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# Suffolk Journal

Vol. 28 No. 3

SUFFOLK UNIVERSITY, BOSTON, MASS.

October 24, 1972



Elliot Norton

PHOTO: Jeff Dennis

## Norton Speaks on Theatre History

by Nancy Kruse

"Theater in Boston has been fighting for survival since its birth," Elliot Norton, Boston drama critic for 38 years, told a Suffolk audience. As he traced the history of Boston theater, Norton, guest speaker for the L.I.F.E. Committee presentation, indicated the many roadblocks thrown into the rocky path of its development.

The Puritan ethic has "bitterly opposed the theater both in England and in this Country," Norton explained. In 1750, when rumors circulated that a play was being performed in a State street tavern, the Mass. legislature passed a law making anyone either acting in or seeing a play subject to arrest. As an added spur to rooting out this evil, anyone who could identify an actor or playgoer would receive half the offender's fine. This law was not repealed until 1797.

Boston's first professional theater, opening in 1792, also offended the Puritan standards. The manager of the theater was arrested, largely because John Hancock, then the governor of Mass., hated theater. The manager was cleared later and allowed to continue his work at the Exhibition Theater on Hawley street for two years.

"Opposition to the theater led to curious hypocritical actions," Norton elaborated. "Plays were called 'moral collections' and playhouses disguised as museums. The Boston Museum, by 1845, had a permanent resident year-round acting company, performing in repertory."

During the nineteenth century, local companies, by then accepted in Boston, had visiting stars, among them Edmund Booth, "the greatest American actor," performing popular versions of *Hamlet*, *Macbeth*, and *King Lear*.

"By 1875, acting com-

panies began to travel and became more popular than resident companies," Norton cited James O'Neill, father of playwright Eugene O'Neill, as the prototype of the travelling actor. O'Neill, "a romantic hero," toured for 20 years in *The Count of Monte Cristo*.

In 1915, when there were 13 playhouses flourishing in Boston, "something happened to break the back of live theater." A silent film, *Birth of a Nation* opened at the Tremont Theater, currently the Astor. The film depicting the Reconstruction period following the Civil War was considered so unfair to northerners and blacks that it brought people into the theater out of curiosity.

In 1927, Al Jolson in *The Jazz Singer* launched the era of the "talkies." The popularity of films with sound "took actors, directors and technicians from Broadway to Hollywood," Norton said.

In 1948, television became "the national entertainment media" and the death knell for live theater was sounded mournfully.

Norton explained that the current "try-out" system cheats Bostonians of seeing final, finished versions of plays destined for New York. "We should have our own acting company. Boston shouldn't be just a guinea pig for Broadway," Norton stated.

Of the three repertory theater groups now working in Boston, (The Boston Repertory Theater, the Hub Theater Center, and the Theater Company of Boston), Norton pinned his hopes for a solid company on the Theater Company of Boston. Norton wishes that David Wheeler, director of the Theater Company, would broaden his scope of productions to include old established works, along with experimental drama. Wheeler and the Theater

(Continued on page 3)

## Cavalier, opposes motion

# SGA's Charity Questioned

by Bob Carr

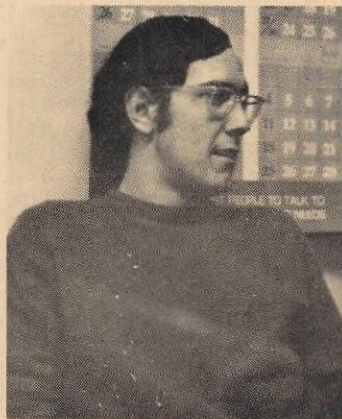
Several people have questioned the ethics of a proposal by student government to donate \$200.00 of student activities money to an ailing student for a kidney machine.

The proposal was made at the Oct. third meeting of the SGA by Jim D'Entremont. The Junior class officers at this time voted to give an additional \$50.00 from their class funds toward the machine for Suffolk Senior Jack Coleman.

The measure was opposed by senior Frank Farina and Sophomore president Dave Cavalier.

Cavalier opposed the motion on the grounds that student activities funds are already overtaxed. He feels that student activities money should be used for student activities and nothing else. "If they want to have a dance or take up a collection for the guy, that is valid," said Cavalier. "But student activities money is not for charity. No one asked the students if they wanted to donate this money."

The Sophomore Class has been trying to get \$150 extra from SGA to beef up its own dwindling activities cashbox.



Sophomore Pres.  
Dave Cavalier

"The SGA gave us \$500.00 to spend for the year," Cavalier said. "Then they asked us to donate \$100.00 to The Beacon because it's traditional. At the student government meeting on the eighteenth we were asked to give another \$50.00 for an SGA sponsored party in Ipswich. How are we supposed to run any decent class functions on \$350.00?"

Jim D'Entremont, senior class representative, said, "Here's a guy who is dying and all you can think of is getting money for your next class drunk?" Cavalier

replied that the social functions help the class come together. "You think that a class drunk will bring them together?" asked Junior Vice President Tom Collins.

Cavalier, who in his spare time works with deaf children at the Horace Mann School in Roxbury, was accused of being selfish and irresponsible for opposing the donation. "What I oppose is giving SGA funds to a private entity. We're not the United Fund. This money was collected for social activities, not for charity," he said. "I'm sympathetic to the man's problem. I'd be glad to give a dollar if SGA wants to have a collection for him. I think most students would give and he'd get well over \$200.00 that way, but my basic job is to represent the Sophomore class and not to collect charity."

Cavalier is joined in his opposition to the gift by transfer business student, John Dunne (see related story). Dunne said that since a student can't graduate unless he pays the activities fee he has a right to expect to get something out of it. "At least he should get to see a few free movies," he said.

(Continued on page 2)

## Student Watchdog Raps SGA's Ethics

by Bob Carr

A small meeting was held in room 617 of the Donahue Building last Tuesday during activities period. Most of those attending had been buttonholed by a 24 year old business student named John Dunne.

Dunne feels that Student Government is doing a poor job of representing its constituency and thinks that he may have a solution. He proposes a small organization headed by himself to monitor SGA activities and spending.

In a statement which he read to those attending the meeting, he pointed out that most students do not have the time or inclination to attend Student Government meetings to fight for their rights and even if they did they would only add to the confusion of the meeting.

Dunne feels that he could work as a students' consumer advocate. He thinks that it is possible to work within the system if the organization remains small, with one leader. Dunne admits that his organization is not democratic, but then, as he says, neither is Ralph Nader's organization.

Dunne thinks that by having one person dealing with the administration, more can be accomplished. He said part of the problem last year's Activist Coalition faced was that they had no organization, no leader and they alienated large



John Dunne

PHOTO: Guy Parrotta

numbers of people with their radical stance.

John Dunne doesn't expect to bring about any sweeping changes if he is successful. "I'm not afraid to nickel and dime them to death," he said, "but I think this will make them more responsive, keep them on their toes so to speak."

Two of the gripes aired at Tuesday's meeting were the proposed \$200.00 gift to student Jack Coleman for a kidney machine and free rings for class officers who negotiated the contract for class rings.

Dunne agrees with Sophomore president Dave Cavalier who believes

student activities money should be spent on student activities. "Students pay this fee with the understanding that it entitles them to something free and then SGA gives it away to charity," he said. "In the middle of the year when most of us are pretty broke, it would be nice if we could go to a free movie at school on a Saturday night."

Dunne will hold another meeting this Thursday, and advertise the time and place with signs. "Students should at least care enough about how their money is being spent to come and listen once," he said.



# Working with Nature

by Raye King

A summer of shopping in supermarkets left me unsated — tomatoes in plastic, lettuce in plastic, carrots in plastic. The tomatoes were half green and tasted like leather, the lettuce tasted like plastic and the carrots were without taste.

I resolved to start a garden. For a few months of the year we could have tomatoes ripened on the vine, lettuce freshly picked and carrots sweet and juicy.

To make this dream possible, I needed rich soil. What could I do to make sandy and non-productive soil rich and productive.

Start a compost heap!

In the fall I raked leaves into a sunny spot forming a five foot high stack and left it.

The wind blew and the snow fell.

In the spring, when the grass turned green and needed cutting, we scattered the clippings over the compost heap. After breakfast, I scattered egg shells, coffee grinds, tea leaves, orange peels and leftover toast on the heap. After dinner I added leftover salad, vegetables, rice, potato peels, and fruit.

All organic leftovers can be added except for meat or fish. They could attract unwanted pests.

A friend was building an addition to his house. He gave us wood shavings and we added them. We asked a local farmer for a few pails of cow manure and added it.

While beachcombing, I added shells and dry seaweed.

Every few weeks, we turned the heap over to distribute the organic matter evenly.

The summer came. Our compost heap grew. It became a home for earth worms and tumble bugs. A family of crickets moved in. They all did their part in decomposing the heap.

The summer sun heated it. A hot core developed. Although we added new material daily, it decreased in size. Decomposition was taking place.

That fall, we dug the soil in a 6' x 6' area. I mixed the compost in and piled what was left on top. This will be my vegetable garden.

In the spring, we planted rows and lettuce, carrots, tomatoes, radishes, scallions, and beets. I soaked the soil twice a week. The best time to water is in the evening after the sun has gone down. The soil will hold the water best then.

In just a few weeks, tiny green plants broke through the soil. I continued to water them two or three times a week.

I removed weeds which were close to the young plants.

Soon we were feasting on juicy, sweet, vine-ripened tomatoes; green, leafy, crisp lettuce; sweet and crunchy carrots as well as baby beets, scallions and nippy radishes. The produce was so abundant we shared it with several neighbors. The feeling of satisfaction we had is beyond description. Working cooperatively with nature gave us a feeling of peace and fulfillment.

While my garden grew, I started a new compost heap. After the growing season ended, I spread it over the garden.

Once again winter winds blew and snow fell covering my garden with a cold, white blanket. The soil rested and nourished itself.

The best time to plant vegetables which bear crops above ground is during the light of the moon; that is, between the day the moon is new to the day it is full. Vegetables which bear crops below ground should be planted during the dark of the moon; that is from the day after it is full to the day before it is full again.

The most favorable positions for the moon to be in to plant vegetables which bear crops above ground are Aries, Cancer, Libra, Aquarius, and Pisces.

The only sign which is good for planting vegetables which bear

crops below ground is Taurus.

The Old Farmer's Almanac gives dates best for planting crops. It's a useful reference.

I have a city friend who does the impossible. He composts his leftovers on his roof. He started by carrying away a bucket of dirt from a construction site and dumped it in a corner of the roof. To this he added table scraps. He raked leaves in the Public Gardens in the fall and added them.

Although his compost heap isn't large enough or rich enough to grow vegetables, it is rich enough to grow sunflowers. The sunflowers grace the roof with their beauty during the summer and fall months, drop seeds, then die and bloom again.



Harry Trask, Pulitzer Prize-winning photographer, addressed a Suffolk audience last Tuesday. He stressed that photojournalism, despite the trouble, provides much satisfaction and pleasure.

PHOTO: Guy Parrotta

## Sights and Sounds

by Paul Todisco

### HEAT

Pardon the pun, but "Heat" is going to be one of the hottest Andy Warhol films yet. The director of the film, Paul Morrissey, deserves most of the credit for the way he handled the movie. Morrissey has enhanced the visual quality of the film with some great camera angles. Warhol left his film in good hands when he chose Morrissey as director.

"Heat" stars Sylvia Miles who plays a one-time famous movie actress who has lost her identity, but not her dignity. She falls in love with a young aspiring musician-actor, played by Joe Dallesandro. You'll probably remember Dallesandro from the Warhol movie, "Trash."

Miles puts out her best performance since "Midnight Cowboy" for which she received an Oscar nomination. Rex Reed says the character she plays is a cross between Gloria Swanson and Lana Turner. He couldn't have described her better. She's also the pushy mother of a lesbian daughter who refuses to conform to her wishes. Her daughter, an unwed mother, is living with the child and her girlfriend.

Dallesandro does an excellent job as the quiet polite young man who was once a child star. His exodus to the West coast brings him in contact with a lot of strange people. His love affair with Miles is merely a tool on which to launch his career into show business. Through Miles, he meets people who are supposed to get him started in movies, but the whole thing falls through.

Morrissey's filming technique captures the characters as they really are. He uses no frills and no special effects. He photographs his actors in a realistic manner, he does not put them in a fantasy world.

There's one particular scene in the film that stood out in my mind. Morrissey shot Dallesandro swimming under water in a pool. The way he photographed him under the clear water is truly a work of art.

The film struck me more as comedy than a drama, but there is a bit of both. Some of the humorous scenes are done rather well. For example, Miles and her daughter having an argument about bringing up the daughter's child in a Lesbian environment. The daughter claims that it doesn't matter, but Miles tells her that the child, who is male, will grow up to be a Lesbian!

I don't want to give the rest of the story away, but there is one thing I want

you to know. Quite a few people are skeptical about seeing an Andy Warhol film because they figure it will be something that's really far out. They remember his past accomplishments like the twenty-four hour film of the Empire State building, or the eight hour film of the man sleeping. Of course there are people who really got into what he was doing, but most people enjoy a good story line. Therefore many people will think "Heat" is another "crazy" Warhol film. It is not.

"Heat" reaches a universal audience. For the Warhol enthusiast, his style, along with Morrissey's, is definitely there. And for those who do not appreciate Warhol, there's a rather well done story for them to enjoy.

If you're not a Warhol fan you will be before you leave the theater. There's one thing I'd like to point out. After the film, the audience applauded. This may not seem like anything spectacular, but when was the last time you felt like applauding after a film?

### KENNY RANKIN

Kenny Rankin's new album, Like A Seed (LD 1003), demonstrates that a husband and wife (Yvonne Rankin) can write songs, raise children and record an album. A la Paul McCartney and spouse you might say, but you're wrong. The Rankin's music comes across a lot better than Mr. & Mrs. McCartney's.

Rankin even makes use of his children on the title song, "Like a Seed." However, Rankin is the star of the show, and he does all the lead vocals. Yvonne co-wrote some of the songs with Rankin, and she also does some of the backing vocals.

Rankin himself, is an excellent acoustic guitarist. Unfortunately, the album does not feature him too much with the acoustic. However, he has a fine group of musicians backing him up. This compensates for Rankin's lost riffs.

The first side of Like A Seed isn't really anything spectacular, but it does have some good cuts. "Peaceful" is one of the best songs on the album. This is one song where Rankin's guitar artistry shows up well. The vocals are also done extremely well. Rankin has a pleasant voice and fairly good range. His voice is somewhere between James Taylor and Steve Stills.

"Comin' Down" is one of the more hard-driving numbers. The song is about coming down, oddly enough. Rankin seems to be describing his own experience with drugs, and

advises the listener to stay away from them. Rankin's piercing vocal is pretty convincing.

Side one ends with "Stringman." It's similar to Bread's "Guitarman" in the sense that the fellow who plays an axe can control one's emotions through his music. It seems that guitarists have come a long way since Mick Jagger said "they've been outcasts all their lives," in "Jigsaw Puzzle."

The second side of the disc has a little more substance. The songs are better written, and they're performed pretty well. "Bad Times Make You Strong," "You Are My Woman," and "If I Should Go To Pray" are the outstanding cuts on this side.

The second side of the disc has a little more substance. The songs are better written, and they're performed pretty well. "Bad Times Make You Strong," "You Are My Woman," and "If I Should Go To Pray" are the outstanding cuts on this side.

"You Are My Woman" is obviously dedicated to Yvonne. It is one of the most sensitive of Rankin's songs. It is a letter of thanks to her. She stood by him during bad times, and remains closer to him now. It's clear that Rankin thinks of Yvonne as more than just a co-author of his tunes.

"If I Should Go To Pray" is a very pretty tune. The vocal arrangement is very good, and it blends in well with the music. The lyrics are a bit vague, but that makes the song more interesting.

Like A Seed is not a great album, but it is relatively decent. It shows promise. Kenny Rankin has a lot of potential. His songs are basically good and easy to listen to, but he has a little way to go before he reaches musical maturity.

As stated earlier, his big talent is in his guitar playing. He just doesn't get by with strumming chords. He seems to know the guitar well and handles it with ease.

His songwriting will have to improve. He has the qualities of a successful musician, but his songs are lacking somewhere. As he goes on, I am sure the quality of his tunes will increase.

We'll be hearing a lot more of Kenny Rankin before he's finished. His sensitivity to his songs show he is dedicated to what he is doing. If you like honest music, buy Like A Seed.

## SPORTS LIGHT

### by Andy Hartery GOLF TEAM LEADS TOURNAMENT

The Suffolk Golf team sparked by Doug Spooner and Brian Hamilton holds the lead in the Little Four College Golf Tournament, after three rounds of play at the Saddle Hill Country Club in Hopkington.

Suffolk has 48 points, followed by Bentley with 31½, Brandeis at 29, and Clarke trailing the pack with a score of 12½.

The best individual score to date has been a 72, shot by Suffolk's Brian Hamilton. Hamilton joined the golf team at the start of the second round and has given Suffolk a big lift. Doug Spooner has shot very well, scoring 73, 74, and 78 in his three rounds. Suffolk holds a 16½ point lead with one round to play.

### CROSS COUNTRY TEAM IMPROVES

Improvement seems to be the word to describe this year's cross country team. After two meets thus far the Suffolk runners have improved in time and position of a year ago.

In a triangular meet held at Lowell, Suffolk placed second with a total of 54 points. Henry Green was

Suffolk's first finisher running the 4.7 mile course in 27:08. Jeff Strungis finished 11th with a time of 28 minutes even.

Suffolk's next meet was the Merrimack Invitational held at the Merrimack campus. Seventeen teams with a total of 112 runners competed. This meet however, was declared invalid because the first 12 finishers unknowingly left the 4.9 miles course. Dave Crichton was Suffolk's first finisher placing 64th with a 30. Jeff Strungis (86th) and John Walden (89th), finished eight seconds apart.

This is only the second year that Suffolk has had a cross country team and Coach Nelson says he is very pleased with their work so far.

### SGA's Charity (Continued from page 1)

Dunne maintains that this is just one example of SGA's failure to represent the students who elected them. "The constitution they've been working under for the last two years hasn't even been approved by the trustees of the University," he said. "If a private student goes to a student government meeting and tries to participate, he is ignored." Dunne feels that SGA members were elected in what was basically a popularity contest and act accordingly. Some, he maintains, don't even know the functions they are supposed to perform.





# IRELAND . . . The Derry Express

by Chris John Christoforo

(Editors Note: This is the second report of a five part series.)

After five hours of rolling emerald hills and grand prix type two lane highway, the Derry Express bumped into the last Southern Irish stop — Letterkenny. The bus driver, a thin grey-haired man of about 40, freed his change box and stiffly stepped out of the double hinged doors. Then, as if he forgot something, he made an unsure half circle and shouted back into the bus ... "5 minutes."

An elderly woman, wearing a black slicker, bobbed slowly off the Express as did a boy about high school age who'd been on since Galway.

From the middle of the bus you would see the outlines of the remaining passengers. There were maybe a dozen children, none older than 12, and a red faced middle aged man named "Mac." All were in various stages of peeling and eating oranges.

When the Express started again, Mac passed a clean handkerchief around. "How long before we get there?" a little pudgy girl said as she wiped her hands.

"45 minutes," Mac patiently answered.

About 20 minutes later the Express pulled along side a single story, monotonous looking house. It was a Southern Irish Customs Post. A young man in a blue uniform got on, exchanged greetings with the driver, smiled at the kids, and got off the bus. The driver followed. A small green lorry coming from the opposite direction stopped. The kids waved and the driver waved back with a smile that revealed a bad row of upper teeth. Mac put his rolled paper down.

Maybe 3 minutes passed before the Express doors creaked shut. The driver adjusted his rear view mirror and the Express trembled slowly up the straight grey two-lane road.

50 meters to the front was Ulster Customs. Here, there was no building, just the remains of 4 brick walls and the memory of a tin roof which now littered the sides of the cement foundation. The bus slowed to a halt and the driver got out. Another man in a blue uniform got on. He also



British Checkpoint, Londonderry

smiled at the kids and said hi to Mac.

On the sides of the road were barrels in staggered patterns and steel spiked in a diagonal angle pointed toward the highway's center strip. Mac explained that this was so gunmen couldn't ride by and shoot up the customs post at top speed.

While the driver was filling out forms, two British soldiers were searching the baggage. One soldier smiled at the kids, some smiled back, others made menacing faces. One boy stuck his tongue out and the soldier went back to his work. Mac smiled.

Minutes later the driver got on, turned the ignition and backed out along the two lane roadway.

During the ride, the British presence was omnipresently felt. Sand-bagged gun positions and barbed wire barricades offset the tranquil hills along the highway. Armored cars rumbled by and seemed to distort traffic patterns. Occasionally a radio antenna of a patrol could be seen through the hedge growth. Always the army camouflaged positions of black and khaki upset the greet patchwork patterns of the ever present pastures.

Just before Derry, traffic backed up at an army checkpoint, the kids grew restless and Mac broke out cookies. The bus driver, elbows on the wheel looked back. "How long?" he asked. "Probably 10 minutes," Mac answered. Finally, the Express

pulled into the Ulster Bus Station. The striking words "Civil Rights or Civil War" were painted on a four story brick building. A transient crowd lined the platform and a lone British soldier leaned against a glass doorway.

Mac set the children along the platform and waved a cab down. Across the street was a betting parlor adjacent to a gutted brick building. Underneath two armed British soldiers stood by a sign that said, **Control Zone No Waiting**. Next to that was a Chinese restaurant and a boarded up store front.

Mac filed the children into the second black cab, said, "Cherrio" and was gone. Around the corner was another British soldier the booth just over the receiver was the name **Mary** and an obscure phone number over the words "No Pope Here".

A man with a bulbous nose and thick glasses limped by. In his arms was a large brown paper bag. The man got on the same yellow and brown bus Mac had just gotten off of. The marquee now read Galway Express, as it would three weeks of riots, assassinations and explosions later.

But now there was only a delayed rumble as the Express idled and the new driver examined the last few tickets. Then as usual, the bus doors closed and the Express chugged off exactly 10 minutes behind schedule.

## Editorial

# FIRE!

Last Wednesday's fire drill was a potential disaster. Students filing out of the Donahue and Archer buildings plugged Temple street in such large numbers that students still in the building found it impossible to get out. Add to the possibility of students trapped in the building is the impossibility of a fire engine gaining access to Temple street. Ridgeway lane, of course, is blocked by the cars and trucks that park there every day so there's no alternative route there.

The fire department wants the school emptied in a minute and a half and their maximum standard is

five minutes. It took twelve minutes for the school to empty so there is obviously something wrong somewhere.

The answer is the students themselves. It seems that we haven't got the brains to walk away from what is supposed to be a burning building. The **JOURNAL** suggests that professors be instructed to move students away from the building once they are out of it. It seems ludicrous to think that college students need to be told to move away from a fire but since we are spoon-fed everything else why not this?

## LETTERS TO THE EDITOR

Editor,

The Student Government Association is a social activities association and nothing more. Now don't take this the wrong way, they've done a fantastic job with the orientation program and providing social activities so far, however, representation in my opinion is the government's function, not social activities. I would like the elected members to represent me, not supply me with social functions.

By representation, I mean providing a body that will confront the students on meaningful issues about Suffolk life, not social functions alone.

Last year as a representative of the sophomore class I tried to

initiate a Social Activities Committee, which was established but as a "lame duck" committee. It seems to me Student Government is afraid to delegate what they think their only power is: to plan and run social functions, to another body or group of students. Think about it.

David Graziano '74

Dear Editor,

I would like to thank all those, who through their votes and support, made it possible for me to become a representative of the class of 1976. I hope that your confidence in me will prove to be well-founded.

Steve Parsons  
Freshman Rep.



NORTON

(Continued from page 1)

Company launched the careers of Dustin Hoffman and Jon Voight. Al Pacino, currently starring in **The Godfather** last year acted with the Theater Company in their production of **The Basic Training of Pavlo Hummel**.

In a question and answer session, Norton bemoaned the "hit mentality" that is crippling the growth of experimental theater. "Students should be the supporters of experimental works, but they, too, will only go to hits."

When asked if he thought the high price of tickets kept students away from the theater, Norton countered that "rock concerts sell out at \$10 a ticket. Yet, students won't pay \$3 to see **Pavlo Hummel**."

Later, during a discussion session in the faculty dining room, Norton termed **Godspell** "a delight," and praised the Wilbur Theater for breaking with the two-week touring tradition to open for long runs of **Hair**, **You're a Good Man, Charlie Brown**, and **Godspell**.

In conclusion, the award-winning critic said, "Theater is live contact where a person-to-person feeling is generated. But with the competition of movies and television, the wonder of it is that there are any theaters at all."

## Up Temple St.

### Coming Events

Oct. 25: Varsity Cross Country, Suffolk vs. Framingham State 4:00 PM.

Oct. 26: U.S. Government Career Day, in the Donahue Lobby. Many government agencies with job opportunities in federal service. 9:30 AM to 3:00 PM.

Oct. 28: Varsity Cross Country: Suffolk at Lowell Tech, 1:00 PM.

Oct. 30: PHI SIGMA SIGMA is having a "HALLOWEEN SURPRISE" all day in the cafeteria.

Oct. 31: University Lecture Series Comm. and SGA present Karl Hess. Former political conservative, speech writer and advisor to Sen. Barry Goldwater, Hess made the extreme switch from the far right to the far left. Currently the contributing editor of **RAMPARTS** magazine and the **LIBERTARIAN FORUM** and a leading philosopher of the New Left. His topic: "The Establishment vs. Anarchy — The Battle Today;" Rm. 517 Donahue.

### Announcements

PSYCH SERVICES will host freshman groups to begin the week of Oct. 23 and end the week of December 4 (6 weeks). 90 minute sessions closed to new members after the first meeting. Time and place to be announced. Those interested please sign up in the secretary's office, Rm 514 Donahue.

Anyone interested in working for the **BEACON** yearbook should apply to Fred Rupp RL 15.

Any undergraduate who is interested in applying to Suffolk Law School for Sept. 1973 should take the LSAT no later than Dec. 72.

LOST 1000 Birth Control books. Will finder please notify the Problem Center, Rm. 5-451.

Student with artistic and typing ability to work 12 hours a week for \$\$\$\$. Apply Jim Peterson RL 5.

Next **SGA** meeting will be held on Oct. 23 in RL 3.

Artists and comedy writers needed for **RAVIN' MAGAZINE**. Please apply in **JOURNAL** OFFICE RL 9.

## Trick or TKE?

Tau Kappa Epsilon, the social fraternity at Suffolk University, will be collecting for United Nations Children's Fund October 31, 1972.

In an era of violence, UNICEF stands for peace and shelter for poverty stricken victims.

Tau Kappa Epsilon is not asking you to save the world, just a little piece of it by donating whatever amount of money you can give. Members of T.K.E. will approach you on Halloween for a donation. Remember peace and goodwill are not just words.

## VENTURE

### NEEDS

### WRITERS ARTISTS

### PHOTOGRAPHERS

### AND POETS

See Martha in RL 15

# Suffolk Journal

The Weekly Newspaper for the Suffolk Community

Publisher

Suffolk University

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## We invited a few friends for dinner and they helped clean up the Genesee River.

With the aid of a few thousand pounds of microorganisms, we're helping to solve the water pollution problem in Rochester. Maybe the solution can help others.

What we did was to combine two processes in a way that gives us one of the most efficient water-purifying systems private industry has ever developed.

One process is called "activated sludge," developed by man to accelerate nature's microorganism adsorption. What this means is that for the majority of wastes man can produce, there is an organism waiting somewhere that will happily assimilate it. And thrive on it.

The breakthrough came when Kodak scientists found a way to combine the activated sludge process with a trickling filter process and optimized the combination.

We tested our system in a pilot plant for five years.

(At Kodak, we were working on environmental improvement long before it made headlines.) And the pilot project worked so well, we built a ten-million-dollar plant that can purify 36-million gallons of water a day.

Governor Rockefeller called this "the biggest voluntary project undertaken by private industry in support of New York State's pure-water program."

Why did we do it? Partly because we're in business to make a profit—and clean water is vital to our business. But in furthering our own needs, we have helped further society's. And our business depends on society.

We hope our efforts to cope with water pollution will inspire others to do the same. And, we'd be happy to share our water-purifying information with them. We all need clean water. So we all have to work together.



**Kodak**  
More than a business.