almost punch-drunk. He appeared tired; as Larry Mullens Jr. drove the audience with his heart-thumping drums, Bono characteristically jumped upon one of the speakers, only to appear to look confused as to his next move.

In another forgettable moment, Bono welcomed the audience to the "Unforgettable Fire" but went nowhere. However, the band, and Bono's stage

presence, snapped back with "Wire." letting the lead singer strut in a more confident step.

At another less-cohesive point in the show Bono asked for a sing-a-long to the relatively sleep-walked-through "Pride" (In The Name of Love), which sounded as if Nile Rodgers of Chic fame had produced. During the song, which is about the assassination of Martin Luther King, Bono told the audience to "sing it for John Lennon" (who was also shot down.) But then he mechanically went down the list of all the other dead music legends — Elvis Presley, Janis Joplin, Jimi Hendrix, and Jim Morrison (which drew the biggest response) all of whom had overdosed on drugs. U-2 again fell into a rock clique.

One of the highest points as far as cohesion and performance/involvement goes to "Electric Company." Under white and blue lighting, Bono, wrapped himself in a fan's Irish flag as if it were a shroud which probably would have been more effective if used another song, but it was a moving and solemn statement nonetheless. He followed with "Amazing Grace," another rock staple but what other band better deserves to use it in their repertoire? Certainly not Rod Stewarts.

Bono was in his best form at this point, merging "Surrender," a song written not only about his friend's addiction to heroin, but to his addiction to "something else," with added lines from "Norwegian Wood," "Ruby Tuesday" and "Sympathy with the Devil."

Overall, the atmosphere was like that of a revival. During the climax song of the show, "40," Bono baptized his audience with sparkling wine in celebration and shone a portable spotlight on the wave-attempting audience, then letting the light rest upon the ceiling like a beacon. The raw power in his voice filled the arena as he tried to save our souls with rock and roll, and at the same time he wove in the famine relief songs, "Do they Know it's Christmas" (which he performed as a member of Band-Aid) and "We Are The World." As the performers left the stage one by one, the audience chanted "How long, how long must we sing this song" even after the lights came up in the arena.

But then the people, as they always do, went back to their cursing and their drunken fist-fights. "I can't change the world, but I can change the world in me," sings Bono, and at least for one hour, 10,000 hearts had beaten as one.

Suicidal Tendencies triumphant return

by Ken Doucet

SUICIDAL TENDENCIES in concert Sunday, March 31, at the Channel with Chronic Disorder and Volcano Suns.

There was much discussion over how Suicidal Tendencies would top their performance of six months ago, when they made their Boston debut, but they totally surpassed anyone's expectations. Over a thousand fans turned out, easily equalling the last

show's attendance. The band kept them in a frenzy throughout their entire hour and a quarter set.

The band played familiar songs from their first album, like "Look Up," "Subliminal," and "I Saw Your Mommy," as well as a few new songs. The high point of the show had to be the song, "Institutionalized," a song made popular by the *Repo Man* soundtrack and some WBCN airplay a few months ago. The start of the song sent hardcores flying through the air from every side of the stage.

The new songs, though not familiar

to the audience, were in the same vein as the ones on the first album, and were welcome additions to the set.

Opening the show was Chronic Disorder, a band from Connecticut that did well in terms of audience participation, but were plagued by audio difficulties.

The other band on the bill, Volcano Suns, did about as well as Chronic Disorder, but their set was too repetitious and they lacked any type of stage personality.

Suicidal Tendencies may gain much of their popularity through relating well

to their audience. The show actually ended with Mike Muir, the lead vocalist, diving into the crowd and working his way through the front door to hang out and shoot the breeze with the kids after the show.

One interesting side note to Sunday's show was the audience's nearly unanimously booing of the SSD show at Suffolk April 6th announcement. Boston's hardcore loyalties seem to be shifting.

-----album review-----

How Soon Is Now?
The Smiths
Sire Records

by Avery Allen Bidmead

The first and most publicized 12" this year by *The Smiths* came out shortly after Christmas. This three song release contains the (long version) title track, "How Soon Is Now?," a shorter radio version, and "Girl Afraid." The most popular song, "How Soon Is Now?," has generated many sales until the belated import album arrived only about a month ago. However, the 12" *John Porter* production is still well worth it's price. "How Soon Is Now?," is a very mysterious, tremelo filled song that is a little slow for dance, yet maintains enough energy to prevent boredom.

Band singer, *Morrissey* transitions from passive song to dramatic outcry during the chorus lines (which he wrote). His voice and words parallel successfully to the music of *Johnny Marr*, Smiths guitarist and music writer. *Marr* also incorporates mandolins,

which remind me of a desert scenery when played along with electric guitar. Don't ask why.

The longer version of "How Soon Is Now?," of course, is better than the shorter version thats played on radio. My big reason is because first, I hate having to take it off the turntable so soon. Secondly, there is more of the "electric" sounding xylophone in the long version, which contributes to that passive, majestic effect.

"Girl Afraid" is a more up-beat dancable song with slight folk foundation. But a sense of "city culture" is mixed into this song's structure. It has a good, unresolved romantic appeal and should become as big as "How Soon Is, Now?."

Unfortunately, WFNX has overplayed *The Smiths'* songs (as they do with many other tunes) and your ten year old sister may already keep this 12" with her Michael Jackson, Wham and Sheena Easton records, but despair not. Its good stuff. If you have an extra few dollars, pick up the album which contains these two songs found on the 12".

MUSIC WRITING
POSITIONS
are available
Contact
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Suffolk Journal

SUFFOLK UNIVERSITY VARSITY BASEBALL 1985

Sat	Apr 6	@ Salem State College	1:00	9:30 School (2)
Mon	Apr 8	@ Tufts University	3:00	—
Tue	Apr 9	@ Bentley College	3:00	1:00 School
Fri	Apr 12	@ Babson College	3:00	1:00 School

SPORTS

Rams baseball team: Looking good

by Robert DiCesare

The immediate success of the Suffolk University baseball team (6-0 record, plus a number four ranking in *The Boston Globe* New England Division 3 baseball poll) has become so great that it has even begun to change a familiar cliché around campus. When it was disclosed that you attend Suffolk, people always said: "Oh, what do you take up, law?" Now, people are making quick reference to the University's undefeated baseball team with its potent batting lineup.

In their last three games, the Rams have knocked off Division 2 Lowell, 19-9, and soundly defeated Brandeis and MIT, 14-6 and 4-3 respectively. The Ram sluggers are averaging 9.3 in runs-scored per game. "The attack seems to be stronger this year," explains Suffolk skipper Joe Walsh, who guided the team to their first-ever tournament birth last season. "In our first six games, it has been a torrid offensive attack, keyed by two wins over perennial powers in Lowell and Brandeis. Not only is our start stunning, but the victories have been convincing."

Indeed, with a .338 team batting average last season, the slugging power has most certainly carried over into the current campaign. In the Lowell contest, Walsh got major contributions from several different players.

Outfielder Joe Clancy, a co-captain, went 2-for-6 at the plate with four runs batted in while second baseman Mike Turilli, rapped out four hits in five at-bats. Comebacker Frank Zecha made an illustrious return to the lineup with three hits against the Chiefs, who saw a total of 20 Suffolk hits whiz past them in the game. Starting pitcher Mike Marshall did a nice job in his seven inning stint.

The same pace continued in the Brandeis game as the Ram sluggers pounded out 15 hits to help account for their 14 runs. The Judges, at the time ranked two notches ahead of the Rams in the number two slot of the polls, were no match for Walsh's troops on the day. Mark Stenson copped hitting honors for Suffolk by going 5-for-6 at the plate, including two home runs and five RBI's. "All that production by Stenson, coming off his nine-inning, six-hit

pitching performance against Framingham State," said Walsh.

Gary DiNardo performed the mound duties against the Judges by going eight innings and giving up only four earned runs on seven hits. Reliever Jim Ryan closed the door in both games for the Rams out of the bullpen as he appears to be Suffolk's late inning relief ace.

Other key figures in Suffolk's powerful batting order are catcher Larry Chabre and outfielder John Lordan. Chabre, a second-team All-New England selection last season, has picked up where he left off a year ago. He had a three-run homer in the Lowell game and Walsh expects him to hit anywhere around his team-leading .470 batting average last year. Lordan has clouted two homers thus far, but it is his prowess as a fleet-footed center-fielder that Walsh thinks will help the club most defensively.

"The schedule is extremely tough in the next several weeks (actually 28 games in 35 days) and that's saying we better be ready to play every day," said Walsh. "That's where our strength up the middle will be a key."

Walsh's "strength up the middle" in-



Mike Turilli

cludes Chabre, who has double duty with throwing out runners and handling the pitchers. The infield range of Turilli and shortstop Colin Daughtrey is vital. The team is only six games into the season and already it is crunch time.

Roller hockey equipment essential in game

by Mike DeSimone

Now, where were we?

Last week we were being introduced to some strange game with people wearing roller skates and slapping a ball around a tennis court with a hockey stick.

The game is called roller hockey and it is not really very strange. The sport has been around for about 60 years.

But seeing a real roller hockey player in all his equipment conjures up images of the futuristic game of Rollerball.

Back in the roaring twenties, the uniform was hardly in fashion, and neither was it very safe. A player would grab something that resembled a stick, a rusty pair of clamp-on roller skates, stuff some padding in his pants, and off he went.

Today a player is much more sophisticated when it comes to safety. It is essential and playing without necessary equipment means you are very brave, or not very bright. And regardless of your excuse, one is going to ache afterwards.

A player is at his best only when he knows he is protected and can count on his equipment.

Skates are most important, and most players today wear a boot-style skate, which offers more ankle support and protection. They also do not fall off your feet like the clamp-on style. Most boot skates are made with rubber polyethylene wheels rather than the steel rollers of the clamp-ons.

The advantage of the rubber wheels are many. Most players agree that they make it easier to stop and cut, and they also add greater maneuverability because they are wider and have a bigger axle and are excellent on rough or wet surfaces.

Padding around the knees is very essential in roller hockey, as in almost any other sport. It is a known fact that more sports-related injuries involve the knees than any other part of the body. A wrestling-style knee pad will work well, but some of your serious players will use ice hockey shin guards, which not only protect the knee with hard plastic, but also the entire length of the shin. It is almost a must for goalies or

defensemen because they will be offered more protection when blocking shots.

A helmet is also essential, and its unfortunate that they are not always worn. Players tend to copy the styles of their professional ice hockey stars — right down to their disregard for protection against head injuries. This reasoning can be costly because a high stick, a check into the boards (or fence), or a collision and fall to the ground could result in a serious injury.

So even if the hair doesn't flow freely in the breeze and at times it gets a little hot and sweaty, just remember that safety is more important than comfort and beauty.

Oh yes. We must not forget our protective cup. I'm sure I don't have to mention why.

One can easily see that these guys in Needham take this game seriously. By now some twelve players have arrived to the battle sight. Six are dressed in red for Canada, and six in blue with "USA" on their jerseys.

Looking closely, one can see that most of the players are actually wear-

ing ice hockey pants, which give more protection to the hips, tailbone, and thighs than a piece of sponge.

Obviously, gloves should be worn over the hands, and, depending on how much protection you want, one can wear anything from a regular pair of winter gloves up to an ice hockey glove.

Elbow pads and a chest protector, can also be worn. A chest protector is an excellent choice for a goalie, since he must block a lot of shots. A street hockey ball, which is usually the kind that is used, can sting on a cold winter morning.

At center court, the players line up for the face-off. After the ball is dropped, the center for Canada kicks the ball ahead with his skate and by chance it deflects to the stick of his teammate, number 13, who takes a wrist shot at the USA goal but hits the crossbar. The ball is taken by the bearded USA defenseman who starts a rush towards the Canadian goal. On the move, he winds up and takes a screaming slap shot at the goalie.

It sure looks like fun.

OUT OF CONTROL

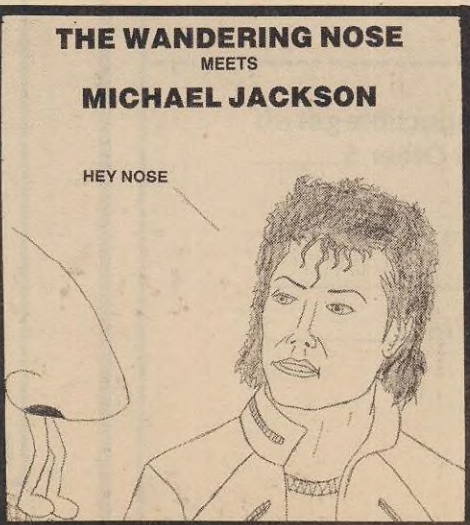
by Scott Buckwald and Steve Mausolf

The Wandering Nose (A brief history of a nasal legend) by Scott A. Buckwald

There are few tales of the history of men more misunderstood or less cared about than the history of the Wandering Nose. In his soon to be published work "Nose," B.F. McDuff writes, "never has the world payed less attention to a true miracle of nature."

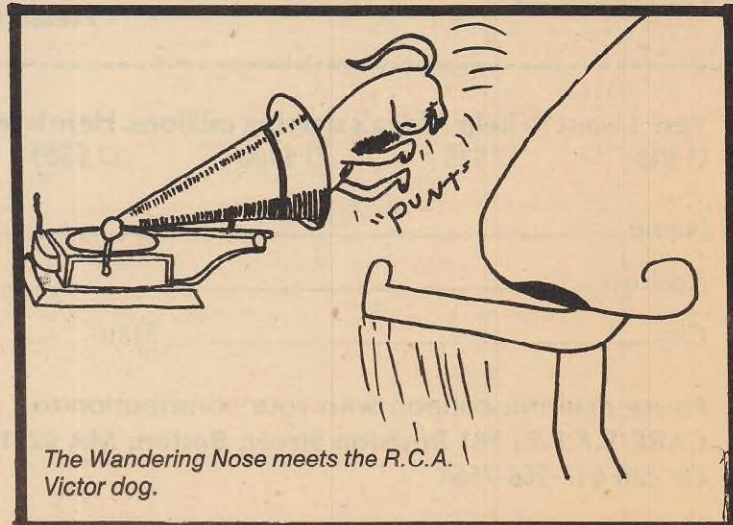
The Wandering Nose was considered a god in isolated areas of South America, and Poughkeepsie, New York. But, in the mainstream of society, his presence goes unnoticed.

The Wandering Nose is simply a nasal creature of observance. It sees events in a way they deserve to be seen. Not associated with any specific re-



ligious or political organization, the Nose is free to see people and events in a pure state.

In its own personal belief, the Wan-



dering Nose feels the network executives are foolish for not putting "Land of the Giants," back into production.

McDuff does go into the personal history, but since he wrote the entire passage in lemon gelatin, it will not be reproduced here.

MEDIA POSITIONS '85-'86

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MANAGERS:

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APPLICATION DEADLINE

3:00 p.m., FRIDAY, APRIL 12, 1985

Up Temple Street

TUESDAY, APRIL 9, 1985

Meetings 1:00-2:30 pm

Aerobics	F636
SGA	S423
Hispanic Assoc.	S430
International Student's Symposium	S522-S524
Newman Club	S1051
Delta Sigma Pi	S1108

THURSDAY, APRIL 11, 1985

Meetings 1:00-2:30 pm

Aerobics	F636
International Student's Speaker	F603
Council of Presidents	S423

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CARE photo by Rudolph von Bernuth

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