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The unwelcome return of the draft

by Nina Gaeta

The government of the United States wishes to invite young men to an overseas party, all expenses paid. Bring your own guns.

College men, 18 to 20, are being ordered to register for a non-existent draft: well, a for - the - time - being non-existent draft. Some young men will shrug their heads in resignation and walk down to the Post Office to register. Others will protest against it, kick and scream and be dragged away by police who sympathize with them, but must do their job and arrest them for Civil Disobedience. Is it right to protest against registration, or wrong to?

Suffolk male freshman, sophomores, juniors and some seniors must make up their minds to register or fight against it. This isn't something to be apathetic about; this is literally a matter of life or death. All signs point to a draft by the beginning of 1981. You do have a choice.

If one percent of the male registration aged population does not register and are

subsequently caught and prosecuted, the U.S. would have to build a prison the size of Texas to hold them. If you do not register, you will face five years in prison (if caught), and a fine of \$10,000. If you do register, you will face the possibility of a draft. Just because you are in college, you will not receive an exemption. If you are a senior and you are called up, you will be allowed to finish out the semester, not the year.

They are not easy choices, but choices that have to be made.

The all volunteer army does not work. (Are you listening Uncle Sam?) Young men do not want to even register for a draft, let alone fight a war. NATIONAL SECURITY DOES NOT LIE SOUTH OF RUSSIA OF DEEP IN THE GROUND OF A MIDDLE EASTERN COUNTRY. President Carter has bungled his way through four years, and a 69 year old actor is bungling his way to the White House. Is war eminent?

Presidents from Eisenhower to Nixon

fed an undeclared war with the lives of young men to protect a country against the Communist threat. Unfortunately, these men have died in vain. If these presidents did not have a continual supply of men to draft, the war would have ended much sooner.

If you feel must register, then do so. However, if you want to think it over, and

you decide not to register, talk to a draft counselor and know the consequences of your decision. Civil Disobedience is what this country was founded on. Exercise your rights. Contact anti-draft groups to take passive or direct action.

Again, do what you feel you must do. Either way, if you follow what you think is right, then it is. Just know all the facts and all the options.

SUFFOLK JOURNAL

Volume 36 Number 2

SUFFOLK UNIVERSITY, BEACON HILL, BOSTON, MASS. (617) 723-4700 x323

July 24, 1980

Still no replacement found

by Nina Gaeta

Ten months and three days have passed since Thomas A. Fulham announced his intentions of resigning from Suffolk presidency. Five days ago, he should have been congratulating his successor. Instead, Fulham "is holding down the fort until" acting president Francis X. Flannery gets back from vacation. A new President has yet to be selected.

Vice President and Treasurer Flannery became "Acting President Flannery" because the Board of Trustees are still deliberating over the presidential candidates. However, trustees and faculty involved with the search say there will be a new president in September.

Trustee Nominating Committee (TNC) chairman Herbert Hambleton said the "process is long and involved. Nothing is really holding us up. We are dealing with many candidates and these people are from all over the country. It just takes time to review them all."

Hambleton said he and the rest of the Presidential Search Committee (PSC) members are under an oath of confidentiality and would not divulge any potential president's name.

Hambleton would not give any specifics on the next TNC meeting, saying only that "it will be within the next two weeks." He would not say if a president would be chosen at that time.

Because Flannery is on vacation and will not be back until the end of July, Fulham has agreed to take over until Flannery gets back. "I come in every day for a few hours and open mail, answer correspondence, and just be here," he said.



"HOLDING DOWN THE FORT" says Thomas Fulham, waiting for 'Acting President Flannery

Fulham is confident there will be a new president before the semester starts. "I have no doubts that the person will be the right one for the job." Fulham has also resigned his position on the Board of Trustees to give the new president that chair.

Board Chairman Vincent Fulmer said he is confident he will see a new person in the presidency before September. "We are very close to finding that person now.

Right now we are concentrating on the candidates human qualities, and we are approaching final selections."

Fulmer said Fulham's resignation from the Board to give the new President his seat was his own choice. He said the Board is in favor of the idea of a president on the Board because of the immediacy and accountability factors.

No one gave information on the candidates. Fulmer said there have been

problems by leaking out names and information on the applicants. "The minute names came out there were problems. I will not mention whose name gave us the most headaches because it starts something up again. Sometimes, the people who want to apply, and the people you really want, will leave because of names leaked." Fulmer explained further by saying this can scare off applicants because of some big name competitors who have never really applied.

(Several times in the course of the search, names mentioned included Boston School Superintendent Robert Wood. Wood and the search committees have denied his candidacy.)

PSC member and education professor Donald Unger said the time elapsed should not be of any concern. "We don't go looking for a president every day; this is the first time any question of a new president has arisen in the last ten years, so it will take a lot of time."

The new president must meet the qualifications imposed by the Search and Nominating Committees: strong academic background, expertise in university administration and education, budgeting, community and fundraising skills and must have background in public relations.

Fulham did not have a hand in the selection process nor did he want one. "When I resigned, I resigned from everything. I want to keep a hands off approach. I have run the University my way and cannot pass my policies off on persons I have helped to choose. I would be like handing down a dynasty, and the university is not a dynasty. However, if they (the Board) would like any help, I will be happy to give it to them."



Maureen Duggan has left the SGA for personal reasons, and Barry Fitzgerald is Liason.



SGA fill vacant seats

The vacated position of Student Government Treasurer has been filled and a liaison between the SGA and the newly formed Program Council has been found.

Sophomore representative Sheila Ahern was elected by the members of the SGA to fill the Treasurer's position after Maureen Duggan resigned for personal reasons.

Junior Class president Barry Fitzgerald was elected as the Program Council Vice President. This position will serve as the go-between for the Council and the SGA.

In other SGA action...

An allocation of \$1,400 was approved for orientation programs for incoming students on September 2.

SGA President Mary Singleton, Junior Representative Douglas White, and Sophomore President Ann Harrington will

attend an American Student Association convention in Washington D.C. at the end of the month. A motion was passed in favor of Suffolk becoming an ASA member. Expense money totaling \$243 was also allocated for those attending the convention.

Money left over from last year's SGA budget will be used to replace the old machine in the Print Shop. Eighteen hundred dollars was allocated for the new print machine.

editorials

The search goes onward

There's still now new president of Suffolk University but the end is in sight. The Presidential Search Committee (PSC) is entering the final stages of interviewing the candidates.

Despite the delays and complications that have ensued one who is familiar with the history of Suffolk cannot help but be impressed by the fact that faculty, student leaders, as well as trustees have had a say on who will be the next president of Suffolk University. If the recommendations and candidates from the PSC are followed through on then Suffolk will have a new president who is capable of handling the problems of running a metropolitan commuter school.

By looking at the guidelines that the PSC has set down for the candidate: a strong academic background, expertise in university administering and teaching, and a knowledge, in budgeting, community, and public relations skills it is the criteria for a very strong administrator.

It is still too soon to be wholeheartedly pleased at the way the search for the new president has been conducted. The final product has not yet been delivered. All of the PSC recommendations have to be approved by the Trustee Nominating Committee (TNC) and the full Board. Those concerned about the future of Suffolk University can only hope that the PSC, the TNC, and the full board can present the Suffolk community with a president who is concerned about making life at Suffolk better for everyone. A great many changes need to be made in the Suffolk community. The University president is a key person who can help bring these changes about.



An Uncommonly Lovely Day . . . on the Boston Common.

A sticky studying problem

The faculty, students, and staff of Suffolk University looked rather wilted this week. temperatures of 90 inefficient and non-existent air conditioning systems have made the learning and the working process nearly impossible to accomplish.

How can you work at your maximum efficiency when your shirt is sticking to your back, your having problems breathing, and you feel as if you might faint at any moment?

The air conditioning in the Ridgeway Lane building is inoperable. The air conditioning in the library is ineffective because it is shut off every night, turned on

again at 9:00 a.m., and the hot air is never totally eliminated. The smaller classrooms in the Fenton building that are warm in the winter are stifling in the summertime.

For \$234 per three credit course Suffolk's summer enrollment should be given a better working environment. Many students take advantage of the summer program and their comfort must be considered. To let people suffer in heat is as bad as forgetting to turn the heat on in the winter time.

Let's show next Summer's enrollment tha Suffolk is not just filled with hot air. Something must be done to improve the cooling system.

New grad Women's Center

Former Women's Program Coordinator Arlene Watson Has been chosen as the coordinator of a prosed Women Center for the School of Management.

The concept of the center was conceived by Watson when she was taking "some business courses last year and saw the need to face some issues of women in business."

Watson has been a coordinator of Suffolk's Women's Program Committee for two years. In her new position she will work "together but separately" from the committee. In this capacity she feels that it will be possible not to book important programs and speakers on the same day.

Watson plans to work with representatives from the Public Administration Society (PAS) the Society for the Advancement of Management (SAM) and the MBA. She feels that it would also be beneficial to liberal Art Students to "have a sense of what to expect in the business world."

Watson pointed out that up until recently Suffolk has been the only



Arlene Watson . . . will be the coordinator for Womens' Center for the School of Management.

university in the area not to offer any programs in this field to their women students. She feels that as women become more educated they have a greater need for services of this nature.

If the proposed Women Center for the School of Management becomes a reality Watson intends to run programs on time management, job placement, and networking as some of her initial programs.

SUFFOLK JOURNAL

"...every issue of the paper presents an opportunity and a duty to say something courageous and true;. . .to rise above fear of partisanship and fear of popular prejudice."
— Joseph Pulitzer

Best college newspaper in the country for school community under 10,000
— 1979
—Columbia Scholastic Press Association

Top college newspaper in New England
—1977 & 1978
—Society of Professional Journalists Sigma Delta Chi

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arts & entertainment

Kubrick's exercise in horror - out shining a genre

The Shining. A film directed by Stanley Kubrick, written by Kubrick and Diane Johnson, and starring Jack Nicholson, Shelley Duvall, Danny Lloyd, and Scatman Crothers. At the Sack Cinema 57 and Suburban Cinemas.
by Jeff Putnam

"These episodes are not at all uncommon; they look much worse than they actually are" — A doctor comforting Wendy Torrance following one of her son Danny's blackouts.

More than any other contemporary American filmmaker, save Robert Altman and Francis Coppola, Stanley Kubrick has immersed himself in the examination of the conventions of various film genres. Whereas Altman and Coppola relate the conventions of any given genre to their films (Altman's *Nashville* or Coppola's *Godfather*, for instance), Kubrick applies his films to the conventions of the genre.

While this seems to be a mere semantical quibble, there exists a great and noticeable difference between the works of these filmmakers in relation to the conventions of the particular film genre in which they work. *Godfather* and *Nashville*, in terms of basic form and content (although both dealt more consciously with social and psychological themes), were little different than other outstanding films of their genres.

What makes those films modern classics is their technical excellence (script, direction, cinematography and acting) in the reaffirmation of a genre with all of its implied limitations rather than in their evaluations of the genre and its limitations (which both did only to a minor extent, if at all).

Kubrick, on the other hand, evaluates instead of affirms. Of course, the ultimate end of his evaluation may be a reaffirmation of the conventions of a particular genre. His best film, *2001: A Space Odyssey*, not only evaluated and reaffirmed the science fiction genre, but also expanded its boundaries to such immense proportions that such later attempts as Spielberg's *Close Encounters* and either installment of Lucas's *Star Wars* saga were undeniably incapable of reaching.

His only films since *2001*, *A Clockwork Orange* (1971) and *Barry Lyndon* (1975), are diverting but disappointing, because in them Kubrick made statements instead of judgments, and for Kubrick judgments are far more interesting than statements. Both films were, like the works of Altman and Coppola, made from within a genre looking out, while his previous best work was made from without a genre looking in.

His latest, *The Shining*, finds him once again on the outside of a genre looking in. In it, he explores the new conventions of the born-again horror film genre, led by such films as Friedkin's *The Exorcist*, Donner's *The Omen*, and Spielberg's *Jaws*. He does not concern himself with the B-movies which prevailed in the 1950s and 1960s nor with the classics of the Karloff-Lugosi-Chaney period (although throughout the film Jack Nicholson's unkempt facial hair, toothy smile, and wagging tongue recall images of the

wolfman and, near the end, his gait resembles Frankenstein's monster), but instead with those films forming the vanguard of the recent wave of new horror films — for those are the ones which need to be evaluated.

Easily Kubrick's best film since *2001*, *The Shining* is not so much a successful horror film as it is a successful anti-horror film. Granted it is a suspenseful picture possessing some truly breathtaking moments, but Kubrick is far more concerned with the devices of the horror movie than with their effects. He does not catalogue such devices (*Exorcist*, *Omen*, and *Jaws* do that themselves), but explores them in an effort to expand them. However, he realizes that such conventions cannot be expanded; the horror film has evolved to its full potential (or, more accurately, devolved to an execrable point of no return). He does not so much explode the conventions as he lets them fall apart on their own.

Kubrick (and collaborator Diane Johnson) has adopted Stephen King's 1977 novel of the same name (the author is the current dean of horror writers — a second-rate Poe who targets his work specifically for the movie generation, those more familiar with *Exorcist* than "Masque of the Red Death") to fit his own purpose. Had Kubrick merely dramatized the book it would have been, despite his vibrant technique, just another haunted house movie, of no more worth than *The Amityville Horror* (which is to say, none at all). Instead he has transformed it into a critique concerned more with the language of the horror movie than with the language of horror itself.

King's novel deposited a young, maritally-troubled Eastern couple and their young son into a snowbound Colorado mountain resort, where the husband, Jack Torrance, has been hired as the winter caretaker. The child, Danny, possesses the ability to "shine," that is to send and receive telepathic messages and to see into the past and future. The hotel, haunted by the ghosts of former tenants and staff members, seeks to gain control over Danny's powers by convincing his father to kill him and his mother, Wendy, should she attempt to protect her son.

Although Kubrick keeps the core of King's plot intact, his characters become the transcendent observers of a horror film in which they are also the participants. Upon encountering a particularly grisly sight, Danny (nicely played by newcomer Danny Lloyd) covers his eyes with his hands, as if he had been conditioned to do so by a heavy diet of horror movies. When the hotel loses control of itself, as skeletons and cobwebs decorate the once emaculate sitting rooms and waves of blood pour from the lobby elevator, only Wendy (stunningly played by Shelley Duvall), a "confirmed ghost story and horror film addict," witnesses it all.

The Shining is an imaginative and effective blend of the subjective and the objective in the tradition of the silent German classic *Cabinet of Doctor Caligari* (1919, directed by Robert Wiene). *Caligari's* story is told by a madman from his own distorted viewpoint. What is depicted on the screen are the illusory



"I DREAMED I CUT YOU INTO LITTLE BITS", confesses Jack Torrance (Jack Nicholson) to his wife Wendy (Shelley Duvall) — a dream he devoutly attempts to realize in Stanley Kubrick's "The Shining".

visions of the madman, in which the subjective becomes the objective. Wendy is confronted with projections of her own horror-film fostered imagination. When a ghostly reveller greets Wendy with a drink and a smile, the observer transcends the dimensions of the screen and becomes a participant. Yet she never appears in the same frame as one of her visions, in order to keep those visions, like those of the madman, subjective — the audience sees those visions through the eyes of a "confirmed horror film addict."

That fine line between the subjective (illusory) and the objective (real), which are as antonymous as the surrealist painting and the photographs on either side of the hotel office's door, is the key to *The Shining*. In *The Exorcist*, *The Omen*, and *Jaws*, there is no such division — there are no illusions. The demonic possessions are real and the shark is real, or are at least presented as real by the director. The objective viewpoint of each requires total

acceptance in order to achieve its ultimate goal — horror. If the viewpoint is rejected, the intended effect is lost. This is true especially of *The Exorcist*, in which Friedkin realized that his moral message would be missed by most of the audience, and so loaded the film with grotesque special effects. Garishness is not an equivalent of horror; the former disgusts, the latter frightens.

In the very rare occasions when Kubrick resorts to grotesque depictions of violence, it is not because he wants the viewer to be affected by it, it is because his characters see it. There is nothing which the audience sees (whether illusory or real) that a character does not. Such depictions are "just like pictures in a book," as the cook (Scatman Crothers) tells Danny before leaving for the winter, "they can't hurt you." Indeed they cannot. It is not what the characters perceive that will affect them, it is their reaction to it, and it is the

continued on Page 4

"Kabarett": a Brecht-Weill celebration



Kabarett. A musical revue directed by David Dorwart, featuring the music of Bertolt Brecht and Kurt Weill. Starring Jeanette Worthen, Geraldine Martin, Paul Jackel, and Bill Meikle. At the Suffolk Auditorium, Thursday, Friday and Saturday evenings at 8:00 p.m. until August 9.

by Donna Piselli

Who would believe that Bobby Darin's pop hit, "Mack The Knife," was actually taken from "The Three Penny Opera," which was written in the early twenties?

Composed by Bertolt Brecht and Kurt Weill, "Mack The Knife" (Ballad of Mack the Knife) is just one of the many songs featured in *Kabarett*, now playing at the Suffolk University Auditorium through Aug. 9.

The Brecht-Weill selections in *Kabarett* recall the time when flappers filled the saloons and sequined dresses were the fashion. Dressed in classic fishnet tights, women could have any man they wanted with a wink of an eye or a flash of a smile.

The songs featured in the production are concerned with love, sex and the relationship between men and women. The cast (Jeanette Worthen, Geraldine Martin, Paul Jackel, Bill Meikle) tells us that life is not easy. The lyrics warn that the way others treat us reflects the way we live. For example, in "What Keeps a Man Alive," "Ballad of the Easy Life," and "The Life That We Lead," the emphasis is on leading a full life. In the Brecht-Weill era, a full life was one filled with love and sex.

Many of the selections stress the differences between the young and the old. In "Love Song," Worthen and Jackel portray young lovers who tell of their undying worship for one another. But the next selection, "Instead-of Song," Martin

and Meikle as older, mature adults, sing about the realities of marriage and the pains associated with it. Martin and Meikle try to explain to the young couple that love is more than a physical attraction, and that marriage is neither perfect nor easy.

The Brecht-Weill classics have a tendency to give advice and teach a lesson. In "Barbara Song," Martin tries to comfort young Worthen after she has been mistreated by her lover. The message is simple: Martin concedes that we all make mistakes in our lives. Again, we see the old comforting the young with words of experience.

Although the musical selections in *Kabarett* have a serious tone, many of the songs are comical, entertaining and fast-tempoed. "The Jealousy Duet" is a humorous attempt to show the envy that exists between two possessive women. Name-calling and bickering result when two women fight for the affections of one man. Brecht and Weill manage to say things that we are often afraid to admit. The lyrics of "Duet" involves the true feelings that exist between jealous and suspicious women.

The production is fast-paced and full of energy. Unfortunately, it only lasts 60 minutes and leaves the audience anticipating an encore. The individual performers are vibrant and expressive. There are no specific characters in *Kabarett* and there is no special plot or dialogue. The singing, although strained at times, fills the auditorium with energy and action. The choreography is simple, but effective.

Kabarett as well as being a tribute to the music of Bertolt Brecht and Kurt Weill, is also a tribute to life in the roaring twenties. And what's more, the lyrics of these classic songs tell about life in the 1980's, too.



PERCHED ON THE FINE LINE between reality and illusion, Jack Torrance (Jack Nicholson) prepares to murder his family in behalf of a demonic hotel, at which they are snowbound, in Stanley Kubrick's "The Shining".

side tracks

The sounds of summer
outdoor concerts
good or bad vibrations?

by Tricia Kelley

"What do you mean it's 96 out here? I have a few beers in the cooler, I'm all set," said a bearded John Hartigan, of New Jersey.

At last Sunday's outside concert in Petersborough, New Hampshire, Hartigan's statement seemed to illustrate the general sentiment of the crowd of an estimated 8,000, who attended the Temple Mountain concert, featuring Southside Johnnie and the Ashbury Jukes, Dr. John, The Fools, and The Stompers.

Few fans seemed to mind the scorching temperature. Those who did become hot and bothered cooled off by showering themselves with their favorite brew or by running under the very popular hose located at the base of the mountain.

The heat caused little hostility among the well behaved crowd, as people from all over New England gathered to spend a relaxing Sunday afternoon amidst the green mountains of the Granite State.

A most unusual fan, a goat, even seemed to enjoy himself as he shook the bell around his neck to the tune of Southside's "We're Having a Party."

Although outdoor concerts may be an enjoyable form of entertainment during the summer months, one can run into some problems at the rock 'n' roll gatherings.

The music of the Eagles, Heart and The Little River Band was outstanding at this June's Sunfest concert located in the Yale Bowl, New Haven Connecticut. But the difficulties that one confronted in attempts to listen to the above bands, made one wonder if attaining the tickets,

priced at \$16.50, was really worth the bother.

Coolers, cans and bottles were prohibited once one passed through the gates. Tackling the crowd, which had lined up in front of the soft drink stand became a problem — one missed half of the concert.

Not only did the heat cause an unquenchable thirst, but it also generated a certain irritableness throughout the crowd of 67,000, the largest attendance of a United States' concert of 1980.

One could have scanned the crowd for hours before finding a dancing fan or a smiling young face.

Unless one was standing in front of the stage and not more than 100 feet back, a decent view was not to be had. On the other hand, at the Temple Mountain concert, the stage was located at the base of the mountain, which provided a favorable view from almost any area one chose upon ascending the mountain.

The parking facilities at the Yale Bowl were inadequate. Some fans had to walk a mile or two before reaching the stadium.

The concept of the outdoor concert is a vicious circle. The more popular the band, the higher the price and the more the difficulties a fan will have to contend with. But, says Roy Cristen, a native of New York City, "some bands are worth the struggle. I got bumped around, I had lousy seats, and I was sweating. But I would have gone through just about anything to be where the Eagles were playing live. I'm a true fan. I'd go through the hassle again next year!"

Underground journalism
story of a dying art form

Berkley Barb

by Richard Robert Caprio

"A little rebellion now and then . . . is a medicine necessary for the sound health of government."

THOMAS JEFFERSON

The Sixties gave our culture many things and the impact those incredible years have made on our society will be felt for many future generations. Vietnam, the draft, assassinations, drugs, all will be written about in text books, but have the Sixties finally met their end?

Conservatism is sweeping across the country, those lofty, leftist ideals of the peace children seem to have been pushed to the side of the road. When was the last time the media covered a good demonstration? Can you remember a well-regulated peace march, several thousand strong? The whole aura of the Sixties has quietly vanished from our collective sight.

Many possible explanations have been offered for this. They range from the belief that the rebels of the Sixties have become the establishment of the 80's to the thought that nobody really cares about those days anymore. These views, and others in between, are partly valid.

were published espousing the radical view, many newspapers were formed to pass the word to a larger audience. They were called "underground newspapers" and were bought, more often than not, from street hawkers.

The list of these tabloids grew until almost every major city had at least one. Some were more famous than others: "East Village Other" (New York), "Fifth Estate" (Detroit), "Los Angeles Free Press," "Punch" (Worcester), "San Francisco Oracle," and Boston's own, short-lived "Avatar", which was banned, naturally.

Another of these underground giants was the "Berkeley Barb". Founded in 1965 by Max Scherr, it quickly became one of the largest and most prestigious underground weeklies. Situated, as it was, on one of the most active anti-war campuses in the country, "The Barb" never had to concern itself with a possible lack of stories to cover. The S.D.S., Black Panthers, Yippies, Weathermen, were all in and about the Berkeley area and "The Barb" told the rest of the country what they were doing.

Last week, however, this era came to an end. "The Berkeley Barb" ceased publication. The papers' circulation, which peaked in 1969 at 90,000, had allegedly dropped to 2,500. Recently, the paper's image had changed from that of a radical newspaper to a sex-ad paper. Eventually, the paper split — sex in one, politics in the other — and as a comment on our society, only the sex paper will continue.

Mark Towelson, a former editor of "The Barb," stated that he rejected the explanation that the paper died because the Sixties were over. Unfortunately, the demise of "The Barb" may well be the final death knell for the lost generation.

The F.B.I.'s most wanted list, once swelled to sixteen names due to the number of revolutionaries active in the country, is back to ten, with only two former activists on the list. Does anyone really remember who the Weathermen were and what S.D.S. stood for?

Another, and possibly more important aspect of the 60's, was its impact on journalism. In addition to the numerous pamphlets, newsletters and booklets that

Kubrick's happy haunting ground

the image bypasses the brain and bee-lines for the stomach. This is not to say that *The Shining* is a purely intellectual treatise, but rather that Kubrick does not attempt to ascribe moral significance to that which defies intellect. Kubrick does not relate *The Shining* to a moral scheme because he cannot. The horror film is unrelatable to morals of reality; it can only relate within its own frame of reference: itself. The genre cannot be transcended from the inside out.

So, from his position on the outside looking in, Kubrick works within it, parodying scenes from the vanguard of the new horror films. *The Shining's* main theme is a distorted variation of John Williams' *Jaws* theme. Danny rides a plastic tricycle through the halls of the deserted hotel, just like the boy did in *The Omen*. The voice of the imaginary playmate which ultimately takes over Danny's body sounds similar to the voice of the demon which possessed Regan in *The Exorcist*. Taken out of the context of their original films, these devices become meaningless; they are laughable instead of frightening. Kubrick dissects the body to prove that there is no soul.

But even in a genre without a soul, Kubrick is able to attain the metaphysical level at which the objective conflicts with the subjective, making *The Shining* not only a classic of the horror film genre, but of all film genres.

same for the audience. The effect is in the subjective, not in the objective.

Were its plot to be pared to its bare essentials, *The Shining* would be nothing more than an examination of the effects of isolation on a troubled marriage. The additional material seems contrived by convention rather than circumstance. A former hotel caretaker, who killed his wife and daughters and then committed suicide, appears before Jack (Nicholson, who is at his maniacal best) and convinces him to kill his wife and son. He even unbolts the door to a room in which Wendy has locked Jack. Occurrences such as this take place in horror movies, but not in real life.

Unlike Friedkin, Donner, Spielberg and most other horror film directors, Kubrick recognizes the important difference between film and life. Those other directors attempted to transcend the conventions of the limited genre in which they were trapped; Kubrick, as always, remains outside of conventions, and therefore does not fall prey to the limitations they impose, another of which is the genre's appeal to emotion rather than intellect.

There can be no intellectual expansion of the garishness which embodies the new horror films. Indeed the grotesqueries of these films are patently anti-intellectual. There can be no intellectual response when

The summer sports stumper

by Joe Coughlin

1. Which ex-Red Sox was American League Rookie Of the Year in 1963?
a. Carl Yastrzemski
b. Gary Peters
c. Rico Petrocelli
d. George Scott
2. Which Detroit pitcher won three games in the 1968 World Series, defeating Bob Gibson in the final game?
3. Which player beat out Carl Yastrzemski for the American League batting title on the last day of the 1970 season?
4. Which catcher was bowled over by Pete Rose who was scoring the winning run in the 1970 All Star Game in Cincinnati?
a. Carlton Fisk
b. Thurman Munson
c. Bill Freehan
d. Ray Fosse
5. Who was the first Detroit Tiger since Al Kaline to get more than 200 hits in a season (1977)?
a. Ron Leflore
b. Rusty Staub
c. Jason Thompson
d. Jim Northrup
6. Which manager holds the American League record of 318 victories in three straight seasons?
a. Dick Williams
b. Earl Weaver
c. Billy Martin
d. Ralph Houk
7. Which Houston Astro has hit for the cycle twice?
a. Cesar Cedeno
b. Bob Watson
c. J.R. Richard
d. Jose Cruz
8. Which player since the end of World War II is the only player to hit at least 20 doubles, 20 triples, and 20 homers in the same season?
a. Brooks Robinson
b. Henry Aaron
c. Willie Mays
d. Rod Carew
9. Which pirate pitcher beat the Orioles twice in the 1971 World Series?
a. Steve Blass
b. Bruce Kison
c. Dock Ellis
d. Bob Veale
10. Who served up Henry Aaron's 714th home run?
a. Jack Billingham
b. Al Downing
c. Tom Seaver
d. Pat Zachry

- ANSWERS:
1. (b)
 2. Mickey Lolich
 3. Alex Johnson
 4. (d)
 5. (a)
 6. (b)
 7. (a)
 8. (c)
 9. (a)
 10. (a)