

# SUFFOLK JOURNAL

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March 27, 1980

## SU ROTC program being investigated

by Kim Todd

Biology Chairman Arthur West and the Curriculum Committee are investigating a possible Reserve Officers Training Corps (ROTC) exchange program with Northeastern University at Suffolk.

This would grant Suffolk a new department called the Department of Military Science, West says. "It's basically a good option. Years back military identity wasn't very popular and faculty rather than students gave preference. Established departments could look into some of these courses and offer them as electives." Some of the courses include military history, law and world balance.

West feels ROTC programs are unique in providing interested students with a liberal program.

In 1965 Northeastern established their own Army ROTC program with the strong support of President Ann Koonin. The program provided stipends and scholarships to help with schooling and ROTC students pay half their tuition.

ROTC courses contain sufficient academic content to justify award of credit.

West has appointed a sub-committee of three faculty and one student to further



BIOLOGY CHAIRMAN ARTHUR WEST thinks the ROTC exchange program between Suffolk and Northeastern University will be profitable for students.

consider the proposal and give their recommendation at its April meeting.

Immediate concerns and questions include:

1. adequate space to allocate;
2. tenure, rank and benefits for military officers;
3. the status of Military Science in regards to its being an addition to the 122 credits to reach a degree, or included in the accumulated credits.

The ROTC was created by the National Defense Act of 1916 in an effort to build national consciousness. The growing responsibility and prestige of the army gave military service a popularity on many college campuses. Reserve officers made up 43 percent of the U.S. officers in war.

Due to the number of reserve officers from ROTC, the U.S. was able to mobilize for WWII more efficiently than any other war. In 1965 Congress authorized a minimum of six months training in the program. Exact forms of ROTC differ from school to school. At the present, different ROTC's are the largest single source of officers for armed forces.

Similar programs at U-Mass, Amherst, Boston University, and many more schools have been successful.

An ROTC program at Suffolk could be one more alternative for students to consider in their career making. It could be a more convenient, less expensive way of getting an education, according to West.

## Language requirement debated in policy comm.

by Maria Giervin

The Educational Policy Committee's (EPC) debate on the proposed curriculum has come to a standstill with EPC members debating the need for a language requirement, according to College of Liberal Arts and Sciences Dean Michael Kozlowski.

While most EPC members agree that a language requirement is a useful requirement, they divide on language implications regarding enrollment at Suffolk.

To date, Suffolk and Salem State are the only colleges in the region that require students to take a language.

Humanities Professor Marshall Hastings was recently called before EPC to discuss the necessity of a language requirement. According to Hastings, the requirement would be justified for two reasons. It

would foster an empathy for cultural differences and foster a higher sense of literacy.

"We're a multi-ethnic society and a tolerance for other culture patterns is necessary," said Hastings. "You've got to feel what it means to live up in Spanish and feel the legitimacy of other culture patterns. There's no way to preach to be kind to your neighbor. You've got to get into the inside of people through language."

According to Hastings, the only place for a student to experience another culture, outside of living in a foreign country, is to study language in school. Hastings said opponents of the requirement use the proposed one year requirement on an intermediate level or above as problematic for students who would have to take one year of elementary language before taking the required intermediate level courses.

"Language corrects the tendency to think that one's own country is superior to another's," said Hastings.

A higher degree of literacy beyond a native language is Hastings' other argument for a language requirement. "Native languages allow only a certain thought pattern. Studying a language is a liberating experience from the confines of a native language. It takes you all the way to the well-educated person," said Hastings.

Hastings also said that the study of foreign language "fine-tuned" students' English. He felt this was an important consideration because of remedial learning forced upon college instructors.

While agreeing with Hastings that the study of language is beneficial for students, Philosophy Professor Dennis Outwater considers the long range ramifications of requiring students to study language.

Outwater sees the requirement as possibly reducing enrollment and affecting the flow of transfer students.

"I'm for language requirement and math requirement and a much more rigorous curriculum than we presently have if it does not affect enrollment and if it will not imbalance the two degree (B.A. and B.S.) programs."

Outwater thinks that a possible solution for the language requirement is a package of courses from in the language,

see LANGUAGE page 4



THE YEAS AND NAYS of a language requirement, typified by Language Professor Marshall Hastings and Philosophy Professor Dennis Outwater, differ on long term ramifications.



PHILOSOPHY PROFESSOR Dennis Outwater says language requirements could affect transfer students.

## Elaine Noble: a strong woman

by Alice Whoolley

"You have to be as strong as possible."

### CORNER VIEW

Although Elaine Noble was speaking about the policy that the United States had to uphold as a world power, she could very well have been talking about her own personal outlook on life. As one of the relatively few women who has served in the House of Representatives for Boston's Sixth Suffolk district, and the first to openly profess she was a lesbian, Noble has learned to speak to her allies, enemies, and enemies from a position of "power." This attitude seems to have been beneficial to her especially when she examines her accomplishments. As well as serving in the House of Representatives, Noble is presently a special assistant to the Major for Governmental Relations, was one of the founding co-directors of the



ELAINE NOBLE, former representative and founder of a women's political caucus, spoke to students recently.

Massachusetts Women's Political Caucus, and as a legislator was personally responsible for all of the legislation furthering the Equal Rights Amendment in the state of Massachusetts.

see NOBLE page 6

in this issue

- Student trustee bill worked on page 2
- Puppet shows page 7
- Super Simon page 8
- Baseball season approaches page 10

## 'Top priority' bill not tops to SGA members

by Janet Constantakes

Phoning state representatives, lobbying, and having a brainstorming session will keep Student Government Association (SGA) members busy this week and next as they try to get a legislative bill, which would cut public financial aid to colleges and universities not having a student on the board of trustees, passed.

House Bill 2584 was the subject of some controversy at this week's SGA meeting. Although it was given top priority, only three of 24 SGA members said they could work on getting it passed.

SGA President William Sutherland tried to get more input, urging the group to follow through by working on the bill, since it was given top priority.

The main reason that other members said they could not give it more effort was because most were busy with other goals and did not have very much time.

SGA Vice President Robert McCarthy said by definition, "they gave it (House Bill 2584) top priority, in name only."

Sutherland said that the bill, which was also given top priority by the SGA last June, didn't fall directly within the goals that the SGA had set up.

A hearing on the bill in the state legislature is set for April 2.

The SGA also voted to endorse an open meeting proposal that would set uniform guidelines for the press to attend meetings that affect school policy and to report on issues relevant to students.

The proposal was presented by Journal Editor-in-chief Ann Hobin. Following the vote, Hobin discussed with SGA members the relationship of student government and the press. Charges of inaccuracy and inconsistency in news stories versus editorials were made by SGA members. Hobin said that she stuck by Journal reporters and that stories were different than editorials.

In other action, the SGA:  
 -allocated \$800 to create a combination log and freshman record book, with freshman pictures, names, and residences.  
 -allowed \$1,000 to be used for course evaluation computer cards.

-allocated \$62.50 to the Film Committee for upcoming events.  
 -appropriated \$7.50 to cover a lingering bill for security of the haunted House held in October.

-allocated \$175 from the Rathskellar budget to fund this Friday's Rathskellar.

-motioned to pay \$90 for a security bill for the Jonathan Edwards concert in November.



IT'S BETTER FOR STUDENTS to try to solve the library noise problem, according to Student Government Association Library Committee Chairman Maureen Duggan.



IT'S THE SET-UP - College Librarian Edward Hamman feels that the noise problem in the library can be blamed, at least partially, on the library's present set-up.

## Librarian Hamman impressed with 'Shhh' efforts of SGA

by Maria Ada Mbarawa

College Librarian Edward Hamman said that the administrators are impressed with the Student Government Association's campaign of film and posters as a way of eliminating the noise in the library.

Hamman referred to the idea as excellent and the only possible way of reducing the library noise in the short run. SGA Library Committee Chairman Maureen Duggan thinks that the campaign is a beneficial one. "It's better when it's attention to students and not administration to discipline, and that's why we are mounting the campaign."

Hamman concluded that neither the students nor the administrators should be blamed completely for not eliminating the

noise but that it's basically up to the students to maintain a conducive atmosphere for studying. "We are not their parents," Hamman said, "to shout at them every minute to keep quiet."

Hamman continued by attributing the noise to the physical set-up of the library. He said that "the physical set-up of the library is not conducive for studying. When you get too many people in a small room a whisper becomes noise and you can't have a single room filled with people and expect it to be quiet."

He added that one of the administration's main concerns is the Ashburne library is to get enough seats. "The seats have taken priority over book collection," Hamman said.

## APRIL CALENDAR OF EVENTS

**Tues. April 1**  
 1:15 p.m. I.A. Society, Lecture Series, and LIFE CONVENTION  
 Sponsor Peter Amott, Marlborough  
 1 p.m. SGA Literary Soc. sponsors GREEK DRAMA  
 7:30 p.m. Walter M. Bursse Forensic Society sponsors Award Ceremony  
**Thurs. April 3**  
 1 p.m. 8:00 p.m. A-14 A-14 SGA Film Comm. sponsors "Jesus Christ Superstar"  
 1:00 Aud. Mod. Language Club sponsors lecture on Latin American Music  
**Tues. April 8**  
 7:30 p.m. Latin American and CAPI sponsors Literary Crusade slides and lecture which is designed to educate people of Hispanic  
 1 p.m. Aud. Literary Soc. sponsors Nikki Giovanni  
**Thurs. April 10**  
 1 p.m. 8 p.m. A-14 A-14 SGA Film Comm. sponsors "Collisions"  
**April 14 and 16**  
 2 p.m. Aud. Gold Key sponsors "College Bowl" Tournament. Teams should sign up in the Student Activities Office.  
**Thurs. April 17**  
 1 & 8 p.m. A-14 SGA Film Comm. sponsors "Lenny"  
 7:00 p.m. Cafe International Students Dinner Home-made food displays and entertainment to share their culture with Suffolk

**Tues. April 22**  
 All Day A-48 Aud. Dept. of Biology and Beta Beta Beta Honorary Soc. sponsors "Earth Day" Exercise table, and other literature concerning environmental issues in the University Greenhouses  
**Thurs. April 24**  
 1 p.m. A-14 SGA sponsors "Class Wars Orange"  
**Mar 27-April 28**  
 SU Theatre and Reality Theatre sponsors "Curse of the Starving Class" - Aud



HAPPY SPRING FROM THE STUDENT ACTIVITIES STAFF

The Student Activities Office Presents Recognition Day April 24 at 1:00 in the S.U. Auditorium

Gambled	
April	
1 Derby	3.00
2 Lottery	2.00
5 Fairs	1.00
7 Shows	2.00
9 L. Race	3.00
10 Horse Shows	3.00
12 Amusement	1.00
14 Fairs	3.00
16 Shows	2.00
18 Shows	3.00
19 Fairs	1.00
21 Shows	1.00
23 Fairs	3.00
24 Derby	3.00
26 Horse Shows	12.00
28 Shows	3.00
Men's Tennis	
April	
7 Univ. Lynch	3.00
9 Curry	2.00
13 Gardner	2.00
16 G.I.	2.00
21 Babson	2.00
24 St. John	2.00
28 Westmark	1.00
30 Bryant	2.00
Men's Golf	
April	
1 Guilford	1.00
8 Babson Turf	1.00
7 St. John	1.00
11 Guilford	1.00
14 Clark & Smith	1.00
17 Fiske Golf Championship	1.00 0.50
20 Babson Golf Championship	1.00 0.50
24 Westmark Golf Championship	1.25

**Degree Applications for June Graduation**  
 Degree Applications for students planning to complete their degree requirements in May must be filed with the Registrar's Office by April 1, 1980. Applications are available at the Registrar's Office in Charles River Plaza, the Deans' Office in the Fenwick Building, the Receptionist's Desk in the 1st. Vernon Bldg.

## Ridgeway Lane Lounge; a new target for vandals

by John A. Hayes

The Ridgeway Lounge has been the scene of a recent rash of vandalism, according to Director of Student Activities Deane Anderson.

Since the beginning of this month, Anderson said, vandals have broken into the lounge and emptied the cash box of a pinball machine.

There are also indications, he said, that vandals have attempted to steal the television set and have tampered with another pinball machine.

## Career planning and development seminar, Mar. 29

by Jeff Putnam

A Career Planning and Development seminar will be held this Thursday, March 29, as part of a two-day seminar program by the Masters of Business Administration (MBA) and the Evening Division Student Association.

The other portion of the program will be a Job Fair, March 31, which will be free and open to all Suffolk students. The Saturday seminar runs 8 a.m. and is open only to the first 100 students who have registered. Registration is still open, according to MBA President Richard Koolach.

Dr. Robert Bates of the Career Planning and Placement Center will speak at the seminar on career development and will focus on abilities. Richard Bradley, of Bradley Associates, will speak on various job hunting techniques.

Four workshops comprise the remainder of the seminar, consisting of "Resume Writing," "How to Change Life Planning," "Interviewing Techniques," and "Perspectives from the other side of the desk."

The Job Fair will be held in the cafeteria and personnel directors from various companies will be on hand to speak with students on an individual basis and to answer questions about their firms. According to Koolach, approximately 20 companies will have representatives at the fair.

The Saturday program will run from 8:30 a.m. until 3:30 p.m., and the Monday evening fair will last from 7 p.m. until 10 p.m. The 8:30 a.m. for Saturday's seminar covers a buffet lunch and coffee.

Anderson believes that someone "ran the place" and broke into the lounge after it closed for the day.

The vandals, he said, "probably struck after hours, and were able to gain entrance to the lounge by bypassing the door's locking lock."

By doing this, Anderson explained, the door appeared to be locked when checked by the security police, but could be opened if shaken aggressively.

Specific information about the vandalism, including the exact time and date of the occurrences, is "restricted" and can only be released by campus security chief Edward Farnes, who was unavailable for comment.

As a result of the recent vandalism, the Atlantic Vending Co., which owns the pinball machines, has removed one of the machines from the lounge.

"The company, with good reason, is upset with the way their machines are treated," Anderson said.

Atlantic Vending won't return the "Purgon" machine, he said, but is considering bringing another to Suffolk.

Another pinball machine was also removed from the Ridgeway lounge, but for reasons unrelated to the recent vandalism there, according to Anderson.



Mary Brimmer photo

SOLE REMAINDER - The last remaining pinball machine gets some use in the Ridgeway Lounge, the scene of a recent wave of vandalism.

"The company has to get a certain return on the machines in order to justify placing them," he said.

"We could barely justify having two." The proceeds from the pinball machines and the other vending machines are split between the vending company and the Student Government Association (SGA).

The SGA uses its share to fund the Suffolk print shop, which makes posters and flyers for clubs and organizations.

"Overall," Anderson said that the loss of funds from the vandalism "hasn't had a devastating effect" on printing shop operations, "but it has hurt."

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## Prizes eliminated from talent show

A prize of \$350 has been eliminated from the springfest talent show following a vote by a core group of actors and actresses that will appear in the contest.

"From the point of view of the audience this will aid a lot but from the point of view of the performers it will produce a better show because they'll work as a team," said Springfest Committee Chairman and Language Professor Albert Mendez.

According to Mendez, the money will be used for other purposes to benefit the actors.

After April 9 and 10 auditions, staff members will assist in directing and "helping out" other acts said Mendez. "Before, you couldn't touch an act

because people would say you're being unfair. Without the prize money, people with more talent will help those with less talent. The students who voted down the prize money claimed that competition adds unnecessary pressure," said Mendez.

Mendez is unsure how the lack of prize money will affect participation in the show. He said that when one compares the number of hours spent preparing an act, and then divide the prize money between several performers of the act, the prize money is no compensation for the time spent.

Mendez sees the means of achievement as being more rewarding for participating students than cash prizes.

## Ridgeway Lane plays musical rooms

Ridgeway Lane offices have been switched around since the fraternity Alpha Phi Omega was forced to vacate their office last week.

Counseling center New Directions has moved out of the office it shared with the Women's Program Center to the office previously used by President's Council (R18). President's Council moved to APO's old office (R12).

APO President Robert Rich said that their lack of an office will not prohibit them from future plans. "We're still located in Ridgeway Lane with temporary quarters in Gamma Sigma Sigma," said Rich. "Actually all we really needed was filing space and they have offered to share that with us."

Rich said that APO has been placed

on the waiting list for a Ridgeway office but doubts APO will get another campus office until the Ashburton building is ready for student office to move in.

However, Rich said that they intend to send a memo every month to Dean of Student D. Bradley Sullivan reporting on the fraternity's activities. He also said that their fraternity banquet, scheduled for April 18 at Tiffany's in Everett, will go on as scheduled with Sullivan and President Thomas A. Fulham invited.

APO lost their office space because of excessive noise which prompted complaints from professors. APO has been on probation since May 2, 1979 when they were told that any violation of their probation would result in "immediate expulsion."

## Language requirement debated

continued from page 1

philosophy, humanities and history department which would not be skill oriented. "Language is a very draining experience for many students and such a requirement could be problematic," said Outwater.

Although the issue of language requirements has been argued before by the Curriculum Committee, whose the proposed curriculum was developed, neither Hastings nor Outwater feel the issue has been discussed enough.

"The curriculum Committee has assured us that enrollment will not be a problem but their analysis is not convincing," said Outwater. "We have to

offer. I personally am not ready to vote for any curriculum because this issue has not thoroughly been addressed to EPC."

Outwater said that other EPC members have tried him to consider the requirement more solely on an educational philosophy but Outwater says philosophy is not born in a vacuum, and that at length must be investigated.

Hastings doesn't want to rush the issue, saying that the curriculum should be "very deliberate and not subjected to pressure of time." He cited the grading system as an example of a proposal rushed through and which ultimately has changed numerous times in a short span of time.

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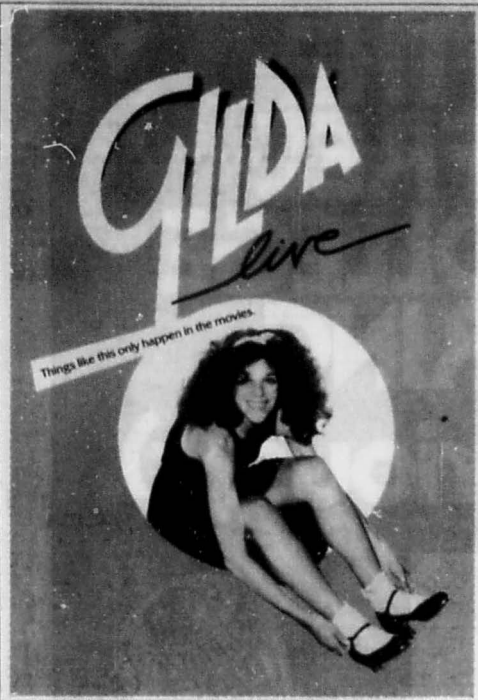


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Lunch	11:00 A.M. - 2:30 P.M.	Friday	7:45 - 5:30 P.M.
Dinner	3:00 P.M. - Closing	Saturday, Sunday	CLOSED

ENTREES				
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
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Whipped Pot. Veg. \$2.10	Whipped Pot. - Veg. \$2.15	F. Fries - Veg. \$2.15	\$2.10	F. Fries, Cole Slaw \$2.15
Popper Stk. on Bulkie	Popper Stk. on Bulkie	Amer. Chop Souse	Fried Clam Roll	Barbeque Burg. on Bulkie
F. Fries \$1.85	F. Fries \$1.85	Veg. \$1.85	\$1.85	F. Fries \$1.85
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Sm. Salad \$1.85	Sm. Salad \$1.85			
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This Menu is subject to change upon availability of the product

editorials

# APO's eviction is no solution

Suffolk's sole service fraternity Alpha Phi Omega's (APO) recent eviction from its Ridgeway building office is not, and will not be, a satisfactory solution to the noise problem in Suffolk's lone activities building.

APO was removed from its office space because of what Assistant Activities Director Carol Lucius termed an increasing noise problem in that building, which was prompting complaints from professors teaching in Ridgeway's two classrooms.

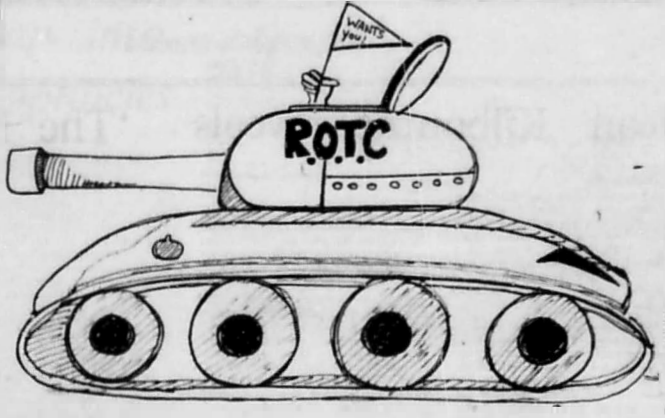
The removal of APO from their office will not prevent them from congregating socially in the Ridgeway lounge, or in the Ridgeway halls. Merely destroying the hive will not stop the bees from buzzing.

Yet this is not a call for harsher penalties against the fraternity, but rather for a reevaluation of the administration's already harsh measures. The Journal does not condone APO's behavior, but feels that it is a symbol of the incompatibility of classrooms and activities within the same building.

The Ridgeway building should be set aside solely for activities, and the presence of classrooms is an infringement on student activities, and ultimately on students. The unfortunate members of APO, who are skeptical about their organization's future, are the latest, and most apparent, victims of the administration's lack of compassion for both students enrolled in Ridgeway classes and student organizations whose only place to meet is in the Ridgeway building.

Having classrooms in Ridgeway has driven out a fraternity that has done much for the university. Every year APO sponsors a blood drive. It often helps out in various offices such as the accounting and registrar's.

Student activities needs its own building. Ridgeway has proven that classes and activity space do not mix.



# ROTC opens SU to more persons

An ROTC program at Suffolk would give persons who want to enter military life or who are looking for a way to pay college expenses a chance to attend Suffolk.

The Journal urges the Curriculum Committee to approve a plan where students could get an education at Suffolk including the necessary credits needed in military science. The proposed program would be an exchange between Suffolk and Northeastern University, which already has the program.

The military may seem an unpopular way of study for many faculty and students due to the anti-draft demonstrations presently being held and the anti-military feelings which arose from Vietnam, however, the choice of people interested in having a permanent military career

as a temporary one while going through school, should be considered. A university should be a place where people with different attitudes and beliefs can co-exist and where the needs of each person are met.

The ROTC program has had a history of success at other local colleges such as the Mass at Amherst, Boston University and schools around the country. With this proven success at other universities, a successful program at Suffolk seems assured.

### So far this year

President Thomas A. Fuham has saved \$332.25 and Vice President and Treasurer Patricia K. Flannery has saved \$343.25 by parking in the only free spaces in the university.

letters

## Alpha Phi Omega's expulsion a sorry affair

**Ed404:**  
I am sorry to hear of Alpha Phi Omega's expulsion from their office in the Ridgeway building. I understand that they were on probation for the past two quarters for "heckling" and disruption of the classroom opposite their office. However, the fraternity has done much for the university and for the students.

They help in every first run activity and hold an annual blood drive that benefits everyone, not just students. It is a shame that they were pushed out. After all, they have more of a right to be in the building than the classrooms.

Nina Gaeta  
Beacon Yearbook

## Student Government defends its accomplishments

**Ed404:**  
The Student Government Association reluctantly writes this letter to note the unduly negative attitude in Journal coverage of the SGA in many articles and editorials at the recent Student Government meeting, a motion regarding the necessity of this letter was unanimously supported. The Student Government has been very successful in meeting its goals and objectives and have many accomplishments to their credit. Minimal Journal coverage of these important issues are being replaced by a negative editorial atmosphere. This year's SGA differs from last year in journalistic attentiveness and the flavor of sensationalism. This year there have been no student strikes or rallies. It appears that the Journal, feeling an unmet need of sensationalism, has become bitterly critical at the expense of adequate coverage of successful issues concerning students.

aid office proposal met approval by the Board of Trustees. Work-study opportunities are now available for all financially needy students in various leadership positions. This allows each Suffolk student, regardless of financial status, to gain advantage of serving as a student leader without being inhibited by a need to work at an outside job. Indeed, this is a major accomplishment for the extra-curricular programs at Suffolk.

The SGA Campus Expansion Committee and the Trustee Building Committee have been working together well this year. Topics such as athletic space, student activity expansion, and lounge space for both recreation and study were discussed in a joint meeting of the two groups.

Topics such as a reading period, the problem of noise in the library, and the announcement that the current evaluation draft had been passed by both the School of Management and the College of Liberal Arts and Sciences faculty meetings were in the SGA agenda. The Journal editorial questioned whether the SGA has anything better to do than "shhh" people in the library. The SGA feels that noise in the library is an academic problem for many Suffolk students and it is the responsibility of the SGA, as a collective representative of the student body, to catalyze an effective solution.

Granted, editorials are for the purpose of personal opinion and impression, but opinion in many Journal editorials seems to be driven by a desire for eye-catching commentary. Again, we regret the necessity of this letter, feeling that unity among students and the accentuation of major accomplishments rather than minor problems are imperative for the progress of the student body.

Thank you for this opportunity to express our views.  
Student Government Association

Last year a strike centered around the issue of student representation in the internal governance of the university, service scholarships, and adequate athletic and student activity space. These are the same issues being dealt with this year. Instead of strikes, although unfortunate for newspaper headlines, success is being met with low key communication and deliberation.

This fall, a Student Government proposal requesting students to act on the Presidential Search Committee to elect the next president of Suffolk University was passed favorably. This is the first time that students were ever given the opportunity to share in this aspect of internal governance at Suffolk University. Trustees held sole responsibility when President Thomas A. Fuham was selected. This proposal was not surrounded by bullhorns and screaming picketers. The lack of sensationalism caused the significance of the issue to be underplayed by the Journal and quickly forgotten as evidenced by some latter editorials.

The SGA and student activities office have been working on the service scholarship issue without positive result for the last three years. This year an SGA financial

Letters To The Editor must be submitted by Mondays at 12 p.m. They must be typed and signed.

## SUFFOLK JOURNAL

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side tracks

# Jean Kilbourne reveals 'The Naked Truth'

by Tricia Kealey

"As an every where, soon later known with such things on clouds," said Jean Kilbourne during her illustrated lecture entitled, "The Naked Truth Advertising's Image of Women," as she launched a romantic evening with a couple guided into the city and suddenly the words, "the heartbreak of marriage" were beamed onto a cloud.

What is the naked truth of how advertising views women? Kilbourne said during her recent lecture at Suffolk that females are viewed as either an inferior class, who are extremely slim, or as sex symbols. "In our society, contempt for women and all things feminine, shapes everything in our lives from sexual concepts to foreign policy" and "there is no message more pervasive or pervasive as advertising," said Kilbourne.

An example of how women are viewed as inferior by the powerful and often offending hidden messages in advertising is the well known "ring around the collar" commercial. "No one asks why he doesn't wash his neck," said Kilbourne.

She began the slide portion of her talk by showing a picture of a model used in an ad who was "inhuman in her femininity." "She even has no pores," explained Kilbourne as the rather large audience chuckled. "Minority women are not often used in advertising, but when they are, they, too, must conform to this femininity or be further exploited," said Kilbourne as a slide was shown of a black woman dressed as a figure. Not only are minorities seldom used in ads, but "older women seldom appear in advertising, unless they are trying to sell dentures," remarked Kilbourne.

She illustrated how women become "less and less human" in advertising as a slide was shown of an ad which was selling toothpaste. The woman in the ad appeared with a smile growing out of her head.

In an ad selling cosmetics, of which one million are sold every hour, the words "for eyes that last" appeared. In response to how absurd the ad really was, Kilbourne replied, "her real eyes fall out at night!"

In advertising "the body is often portrayed as a piece of meat," said Kilbourne. As an example she showed ads selling bras that were in all actuality saying "here is a new way to wrap your package." She also showed an advertisement with the bold faced word "Does Your Husband Wish You Had Larger Breasts" on it. In other words the ad was saying "you better change your body or think about

getting a new husband," commented Kilbourne.

Although women are turned into products in advertising, "men are written dismissed and when they are, it comes as a shock," explained Kilbourne as the audience viewed an ad showing a man dressed only in underwear.

Kilbourne explained how ads can be dangerous. The Virginia Slims ad, which states, "You're come a long way, baby," and "leads out a sexual message at some," is an example. Since the ad, which "links liberation with addiction" has come out, more younger girls have been smoking. This group (younger girls) "is the only group on the rise," said Kilbourne.

Some ads at women against women. As an example, an ad for nylon was shown. In the ad the woman wanting the product being sold was luring a man away from a different woman. The ad was saying, "we'll betray each other to get you," commented Kilbourne. She also said that ads can make the older woman fear the younger woman. "It is O.K. for men to age, but it is not O.K. for women to age," said Kilbourne as she illustrated her point by showing an ad for Clairol, where gray hair was not viewed as an attribute.

An advertisement for Downey fabric softener illustrated how ads scare women at their mothers. Two children were shown in the ad. The child's parents had static cling, the other's did not. The caption read, "Which one's mother uses Downey?" The mother who didn't use Downey and let her child have static cling was supposedly "not a good enough mother," said Kilbourne.

Kilbourne responded to the fact that women in advertising are depicted in glamorous jobs, although women have a lot of low paying jobs. "College women graduates have the same chance of getting a job as male high school drop-outs," she said.

An example of how subliminal messages are used in advertising appeared in a cigarette ad. The ad stated, "If you get crushed in the back-seat-you're-tyranny; try our hard pack." Kilbourne said that this ad links cigarettes with tyranny. Winston ads exploit both men and women. A Winston ad showed by Kilbourne illustrated the use of subliminal seduction by stating, "I don't judge my cigarette by its length."

The next time you look at an advertisement with both a man and a woman pictured in it, notice which



JEAN KILBOURNE RECENTLY presented her dazzling slide show at Suffolk which took a hard look at the subtleties of advertising.

direction they are looking. The man is usually staring straight ahead and the woman is usually staring at him, Kilbourne

showed a number of slides illustrating this. She said that these ads are trying to show "villain women that needs to be controlled."

Two humorous points that Kilbourne made, which showed the silliness of advertising, dealt with a weight commercial and a deodorant commercial. The weight commercial stated that "I'd probably not be married if I hadn't lost 40 pounds." Kilbourne said that this was "the

best advertisement for fat!" The other commercial stated that Secret was "designed for women's extra hairings." Kilbourne responded by asking if a woman's extra hairings were "located in her armpits!"

Kilbourne, trying to end her presentation on a positive note, showed a series of "positive ads," which she said "were hard to find." One of the positive ads was for the Olympics, but she said, "woman's extra hairings were located in her armpits!"

## Elaine Noble addresses issues of the ERA and the draft

continued from page 1

This sampling of Noble's accomplishments make one realize that she has learned to make her presence known in a field that has been predominated by white, heterosexual males for many years.

"I've always been most importantly a realist. I'd like to say that we lived in a world where there wasn't any us but our world doesn't work that way today. We have to come from a position of power. The philosophy is what will keep them away from us," said Noble as she was speaking of the possible return of the draft and the preparation for war.

Noble said that she, along with many other concerned and politically aware young people, protested against the Vietnam war. She said that one of the greatest tragedies of the war was that, "the whole concept of returning home a hero was taken away from them the Vietnam war." The whole sense of democratic support was stripped away from these citizens.

But she said that if the situations in either Iran or Afghanistan become a threat to the well being of this country that there are "a lot of people especially the average housewife, who will make the sacrifice for this country. There are a lot of people who want to protect what they have. You

don't succeed in the game of world power if you let other people pay for you and give."

The unusual element of President Carter's proclamation of the possible return of the draft is that this might be the first time in the history of this country that women might be considered eligible. Much of Noble's talk on the draft centered on this element.

She feels that the "reception of the woman in the draft should come before the Equal Rights Amendment." Many opponents of this position feel that it is generally unfair for women to be considered draft material before they are given the rights that are outlined for them in the Equal Rights Amendment. Noble on the other hand feels that the military draft opens up an "exciting opportunity for women. It is an opportunity that is opening up for women to be an open part of public service." Noble said that because of the media "the average housewife now understands concepts about national strategy that weren't open to her before. With the increased knowledge of politics among everyone in our society this is truly becoming a democracy."

During her lecture it became increasingly clear that from her stand point

both women and gay people have been treated very badly by the military service in this country in the past. She states the only people who have reached any type of rank in the military were "white, male, and educated." Both women and gay people have been serving this country without getting the benefits that are granted to the other people who comprise military service. One of the most startling examples is the women who have been used as test pilots in the service. Although their women risk their lives in the same way that the certified pilots do no commercial airlines will hire them after their stint in the service. The certified male pilots do get hired. And yet 1/3 of the women test pilots during World War II lost their lives.

In the past people who have been determined homosexual have been given low ratings and put in the least satisfying positions. Even more horrendous is the fact that many of these people have been given dishonorable discharge.

According to Noble if the draft is revised so that women are drafted gay people will more than likely also be given more benefits. Noble feels that there is also a distinct possibility that gay people might begin to receive increased benefits.

Noble feels that if the conscription of the draft is open it will be a major push for the ERA. "When you speak about conscription of the draft it is impossible not to talk about the equal rights amendment." Noble made it apparent that if the idea of women in the draft is approved that it will open up several avenues for women and gay people. These are most importantly the passage of the Equal Rights Amendment and improved conditions for women and gay people in their lives.

Noble regrets that there are still women like Phyllis Shaffery who believe that the Equal Rights Amendment is all about point to vote for men and women. The fight to have the Amendment passed is one of the longest and most controversial in congressional history. Noble feels that one of the major mistakes that the proponents of the ERA have made is "not letting the people in their own states make their own decisions. Now there is an opportunity to do that."

Noble knows that there are still hardships for the women to face. But as she said the most realistic attitude is to "Pick and choose your battles and always keep your goals in mind on what you do want to achieve."

# Marionettes leap into the plays of Sophocles

By Thomas R. Peterson

Marionettes. Little figures of wood and cloth tied to strings dancing awkwardly on a stage, Gobstop dolls which amuse children on rainy summer afternoons.

The word marionette conjures such images, but these animated dolls leap out of the playroom and onto the stage of Sophocles and Euripides when a master marionette artist pulls the strings. In the hands of Peter Arnott, they live, cry, and suffer through the dramas of Medea, Oedipus, Antigone.

Arnott has performed Greek dramas using marionettes for more than 30 years. No matter how many characters are on the stage, it is always a one man show as Arnott manipulates the marionettes, speaks all the parts and changes his own stage, as well as translating the text into English.

"I don't adapt the plays at all for marionettes, but I do cuts that are done for any production," Arnott says. "Often the scenes will say this or that, so of another story and will refer to names obscure to the modern audience. These are cut because although they were familiar to ancient audiences, they are not meaningful to the modern audience. Otherwise the plays are performed as they were written."

Using marionettes which are traditionally considered as only a means for light diversion to the great classics of the ancient world appears incongruous at first, but Arnott finds they are an excellent means to present to modern audiences the dramatic experience their play writers originally intended.

"The marionette stage reproduces the scale of ancient performances," Arnott says. "The plays were written for audiences of four or 5,000 people and the dramatists knew this when writing the play. Everything in the Greek stage is the language. The visual element is there, but it is a performance of words."

"The modern theater is that now by comparison, with the unfortunate result that in Greek dramas produced today, everything is too close to the audience," Arnott says. "The modern stage is 'more called for realism, not tragedy.'"

Arnott has performed many dramas, and his current repertoire includes Oedipus, Hippolytus. "To prepare each play Arnott translates the play into English and then rehearses four hours a day for a month. "Eventually I'm rehearsing the entire show every day. I have been doing certain plays for many years and it is interesting to find some plays change and grow in meaning with each performance. It's a measure of the play when you can still find new meanings after so many performances."

The audience appears to forget the novelty of the marionettes after a few minutes, Arnott believes, and becomes involved with the characters. "In the modern theater, often the audience and the actors are too consciously aware that they are watching an actor performing a role. With marionettes, there is no stable person, the audience sees the character."

The intense involvement of the audience with the dialogue of the play when marionettes perform is amazing. Arnott recalls a performance before university students in Lawrence, Kansas, "along with the college students, were children from the local school. They liked the performance and invited me to come to their school to perform the same play, Oedipus Rex, which I did. The students liked the performance very much, but after the performance some of them said, 'you changed it, you left out the scene where Oedipus blinds himself with the brooches.' Well they never saw that scene because it never existed. The language was so vivid that they believed that they had seen something which was only described to them in the play."

Marionettes have other advantages in addition to highlighting the language of the plays. "In essence marionettes simplify the production, paring down the characters to its absolute characters. The audience sees a character, not an actor playing a character. A one man show also gives a unity of expression to the performance which is impossible to achieve with live actors. Essentially it is one man's vision which is

seen, while the marionettes allow me to diversify into many characters."

Arnott's repertoire is not limited to only Greek tragedies. He has successfully performed Marlowe's *Fuente Ovejuna*, two short dramatic plays by Ibsen, *Madame Tenebris* and an entire cycle of medieval plays. His ambition is to someday have performed the entire body of Greek drama.

As the only performer, Arnott finds the play's actual performances both exhilarating and draining. "I feel very high after a performance. That's why I dislike marionettes because when I come down I still have an entire evening to go through. After a performance I can feel the adrenalin pumping very fast for two or three hours afterwards."

His strong education in the classics makes Arnott for the intense practice and memorization work he does for his marionette theater. He was born in Ipswich, England where he attended public school. "It was the equivalent of a preparatory school over here and it was very old. There had been a school there for centuries and it was founded by Cardinal Woolsey. They liked to say it was re-founded because it made it very traditional and proper to attend a school which has a long history." Arnott studied classical Greek and Latin at Ipswich and later at the University of Wales and Oxford University.

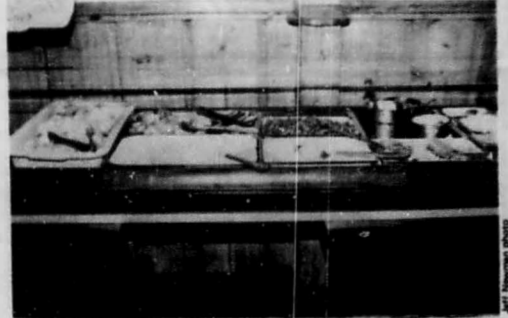
*"The language was so vivid they believed they had seen something which was only described to them in the play."*

After his graduate work was completed, he decided to teach in the United States because in England it was very limited, you could not work in more than one field at a time. I was trained as a clerk but I wanted to work in drama. At that time there were no drama departments, there were a number of theaters, but I would not have been able to do both. I wanted a situation where I could teach, perform and direct. In 1958 I went to the University of Iowa and 11 years later I accepted an invitation to teach at Tufts. Arnott is now the chairman of Tufts' drama department and directs the Arena Theater productions.

Arnott likes to direct comedies in the live theater rather than the tragedies with marionettes. He has been criticized for directing only comedies, but he says it is not because he cannot deal with serious drama. "It is not that I can't have my tragic soul in public. It's just that I don't see anything wrong with having a happy so-called being that to the public."

Performing and directing are not his only activities. Arnott teaches theater history and has just completed a 250,000 word text on it, as well as teaching graduate seminars in the Greek classics. His versatility in voice characterizations and translation has created a high demand for his talents in radio drama. He is currently winding up a two year project with the National Radio Theater of Chicago, "a dramatization of the Oedipus. It's highly adapted but still is coming out very well." Arnott has been running in Suffolk almost every year since 1970 to perform his marionette plays, but this year he is planning a different performance. Instead of presenting *Medea in Jonan*, he will give a demonstration and lecture "about how it works, using the strings examples from several plays. I won't have the stage as I have in the past and people can see exactly how and why the medium works and why it works with some plays and not with others."

Dr. Peter Arnott will appear in the auditorium of Suffolk University at 1 p.m. on April 1, 1980.



THE MOST PREJUDICED place in America - the salad bar. "They are really plots to play on the susceptibilities of people."

## Prejudice salad bars mean "no chick peas"

by Richard Robert Caprio

America, land of the free, home of the brave, BULL in this country there still lingers one place that caters only to certain people. Yes, strangely enough, places of this type have sprung up all over and show no signs of receding at all. I speak of the ALL-AMERICAN SALAD BAR.

Yes indeed, salad bars are really plots to play on the susceptibilities of people in the hope that they will either order up or order more food, or even drink much more.

Let's set the scene. Two couples have just ordered at their favorite restaurant. The waitress finishes writing, looks at them and says, "O.K., the usual, stuffed shrimp and the pork chops, you want to be served hot?"

"Wait! What about me?"

"You had luncheon."

"I know."

"Well, so salad bar with macaroni, and that includes luncheon!"

"But I just want some chick peas."

"Sorry."

"Please, come on. I'll pay extra."

"No...no substitutions allowed."

Utterly humiliated and dejected you watch with a cooling eye and mouth, as your friends pile on lettuce, celery, lettuce, cucumbers, et al on their plates. And why are you suffering? Because you ordered restaurant, the American. Why not good

To be exact, Louisiana shrimp, Oklahoma pork chops. No! You order! Italian food, no no chick peas.

Unfortunately, the agency doesn't shop there. Let's pretend that you do order a nice piece of good red American meat, filled with all of those wonderful American ome, drugs, and preservatives. Does that enable you to carte blanche at the salad bar? Not at all.

How many times have you grown up to a salad bar and watched the fat lady in front of you scoop the last bit of bean salad on her plate, adding it to the several dozen scoops already there? Then suddenly a hand appears and takes the empty bin away. As you await the return of your favorite, the hand sets down a container of spinach.

"Hey! Where the hell is the bean salad?"

"The fat lady took all of it."

"Isn't there any left?"

"Sorry, none at all."

"Why don't you people have something quick or something?"

"First come, first serve, etc."

"But I don't like spinach."

"Then don't eat any. I'm sure you'll be back for more."

It just seems that you can't win. What ever happened to simply ordering an antipasto for two?

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# 'SIMON' says 'see' we say 'a must'

Simon, A film directed and written by Marshall Brickman, and starring Alan Arkin, Judy Grumber, Austin Penickson, Max Wright, and Madeline Kahn. At the 8-26 Court and suburban cinemas.

by Jeff Putnam

American film comedy was dominated in the 1970s by three writers, Neil Simon, Mel Brooks, and Woody Allen. As they have become veritable household names, Marshall Brickman begins the 1980s by attempting to achieve similar celebrity status.

His first solo feature, *Simon*, solidifies his attempt.

Brickman collaborated with Allen on the latter's best films, *Sleeper* (1973), *Annie Hall* (1977), and *Manhattan* (1979), but because of Allen's starring roles in those films, Brickman's contributions were undeservedly overlooked.

*Simon*, Brickman's first directorial effort as well, pits Alan Arkin as a psychology professor brainwashed by a federally funded think tank into believing that he is an alien from the Nebula Orion. Although *Simon* succeeds most noticeably because of Arkin's comic brilliance, Brickman's script is the most redeeming facet of the movie. A mark of great confidence it demonstrates both the inspired insanity and the needed restraint in proportions which are sadly absent from the lion's share of contemporary film comedy.

As in his Allen collaborations, Brickman combines futuristic farce (*Sleeper*) with a genial misanthropy (*Annie Hall*, *Manhattan*) in creating a luminous satire, which deals intelligently with the relationship between individual and society.

Like *Sleeper's* Miles Munroe, *Hall's* Alvy Singer and *Manhattan's* Isaac Davis, *Simon* Mendelsohn (Arkin) finds himself divorced from society and on the outside looking in. But unlike Munroe, who found himself in a wholly new world, or Singer and Davis, who were unable to cope with society in general and their acquaintances in particular, *Simon* does not frantically attempt to conform and/or assimilate himself into society.

Rather he willingly remains on the outside, but instead of merely ignoring society, he monitors it, and attempts to regulate it from a mobile television studio. He wants society to accept him on his terms, not its own; he wants no part of a society that allows Hawaiian music to be

played in its schools.

As much as *Simon* is able to objectively assess society (the wholeheartedly believes he an alien, and in a sense he is), he is totally incapable of realizing the folly of his own predicament. He dismembers himself from society as much as it spurns him.

This is where Brickman best appreciates Allen and his conceptual social outcast — in terms of self-demonstration. Yet unlike Allen's conceits, *Simon* manages to preserve his dignity, while many, if not all, of Allen's do not. The humor is not self-deprecating (the joke is on society), not Simon's.

Keeping *Simon* dignified is very important for the film's appeal because he is a juxtaposition of the viewer's fantasy of his own standing up to the school bully, or the guy who gets used kicked in his face. *Simon* stands up to a more contemporary (and more forthcoming) villain — society itself — and wins, but ultimately manages to maintain both his dignity and his reasonability.

Arkin, who has been unfortunately overshadowed throughout his career by such comic acting prodigies as Peter Sellers, Allen and Brooks, offers perhaps the best performance of his career, which encompasses such comic gems as *The Russians Are Coming*, *The Russians Are Coming* (1966), *Carole 52* (1970), and *The In-Laws* (1978). He is both refreshingly simple and intriguingly deep simultaneously and his benchmark test throughout man's evolutionary process is absolutely breathtaking. Max Wright, as a no-nonsense of the third hand, steals his scenes with an understated vitality that stimulates *Simon* while still in off-camera.

*Simon's* most refreshing feature is Brickman's propensity to take a chance with his gag, and although *Simon* is a very funny movie, not all of its jokes work. His success, the outstanding his failures (which are few and far-between), and character-acting has been a vital part of movie comedy since *Seneca*, *Chaplin*, and *Keston*.

This wonderful free-anything attitude sharply contrasts Allen's morose retreat into a safe, more calculated comedy, which depends more on a well-timed phrase than a easy idea. Brickman resembles an earlier Allen (of *Bananas*, *Everything You Always Wanted to Know About Sex*, and *Sleeper*) who was far more feasible for a laugh.

Perhaps Brickman will eventually evolve into a more controlled and sophisticated brand of humor as has his mentor, but until then, *Simon* stands as a radical use of Brickman's lofty position in modern film comedy and a brilliant argument for his unearned celebrity.

## 'Marker' a good bet

"Little Miss Marker." Produced by Amos Lang. Directed by Walter Bernstein. Starring Walter Matthau, Julie Andrews, Sara Stimman. Now playing at the Sach Deacon Hill. by Donna Pielli

An all star cast, an adorable child, a heartwarming and humorous plot, plus a happy ending are the ingredients of a successful motion picture. Some of *Little Miss Marker*, a delightful film about one man's realization of a need to change and to love, is an effective blend of these ingredients.

Sorrowful Jones (Walter Matthau), a famous bookmaker, has the reputation of being mean, irritable and self-centered. And, indeed he is! Besides betting, his hobby is to use his business and money. No obliging son-in-law Mr. Jones Dean getting richer. No matter who gets hurt, Jones just utters his motto "business is business."

As the movie opens, a young man pleads with Jones to take his daughter as a marker in exchange for a bet. Jones, without giving it a second thought, puts the child and sister in the corner. She is instructed by her father to wait a few hours until he returns with the money. The young girl (Sara Stimman), whose name is not revealed throughout the movie, waits for her father longer than expected. What sorrowful Jones does not realize is that the child is not his responsibility.

Providing for a small girl is tough and trying, and consequently sorrowful learns the art of parenting. The "little doll" who once posed as a marker becomes an important person in Jones' life. The young girl's needs make sorrowful aware of other people's feelings, too. For the first time, Jones realizes there's much more to life than gambling, betting and working. But the opportunist man certainly isn't going to let his friends see this personality change. However, one woman is clever enough to detect it.

Amanda Worthing (Julie Andrews), Sorrowful's business partner, has great concern for "the kid." She urges that the girl needed more attention and care,

especially after hearing about the suicide of the child's father. Amanda's love for the six year old grows. But all the affection in the world can't steal the child away from Mr. Jones. Amanda does this in the end; there is only one solution. In the Washington town to spend her life with the cruel-hearted bookie to save the girl.

*Little Miss Marker* is truly an entertaining film. It is rated PG, and contains no sex, violence or explicit language. It's fun for the whole family. It will warm your heart and touch your emotions. *Marker* may start a new trend in the movie industry since it successfully delights the audience in a so-called old-fashioned way. Walter Matthau, Julie Andrews and Sara Stimman prove that an enlightening film does not have to be cold, bloody and obscene.

*Marker* is a humorous as well as a stern motion picture. It details the life of the egotistic man who won't give in to his emotions. It explains the reasoning behind a man who thinks he cannot spend his life with a woman. Walter Matthau, as usual, portrays the man who is unfamiliar with other people's emotions. And, just as in *The Bad News Bears*, as well as many other films, Matthau tends to surrender himself to the macho-tous, adorable child. In *Marker*, Sara Stimman has the power to change a man's life, as well as the impact to capture the audience's affection.

Julie Andrews, as Amanda Worthington, is strong and effective in recent films, including *Flower* and *Edward's*. Andrews attempted to change her good girl image. Unfortunately, in *Marker*, Ms. Andrews appears no meaner than your grandmother. Instead, she portrays a loving, caring woman who is respected by all. Ironically, Andrews is cast into her usual tragic and endearing time.

Other cast members include Bob Newhart, Tony Curtis and Lee Grant. With an all star billing, an easy listening soundtrack by Harry Mancini and a bright, new child star, *Marker* certainly has all it needs to be a winner. Despite the fact that the film is a remake, Sara Stimman has enough energy and personality to win as much acclaim as the original *Miss Marker* of 1933 (*Shirley Temple*).

Seeing *Little Miss Marker* is the perfect way to spend a Sunday afternoon. It'll leave you entertained and inspired. It may even bring a tear to your eyes.

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ALAN BATES as Serge Diaghilev, Nijinski's lover

## Nijinski out of step

by Greg Beeman

*Nijinski*, starring Alan Bates, George De La Pena, Leslie Brown and Alan Badel. Written by Hugh Wheeler. Directed by Herbert Ross.

Vaslav Nijinski is considered to be one of the greatest male dancers of all time. Sergei Diaghilev, ballet's great impresario and Director of the Ballet Russe of which Nijinski was a member, created an entire new audience for ballet by bringing the Russian ballet to Europe and America.

MacFadden

According to Herbert Ross's *Nijinski*, however, what is most notable about these two men is the homosexual relationship they shared.

This superficial and glossy true story fails terribly in attempting to show the great significance of Nijinski and Diaghilev. Instead, going along with the current Hollywood trend, this film heavily emphasizes their love for each other, while ballet takes a back seat.

In fact, there is not much dancing in *Nijinski* at all. It is ironic that Herbert Ross handled the ballet in *The Turning Point* so well, and here poorly. No one would ever know Nijinski was called the "miracle of the ballet" by seeing this film.

It is obvious Ross did not have much confidence in the dancing ability of the American Ballet Theatre's George de la Pena. As Nijinski, he is almost always either hidden by other dancers or photographed above the waist. Doubts about De La Pena's skills arise as early as the first dance. In this extremely choppy sequence de la Pena looks very stiff and uninspired. The clumsy photography does not allow the viewer to focus on Nijinski. This is probably what Ross wanted.

The film's handling of Diaghilev is

similarly weak. The fact that Diaghilev brought the Ballet Russe and Russian culture to the western world is not shown to be of great importance. *Nijinski* leaps from country to country, but the reason for this is not shown, and the effect of the Russian Ballet on Russia or any other country is ignored.

Ross has said *Nijinski* "deals with a subject we are coming to grips with for the first time." It is obvious that he felt the homosexual relationship between Nijinski and Diaghilev should be the film's main focus. While this is something which should be dealt with, Ross should not have overlooked the great accomplishments of these men in the process.

Ross also made a serious mistake in casting Leslie Brown as Romola de Pulsky, the woman Nijinski marries when he thinks Diaghilev no longer wants him. Brown's performance is abominable and totally lacks credibility. Her Russian accent disappears as the film progresses and her acting technique varies from scene to scene, without ever being the least bit effective.

George de la Pena fares slightly better in the dramatic scenes, but his less than awe-inspiring dancing removes his credibility.

The film, though, is not a total waste. Alan Bates continues to prove himself to be one of the screen's most versatile actors. His performance is exceptionally good. But Bates' excellence only further magnifies the great shortcomings of Brown and de la Pena.

The lavish sets and excellent period costume make it apparent that this film had a large budget. It is unfortunate that the money was not put to better use.

*Nijinski* will probably do quite well at the box office, since films dealing with homosexual relationships are in vogue. But this film does a great injustice to Nijinski and Diaghilev. They deserve better treatment than this.

## Not a very darling picture

*Little Darlings*, starring Kristy McNichol and Tatum O'Neal. Directed by Ronald F. Maxwell. Rere Cinema 87 and Suburbia.

by Alice Whopooly

The makers of *Little Darlings* were evidently counting on the power of the film's two stars, Kristy McNichol and Tatum O'Neal to carry the film. Unfortunately the script is so structureless and the characters are so unlikable that Katherine Hepburn and Bette Davis couldn't save this film. Kristy and Tatum are helpless.

MacFadden

Tatum plays the little rich girl. We know this because her father wears impeccable suits and she wears a white shirt on the bus going to camp. Kristy plays the poor girl. We know this because she smokes cigarettes and her mother drives past stoplights. Tatum and Kristy dislike each other immediately. They are supposed to be the only two virgins in the camp who are over 12. They then make a bet that whoever loses her virginity first wins. This is approximately the time when they

lose the interest of the audience completely.

This could have been a sensitive film about how two girls matured during one summer during their adolescence. Instead it is a collection of awkward sequences.

Kristy tries to win the heart of a motorcycle riding boy from the camp across the river. Tatum tries to seduce the swimming instructor at the school. By the time these relationships get underway you have either fallen asleep, become totally disgusted, or left wondering how this film ever made it to the screen in the first place.

O'Neal seems quite uncomfortable in her role as the socialite. McNichol seems equally uncomfortable in her role as an urban youth. The film is chock-full of terrible stereotypes. There is a flower child, a chubby pubescent, and every other unattractive female adolescent who has ever gone to camp. *Little Darlings* has about as much appeal as a stinky marshmallow.

But even the worst films have high points. When O'Neal talks to her father about her mother who has deserted them and left for Rio the film for an instant captures a moment of pathos. But this is not worth even a fraction of the cost of admission. Then again neither is *Little Darlings*.

## Meaningless trip around

*A Small Circle of Friends*, A film directed by Rob Cohen, written by Ezra Sacks, and starring Brad Davis, Karen Allen, Jameson Parker, and John Friedrich. At the Black Pi Alley and suburbantheatras.

by Jeff Putnam

Rob Cohen is an ambitious director.

Too ambitious.

His grandiose attempt to expand the intimate confines of the province of his directorial debut, *A Small Circle of Friends*, causes him to inflate the film beyond its limits, and in so doing renders himself unable to fulfill his initial promise.

MacFadden

Basically, *Circle* examines the effects of the Vietnam war on three late 1960s Harvard students, composing a love triangle, and their reactions to the conflict overseas. Its problem is that its principles remain untouched by the war, although one of them (Brad Davis) is drafted, then successfully avoids it and their reactions are to the changing society instead.

And though Cohen's premise might incorporate such an indirect response to the war, his characters' changes are merely inauthentic cinematic plays and their reactions simply tokens. Such changes and reactions are ineffectively mirrored in an otherwise unnecessary character, Hardox (John Friedrich). Hardox enters Harvard a conservative Texas Eagle Scout, and upon graduation has been ridiculously altered into a radical terrorist.

The reason why Cohen fails in relating the affects of the war to his central characters stems just as much from the poorly drawn characters provided by Ezra Sacks' inane script.

Despite Cohen's attempt to fulfill his premise, it appears that Sacks has an altogether different approach to the plot. He concentrates solely on the love triangle composed of best friends, Leo (Davis) and

Nick (Jameson Parker), and the girl that comes between them, Jessica (Karen Allen). What defines this approach (and contributes to Cohen's failure) is Sacks' total inability to create anything other than ordinary daytime television soap opera characters and relationships.

The characters never resemble real people, nor do they even seem to fit their own destinies. They act and talk like provincial high schoolers instead of bright Harvard students. They react apathetically instead of the sympathy which Cohen and Sacks desire.

Of course, Cohen's and Sacks' self-defeating inability is not enhanced by the high school drama club level acting by each of the three principals. Davis disappointingly exhibits some of the insularity or fear which he possessed in his last film, *Midnight Express*. Parker is unable to consistently come to grips with his role. Often he demonstrates great depth and personality, but usually he recedes into lines with no conviction. Allen fluctuates between coy innocence and over-the-top coyness without a trace of conviction and with a general air of confusion.

But if Cohen's, Sacks', and the actors' efforts are not destructive enough, the movie is finally self-defeating. Leo is killed while interviewing Hardox in an accidental explosion at the latter's laboratory, which should take on the meaning that Christopher Walken's death embodied in *The Deer Hunter*; in its place, however, it becomes a symbol for the meaningless of life in that period.

But as Jessica and Nick look back on Leo's death, it is merely a half-remembered episode. It did not change them. It is not only pathetic but meaningless. Since the movie centers on the assumption of these characters, these assumptions should mean something. They don't, and therefore, like Leo's death, *Circle* is both pointless and meaningless.

*Circle* proves that ambition alone does not guarantee success, especially where there is nothing behind it.



'A SMALL CIRCLE OF FRIENDS' stars Jameson Parker, Karen Allen, and Brad Davis.

Say... "pip-it!"

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sports

# Rams stay strong despite loss of Donovan, Gratta

by Joe Coughlin

The Rams' baseball team opens their tough 1980 schedule on Tuesday vs. Curry College in Milton with a good balance of veterans and rookies, which could make them a successful team this season.

Coach Tom Walsh calls this year's team "the best ever as far as conditioning goes." Walsh has been happy with the practices over the past three weeks (indoors the first two weeks at the Cambridge Y.M.C.A. and the M.I.T. batting cage and outside at Murray field in Brighton this past week) as "everyone is working real hard."

Although final cuts have not been made, Walsh feels the good balance of veterans and rookies will be the biggest strength of the team. "I think they'll offset each other and balance things out. We have a nucleus that's back." Among those included in this nucleus are pitchers Nick Rabinick and Mike Gratta, catchers Anthony Gennart and Mike Romano, Doug Lawson and Ken Pefine, co-captain Larry Skara and Anthony Tricca.

Like last year, hitting will be a strength for the Rams. "Traditionally, we've always had hitting at Suffolk," said Walsh. "If we get pitching and defense we'll do okay."

Walsh feels the loss of two star players (Gary Donovan and Jim Gratta) will have an adverse effect upon the team. Donovan was 6-0 on the mound last season, batted



DESPITE THE LOSS of Jim Gratta, Coach Walsh feels hitting should be a strong point for the Rams this season.

59.1, and was an all New England selection. Gratta, who led the nation in doubles in 1979 (11) last season, also led the team in stolen bases and batting with a .387 average. His speed and batting will be

valued greatly.

Between the final loss last year and yet, Walsh declined to comment on how the team would shape up defensively, but he did warn buyers that 12

pitchers had tried out.

Fortunately, Walsh believes the team "should be all right. Some we'll miss Gratta, but we'll still play fundamental baseball." Walsh also feels the co-captains Rich Williams and Larry Skara "will provide leadership for the team."

The Rams' competition this season "should be tough," according to Walsh, with the schedule consisting of several games against Division II powerhouses, including Lowell, Brandeis, Tufts, and doubleheaders against Assumption and Hartford. "We have one of the better schedules around. We play a lot of good games."

The team plays a practice game at Northeastern today in preparation for the season opener on Tuesday against Curry College against Curry has been called because of foul weather the past four seasons, and Walsh "just wants a game. We want to play them, and if it's bad weather we want it rained-out," said Walsh. "The boys want to go over and see Milton and beat them."

Although Walsh declined to predict the number of games his team would win, he did say, "I'd like to just go out and have a good season. They're working hard and they've been waiting a long time for the season."

## Injury hampers tourney effort

by Peter A. Hunter

An impressive turnout of around 25 men and women from Suffolk competed in the Miller High Life One on One Tournament held recently at the Lieberman Center.

The winner of the men's division was freshman Bill McCallahan (Sociology), who managed to get by some tough competition, beating John Ray, Paul Doria, and Herbie Smith for the title. The women's champ was Sue Rae, who had to defeat two other women to capture the crown. After their victories both McCallahan and Rae advanced into competition with other New England schools, including Boston College, Boston State, Babson, Bentley and others. Both winners received trophies, tickets to the Celtics, shirts and other prizes.

In the consolation between the robbers both the top men and women of each school played together against the other schools in a two on two match. Suffolk's duo faced Boston College in the first round of play in a best of three competition.

But there was hard luck for Suffolk from the beginning. The B.C. players had a considerable height advantage, standing 6'3" and 5'10" to McCallahan's 6'1" and Rae's 5'7". Also, the 6'3" male on the B.C. squad, prior to this tournament, was also a title New Jersey state on one champ. "That's pretty stiff competition," McCallahan said.

Though the other team was quite taller, McCallahan and Rae were not intimidated. They began the first game of the

competition utilizing their quickness and shooting ability, and very handy taking a comfortable 13-6 lead, with McCallahan scoring eight hoops and Rae scoring five.

But the tide turned from this point on when McCallahan went up for a rebound over the B.C. big man, and landed on his ankle causing a painful sprain. The determined McCallahan, who was one of the top players in the Suffolk intramural league leading his team "La Machine" to the title, never gave up. He continued to play with his sprain, but was not able to use his quickness and versatility that was needed for a win. B.C. took advantage of this opportunity and rattled 11 straight points to defeat the talented Suffolk pair.

In the second game it was much of the same. The Suffolk duo, virtually disabled with McCallahan's injury, could not click and lost a close one 10-8.

The B.C. team ended up winning the whole tournament, beating every team they played, with the exception of Suffolk, by more than 14 points each game. The two winners both received \$200 scholarships from their school.

McCallahan, who is an active ball player currently playing in the C.Y.O. state tourney and hoping to be on the Suffolk Ram squad next year, mentioned that if it wasn't for his sprained ankle he and Rae could have won "the whole thing." He said that out of all the schools, Suffolk had the most participation from any other school by far (and was the smallest school). There's no student apathy here. B.C. had to recruit their players, and Northeastern couldn't find anybody to compete.



BILL McCALLAHAN, the men's division winner, and Sue Rae, the women's winner, represented Suffolk at the Miller High Life One on One Tournament. The duo were playing well until McCallahan injured his ankle.

1980 OFFICIAL BASEBALL SCHEDULE		
APRIL		
Tue. 1	At Curry	3:00
Thurs. 3	At Lowell	3:00
Sat. 5	At Framingham	1:00
Mon. 7	At Brandeis	3:00
Tues. 8	At Eastern Nazarene	3:00
Thurs. 10	At Mass. Maritime	3:00
Sat. 12	At Assumption	1:00 (2)
Mon. 14	At Tufts	4:00
Wed. 16	At Bentley	3:00
Fri. 18	At Babson	3:00
Sat. 19	At Fitchburg	1:00 (2)
Sun. 20	At Merrimack	1:00
Mon. 21	At Clark	3:00
Wed. 23	At MIT	3:00
Thurs. 24	At Bryant	3:30
Sat. 26	At Hartford	12:00 (2)
Sun. 28	At Nichols	3:30
MAY		
Thurs. 1	At WPI	3:30
Sat. 3	At Salem State	1:00 (2)



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STEVE DAGLE, who averaged 11.5 points and 7.5 rebounds, succeeds Mike Janody as Rams' captain.

## Dagle elected captain for 1980-81 season

by Stephen P. DeMarco

Junior Steve Dagle has been elected captain of the 1980-81 Rams' basketball team, head coach Jim Nelson announced last week.

This 6'3" center from Billerica averaged 11.5 points and 7.5 rebounds this past season, but his play was at times sporadic, although he played very well against outside attack bigger than his. Dagle has been a three-year starter.

Dagle, who is a business management major, succeeds Mike Janody, a senior guard from Essexville.

Dagle is a 1977 graduate of Billerica High School where he also played basketball. His brother Andy played for them this year.

Dagle is the son of Mr. and Mrs. Alfred Dagle, who reside on Autumn Street in Billerica.

### Did You Know.....

Ernie DiGregorio is the only player in the history of the NBA to lead the league in assists and to Rookie of the Year in the same season. In one game that year Ernie D piled up 25 assists against the Portland Trailblazers.

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### SENIORS!

Did you have your portrait taken at a photography studio other than Suffolk's?

IF you do not have your finished photo in our office by April 2, don't bother to bring it in April 3.

## ALSO

Group and organization photos

must be taken by April 4!

If your club has not had one taken,

contact Carla or Dave

IMMEDIATELY!

See us in RL9  
or call x328.



"A LITTLE BIT of everything is needed to make a perfect whole," according to Paul Franklin (Marketing '81).



KATHY DRISCOLL (undecided '82) feels that an interdisciplinary major can be both "good and bad."



"SOUNDS LOGICAL TO ME," says David McCarthy (Business Administration '83), about an interdisciplinary major, which he feels "is the way college should be anyway."



STEWART DELLANO (Crime and Delinquency '81) feels that a self-structured major would only be effective for a student with set ideas about his career.

## Face the issues Self-structured major gets okay from students

by Alice Whooley

A majority of students agree that a self-structured major suggested by Assistant History Professor Kenneth S. Greenberg would serve a purpose to a portion of the Suffolk community, according to a recent informal Journal poll.

A student involved in the program would still be required to fulfill the general requirements to graduate, but would otherwise be free to select their own course of study. The student would be closely watched by a faculty advisory board.

David McCarthy (Business Administration '83) said that the major "sounds logical to me. This is the way college should be done. You take your requirements in high school. Your college years should be dedicated to your major field of study and stuff to do with it. With the tuition going up you shouldn't be forced to waste time on things that you can't apply to your career. There are all different reasons why this major is a good idea."

Lisa Wye (Undecided '83) looked at the question from two perspectives. "In one way it should be more like that. In another, a college graduate should be well rounded. They should know a little bit of everything."

Stewart Dellano (Crime and Delinquency '81) saw the merits of the major, but feels that it would only be effective for a student who had set ideas about their career. Dellano said that "it sounds like a good idea. It does sometimes feel like a waste when you take a lot of courses that are not related to your major."

You feel like you're wasting your time. A major like this sounds almost like something out of a vocational school. I think that it would have to be for someone who really knew what they were after."

Paul Franklin (Marketing '81) didn't agree with the majority. Franklin said, "I believe in a baseball game you should touch all of the bases. A little bit of the variables to all of the bases. You shouldn't be limited in your education. A little bit of everything is needed to make a perfect whole."

Kathy Driscoll (Undecided '82) had mixed feelings about the major. She said "it sounds good and bad. It would be good because it helps you out in your major, and bad because some of the unrelated courses help you out."

Barry Miller (Government '80) felt that the major was an excellent idea. Miller hoped that the university would also start recognizing "double majors. This way a good student could plan their education to coincide with what they wanted."

Mary Miller gave an example of someone who would benefit from the self-structured major. Miller said "my roommate would like to double major in anthropology and sociology. It gives people a chance to be creative and independent. Students should always be given this opportunity."

Barbara Bean (Government '81) said "I think that it is a very good idea. It would be very different than the present system where most people hunt and peck for their advisor. The kids in many cases don't know what they are doing and are taking courses that don't apply to their major."

# STUDENT GOVERNMENT ASSOCIATION

## SGA SPRING ELECTIONS EVERYONE'S GONE TO THE MOVIES...

### SOPHOMORES

April 7 - Petitions due 12 p.m. in SAO  
 April 8 - Speeches (required of all candidates) 1 p.m. RL3  
 April 9 & 10 - Elections 10 a.m. to 2:00 p.m. Cafeteria

### JUNIORS & SENIORS

April 9 - Petitions due 12 p.m. in SAO.  
 April 10 - Speeches (required of all candidates) 1 p.m. RL3  
 April 14 & 15 - Elections 10 a.m. to 2 p.m. Cafeteria

**ALL CANDIDATES PICK UP PETITIONS IN THE SAO. PETITIONS MUST BE SIGNED BY 25 BONAFIDE MEMBERS OF YOUR CLASS.**

### COURSE EVALUATION

Course evaluation will take place in April. Day division classes will be evaluated. Volunteers are needed to distribute the instrument. Anyone interested, see Philip Sutherland, RL8.

### TODAY

"WINTER SOLDIER"

(A VietNam documentary)

1 p.m. F134 8 p.m. A14

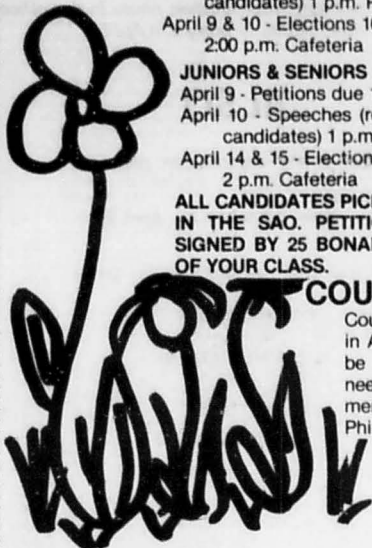
### COMING SOON...

April 3

JESUS CHRIST SUPERSTAR

### HYPNOTIST

Renowned Hypnotist, JAMES MAPES, will be in the Suffolk auditorium TUESDAY, APRIL 1, AT 1:00 p.m. Sponsored by the SGA Special Events Committee.



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