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April 3, 1980



Liz Parkes photo

Student trustee hearing preceded by poor rally

by Maureen Norton and John Flynn

At press time House Bill 2488, which could make a student on the board of trustees mandatory, was the last item scheduled on the agenda of hearings by the Joint Education Committee (JEC). However, student government leaders were standing by to attend the hearing despite the failure of yesterday's student rally.

The poorly advertised rally, which was supposed to have taken place in the morning, was to gather students to be present at the hearing and show support for the bill.

Although an "overwhelming majority" of Suffolk students support the legislation, according to Senior Class President James O'Biase, only a handful showed up at a meeting to plot future lobbying efforts for House Bill 2488.

"We didn't expect a lot of people to show up, at least until the bill gets rolling," explained Barry Fitzgerald, a sophomore representative. "This is all more or less in the planning stage."

O'Biase was frustrated at the lack of a quorum at the strategy session. "Everyone tells us to get off our asses and do something," he said, "but when we do we don't get any support. It's embarrassing. They have a right to tell us what to do," he said, "but they should at least back us up when we do what they want."

O'Biase feels the student trustee issue "boils down to a constitutional issue. It's like an taxation without representation," he said, "except we're voting on tuition without representation," said O'Biase.

A student-wide effort by the Federal Government Association to gather money on a petition and to organize students in the Rite-way Lounge was made in an attempt to gain support for the bill.

The bill is a third attempt to cut off state matching funds to private colleges and universities without a student member on their board of trustees. House Bill 2488 sponsored by Rep. Nick Paleologis (D-Suffolk) is being reintroduced because of last year's student support.

Although a written testimony identical to last year's proposal was brought before COE, no verbal discussion will be permitted until a consensus on the House floor.

SGA Vice President Robert McCarthy, actively involved in starting up support for the bill last year is coming on support this year from the same people opposing the bill last year. He added, "Every student voted no on this House Bill 2488 last year, plus one or two representatives were against it." McCarthy added that some of the students have changed their minds yet he hopes the



REPRESENTATIVE NICK PALEOLOGIS says House Bill as a consumer issue stating that students have a right to be involved in decisions that affect their four year purchase of education.

bill's 8-7 defeat of last year will turn into a win if other representatives vote in favor of the bill.

McCarthy along with other SGA members made phone calls to other schools such as North Adams which would be affected by the bill's passing and encouraged student leaders there to call their representatives.

SGA Junior Rep. Joseph Harrington hopes the bill goes through but stated, "It seems a little more quiet than last year."

McCarthy added, "Our written



LAST YEAR students staged three major demonstrations against SGA policy to keep a student off the board of trustees. Above student rep. Trustee Chairman Vincent A. Fubini on his way to a trustee hearing.



SENIOR CLASS PRESIDENT JAMES O'BIASE (left) and the unsuccessful student rally as frustrating, saying students told the SGA what to do but fail to support SGA efforts and Junior Class Representative Joseph Harrington (right) wanted to see House Bill 2488 pass but saw support for the bill as "quiet."



testimony is more symbolic, it will not really be invoked." He realizes that students will not have a chance to speak before the COE but hopes that organizing students together will help in favor of the bill.

The bill was given top priority by SGA although not many students seemed interested in working on it due to other commitments.

Last year the bill received supporting testimony from Boston College Student President Lawrence Byron and Brandeis University Student President Michael Lehr who spoke for the Massachusetts Independent Student Coalition. Suffolk's former SGA member (Edward Lamb) also spoke in favor of the bill and organized demonstrations to get a student on the board of trustees.

The basic disagreement over the bill was

whether a student is a consumer. Paleologis said the student is a consumer and should have a say in what he is buying for four years. President Thomas A. Fubini, who last year testified against the bill, said the student is not a consumer and the only benefit provided by the university is the ability to help the student purchase what he is buying.

SGA will not submit further testimony supporting the bill but according to McCarthy, they will have a prepared statement to make in favor of the bill should Paleologis call upon him to clarify reasons to adopt such a bill. McCarthy said there is a good chance that he will be allowed to make this statement. After today's hearing on the bill, SGA officials will be meeting with campus fraternalism and activities to gain student support and plan its lobbying strategy.



COVERAGE of all meeting is important, says CLAS Dean Michael R. Rosovsky.



A MORE ATTAINABLE proposal will be submitted at the next Student Affairs Committee, says SGA Vice President Robert McCarthy.

Open meeting proposal defeated, 6-2

by Donna Lombardi

University administrators have turned down a request that all university meetings be open to the student media.

The open meeting proposal, sponsored by Journal editor-in-chief Ann Hobbs, was presented last week at the Student Affairs Committee, where it was voted down, according to Student Government Association Vice President, Robert McCarthy. Five ayes, four noes, and six student representatives made up the committee.

Potential misinterpretation and statements by the student media, and a prolonging of meetings over main objectives to the proposal, according to McCarthy. "They produced legitimate arguments against the proposal," McCarthy said. "The ideas which were presented in thought were legitimate," McCarthy said. He saw the potential for misinterpretation, but McCarthy said he did not agree with their feelings that meetings could be longer as an argument against the proposal. "They said it would prolong meetings because people would not say what they might say in a private meeting... We should not suffer because of a time element," said McCarthy.

There are no university guidelines stating whether meetings are open to the student media. The proposal recommends that Board of Trustees meetings and sub-committee meetings be opened to the student media. Presently, it is up to individual committees to decide whether

or not they want their meetings to be opened. "But usually," McCarthy says, "they decide not to open the lines and automatically say no to the student media."

The proposal would open all meetings to the student media with the exception of executive sessions. The proposal recommends guidelines for executive sessions used under the Massachusetts Open Meeting Law.

Dean of Students D. Stanley Sullivan, a member of the committee, said he voted against the proposal. "I do not feel open meetings would be appropriate for trustee meetings," Sullivan added. "It does look like a good open exchange" was in the university. He noted that the length of the meetings would be much longer and participation would be limited because guidelines would be carefully guarding their confidentiality.

College of Liberal Arts and Sciences Dean Michael Rosovsky said it was inappropriate for all meetings to be covered by the student media.

Three of the six student representatives, the Evening Division Student Association President, the Student Bar Association President, and the MBA Association President did not attend the meeting. Sullivan said that agendas were sent to them but does not know why they were not present.

The proposal was defeated 6-2, with the two favorable votes coming from President Council Paul Pappan and SGA President William Sutherland. "I was really

upset that the other student representatives were not there. They would have voted favorably and the vote could have been 6-5. If trustee or done voted in favor of the proposal there would have been a tie," said Hobbs. Adding others were in favor of better communication between students and trustees, and could have created a tie. "I think it is the duty for those wanting communication to be there, especially if this kind of situation happens again," said Hobbs.

Another proposal dealing with the open meeting issue will be presented to the Student Affairs Committee during "openness in May," McCarthy said. Sullivan, Pappan, Pappan and McCarthy will design a proposal, "that is more attainable... one that is not objectionable to anyone," McCarthy said. The two proposals will include participation by all students as well as the media. McCarthy said, "It will present that students be allowed to all bring their own following any committee meeting."

McCarthy said open meetings are necessary to important information is available to students within a reasonable length of time. He noted that when the introduction of service education for student leaders was being discussed, it was nine months before the students knew about the situation. McCarthy said the SGA would have been more active had they known sooner.

If the next proposal is accepted, it will go into effect in September, 1980.

Game machines removed in response to vandalism

by John A. Heyes

All coin-operated machines except a video vending machine, have been removed from the Ridgeway lounge in response to the continuing problem of vandalism there, according to Director of Student Affairs Duane Anderson.

The machines may be returned to the lounge next semester, Anderson said, but that decision will not be made until sometime this summer.

Since last week, vandals have torn off a doorknob at the Ridgeway lounge, smashed several ping pong paddles, and destroyed the lock at Suffolk's WSPN radio station, according to Police Chief Edward Farve.

Anderson reports that vandals also made one last attempt at breaking into the only pinball machine remaining in the Ridgeway lounge before it was removed.

The decision to remove the coin-operated machines from the lounge was made jointly between the Atlantic Vending Company, which owns the machines, and Anderson.

"The company was very upset" about the recurring vandalism to their machines in the lounge, Anderson said, "but it was a mutual decision." To remove the machines Anderson said Suffolk's Post Shop operations, which is funded in part with the proceeds from the machines, won't be affected.

Farve admits that vandalism at the Ridgeway Lane campus "is a problem for the campus security forces. "We're going through a series of vandalism that's still unexplained," he said. "I wish I could say that we could do a bit" about the vandalism problem, "but I know we can't."

The vandalism at Suffolk, he said, "happens basically when there's no one around."

Farve said that the staggered shift schedule employed by the campus security police in response to the upswing in vandalism has had an effect on the problem, but that it is still too easy to gain access.

Vandalism, he said, "is a frustrating problem" not only for the campus police, but also for the rest of the Physical Plant crew.

Over the spring vacation, Farve explained, the maintenance department repainted all the rest rooms and patched and painted over all the holes in the walls at the Ridgeway Lane building.

Then, "within a day," the rest rooms were "basically destroyed" and more holes were kicked in the walls.

"All of this," Farve said, "makes you sit back and say, 'Why bother? Why bother fixing them at all?'"



ALL COIN-OPERATED GAMES have been removed from the Ridgeway Lounge, and according to Student Activities Director Duane Anderson, they may not be back in the fall.

Farve believes that the vandalism is the work of Suffolk students, not outsiders.

"And I think it's about time they grow up and start acting like college students," he added.

Farve expects vandalism "will come to an abrupt end when we're lucky enough to

catch a vandal in the act."

If the campus police do catch a vandal at work, Farve said, they will "make an example of him."

"He'll probably be thrown out of school," he said, "I know that sounds harsh, but it has to be done."

SGA candidates take out nomination papers

by Jeff Putnam

Elections for next year's student government positions will be held in less than two weeks, but there is still time remaining for students to file nomination papers.

Elections for next year's sophomore positions will be held April 9 and 10. Elections for next year's juniors and seniors are scheduled for April 14 and 15.

Nomination papers, which must be signed by 25 class members, must be filed with the Student Activities Office by April 7 for next year's sophomores, and April 9 for next year's juniors and seniors.

Sophomore election speeches will be held April 8 and junior and senior election speeches April 10. Students must give an election speech in order to be eligible for election.

Students who had taken out their nomination papers as of yesterday are:

Sophomore

President - Ann Harrington
 Vice President - Paul Carroll, William Heyes
 Representative - Sheila Abern, Thomas Hagreila, Fred Caniff, David Urwin, Maureen Huggan, John McInnell, Kathy Newton, Linda Saitalamarchia, Christine Curran



ELECTIONS TO FILL next year's Student Government slots will take place April 9 and 10 for next year's sophomore's offices and April 14 and 15 for next year's juniors and seniors.

Junior
 President - Barry Fitzgerald, Thomas Quinn
 Vice President - Philip Sullivan
 Representative - Michael Ardagna, Ann Coyne, Darren Donovan, Douglas White
 Senior
 Representative - Elizabeth Muthern, Mary Highton, Lisa DeBenedetto



SU cop resigns, personal reasons

Personal reasons, were the causes for Suffolk Police Officer Patrick Cappola resigning, according to Sheriff Chief Edward Farve.

After spending ten and a half years on the Suffolk Security Force, Cappola resigned three weeks ago.

Farve said Cappola was in "good graces" when he left, but added that he did not know what the ex-patrolman's future plans were.

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MAKING FINAL PLANS for their three-credit academic tour of Ireland is English Lecturer Marlene McKinley and Associate History Professor David Robbins. The two week tour runs from May 13th to May 26th.

Ireland: a new classroom for Robbins, McKinley

by Alice Whoolley
If you're in the predicament that you need three credits but the thought of spending your summer in overcrowded, congested Boston is too much to stand, then the three-credit interdisciplinary tour of Ireland may be just right for you.

Even if you do not need the three credits the tour of Ireland might be just right for you.

This May, History 449 taught by (Associate) History Professor David Robbins and English 449 (English Lecturer Marlene McKinley) will tour the sites of Ireland that, according to the

instructors, are "immortalized in Irish history, literature, and legend."

Participants will be living with Irish families during their stay in Dublin, where the trip will be based, with tours and side trips during their two week stay. Some of these side trips will be to the ancient capital of Galway, to the tombs and famous monasteries of the Boyne Valley, to Kildare, as well as to the royal Irish Academy, and to Leinster House (the national museum, national library, and national gallery of art) while they stay in Dublin. This is just a sampling of the splendor that lies ahead for those students

who undertake this trip to the island of the Emerald Isle.

Robbins explained, "It was first of all a vision of seeing alive the trip to England that Doctor Wilkins (Chairperson of the English Department) made last year. I think a trip of some kind should be an annual option at Suffolk."

Robbins feels that, "the trip to Ireland is good. It is a change from England - Ireland also has a lot of appeal."

He also thought that since there are many people with an Irish background in the school that there would be a lot of interest.

McKinley's specialty is William Yeats and James Joyce. She feels that the Irish literature more than that of any other country, is filled with the "politics, the society, the economics, and the history of the land."

Robbins feels that by studying Joyce and Yeats it will help the students who are undertaking the trip to better understand "Ireland's history through the trip-ends and the myths of the land." Robbins said that "to understand modern day Ireland you have to know a lot of elements of its past and a portion of the past into the literature of Joyce and Yeats."

He explained that to understand modern Ireland it is essential to realize the battles they have fought to remain independent and strong apart from England. During the trip the students will visit the places where Joyce frequented which will further enhance the reading of his work.

While the students stay in Dublin they will be placed with an Irish family. No more than two or three Suffolk students will be placed with one family. All of the families have had students as boarders before and Robbins said that "most people say that Irish families are very friendly and very good at offering suggestions by staying with a family and having dinner

with them it will also help the students to save money."

Robbins feels that "by traveling with student groups it will be easier for the students to make contact with individuals. It will give them some of an individual approach and impression of Irish culture. He used the example that he himself would stop and lunch with two Irish students in the park but would hesitate if it were a large group of students."

Before the two week tour, from May 13-May 26, there will be a few introductory sessions to acquaint the students with the work of Yeats and Irish history. Robbins said this "will give the students a much better sense of Irish culture. It will give them a feeling of what to look for in Ireland. The preparation we are giving them will put them in a good position to evaluate." Although the first orientation for the trip was scheduled for April 24th it has been moved to April 29th.

The fee for the trip is \$245. This fee covers all air and ground transportation, room and board with families in Dublin, hotel rooms and breakfast on the trip to Connacht, Munster, Leinster, and guided tours, and tickets for several theatrical productions.

Robbins said that "because of contacts and group rates this is a better deal than you would receive from any package tour." There are still several openings for those who are interested in going to Ireland this summer. Interested students can contact McKinley or Robbins.

Some loan money is available to students to study at Foreign Academic Recognized Institutions, an organization headed by English Chairman Fredrick Wilkins. Loans do not have to be paid back until after a student's academic career has been completed.

Notes From The Financial Aid Office

HELP Loan Applicants for 1980-81

There are some important things we in Accounting, Registrar's, and Financial Aid think you should know if you are considering a guaranteed loan (HELP in Massachusetts) to help meet your educational expenses for 1980-81.

1. You must mail - register, so that the Financial Aid Office can verify your intended enrollment.

Q: What happens if you don't?

A: Your loan application will not be processed until you return to campus in September!

2. If you are applying for a guaranteed loan (and no other financial aid), you must fill out a Suffolk University loan application.

Q: What happens if there isn't a Suffolk Loan application on file?

A: We all waste time sending forms and letters back and forth! Also, if you are waiting for that loan to pay your tuition deposit, you may run the risk of having your mail registration VOIDED, and we all know what a hassle that is!

3. Your guaranteed loan must be used for educational expenses.

Q: What if you have financial aid?

A: If your loan check is made payable to Suffolk University and you, and you receive that check before the start of classes, your first tuition payment (1/3 of the semester charges, about \$780) will be taken out, and the balance of the check will be returned to you by a Suffolk University draft, providing your financial aid for the first semester (not including employment) will cover your tuition and fees.

Remember:

You must be enrolled for at least six (6) credit hours each semester to qualify for a guaranteed loan.

and
If you already have a Suffolk University Financial Aid Application (Ivory and green, for 1980-81) on file, you don't need another Suffolk Loan Application.

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MENU

For Week, ending: April 11

MEALS		Serving Hours	
Breakfast	7-8 A.M. 10:30 A.M.	Mon thru Thursday	7:45 8:00 P.M.
Lunch	11:00 A.M. 2:00 P.M.	Friday	7:45 8:30 P.M.
Dinner	3:00 P.M. — Closing	Saturday, Sunday	CLOSED

ENTREES

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Roast Beef, \$2.10 Whip. Pot. Veg.	Turkey Devonshire Pot. Veg. \$2.10	Spaghetti w/Veal Sm. Salad \$2.10	Chinese Beef & Peppers - Rice Veg. \$2.10	Fried Haddock Tarter Sauce F. Fries - Cole Slaw \$2.10
Baked Manicotti Sm. Salad \$1.85	Chili Con Carne Sm. Salad - Rice \$1.85	Fried Fish Sticks F. Fries Cole Slaw \$1.85	BLT Pot. Chips Pickle \$1.80	Macaroni & Cheese Veg. \$1.75
Chicken Rice Soup	Beef Noodle Soup	Tomato Soup Clam Chowder	Minestrone Soup	Fish Chowder Cream of Mushroom Soup

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Fish and Fries	\$1.50
Hot Meatball Sub	\$1.75
Steak w/nd Cheese	\$1.75

This Menu is subject to change upon availability of the product

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Orientation Leaders
Fall, 1980!

Pick up your application
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The Student Activities
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Applications must be
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April 11

GET
INVOLVED!

Face the issues

Language requirement - the 'yeahs' and 'nays'

by Alice Whelan

The consensus of the Educational Policy Committee (EPC) seems to be that the Bachelor of Science curriculum is too heavily structured while the Bachelor of Arts curriculum is just the opposite, according to Associate Psychology Professor Margaret Lloyd.

As an example for her argument Lloyd used the instance of the foreign language requirement. Presently the Bachelor of Arts degree requires a foreign language whereas the Bachelor of Science does not. According to a recent informal Journal poll, Suffolk students are split in their feelings about the language requirement.

Thomas Lenox (Undecided '82) does not think that there should be a language requirement. Lenox feels that the

administration should "give the students choice. They are old enough to decide which way they want to go."

Arthur Bernard (Government '80) said that he "thinks that foreign language should be a requirement. It is important to become aware of the different cultures of the world. Our ideas about what's happening are different than those outside the United States."

Russell Leon (Management '80) believes that "a foreign language gives a person depth and more experience in a field foreign to them. It is both a different language and a different culture."

Richard Sullivan (Biology '80) said "I took it in high school why should I have to take it again. Four years of a foreign language is enough. I have a hard enough time learning English."

Kathy Alexander (Journalism '81) also does not think that there should be a requirement. "You get enough foreign languages in high school. You don't learn anything if you don't practice anyway."

Steve Clifford (Accounting '81) said that he disagrees with this philosophy. According to Clifford "it rounds out your education. A good understanding of foreign language and culture should continue what you've learned in high school and junior high school."

Thomas Flaherty (Sociology '81) said, "I don't think it should be required. It should be an elective, the way you want it."

Laurie Cameron (Communication '83) said, "so why should a foreign language be required. We know English. I think that's all we should have to know."

Mark Sydlowski (Marketing '82) feels "it should be required because later in life it comes in handy. It is a beneficial thing to have and in the future it will be a job requirement. Who said that you're going to be in the United States all of the time. No one stays in the United States as far as business goes."

Looking at the issue from another perspective, Patrick Conroy (Management '81) said, "with a business major I don't think it helps you in any way. Maybe in Liberal Arts it should be required. I don't think taking a foreign language enhances your education that much."

Anne McNally (Sociology '82) said, "I chose to take a foreign language because I like it. But, I don't think it should be required on everyone."



THOMAS FLAHERTY (Sociology '81) thinks that foreign languages "should be an elective, there if you want it."



"IT IS IMPORTANT to become aware of the different cultures of the world," says Arthur Bernard (Government '80).



THE ADMINISTRATION SHOULD "give the students a choice," says Thomas Lenox (Undecided '82).

STUDENT GOVERNMENT ASSOCIATION

EVERYONE'S GONE TO THE MOVIES...

TODAY

JESUS CHRIST SUPERSTAR

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

COMING SOON

Collisions with Lily Tomlin

THE LOCOMOTION VAUDEVILLE CIRCUS

IS COMING TO Suffolk on April 17. Watch this space for details.

WANTED: ORIENTATION LEADERS

for Fall 1980. Applications available now. Due in Student Activities Office, Friday, April 11, at 12 Noon sharp.

DO YOU CARE?

JR./SR. WEEK MEETING TODAY, 12:45 PROMPT, R3 FINAL VOTE ON JAI-ALAI VS. MONTE-CARLO NIGHT. BE THERE... ALOHA.

SPRING ELECTIONS 1980

SOPHOMORES:

Petitions due 12 Noon, SAO, April 7. ALL CANDIDATES MUST MAKE SPEECHES TUESDAY, APRIL 8, 1 p.m., R3. Voting, April 9&10, in the Cafeteria, 10-2.

JUNIORS & SENIORS

Petitions due in SAO, Wednesday, April 9, at 12 Noon. ALL CANDIDATES MUST MAKE SPEECHES, THURSDAY, APRIL 10, 1 p.m., R3. Voting in the Cafeteria, April 14, 15 10-2.

NEXT SGA MEETING, TUESDAY, APRIL 8th, 1:10 p.m., F134

NEXT RATHSKELLAR FRIDAY, APRIL 11, 2-5, RIFLEY'S BEEF AND PUB, SUFFOLK AND MASS. I.D.'S REQUIRED.



editorials

Knowledge fights against prejudice

Knowledge and understanding are the best weapons to fight prejudice with. Because knowledge of a foreign language helps people understand others that are different from themselves, language should be made a requirement in the College of Liberal Arts and Sciences.

The past year has seen much racial violence in Boston and the surrounding communities. Some of the prejudice took on brutal forms and ended up in beatings or murder. There is also more subtle forms that happen every day. Immigrants that speak broken English are snubbed by their neighbors for being inferior.

While Suffolk cannot solve all the racial problems of the community, it can make its contribution by educating people in foreign languages so they will realize the value of other cultures. Hopefully this will rid students of the attitude that people who do not speak English are inferior.

Language can also help students with grammar. Learning the grammatical structure of Romance languages helps students learn the grammar and spelling of their own language. Often sentence structure and grammatical rules are said to be something one just "knows" because it sounds right. This type of knowledge is often wrong. In speech, many incorrect phrases are used. Students should know what is right grammatically because they understand their language.

The Journal urges the CLAS Educational Policy Committee (EPC) to adopt language as part of requirements for a new curriculum. The committee should vote on what they consider essential for students to learn, and not be swayed because it could be an unpopular requirement and scare students away. Students should be coming to Suffolk to get a good education, not because it has the easiest requirements.

SUFFOLK JOURNAL

"...beyond lines of the paper presents an opportunity and a duty to say something meaningful and true...to rise above the noise of controversy and fear of possible criticism."

— Joseph Pulham
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— Columbia Scholastic Press Association

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

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Fair grade distribution needed

The Educational Policy Committees of the colleges should adopt a uniform policy for giving out grades. Presently, it is up to the professors to give grades for what they feel is A work, B work, etc. Some professors require that a student have between a 93 to 100 average to receive an A for the course. If the student earns a 92 average, he receives a B or a B+. This can be unfair because a student taking the same course with another professor could earn a 92 average and get an A for the course. Both students have earned the same mark, yet they are not given equal credit.

The EPC of the colleges should work out a system where teachers give grades by the same criterion. For

example, if a student earns a 90 to 100 average, the student should receive an A; if they earn an 85 to 89 they should get a B+, and so on.

This would benefit the students as well as the professor. Students would not shy away from a certain teacher because they are afraid of not receiving a good grade.

Although too much emphasis is put on grades, the university system makes it a concern to students. With criterion for graduating with honors, for freshmen and incoming students getting tougher, students who want to graduate with honors must work harder. If students need a higher average to graduate with honors, there should be a unified policy deciding how grades should be distributed.

"BUT I SWEAR! I ONLY DID IT SO I COULD AFFORD TO PAY MY GRADUATION FEE!"



Graduation — just one more expense

Seniors dug deep into their pockets this week to give Suffolk the last bit of money they would ever have to hand over — a \$25 graduation fee.

There has been a lot of grumbling about this fee, and it is justified. After having invested over \$8,000 in Suffolk, seniors cannot go on stage and receive their diploma without first forking over \$25. At this point in the year, it seems there is a never-ending demand for more money.

There is something unpleasant about having to pay additional money for one's graduation. Even if a student is not attending graduation, he must still pay \$25 to get his diploma. One asks, doesn't the university give me anything?

Well, nothing is for free. The money for caps and gowns, diplomas, renting the hall and miscellaneous expenses must come from somewhere. But with tuition rising every year, and students getting nothing extra for their money, why can't the university at least pick up the tab for the diploma? If there is a surplus from the tuition increase, it should go to offset the cost of graduation.

Another way to cut down the cost of graduation would be to rent the cap and gown instead of forcing students to buy one if they want to go to graduation. The cap and gown is as supposed to be a keepsake, but it only hangs in the closet after graduation or gets used for a costume party. Graduation would be a much more enjoyable day if the university did not take the student's last \$25.

So far this year
President Thomas A. Pulham has saved \$346.00
and Vice President and Treasurer Francis X. Flannery has saved \$357.00 by parking in the only free spaces in the university.

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

side tracks

Fertility rites contained in Easter eggs

by Richard Robert Caprio

Easter is a time of joy and happiness for many people, and a solemn time for many religions. Strangely enough, the rites and festivals of Easter go back to pagan days and have been celebrated for many centuries.

The name Easter was adopted for the Christian Paschal festival from O. E. *Eostre*, a heathen festival held at the vernal equinox in honor of the Teutonic goddess of dawn, called *Eostre* by Bede, and fell at about the same time.

Easter Sunday is the first Sunday after the Paschal full moon, in the full moon that occurs on the day of the vernal equinox (March 21) or on any of the next twenty eight days. Thus, Easter Sunday occurs no earlier than March 22, or later than April 26, as laid down by the Council of Nice in 325 A.D. The Eastern Church still celebrates Easter independently and in 1924 the Vatican Council declared that in favor of fixing the date of Easter when agreement with other churches could be reached.

The earliest Christians celebrated Easter, the Lord's Pasover at the same time as the Jews. The Hebrew Pasover comes from the Greek and Latin Pascha, which means Pasover.



The Easter celebration continues for 50 days up to and including the Feast of Pentecost in the early church, as on all Sundays, there was no fasting or kneeling in prayer during the period.

The liturgy began with a solemn vigil on Saturday evening. A new fire was lit for the blessing of the Paschal candle (the *Exultet*) symbol of the driving away of the powers of darkness and death by the Pasover of the Lord. They followed a series of lessons from the Old Testament, then towards midnight, while the faithful were engaged in prayers, candidates for Baptism were taken to the baptistry for their initiation. Returning to the assembly they were confirmed by the bishop with chrism and the laying on of hands, and towards dawn the Easter Eucharist was completed.

Many of the rites and customs of Easter also reflect survivors of pagan customs. Most, they referred to spring fertility rites, as was popular with many tribes. However, the Easter lamb comes from the Jewish Pasover rite also applied to Christ, "the Lamb of God."

The egg as a symbol of fertility and renewal of life derives from the ancient world, as did the practice of cracking and eating eggs at the spring festival. Eating eggs on Easter Sunday and making gifts of eggs to children is a custom which comes from the medieval period. Presents and vittles would give a payment of eggs to their overlords in springtime. The idea of the egg as a symbol of new life was adapted to symbolize the Resurrection.

The elaborate decorations on today's new Easter eggs page 9



AS A PRISONER in a Nazi prison camp, author psychiatrist, Victor E. Frankl learned life's meaning.

'Meaning' in suffering

by Maria Citron

"Mr. Frankl sit, I'm a Vietnam veteran and I just wanted to tell you that I read your book and can't tell you how much it helped me."

This was a personal remark made by a Suffolk student who listened to a surprise lecture from author psychiatrist and philosopher Victor E. Frankl, famous for his book *Man's Search for Meaning* and discoverer of Logotherapy.

A close friend of Philosophy Professor William Sahalian, Frankl volunteered to lecture Sahalian's 100 room class last Friday before departing to the University of Pennsylvania for a four day seminar. His lecture to students focused on Logotherapy.

Logotherapy is Frankl's term for his philosophy on life, a philosophy detailing philosopher Friedrich Nietzsche's quote, "He who has a why to live can bear with almost any how." The 75 year old contemporary of Sigmund Freud bases logotherapy on three fundamental problems: free will, the striving of one to discover concrete meanings significant to his own personal existence, and the meaningfulness of life. In short, Frankl argues why one should continue living in a seemingly purposeless or irrational world instead of committing suicide or living in apathy.

Frankl has had adequate experience to arrive at his theory in that he survived the most horrendous conditions—that of Nazi Germany's prison camps. Frankl claims that this experience, which was close to no resistance at all, taught him life's meaning through love, humor, wit, respect and unflinching optimism.

While imprisoned at Auschwitz, Frankl was able to envision his wife and spiritually speak to her while suffering severe clubbing of SS men. He was able to joke about the meager ration of one ounce of bread and cup of water soup that daily sustained him. He was able to break through apathy with self respect and riot

an 88 man's insult of being a "lazy pig." Faith instead of fear kept Frankl's spirit steely from falling through death's threshold.

"And Frankl in his lecture, "If there's a meaning in life, suicide rates were climbing. "They have the means to live but no meaning to live for," said Frankl.

Frankl contends that meaning can be found in suffering. "In suffering, the highest form of meaning can be found," he said in his book he comments on Roman novelist Seneca's Stoic's statement, "There is only one thing that I dread not to be worthy of suffering." Writes Frankl, "These words frequently came to my mind after I became acquainted with those martyrs whose behavior in camp, whose suffering and death bore witness to the fact that the last inner freedom cannot be lost. It can be said that they were worthy of their suffering; the way they bore their suffering was a genuine inner achievement. It is this spiritual freedom—which cannot be taken away—that makes life meaningful and purposeful."

Frankl says there is the possibility that man's inner strength may raise him above his outward fate that the more a man overlooks himself the more he becomes a human being. "Bring human always relies to something other than the self," said he, "It means fulfilling something out there in the world." The Viennese professor said if one "feels" there is a task in the world waiting for him to undertake, he will then have a sense of responsibility to life and so on his way to finding his individual goal in life.

"People are suffering in a non purposeful of demented meaning in life," said Frankl. "They are a crying majority and they deserve our attention." For Frankl, giving this attention will fulfill his meaning in life.

E. Bunny anticipates retirement

by Richard Robert Caprio

- RC: Well, good morning. What brings you to these parts so early?
- EB: I'm looking around for some help and I thought I'd stop in and see my cousin Willy over at Waco-land. Looking for help? I thought that you handled all of this egg business by yourself?
- EB: I used to, but guess, there's a hell of a lot of kids out there and they all want eggs. I don't have any of those goddamns with like that fat jobber up north, you know?
- RC: You and Sista don't get along too well, I hear it?
- EB: No shit, I mean he's got a drigh, a wife, little brifers, window and all kinds of stuff. I so just got me.
- RC: Well he does have a lot more stuff to carry, and to a lot more people.
- EB: Yeah, but he's got all of those boy commies sending him stuff and the kids over love him out condoms and milk. They don't leave me anything. And eggs? Are you kidding? Everyone wants jambos. Know what a jambone and a half dozen cost? Even at wholesale that's a lot of cash.
- RC: Well are there any good qualities about your job?



THIS EASTER BUNNY HELPER, at the South Shore Mall in Braintree, seems to be jollier than the E. Bunny Bunny himself.

- EB: Not too many. I'll tell you, these young kids using contraceptives and the one in oral sex has cut down on deliveries. But it's no picnic. I have no sleep or anything. Everything's carried by hand. Some people think I'm a goddamn kangaroo with a pouch or something. Then there's always a smart ass little kid that wants to know just what I got the time.
- RC: But isn't it satisfying to bring happiness to all of those little children on Easter morning?
- EB: What are you crazy? Look, the fat man comes down the chimney, throws toys under the tree, and fills up the food and splits. Me, I got to get by the dog, sneak in, hide the damn things and get the hell out by the dog again.
- RC: But what about the kids?
- EB: The kids? The kids? What am I the Tooth Fairy? Even she gets something back, and if the kid had fillings she can cash in on the silver. Hey, I'm just a guy doing my time then I want to live.
- RC: Retire? How can the Easter Bunny retire?
- EB: You on drugs? What if you think, we live forever? No, no, no. Twenty years at a time, then that's it. Off to bunny paradise.

see E. Bunny page 9

The specials are lit at '1001 Plays' arcade

by John A. Hey

Traction filled the air. Spectators watched the action intently from a balcony overlooking the room.

The participants, who had exchanged playful smiles and hearty handshakes only moments before, were now engaged in an intense struggle for superiority.

This was the final round of "1001 Plays" first annual pinball championship. "The saddest thing of all" one spectator said of the tournament "is when the players are eliminated. They're all so good."

But in order to win a pinball championship, a player must not only have the skill that comes from hours of practice, he must also "get the breaks," as Chris Downey was to learn in the semifinal round.

Downey was down two games to one in the best of five semifinal series against David Barr. If he lost the next game he would be eliminated from competition.

The game would be played on "Laser Ball." It was a close contest, and going on to the third ball the game was up for grabs. But then Downey tilted the game and lost the 25,000 bonus points to be counted as five times their value, which would have put him well out in front.

"I can't believe it," he exclaimed. "I never tilt!"

He pivoted wildly on his left foot, threw his hands up in despair and pulled at his hair. He moved up and down the room heavily, muttering incoherently and occasionally kicked at the carpet, and articulated emphatically. He was outraged.

"I had him beat. I had 25,000 bonus and five X, and then I tilt."

"I can't tell how!"

"That's the worst way to die," recommended one of the spectators. Downey finished in third place after a complicated run-off against David Jenkins, who had also been eliminated. Downey won two dinners at Kujala's and two little play-off tickets. Jenkins won dinner for two at Kujala's.

Although pinball does not share that certain spot reserved for baseball in the heart of the average American sports fan it is an exciting, fast-paced game which has an avid following of its own — as anyone who has enjoyed a pinball arcade on any weekend can testify.

The crowd that swelled inside "1001 Plays" the last weekend in March for the pinball championship were kept entranced by the skill and technique employed by the winners of the game.

The play was fast, loud and frenetic. It was hard to breathe. Speed, set off sound emanating from the technologically advanced pinball machines grating on the reserve II sounded as if dozens of computers had gone berserk at the same time.

Spectators shuffled back and forth to watch the progress of the different players and battled each other for the most strategic positions. Others remained in the background standing on tip toe to see.

Each player had his own particular style. Some were shaking the machine gently and "tossing" the ball to set up the best possible shot. Others, such as Dallas Overturf, employed more aggressive tactics.

Overturf, one of the favorites to win the championship, has developed the "drop style" to perfection. Instead of merely pressing the flipper button, he slaps quite hard and sends the ball through the "flag"

... Easter eggs

continued from page 8

Easter eggs have evolved only in the past two or three centuries. This custom, like the Christmas tree, originated in Germany and was then brought to America. Parch eggs or peac eggs, hard boiled and colored, were rolled down slopes as part of the Easter games. This practice survives today in the yearly egg rolling held on the lawn of the White House.

So as Easter morning arrives and you begin to devour your annual allotment of Easter eggs, sit back and remember that you're actually taking part in pagan fertility rites thousands of years old. Kind of gets you excited, doesn't it?

at breakneck speed.

It is extremely active style. His hands fly in the air; he bangs the end of the machine aggressively to place the ball where he wants it and to keep it from rolling off the bumpers; his knees move angularly with each move, and occasionally he keeps high in the air.

The master of the drop style racked up an impressive 1,152,000 points on "Flash."

"He went up to one of the finalists," one official said, "and told him 'You're not too bad a pinball player, but you certainly are very lucky.'"

"I could do better than that," the official said. "What a terrible thing to say!"

Word about the competition for the Cambridge crown for pinball pre-eminence spread rapidly and attracted the area's most talented pinball players and spectators.

The 24 people who qualified then moved on to the "single elimination" later to tournament," which was held last Saturday.

There they were pitted against each other in pairs. In order to survive and to move on to the quarter finals the next day, they had to win the best of three games.

Three different machines were used for the tournament. If the play-off went the distance, the third and final game — the last game for many — would be played on

"Laser Ball," a brand new machine which had never been used and on which none of the aspiring wizard had a previous

The quarter, semi, and final round of the pinball tournament of March 30 were moved next door to Eugene's restaurant, where spectators could have an excellent view of the proceedings from the balcony, where the players would have more room to operate, and where a free clinic for a doctor would be served to all participants in the tournament.

"He pivoted wildly on his left foot, threw his hands up in despair and pulled at his hair."



a house record — but his luck then failed him in the next two games and he was eliminated from the competition.

"Don't worry," he said with a broad smile on his face. "I'll be back next year."

Nearly all of the players eliminated from the tournament, like Overturf, were good sports about their losses and took them inside.

But one player behaved so poorly after his elimination that he earned the "Roxie Sport Award" from tournament officials.

"Every one who should be here is here," said Sharon Crossin, one of the officials at the tournament. "This is the 'crown' of pinball players."

In order to qualify for the pinball tournament, aspiring wizards had to "beat" the winners posted on at least three of the nine machines acceptable for competition. The score had to be written by a "1001 Plays" attendant.

More than forty spectators crowded the parking lot outside the restaurant to view of "Flash" from disgruntled spectators who

were protesting "unfair labor practices." The final round was a blowout. Chris Kujala's creamed David Barr in three straight games. Barr, a talented player, just didn't "get the breaks."

Barr won dinner for four at Eugene's and four "little" play-off tickets. Kujala's won a pinball machine worth \$2,500.

Kujala's expects to enjoy many long hours of playing pinball — for free! — when the machine is delivered to his home, and has a spot ready for it in his basement.

The Jewish Big Brother and Sister Organization was also a big winner in the tournament. They received a \$500 check from "1001 Plays" after the tourney ended.

... E. Bunny

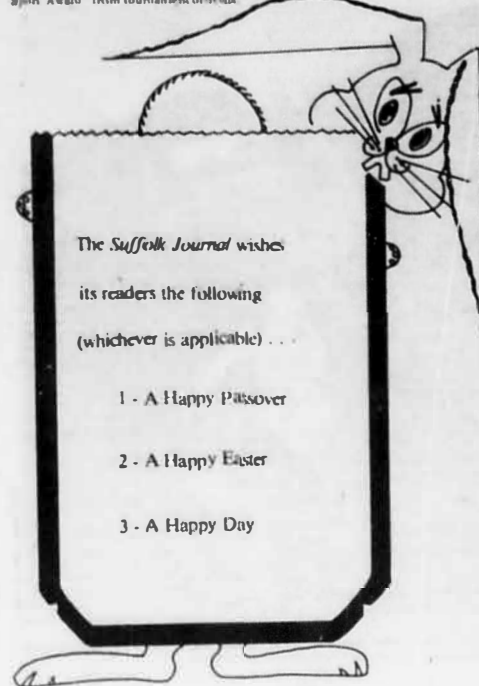
continued from page 8

RC: Where's that?

EB: Some cabbage patch near Lowell, I think. Anyway, everyone thinks we rabbits got it knocked. Well they're all wrong. Sure, all you read about is SEX, SEX, SEX! But that's not all we do. I've got family doing cartoons, running around race tracks, and a couple of distant relatives who hit it big on the Muppetts.

RC: It has really been enlightening talking to you. I mean you've dispelled many notions that I've had since childhood.

EB: Yeah, well don't cry about it, you're too old for any eggs anyway, just do me a favor, and your nephew we to have out a six-pack and some pretzels on Monday, O.K.?



The Suffolk Journal wishes its readers the following (whichever is applicable) . . .

- 1 - A Happy Passover
- 2 - A Happy Easter
- 3 - A Happy Day

sports

Colonels exert command over Rams in opener

by Joe Coughlin

The Rams lost their season opener to Curry College 6-5 on Tuesday, despite a late game rally highlighted by a Tony Romano three-run homer. In general, however, the Rams were unimpressive, leaving Coach Tom Walsh "very disappointed."

In the top of the third inning, the Rams took advantage of two Curry infield errors to take the only lead they would have. After right-fielder Andy Scheuer bounced out to the Curry pitcher Mike Higgins, designated hitter Anthony Gennari reached second base when Curry shortstop Nick Ricciardelli made a wild throw after fielding a ground ball. Curry third baseman Bob Clarke then made an error on a Rich Williams' grounder. So with men on first and third there was only one out. Williams took a long lead, drawing a pickoff attempt from Higgins. By the time Curry had tracked down Williams between first and second, Gennari had scored the first Ram run of the regular season.

GRASIA IMPRESSIVE FOR TWO INNINGS

Mike Grasia, the hard throwing rightshander who started the game for the Rams, looked impressive the first two innings, but ran into a little trouble in the bottom of the third. Ricciardelli walked and Gerald Toppin singled to left. Higgins then singled up the middle, just getting it through the hole, to tie it up at 1-1.

A couple of bad breaks sent Grasia to an early change in the bottom of the fourth. Scott Lewis led off the inning with a single and it appeared that Grasia might be able to get to his Steve Algeri on the mound, resulting in a no out, men on first and second situation. Coach Walsh went to the



COACH WALSH (far right) was not pleased with his Rams' play in their 6-5 opening game loss to Curry. The Rams will be looking for their first victory against Lowell today.

mound to coach with him. Grasia then got Bob Clarke to hit a groundball to shortstop Williams, but his throw to second base to Steve Algeri was late, and the umpire ruled him out, prompting Walsh to run out to second base to dispute the call. The hit struck out but Jim Murray got an infield hit to drive in Lewis, giving Curry the lead 3-1.

Two Ram mistakes cost them two runs at this critical point in the game. First, Williams made an error on a hard hit ground ball from Ricciardelli, allowing Algeri to score, and then Ram catcher Tony Romano was charged with a passed ball, allowing Clarke to score with leaving the Rams behind 4-1. At this point Jay Blanchard relieved Grasia. Blanchard promptly put out the fire, striking out Gerald Toppin and getting Higgins to fly out to right field. At the end of four innings the Rams were not in good shape, trailing 4-1.

A few Higgins got the Rams to go down one-two-three Curry added another run when Scott Lewis singled home Steve Algeri. Algeri had reached first on an infield hit and then stole second to set up the 3 RB Curry run. Griffin got it back quickly though, in the bottom of the inning, when Williams reached first on a fielder's choice. Jim McConel singled and Williams led off second. Paul Franklin moved the ball along on a 6-4 fielder's choice, and then Higgins threw a wild pitch and Williams scored to bring the Rams close at 5-2.

Curry scored the crucial winning run in the bottom of the sixth inning when Lewis singled home Higgins, who had reached base on a Williams error.

The Ram bats, silent during the first seven innings, finally woke up in the top of the eighth. Williams walked, McConel singled, and Franklin grounded to short,

forcing McConel. With one out, Romano drove the ball the Rams desperately needed, a three run shot out of the park to left field. This gave the Rams one life—down by only one at 6-5.

The Rams, however, were unable to get another run as Hill to Higgins finished off his fine performance, holding down the slim lead and making the final stand at 6-5 Curry.

One bright spot for the otherwise bleak Ram performance was the play of catcher Tony Romano. Besides his three run homer, Romano made two fine defensive plays. The first came in the bottom of the third when he quickly grounded on a live ball in front of the plate and made a nice throw to first to get Murray. The second came in the bottom of the sixth inning when he caught Algeri's dropping off second base and picked him off of first base.

The defensive gem of the game, however, belonged to Curry left fielder Gerald Toppin. In the top of the fourth inning he made a diving catch of a Larry Starr line shot. This play seemed to fire up the Curry bench, and possibly led to their big fourth inning.

Curry's Steve Algeri thought they were beaten. "We played with a lot of emotion. It was Coach Vally's 49th career victory." Vally will be looking for his 500th against Clark on Thursday.

Coach Walsh was "disappointed—very disappointed" with the team's performance. Although he felt the playing "wasn't that bad," he was disappointed that the team was "hitting right at people."

"I think we're a better team. Maybe we weren't mentally prepared. I thought we were. Some of the guys were, but maybe some guys weren't." Right now, according to Walsh, the team is just "looking for a win."

Falcons stalk Suffolk for prey in tennis opener

by Nina Gioia

It was a first and a last for the men's tennis team.

It was the first time the team ever played on a court they can call "home," it was the first game of the season, but it was as last as far as the matches went.

In singles action, Suffolk took three of its matches from Bentley College, but lost the doubles game at Charles River Park tennis courts.

Suffolk's Tommy Kent took the first game 6-2, 7-6, from Bentley's Tom Nolas. According to Suffolk coach Chris Post, Kent is the top player for the team. Frank Carmello and Steve Alfano also won for Suffolk, 6-1, 6-7, 6-1 over his (Glasier) and 6-1, 6-2, over Wade Rankin respectively.

Bob Hauase lost to Dave Blackman, Bob Bennett to Doug Carmello, and Joe Vito to Chris Perono.

Bentley took the doubles from Suffolk. Kent and Hauase lost to Nolas and Carmello 6-1, 6-4. Dave Mahoney and Mike Grant lost to Blackman and Hauase 5-0, 6-1, and Billy Schmid and John Hauase lost to Rankin and Perono 6-1, 6-2.

Coach Post said that although the team lost, they are a "new" stronger team than last year's. "We have good depth. By that I mean all the men on our team are as good as anyone else on the team. There isn't a big difference between number one and number nine."

This was Suffolk's first and last home game. All other matches will be played away. The game was played one week earlier than scheduled to give the team the chance to play home Suffolk visits the courts for practice until the end of March, as the game was squeezed in before the end of the month.



JOE GILBERT had a silent request in Suffolk's opening loss to Bentley by Monday, but it may become louder if the Rams are to have any success this season.

Creeden predicts vast improvement from last year

by Jeff Clay

"We'll probably beat eighty percent of the teams on our schedule providing we play up to our potential."

These are pretty big words to come from Suffolk's golf coach Bob Creeden, especially when you consider that last year's SU golf team did not even win a single match, but Creeden feels that he is not painting too bright a picture.

"There was a lot of improvement in the team last year from the previous season," he says, "and I'm expecting even more improvement this season."

How can a team that goes without being called an improved one? As an example Creeden states the fact that two from SU Suffolk was last in the New England Golf Tournament, while last year they moved up to 28th place (out of the 36 schools that entered).

And Creeden feels that Suffolk's showing could have been even better with a little luck. "The main reason heart everyone last year," explains Creeden, "but we've gotten a lot of practice in so far this year and everyone has been playing very well. I'm expecting a lot of improvement from my 19 to 199 men."

The two men Creeden is talking about are Greg Phillips and Andy Campbell, the only two golfers who played the entire schedule for the Rams last season. Phillips played very well last year, says Creeden, "and he was rewarded by being a participant in the NCAA Golf Tournament."

Other members on the squad include Rick Gibbons, who is new to the team, Tom McLarson, who played in a couple of matches last year, and Kevin Joyce. "I'm

Minihan is indispensable to women's basketball

by Don Jones

For the past three years, Suffolk women's Co-Captain Mary Minihan has become addicted to habits most coaches would reprobate: dedication, desire to win, and being a team player.

Minihan (Vine and Detiquency '81) admits these ingredients were severely tested at the halfway point of the 1979-80 season. Minihan said she had intentions of quitting the team because of a decline in team participation this season as opposed to previous years. However, despite the ballclub's countless setbacks, Minihan's interest in basketball still lives on. She played point guard this season and she will return to it again.

Ever since Minihan's playing days began for the JV team at St. Gregory's High School in December in 1977, she has accumulated many pointers. Among them is her height (5'3"), the average height on the basketball team. Minihan said her height poses problems for her because of the opposition being twice her size. However, her consistency on offense and defense along with accurate outside shooting and field goal percentages make up for her lack of height. This season she averaged eight points a game.

"I like playing team ball because there is more organization along with every team member knowing their assignments. There is more consistency taken in shots," said Minihan. She said that the individual style of play will produce a situation where players on the team will have tendency to die unnecessary shots from impossible angles along with having only the desire to score the game high as the team.

"Giving 100 percent will produce a winning team," she said.

Unfortunately, these 100 percent efforts produced no results for the women this season. Minihan said the Division III ruling which came into effect last fall (not granting athletic scholarships to teams without a home court), all road games, team libraries and low participation accounted for the winless season. "There's a scheduling our home games will be played at the Chesapeake YMCA in 1980-81 thus giving all Division III teams the obligation to play Suffolk at home. Although nothing is definite," said Minihan. "If we do have a home court it won't change the Division III

ruling." Because of the ruling Suffolk lost such key performers as Center, Forward Sue Rae and Forward Mary Jo Hasky. Minihan said that both Rae and Hasky along with other players left because of financial reasons.

Minihan said it was exhausting playing all road games this season. "The travel would take a lot out of you, especially when it takes two hours traveling to Fitchburg, located in Western Massachusetts." The reason other colleges in Division III are more advanced than Suffolk is that they have basketball courts along with dormitories as opposed to having a community school like Suffolk. Minihan said that students living on campus facilitate participation in sports along with other activities.

Minihan said playing basketball is time consuming. "When I first played for Suffolk in 1977 I would go to practice from 5:30 P.M. and then work at my part time job from 8:11 P.M. Now because of the amount of time that is spent with basketball and my studies, I only work weekends," said Minihan.

Despite the ballclub's winless season, Minihan insists that 1979-80 was her most successful as seen individually. She feels that playing basketball against men last summer along with juggling daily in September attributed towards the successful season.

Minihan said she felt relaxed playing under first year coach Pam Hunt. "She is my first woman basketball coach. Under her it was a friendly situation on the team. Pam made us feel that we were a team and that she felt a part of it." Minihan said Hunt would take into account ideas that team members had for plays on offense and defensive setups. "When there were changes in a certain play Pam would take it into account, however, she made the final decision of what plays to use," said Minihan. "For example, we used a passing play against high. That hasn't worked out well. We couldn't utilize the play because of the court size," said Minihan. Minihan said that some plays suggested to the coach during the season paid off. Unfortunately the offensive play against Rutgers didn't as their attempts to get underneath the boards failed, and the offense couldn't spread out against their tremendous



TEAM PLAYER Mary Minihan, the women's basketball Co-Captain, is looking forward to a successful season next year.

height. Minihan's ball handling needs improvement, especially under pressure," said Hunt. "I also have to work with intimidation," said Minihan.

Minihan said she is optimistic about next season. "Pam has received large responses from prospective high school players. Minihan says she won 1980-81 as a productive year because of expected returns. Minihan said she hopes illness and injuries won't be a problem next season. "I'll do my best to work with what we have," said Minihan.

"Minihan sparked people's interest and

added morale to the team this past season," said Hunt. Minihan said that while the chips were down this season, she urged freshmen to stick it out while she recruited people into playing ability.

Minihan said she plans to play for the third consecutive year in the Boston Neighborhood Park League as well as coaching female high school basketball players. Previously Minihan coached girl basketball players between the ages of 10 to 10.

"Coaching is a setback to me. If the opportunity comes for a coaching job, whether it be part time or high school I'd take the offer," said Minihan.

Laker - Celtic final will bring back NBA old times

by Stephen P. DeMarco

The First Season is the regular season, and the Second Season is the playoffs, which get underway this week. Unlike the past few years, this year the NBA can be very proud of the First.

Commissioner Larry O'Brien vowed that this year would be a complete about-face from last year as he Shannon once said, "Hats off to Larry."

Larry Bird and Kevin Johnson led a trio of talented rookies into the league, and attendance soared. The schedule was arranged so there would be much less travel, and thus thousands of dollars were saved, and the season was noticeably shortened. Last season, the date of the last possible playoff game was June 8, this year, everyone will be home by May 18. CBS also cooperated by scheduling TV games among only the top teams, and the ratings improved drastically, even when the league was matched up against top notch college sports.

Any hoop fan would have fallen in love with the Boston Celtics and Los Angeles Lakers, the two most improved teams in the NBA. They would have been most disappointed with the Washington Bullets and the San Diego Clippers, the two biggest floppers. The New Orleans Jazz was looking forward to a first start in Utah, but it quickly turned very sour. Two of their rookies, Bernard King and Bob Marjoric, were their assets; says the former is an alcoholic rehabilitation ward and the latter to the land of championships.

What more can be said about the Green except that they rebounded one of the great comebacks in professional sports history? The "If" cases of Bird, Dave Cowens, and

Nete Archibald were all very good, very early. They proved that they could simply do the job, most of the time flawlessly. The Lakers added three solid board chasers and a back-to-back mastermind in Coach Pat Westhead. Because of this, Kareem Abdul-Jabbar and Jamaal Wilkes were able to concentrate mainly on scoring, and they had their winningest season since 1973.

Eric Motus of the Bullets deserves the non-coach of the year award. How can he sit Kevin Porter on the bench for 40 games? When Porter was finally allowed to play, he dished out 59 assists in three games to lead the Bullets into the playoffs. If he had started all season, the Bullets may have won about 46 games.

The Clippers should have altered their concept of play early in the year, as they would not have to adjust so fast once Bill Walton came back. But Lloyd Free, Brian Taylor, and Freeman Williams, who would shoot the ball against the wishes of their dying mothers, continued to throw it up more than they filled it up. The Clippers finished 12 games under .500, and are in need of restructuring.

As far as playoff predictions go, let's start with the West first. It may bring better luck.

In the two mini-series, the Suns and Sixers advance because Portland is the worst playoff representative since last year's Nets and K.C. again has the comfort of facing a solid, underrated first round opponent in Phoenix.

The Suns are definitely considered a dark horse in the West, but they are still not in a class with the Sixers and Lakers. The Lakers can beat you more, says than the Suns can, and Seattle is well, they're just Seattle. When the playoffs roll around, they just play better, tougher basketball.

The Lakers and Sixers will meet in the conference finals, and the series will go seven games, all of which will be brutal physically and played with extreme emotional intensity.

L.A. goes to the finals not because they have beaten Seattle five out of six regular season games, but because they simply have more talent than Seattle, and are stronger in rebounding. This year's Lakers possess an uncanny basketball chemistry. Seattle's "playoff mystique" does not prevail here.

In the East mini-series, the filures sweep the Bullets, who only deserve credit for their late season run. The Rockets-Spurs series will go either way. These are two evenly matched teams with numerous but unsimilar drawbacks. The series will be well played, which is saying nothing for the amount of talent on the two clubs.

The situation surrounding the Atlanta Hawks is similar to that of the Phoenix Suns, that of being a very good team but not able to rise above third best in the conference. The Hawks played over their heads in their heralded series with the Bullets last season, but they established themselves as an NBA contender. If they play that way against the Sixers in the quarter finals, they will beat them.

Philly will defeat the Hawks in seven, but it will not be easy. The Hawks beat up everybody they play, and the Sixers could well be physically drained when they meet the Celtics in the long-awaited Eastern Conference final. The Rockets or Spurs will not win more than one game against the Celtics.

The key to the Celtics-Suns series is the frontcourt. The Celtics have to keep (I'd love Jones away) from the basket or he will snare almost every rebound. They also have to keep constant physical harassment

on Darryl Dawkins. If they do that, it will hurt Dawkins' feeling of authority in the team, and he will end up throwing wild bullets at the hoop, and he is not a very effective outside marksman.

Dave Cowens and Rick Robey appear more than capable of carrying out these tasks. John Erving will score a lot of points, maybe an average of 30 a game, but Larry Bird is capable of taking him to school just as often. When you can pass the guard stations of the two teams, it is almost embarrassing to the Sixers, a great player, won't be around to participate. Celtics to win.

That brings us to a Boston-Los Angeles final. These two teams have met in the finals seven times before, and the Lakers have not won one. But this year it is an entirely different case. It will be a believe here. Now can I possibly say that the Celtics are going to lose?

... Tennis

continued from page 10

expecting a lot from this five," said Crawford.

He's going to need it, too, if his team is to perform up to the expectations he has set for them.

The golf team's season got underway Tuesday with a match at Gordon College which also included Hudson and Tufts. That is the first of six matches for the Rams this season and they also will participate in two tournaments - the Salem State Tourney and the Massachusetts Intercollegiate Golf Championship.

The team is going to have to play very well in all of these matches if they hope to fulfill coach's prediction.

arts & entertainment

Starving Class a feast, Death a famine

Curse of the Starving Class Written by Sean Shepard. Starring Chris McCann and Jean Cummins. At the Suffolk Theatre.

Death of a Salesman Written by Arthur Miller. Peoples Theatre.

by Frank Conis

Sam Shepard is the king of Off Broadway. Perhaps he is the emperor of Off Broadway. In Boston, Shepard is the savior of the Suffolk Theatre Company. Not since Mark Medoff's *The Night* in 1977 has the Suffolk-sponsored theatre company capitalized on a nationally prominent — or even successful local talent.

Theatre

In conjunction with the Reality Theatre, one of Boston's foremost avant-garde theatre companies, STC has remarkably scored high with *Curse of the Starving Class* — Shepard's chronicle of family decay in a small California farming town.

Shepard probably owns the America. Dream and its accompanying struggle in the hands of a plainly headed man who looks it (teasingly above) supplements. The four separate rural family in *Curse* cannot jump high enough and when they do jump they fall. Yet this fall is not spurred by a tragic flaw of a main character like Willy Loman in Arthur Miller's *Death of a Salesman*, either it is the location of society's fabric — the family. The poetry but translated attempt of *Curse* may or may not have been Shepard's clearest intention.

Shepard's brilliance as a playwright lies in his unorthodox "note taking" methods. But this surrealistic style has not been unwelcome for Shepard. Last year Shepard won the Pulitzer Prize for *Hurricane Child* and in 1978 picked up an Obie for *Curse*. In this play Shepard depicts and affirms four different tangents. Most of his four fingers pulling on a string and leaving the inevitable knot. Shepard's tragic family is derived from the content of the play. Shepard pulls from his conceptual sense a desecrated but poetic one. Wesley, who turns out to be the most victimized character in the play, Wesley is a modern day martyr. He fears the coming onslaught of a creeping urban development which is eager to gobble up the family's farmland. But Wesley's poetic nature (he turns out to be a fantastic free associative verse) keeps him hanging on to the family line.

More distastefully, the other characters are precocious acrobats who seek to seize the opportunity to cash in on their desecrated but highly profitable land. Chris McCann as Wesley undergoes trauma in his hope to attempt to save the family and land. However the alcoholic father, Weston, is hardly interested in preservation. While on a three-day drunk, he mistakenly sells the land dirt cheap to satisfy his creditors. Meanwhile his wife, Rita, played by Jean Cummins, also lives in widow's laments in both the land and the family. Separately with the assistance of an urbane lawyer, Taylor, she vent's disclosure in order to pursue her dreams of travel in Europe. Emma, the delinquent daughter, notably portrayed by Kathleen Patrick, dreams of escaping to Mexico like a fellow Jack Kevorkian and becoming an auto mechanic. The dreams are there, the cash just right behind them, and only reality stands in the way.

Thus Shepard's pole in the American Dream becomes more serious once the dream revolves because eventually *Curse* tapers from its light comedy tone into an evocative tragedy. The tension in this play are internal but halfway through the play Shepard unleashes a bigger external tension on the poor family — a couple of retributive gangsters eager to put the finishing touches on this curse.

Figuratively, the household is collapsing. Shepard's metaphors are

empty, refrigerative which is searched frantically throughout the play and an etched in baseball diamond in the center of the kitchen — are evocative. All of the family members, and even the imposing gangsters peer into the refrigerator only to find it bare. Sporadically Weston and Wesley yodeling — lumber debris — from a shattered door — nimble baseball players who frantically run to and from bumps pile. Along with this encompassing symbolism, Shepard's enlarged moral of the decline of the American family borders on farce.

There is hardly a minute of the play which is exclusion. The STC Reality Theatre production is crisp and precise. Vincent Murphy, who recently directed an intriguing production of Samuel Beckett's *Quad*, has fashioned Shepard and elicited an impressive performance from his cast. McCannough as Weston is unpredictable — exploding in and out of stage one minute then subsiding in to spots of affectionate play with his son the cent. Inevitably drives the characters in the play. Early on Wesley cunningly shifts into a hypnotic colloquy that is spellbinding. One wonders if the solution he wins the lines of the psychobabble. There is no letdown here just a lequering of the play's ultimate mystery.

Later Wesley stuffs his face like a gargantuan glutton with the little food remains in the kitchen and another sequence swirls across the stage naked and embraces his pet lamb. Such spontaneity in Wesley's character causes him to make fatal mistakes, like overestimating himself in a street fight with the gangsters and later symbolically ingesting his father's "poison" by eating his wine-soaked clothes. However all the symbolism Wesley is Shepard's tragic hero — pulling himself out of the bloody river of life only to be infected with pain. And of course any such pretentiousness in any of the characters is quickly treated by the alarming dread lurking about, especially when young Emma is arrested for armed robbery and when the gangsters lean on Weston.

Murphy's production demonstrates the agility of Shepard's script. The shifting from free flowing poetry to hard core action conveys the playwright's mixture of what is flesh and what is fantasy.

Murphy corral Shepard the visionary and preserves Shepard the tragedian. The only, and minor problem with *Curse* is its excessive lighting. The strong colored lights over the audience which surrounds. One would like to imagine Shepard's invisible hand dwelling in the distance, however, the production's current lighting gives it a sort of underwriting boom.

Curse of the Starving Class is an important play — a must see from one of America's critically acclaimed playwrights. Shepard is not being cynical in his scathing role of playwright as critic. But also he is a talented artist who paints the American Dream a little bit darker.

Critics have likened Willy Loman the tragic hero in Arthur Miller's classic *Death of a Salesman* to that of King Oedipus but the current production of this classic at the Peoples Theatre greatly underlines the playwright's universal message and falls terribly flat. Like Shepard, Miller tones the problems of American myth into his plays. Unlike Shepard Miller is serious from the start.

There is an unwanted cynicism to the Peoples Theatre production. Director Grey Johnson, whose familiarity with Miller's content the just successfully completed the Pulitzer Prize winning playwright's *A View from the Bridge* at the Northcott is keen — executing transitions from dream world to real world timely. However the stark acting flounders out the rhythmic pulse Johnson has set. Only Homer Dieringer as Willy Loman is not misral. The supporting actors and actresses freeze the play with an unemotionalism. Linda (Anne Jackson) is restrained and misplaced — lacking any influence upon her succumbing husband. Robert Shea as Bill is insensitive and dry. He is especially hard to take when he does



YOU'RE OUT... in left field if you don't see 'The Curse of the Starving Class' at Suffolk Theatre.

break like a meteorically.

Miller's wedding with the myth of the American Dream calls for a chilling melodrama but this dramatic statement in unattractive *Death of a Salesman* focuses in on Loman — American, patriot, idealist, dreamer, wheeler and dealer. Miller has said that a character like Loman is unrepresentative "to the extent of his willingness to throw all he does into the contest." Dieringer does unfortunately the rest of the cast just watches and stumbles.

Miller sees Loman as part of a dying breed. He is a dusty man out of his job as a salesman. He is the focal point of Bill's distrust and anger. He cannot perform the job tasks he is driving a car because of his obsession with scribbles and influence. He wants desperately to be "well liked." After reflections on his disaster and a refusal to swallow his pride, he finds out life is worth no more than \$20,000 on an insurance policy. "He had the wrong dreams, all, all wrong," remarked Chafetz his next door

neighbor, was re-written for Loman. Perhaps Miller's grand message was too much for the Peoples Theatre cast to handle. The poetic qualities Miller intended for *Death of a Salesman* do not surface. It seems that the company attempts to substitute to vindicate Loman from the past but even Linda's mourning at the end does not work.

The only element which seems to work effectively is the plaitly arranged act which Miller draws as "a dream rising out of reality." Johnson manages to guide his cast through this last scene for just under three hours and his own of the very space is winning. It would appear that such a politically conscious troupe at the Peoples Theatre, which was founded in the heyday of the civil rights movement, would grasp the tensions caused by a satirical writing — the American system that weeds out the old and cherishes the younger outside world — and incorporate this theme instead of falling by it.

Sexism according to Friday

by Richard Robert Caprio
Published by Delacorte Press, New York, \$12.95, (\$10.95 at D&N)

Nancy Friday has distinguished herself in her field with such works as *My Secret Garden*, and *Forbidden Flowers*. Those books dealt with the secret fantasies of women. Now she has tackled the fantasy life of the American male. Was she in for a surprise!

Friday

Produced is not a strong enough a word for Friday. She is so tight on that it weeps through her pages. In her introduction she tells the reader that some of the men's tales were... FILL THE SO BED, in fact, that she had to wash her hands on numerous occasions. Am I playing the prism, propriety, Ms. Friday?

In her earlier two volumes, on female fantasies, she filled her pages of women making love to men and men to other women. But what of the man's dealing with women using animals, cold cuts, household utensils and other various items partners in sex. Well, that was all right because women were supposed for so long that it was good to see the climb out of their holes and finally speak up.

That is where of unattractive garbage. Again, in her introduction, Ms. Friday stated that she accepted women using dirty

words, but when men used them they aroused primitive fears in her. Excuse me!

For the life of me I can't understand how an allegedly knowledgeable person, as Ms. Friday, can easily accept a lady having sex with a German Sheppard, but a man can't. Not that I can condone either, but if one is accepted then why not the other. After being panned with the contents of two earlier volumes, why does she have to wash her hands when the man change from Jill to Joe? This aspect is quite puzzling.

Like her other works, here is an intellectual porno book. And the good part is that you can buy it at respectable book stores, instead of slipping into a sleazy room in the Zone.

True, there are no long stories, no real plot, simply a neat and varied assortment of characters who have different turns on in their heads. Men in love is a voyeur's delight.

The reader doesn't have a chance to slow down, the pace is too rapid. And if you tend to be picky in your pornography the chapters are aptly titled for your convenience.

If you're angry and you're not sure what you should be thinking about, then this book is for you. If you're a girl who is wondering why your boyfriend has that silly grin on his face, then read this book. If you simply like dirty books, then this is the hot pot. But if it's excitement and intelligence that you want then grab hold of Harry Goldwater's autobiography.

Sight: a solid story despite bad timing

Hide in Plain Sight A film directed by James Caan, written by Spencer Eastman, starring James Caan, Jill Eikenberry, Robert Viharo, and Kenneth McMillan. At the Back Fl Alley and Suburban Cinemas. by Jeff Putnam

The only thing that *Hide in Plain Sight* suffers from is bad timing. Although based on a true story, *Sight's* attitudes towards child custody and the American system of justice will probably be judged as somewhat derivative of last year's brilliant *Kramer vs. Kramer* and *The Onion Field*.

Thomas Hacklin's children are missing, and he wants them back. The police refuse to talk to him, and the federal government won't help him. He has the slightest clue as to his children's whereabouts; he doesn't even know where to begin looking for them.

His children have not been kidnapped. They have been abducted by the federal government, along with Hacklin's wife and her unfaithful husband, under the provisions of its newly initiated Witness Reluctance Act. When Jack Bonham (Robert Viharo) turns state evidence against his Mafia boss, he and his family are whisked off to a new state, given new identities, and are protected by the U.S. Justice Department. Everything has been carefully calculated, that is except for Hacklin (James Caan) and his relentless search for his children.

Like *Ted Kramer*, Hacklin proves himself better suited for parenthood than his wife (Barbara Rao), who devotes herself and her children to a small time molder. Where Hacklin is a goodly citizen and parent. Although Hacklin battles throughout the movie to reclaim his children, *Sight* is less concerned with defining fit parents as it is with indicting the American justice system.

As in *Onion Field*, those who uphold the law suffer, while those who don't reap the benefits of American justice. In order to avoid a conviction, the children of a tax evading citizen are taken from him without notice (scarcely given permanent employment as part of his education program, Hacklin is laid off from his job in a tire factory).

Like *Onion Field's* Karl Hettinger, Hacklin is adversely affected by the

investors against him. Hacklin marries that he had hoped for "always respected the government," as he is evicted out of a courtroom, eventually taking the law into his own hands.

Sight's slow pace is a reaffirmation of those other films' theme rather than a derivation of them. It is a sensitive, engrossing narrative which moves at its own pace, more than able to stand on its own feet. As a great film, it is a solid, unassuming film which lacks the flashiness of a big budgeted picture, more than making up for it with its personalized approach.

This approach sets it apart from most contemporary films, in its realism. Relationships blossom, rather than explode. Hacklin and Alma (Jill Eikenberry) have to work on their romance. They don't fall in love immediately. Similarly, Hacklin's lawyer (Danny Aiello) has to consider taking his case, he does not make up his mind merely upon conferring with Hacklin.

Caan leads a cast of virtual unknowns, lending further authenticity to the film since attention then turns to the character instead of the performer. It is not only Caan's best performance since *The Godfather* (1972), but also his best role, working with an underlying tension which is not yet removed. Caan, for the first time since *Henry, Kissinger*-like character role him, instead of allowing his own person to dominate the character.

Caan's directorial debut is every bit as impressive as his performance. Unlike other arena turned directors, like Jack Nicholson and Burt Reynolds, Caan exhibits cinematic imagination in his use of camera and sound. Although his use of them are hardly innovative, they demonstrate his ability on the other side of the camera.

The camera follows Hacklin's search for his children in his wife's house from the outside, through the windows instead of tracking behind him. Thus the viewer observes Hacklin, rather than participating with him in his search, in order to accentuate the isolation of his situation. When he and his ex-wife fight in a streetside mall, the camera slowly withdraws from the street, blurring them until a bus veils the camera's vision.

The sounds of the neighborhood their argument is heard before they are lost from sight, effectively pointing out their overall insignificance in comparison to the stifling society. Street sounds also drown out Hacklin's lawyer as he explains the options for his approaching their unsuccessful case.



THE PLIGHT OF MISSING CHILDREN... is discussed in this scene from 'Hide in Plain Sight.'



JAMES CAAN... searching for information about his lost children in 'Hide in Plain Sight.'

against the government to learn the children's whereabouts. Just as their conversation is lost in the din of society, Hacklin's personal rights are lost in the web of the system.

Aside from some minor weaknesses in Spencer Eastman's script, especially

Scoble's relatively refined dialogue, *Sight* is a relatively flawless exhibition of Caan's recently unchallenged acting ability and his previously untapped directorial skills. Unfortunately, it isn't often that a picture's biggest flaw is the timing of its release.

Serial very poor fare for discriminating audience

Serial A film directed by Bill Posav, written by Rich Russo and Michael Egan, and starring Martin Mull, Thomas Walk, Bill Macy, Christopher Lee, Gaby Kellerman, and Peter Onorati. At the Back Cinema 57 and Suburban Cinemas. by Jeff Putnam

When the California has been victimized recently by a string of movie flops, it is not to mention or criticize it, but would up a spotlight on its and its lifestyle rather than exploiting it.

is) without really understanding why it is the way it is.

Not only doesn't it understand, but it apparently doesn't care. It is more concerned with the teenage girl who poses a religious cult, the executive that spends his weekends leading a gay motorcycle gang, and the cult-smearing psychologist who is somehow behind it all, than with understanding the society which contains them.

Such characters are mere products of a lifestyle, and ridiculing them (especially as badly as *Serial* does) is not the same as satirizing society, which, like the book which spawned it, *Serial* obviously intended to do. Had *Serial* chosen to limit its scope and aim its satire more thoughtfully, it probably could have fulfilled its intentions at least theoretically.

Written by Rich Russo and Michael Egan, *Serial* is unworkable. While Russo and Egan have not created a cohesive plot, but instead a collection of burlesque, familiar, and banal (they reveal in their own vagueness) gags, mistaking their approach for satire spoof and parody. By not painting full characters, but merely creating buffoons and straight men, they forfeit their base in reality, which is necessary for any type of humor.

The casting is as reprehensible as the writing. *Serial* and youthful Martin Mull (making a totally unimpressive error debut) is shamelessly miscast as a conscientious father who bucks the Southern Californian lifestyle. Staunch Christopher Lee is absolutely implausible as the executive who weekends with the gay cyclists. Only Bill Macy approaches believability as a middle-aged businessman, who enjoys his maturity but desires to be young again.

Serial, with its cluttered postmodern, crass tastelessness, and empty characterizations, could be considered an attempt to serve as a grand metaphor for its subject, but rarely does a film go out of its way to be so bad just to make a point.

With any luck, *Serial* will be the final attempt to attack a culture whose most obvious failing is its tendency to make bed movies about itself.



A PICNIC... is one of the lighter moments in 'Hide in Plain Sight.'

Gilda Live; reruns come to the movie screen

"Gilda Live". Produced by Lorna Michaels. Directed by Mike Nichols. Starring Gilda Radner, Father Guido Sarducci. With playing of the Sock Cheri, by Donna Piselli.

If you're occasionally seen Saturday Night Live, you may be familiar with the characters in Gilda Live. If you're an avid watcher and fan of the program, you may be too familiar with them.

Screen

Gilda is the film version of Gilda Radner's stage show which was recently on Broadway. It features the popular and funny characters which Radner has made famous over the years. However, the film does not present any new acts or sketches. It is only a rehash and repeat of the once-imitating scenes from Saturday Night.

The show opens with a song and dance number titled "Let's Talk Dirty To The Animals." The song's recent airplay on the radio has gained much attention due to its editing. The unedited version is intended to hear, but its overlap on the radio has made the song a burden to listen to.

Other musical numbers include a protest against the burning of libraries by Ronald Reagan and the Rhoadsites, plus punk rocker Candy Bitch's version of "Olmstead Mich." The electric song is a tribute to Mick Jagger of The Rolling Stones ("You, Mick Jagger, have the greatest rock and roll band in the world and you don't even play an instrument.")

Liza Looper, the nasal, puberty-rife ban lounge, performs her version of "The Way We Were" as a dedication to her idol, Marvin Hamliuch. Without her boyfriend Todd (played by

Bill Murray) and her mother (played by Jane Curtain) Liza is mending the two people who pull her life together. Without Todd's plan making and her mother's egg salad sandwiches, Liza Looper is lost — and it shows.

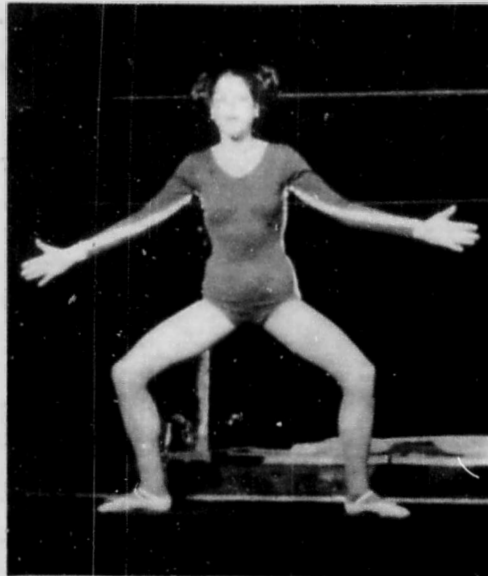
Gilda's performance of "The Judy Miller Show" is taken from the exact script used on Saturday Night. Ms. Radner's portrayal of the young Brown is amusing to watch on the screen, since the audience is expecting fresh material.

Jim Emily Little, the substitute school teacher does an amusing reading of "Troy Kingdom." Ms. Radner also appears as Nadia Chomanski and does a humorous (y)maniacal dissertation ("We Romans Europeans don't stay cute forever. Pretty soon I'll be a fat Rumanian woman with a black moustache.") And, finally, Rumpun Romanadonna makes a graduation address at the Columbus School of Journalism.

Father Guido Sarducci (Don Novello) makes three appearances throughout the movie to cover during Ms. Radner's costume changes. Surprisingly, Sarducci acts more laughs than any other character in the film. His Italian presentation of "America 1980" is a sarcastic look at President Carter, Mickey Mouse, The Big Mac and the American dollar. Also, in "Five Minute University," Sarducci is seen as a pole at education and the college graduate. ("I'll teach you in, in five minutes, what the college grad remembers in five years.")

Gilda may be enjoyed by those not familiar with Saturday Night Live. Otherwise, it is Radner's disappointing attempt to make it on her own.

The film's advertisement claims "things like this only happen in the movies." Unfortunately, it has all been seen before. Save yourself the time and money, and enjoy your Saturday evening at home.



IT'S THE GILDA RADNER SHOW — and you can see it on your TV screen every Saturday night and in 'Gilda Live.'

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