Suffolk celebrates 100 years on Boston Common

John S. Forrester
Journal Staff

As the procession of robed faculty, dignitaries, and alumni walked from the Law School on Tremont St. towards the massive tent erected on the Common's parade grounds, it was as if they were parading a Suffo76, the "Valhalla" of sorts. Blue and yellow flags fluttered in the wind atop the tall sides of the white tent, with the sound of bagpipes heralding the arrival of the over 525 guests in the procession.

The meticulously-panned Centennial celebration was followed shortly after by a day full of catered parties on campus, departmental open houses, and the evening's entertainment program featuring a cake-cutting and performances by The Ramifications, Averi, and The Temptations Revue.

While the event last Thursday, Sept. 21, was certainly beneficial for Suffolk's administration - accomplishing their stated Centennial goals of fund-raising, generating a national presence, and "creating[ing] general interest in Suffolk University" - the shindig was without a hitch. A considerable number of students there, none of that sentiment came out during the speech. A handful of protestors stood out - more or less - without a hitch. Apart from the spotty attendance by the student body, organizing issues, and the knife pads emblazoned with the Centennial logo stood virtually untouched.

As plastic tote bags of sand were handed out, as opposed to this past Thursday when classes were cancelled.

Culminating the day's conviviality was the Centennial cake cutting and musical performances in Pemberton Sq., across from the 10 Somerset residence hall. Here, too, the student body was under-represented.

Asked how many people attended that event, Sansone said, "I'd say a thousand over the course of the night, because people were coming in and out." While the sounds of classic Motown reverberated off the buildings flanking the stage, dozens of trays of uneaten bite-sized pies were being thrown away and a large pile of mouse pads emblazoned with the Centennial logo stood virtually untouched.

Aside from the spooky attendance by the student body, organizational issues, and the knife found near Bush's motorcade, the event went off - more or less - without a hitch.

It was the conclusion of a day to remember - a tour de force for a University established a mere century ago.

Outside pressures force University to rethink plans

James Moreau
Journal Staff

Suffolk's University's projected exurban growth has seemingly been stunted, at least temporarily by pressures from Beacon Hill residents. Last semester, on April 25, Suffolk held a general forum discussing the plans to develop the 20 Somerset Street into a dormitory building. At the beginning of this semester the University's administration announced that the projected height and student capacity of the building has been significantly reduced and may not yet be settled to a finite number.

A variety of issues have been raised by the Beacon Hill community over plans to construct dorms on the property recently purchased by the University. In April, the Beacon Hill Civic Association voted to oppose the plans on grounds that the communities surrounding Beacon Hill are not adequately prepared to deal with the influx of close to 1000 additional students. Also, 20 Somerset lies directly next to the Garden of Peace, memorial to victims of homicide. Residents believe that there lie intrinsic problems and trouble housing young people next to such a monument, not to mention the increase of shadows and other architectural concerns the building would present.

Originally slated to be 31 stories tall and able to house 800 beds for students, Suffolk University has agreed to draw back its original projects drastically. Currently the building is slated to only be 22 stories high and able to house 550 student beds. When asked about the space available for student activities space, the new director of Student Activities, John Silveria is unclear to what sort of space and how many floors he would have to work with when the building is finished.
NEWS

Briefs

Walking for a cause
On Oct. 3 Suffolk University will host its fifth annual Breast Cancer Awareness Month program. The awareness month will kick off with a walk to the main gate of the State House starting from outside the Dorchester Building on Temple Street.

The procession, lead by President David Sargent will have numerous pink, biodegradable balloons trailing behind. Once at the foot of the State House, the pink balloons will be released into the sky in support for the women in Massachusetts who will be diagnosed with breast cancer.

"Breast cancer isn't just a women's issue," said President Sargent. "It can affect us all—our mothers, sister, aunts, spouses, friends, neighbors and ourselves."

Pink bracelets and stick-on ribbons will also be distributed by female and male athletes in the University's main lobbies. The athletes will also participate in the America Cancer Society's "Making Strides for Breast Cancer" walk along the Charles River on Sunday, Oct. 15. Members of the Suffolk community can take part in this walk or make contributions by contacting the S.O.U.L.S. office at 5606.

Information on other local events in support of breast cancer awareness can be found by contacting Norine Bacigalupo in Communications and Journalism at x 5364 or Traci Doherty in Health Services at x8260.

MBTA raises stakes
With times of arrival varying greatly and quality of service not always consistent, one thing can be assured within bounds of MBTA expectations: fare hikes.

Come January 2007 the MBTA has officially to institute a fare hike on all of its services by at least 25 percent. With the additional 25 percent added on, the fare will be raised to the nearest nickel.

Stephen J. Silveria told The Boston Globe that the T is raising rates in response to "the continuing financial squeeze resulting from increased costs by at least 25 percent."

Additionally, The MBTA General Manager indicated to the Globe that though the MBTA is making cuts, there is still reason to believe that there would be need for another hike it rates down the road. With Boston's current MBTA fare prices, the city's public transport system is still generally cheaper than other major cities such as New York City where fares are over 2 dollars.

Protestors line Suffolk's gates
Journal Staff

Following a groundswell of disapproval of former President Bush's invitation to the centennial convocation among some of the student body, many on the Common Thursday morning wondered if those opposed would voice their opinions at the event itself.

While no organized protest or other disturbances occurred, amid the pomp and circumstance of the convocation two shaggy haired, sign-bearing Suffolk students were standing near the event's entrance off Arlington St.

One sign read, "Iraqi's waiting for you in hell!" the other said, "Cocaine Importation Agency," referring to the allegation that the CIA was funding anti-Communist guerrillas with illicit drug transactions in the 1980s.

"We got in half way and the police came up and told us it was a private event," says Music Arts major, Clay Adamczyk, '09.

After explaining that they are Suffolk students, the Police officers at the entrance again told them it was a private event and that their signs could be obstructing other guests' views, according to Adamczyk.

"We said it's our right to do that, and they said it is, but that it was still a private event," he said.

While they were denied entrance with the signs, Adamczyk and his friend, Devon Strong, ' 09, a political science major, were allowed to enter the fenced in area.

"Bush didn't see our signs, we got him, he was driving out. He basically looked at us and said "Bush is just as bad as his son, he helped arm Saddam in the '80s."

He and his companion did not attempt to enter the fenced in area.

As the former President was leaving, Strange and Adamczyk moved to a section of the fence near the Secret Service motorcade.

While tables outside were being loaded with white plastic bags of food, they slipped into a gap in the barricades. A volunteer manning the food tables noticed them, alerting a near-by police officer, who told them to leave several times.

As the pair turned to leave, the volunteer called out, "Come here to protest and then ya' want sandwiches? - I don't think so!"

"Bush already left, so we don't care," responded Strange as they walked out into the Common.

Local inn hosts freshmen

James Moreau and John S. Forrester
Journal Staff

For freshman Theatre Arts major Michelle Perle, who moved to Boston this September from Minnesota, the city and a college environment weren't the only things she had to get used to.

Although students living at the Hobday Inn enjoy the hotel's amenities, living in existing residence facilities is available. "It's pretty cool, it still feels like the same college experience," she says, "We have housekeeping which is a definite plus. We come twice a week to do a full cleaning; change the sheets and replace the towels."

"Bush already left, so we don't care," responded Strange as they walked out into the Common.
Kristin Morreil - Journal Staff

Quan Vu '09 and Jessica Van '08 take advantage of the new Sawyer lounge. New classrooms and a grab-and-go style café occupy the space left vacant by the old library.

Museum of Science. Now open. Extended Evening Hours Thursday - Sunday. Tickets at mos.org

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www.bodyworlds.com

Kasia Szary, D.D.S. is proud to reintroduce Park Street Dental Associates, a rejuvenated dental practice located directly on Boston Common at the intersection of Park Street and Tremont Street.

Dr. Szary practices in all aspects of general and cosmetic dentistry. She is a graduate of the New York University College of Dentistry and has also completed advanced training at the Rosenthal Institute for Aesthetic Dentistry and High Technology in New York City.

For more information or to schedule an appointment, please contact Park Street Dental Associates at 617.426.8029.

Harvard Pilgrim HealthCare

www.bodyworlds.com

New dorm, smaller scale

DORM from page 1

The Suffolk Journal

Kristin Morreil - Journal Staff

In-House Counsel for Real Estate Michael Feeley stated that, "We have been engaged for the last eight months in comprehensive planning with the Beacon Hill community." Currently the University is working with the surrounding community to develop a "master plan" in order to have a rough outline of Suffolk's vision and mission in the foreseeable future. Involved in the plan is an initiative to moderate student behavior in the surrounding neighborhoods and to make realistic goals of expansion and growth of the student body within the existing infrastructure.

"The University has heard concerns from the neighborhood and has taken proactive steps to remind students of their responsibilities as citizens of the city and as neighbors," said Feeley. The current plan for downsizing to 22 floors and 550 students is tentative at best and could change in an upward or downward swing in the future. "We are in a master plan taskforce process and it is very fluid. The building and its programs (within) evolve throughout the process," said Feeley.

The core issue that Suffolk is being asked to address is what their plans are to adequately accommodate the gradual influx of 1000 additional students they project to house. More students will, in turn, require more academic and administrative space, probably requiring more property acquisition and development.

Feeley iterated, "The University is becoming increasingly more desirable to incoming students because of its history, academic offerings and prowess," adding that, "the University has made a commitment to expanding the amount of student amenities on campus."

Over the next years leading up until construction begins, Suffolk and the Beacon Hill community will surely have many more meetings and negotiations to drone through before an equally accommodating agreement can be reached on both sides.

Maid service for hotel-bound

HOLIDAY from page 2

our own," says Freshman Molly Monahan, of Livermore, Calif., "I think we definitely get the same college experience, with the exception of making friends. If we go to the dorms after 8 p.m., we have to get signed in like everyone else, even though we go here." While entering the residence halls is hard for the women in the evenings, getting people into the hotel is not nearly as difficult. Unlike the other dorms, there aren't Suffolk police and security guards posted around the clock, and visitors are not required to sign in. "We're definitely not as restricted against bringing people in, but I think the girls on this floor are responsible," says Monahan, adding, "I don't know anyone who's given out their hotel keys or anything, but they could."
commuter and on my own. If you are looking for the answers to the popular questions regarding the transition from high school to college asked all over the world, look no further: these questions will be answered by students who are experiencing these changes first-hand.

A little less than two weeks ago, a friend and I moved into a cozy apartment in the greater Boston area, a 20 to 30-minute train ride to Suffolk. As you would imagine, it is very hard to grow accustomed to new surroundings. The mere thought of allowing an hour to get to class everyday was, and still is, overwhelming.

Nylah Kourieh

Dear Editor,

Long have the people of Massachusetts stood up against tyranny and oppression. This spirit is well put the Star of David on our脐部, to show everyone how we are proud to be Jewish and our determination to live in peace, but peace only under liberation, our brothers and our neighbors. The motto is in Latin, but translates roughly to, "by the sword we seek peace, but peace only under liberty."

Our history is rich with patriots who have risked life, limb and reputation for the cause of justice. Such notable events include the Boston Massacre, the Boston Tea Party, the Battles of Bunker Hill, Concord, the Battle of the Bulge, D-Day, etc. Today, I wish to propose a new addition to this gallery of heroes.

First, allow me to take you on a side trip, which is not intended to offend anyone with this recollection of facts. After the Nazi government rose to power in Germany, they made the Jewish people wear the Star of David, a name that is in Latin, but translates roughly to, "by the sword we seek peace, but peace only under liberty." Our history is rich with patriots who have risked life, limb and reputation for the cause of justice. Such notable events include the Boston Massacre, the Boston Tea Party, the Battles of Bunker Hill, Concord, the Battle of the Bulge, D-Day, etc. Today, I wish to propose a new addition to this gallery of heroes.

Largely we do not go around offending anyone with this recollection of facts. After the Nazi government rose to power in Germany, they made the Jewish people wear the Star of David, a symbol of their preparation for the destruction of sin. As students, we are easily categorized as such, but the individual person we are outside of the classroom is not appreciated within the confines of the statute.

Largely we do not go around offending anyone. But the day has come when we must stop pretending and stipulating the Star of David. When our neighbors see one of us, we have the power to say, "we are students while we are at school and while we do our homework, but other than that we are people, citizens, neighbors, cornereaters and friends. School is a common element that we share, but we leave it at the threshold of the classroom when we go about our lives."

Many of us are hardworking individuals who do not subscribe to the drudgery parties so frequentely used to describe the average student. The University's new policy for off-campus students serves as a confirmation that this stereotype is simply not the case. As students, we are easily categorized as such, but the individual person we are outside of the classroom is not appreciated within the confines of the statute. When our neighbors see one of us, we have the power to say, "we are students while we are at school and while we do our homework, but other than that we are people, citizens, neighbors, cornereaters and friends. School is a common element that we share, but we leave it at the threshold of the classroom when we go about our lives."

"I definitely feel at home in Boston," said Loridas, "It's been easy to go out and find my way around with other people. I think knowing how easily accessible everything is made it easier to go find where things are located, plus knowing how much is right here makes you want to go out and take advantage of it all."

Although it seems that there is a huge difference in this transition for on-campus residents, and for off-campus communities, the fact is that it is wearisome on both levels. No matter where you are living, college life is always going to be much harder than high school. Let's face it; in high school we were given breaks on everything, we had parents at home supporting us and life was more or less a piece of cake. However, now we must learn to survive without the help of friends, family, or teachers. We are transitioning to adulthood, and there is no better city to bloom in than Boston. In Britain, the word "college" is slang for "prison," which does not seem too comforting. However, we here at Suffolk in the City need to worry; this is a University.
Democrats should follow Clinton’s lead

Former President Bill Clinton has come up with the message and style that should be adopted by all Democrats in the run-up to the November election.

As many may have heard, he became somewhat heated in his interview with Fox’s Chris Wallace on the program “Fox News Sunday” earlier this week. He was told that he would be interviewed about his progress in the November election.

He brought the behind-the-scenes GOP scheme into the mainstream debate, saying that Chris Wallace was doing a “nice little conservative hit job” on him. He vigorously defended his anti-terrorism credentials, truthfully pointing out that “the country didn’t have a comprehensive counter-terrorism plan until I got there.”

But he did more than that, and I pray that every Democrat running for office picks up on his lead.

He delivered well-deserved criticism of Bush’s callousness with regards to terrorism, pointing out that Bush had demoted, and later fired, Richard Clarke, the chief terrorism expert in the Bush (41), Reagan, and Clinton White Houses.

Bush essentially dismantled the counter-terrorism infrastructure so carefully constructed by his predecessors. Clinton also pointed out that in the eight months between Bush’s inauguration and 9/11, Bush didn’t hold a single meeting on terrorism. Clearly, the new President did not view terror as a serious threat to American security. “They had eight months to try. They did not try. I tried,” Clinton said.

And what he says is true. The Bush Administration clearly dropped the ball, even ignoring an intelligence document received before 9/11 titled “Bin Laden Determined to Attack Within United States.”

The job of the Democrats is now to pick up the ball and run.

There is a substantial amount of evidence with which they can work to criticize Bush on his handling of terror, both pre- and post-9/11, and they need to attack.

The GOP has not hesitated to make outrageous claims against the Democrats, comparing them to al-Qaeda members and, in a recent ad, claiming they started the KKK Klan.

When dealing with thuggery of this kind, one must fight fire with fire.

It is no secret that Bush uses 9/11 as his blanket excuse for everything his party has botched over the past six years. Polls show that the vast majority of the public trust Democrats more in their handling of every major issue with the exception of terrorism.

They should talk about how our President, George W. Bush, allowed the 9/11, 2001 attacks to occur as a result of his incompetence and inattentiveness. Most importantly, they should assert that the policies of George W. Bush will cause more Americans to die, sooner, rather than later.

The Democrats should become the party of national security. The facts are there, the information they need to justify their positions is already public. All they need to do is use it.

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Centennial Celebration

President David J. Sargent leads a procession of Suffolk's faculty from the Suffolk Law School to the large tent raised on the Boston Common, hosting the Centennial Convocation.

Program Council members Ashley Gaboriault and Clarence Flanders pose for caricature portraits. The Suffolk Dance Company performs a hip hop melody.
The Temple Street fair relocated this year to the Boston Common. Organizations were given the opportunity to mingle with students and tempt them with freebies.

Communications Professors Huntemann, Carragee, Madmoni-Gerber and Butterfield enjoy sunny weather as the procession made its way through the Common.

President Sargent awards former President George Bush with an honorary degree in Public Administration.
Recipes for sleep and dreams that entrance

Erica Lawton

Inside his own mind, Stephane (Gael Garcia Bernal) pulls up a curtain in his television studio to look through his eye sockets. Seeing that he is still asleep he continues with his show. Stephane T.V., the one-man channel shot with a cardboard camera and egg crates for walls, gives Rachel Ray a run for her money in Michel Gondry's, "The Science of Sleep."

As Stephane, host and chef, explains, the recipe for sleep is very complex. The ingredients include random thoughts, memories from the past, a song you heard on the radio today, love, friends, any relationships and much more brain activity as you are about to fall asleep. All of this set the stage for Stephane's chosen reality, the dream world that he both sleeps and lives in.

Since he was six years old, Stephane has been unable to separate his dreams from reality; a gift and a curse which both allows him to escape his life and causes him to be haunted by it.

Having returned to Paris to live with his mother after many years living with his recently deceased father in Mexico, Stephane has little to be excited about in his job. His job is monotonous and boring, his co-workers juvenile and crass, and the girl he is in love with keeps slipping through his fingers. His own version of reality, however, is definitely worth exploring.

Gondry's creativity and vision are phenomenal as we are transported throughout Stephane's mind, blurring truth and imagination. More hallucinogenic than anything we've ever seen before, the dream sequences throughout the film are mesmerizing and leave the audience enraptured, feeling as though they were on another planet as they leave the theater. Gondry succeeds wonderfully in conveying Stephane's world, as the audience experiences it, they too, stop knowing which scene is real and which is not, existing within his perspective solely.

An artist, both conscious and not, Stephane is the creator of "disasterology," illustrations for calendar based on disasters, with each month bringing a new painting of horrific scenes like an earthquake or a plane crash. Misunderstood in his own time however, Stephane is only a success in his dreams and in the eyes of his pretty neighbor Stephanie. To her Stephane shows his art and his inventions, like his one-second time-travel machine and glasses which allow you to see life in 3-D, while dreaming about her day in, day out.

As Stephane explains, emotions can be overwhelming in dreams and as he drifts off to sleep in his child size bed each night he can expect anything but a peaceful night's rest. He loses his job, dreams about his dead father and convinces himself that Stephanie could never possibly love him as he battles having hands the size of his body, flying over a city of houses the width of paper, blowing precariously in the wind and desperately confusing the world in his mind with the one outside his bedroom.

In the end it does not matter which is real and which is not, for what is reality is subjective to Stephane and to the audience. What is real however, are Stephane's emotions and his sincerity, which run deep throughout the film. In Spanish, English and French Stephane is a lovable romantic who will win over any crowd.

Science of Sleep is playing at the AMC Loews Harvard Square 5 Theater in Cambridge and the Coolidge Corner Theater in Brookline.

Katie Hutchins

From the clean-lined furniture of dark wood and hammered copper to the wine-bottle-turned-light-fixture jetting out from the walls, Central Kitchen seems to be a place where the hustle and bustle of clamoring dishes and laughing patrons never renders. The hip Central Kitchen patrons begin to fill the restaurant around 8:30-9PM. All of the tables are seated and the space between the tables and the long slate bar is filled with a standing crowd.

The menu is small, offering a choice of about six appetizers and about four entrees. These menu items are inspired by the ingredients of the season and they change about every three months or less. The small menu is made up of a colorful variety of flavors and makes it easy to find something to satisfy your palate.

A chilled coconut and lime cervecito, served in a martini glass was a popular choice of the table, including mine. The fusion of sweet and tangy was wonderfully refreshing, yet a dish to only be enjoyed by those confident of their love for an adventurous bite. The "back bar cure" appetizer may not have the adventurous fusion of flavors that the cervecito has, but the quality of ingredients and execution of the dish will blow you away. Caramelized onion, grilled fennel and the creamiest of goat cheeses were served along side the plump house sausage. The sweet outside of the sausage prepared your mouth for the comforting gaminess of the center.

Dinner dishes range from steak to seafood. The decent sized portions typical may have been too much, but the fresh and inviting taste of the food leads everyone to finish their entire dish. Each dish had a unique element, such as the large slice of crusty french bread placed in the center of the creamy soup dish, soaking up the delicious broth. All of the dishes had a hint of Spanish influence, still managing to incorporate flavors from around the world.

Dessert was a warm chocolate bread pudding, that resulted in a battle of dessert forks over the steaming chocolate dish. The bill to follow, was a friendly reminder that Central Kitchen is not something to be enjoyed everyday, however is well worth it for that special night out.

Central Kitchen gets 4½ stars!

This hidden treasure explodes with culture and food in the heart of Cambridge.

Central dining in Central Square at Central Kitchen

Katie Hutchins

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Central Kitchen gets 4½ stars!
Luda has more to get off his chest than a platinum chain

Emily Holden
Journal Contributor

After listening to his past four albums with songs including "Stand Up," and "What's Your fantasy," one would be surprised to hear anything serious by rapper and label executive Chris "Ludacris" Bridges. If you listen to his new album, *Release Therapy* (Def Jam, 2006), due out Sept 26, you will hear just that.

Dubbed a classic by Ludacris himself, this album takes on a more serious side. "I show the complexities of human nature. It's the most honest album, very personal and I feel like at the end of the day you can't help but to respect it," said Ludacris. "I guess when I knew that I named it *Release Therapy* originally, just because it was like my fifth album and I signed a five-album deal, it seemed like it was meant to be one. I kinda went along and started recording records that went right along with the theme of the record without even really thinking about it and once those two kinda ideas came together perfectly, I decided thinking it was the time and it was that time for the best one," he said.

Classic or not, Ludacris' new album is much different than those in the past. While his first single, "Money Maker" featuring Pharrell, is a little less reserved, much of his album is on the more serious note. "What makes this album a little different [is] because it's just a more serious side of everything that I'm doing. It's just showing a totally different side," Ludacris commented. Songs including "Runaway Love" discuss topics such as young girls who are running away from home and the dangers of unprotected sex.

With lyrics including, "Nothin' else to do but get her clothes and pack/She says she's about to run away and never come back/never thinkin' about the consequences of her action/visitin'/for today and not tomorrow's satisfaction," it is clear to any listener that Release Therapy is much more serious than Ludacris' previous albums.

Other songs like "Mouths to Feed," also include a more serious subject matter. "This album is going to mark a moment in history that we are in as far as the economy and "Mouths to Feed" goes along with that because we do have mouths to feed," said Ludacris. The song "Slap" however, is all about wanting to do just that. It's for all those times you wanted to slap someone to relieve your anger. Those are just a few of the more prominent songs on the album.

Songs that stick out the most to Ludacris include "Runaway Love" featuring Mary J. Blige, "Slap," "Mouths to Feed," and "Do Your Time." While they are less likely to become singles, these four songs are staples that make the album memorable.

So, if you are looking for a little release or therapy, check out the album *Release Therapy* because, in the works of Ludacris, "music is a release for everybody and that's what this album is all about."

Key Tracks: "Money Maker" (Track 3), "Mouths to Feed" (Track 6), "Do Your Time" (Track 11), "Slap" (Track 12), and "Runaway Love (Track 13)."

Gregory Douglass finds strength in the song

Ashley Boyd
Journal Contributor

Gregory Douglass came to Suffolk University last Monday night as part of the Program Council's Welcoming Week to share his amazing talent and unforgettable lyrics. His voice and thunderous piano swam through the room seducing and inspiring the audience. As the audience was entranced with his amazing music, their eyes would begin to water up to a moving part of the song. He put so much passion behind the words he was singing," states Angela Guinnes, a member in the audience. The audience loved him and reacted well to his introduction.

Gregory Douglass, a 25-year old acoustic guitarist from Burlington, VT, independently taught himself how to play the piano and guitar. He wrote this song to reflect upon his mother's life and personal experiences and once he had run out of his own problems, he would write songs about friends and family members. He performed a song called "Aimabelle," which is about his mother from the perspective of her boyfriend. He wrote this song to reflect upon his mother's newfound happiness after a long period of loneliness, in which she embraced the possibility of dying alone.

As he played each song the audience reacted differently, yet positively to each one. When he played the piano, an immense amount of emotion and heart came into and out of his music. When he played the guitar, he was physically and emotionally intact with his piece, the audience had a greater influence and reaction to the song.

Two of Douglass' songs have been featured in independent films, one song being "Upside Down," from his most recent album, *Start*. This song has been featured in an independent film called "Open Can," a movie in which an actor is destroying his artwork to the song.

Douglass' amazing voice and lyrics are not the sole reasons for his success, but additionally the devotion and love he has shown for his fans has carried his career. Douglass has independently released six albums. The newest one to be released entitled, Up and Away will be available in stores in Nov 2006. For more information on music, shows and other media, visit GregoryDouglass.com

Don't stop believing in '80s metal bands

Mariska Melo
Journal Contributor

The air at the Tweeter Center Saturday night was filled with the scents of fresh car polish on that classic Camaro, and Fenderized acid-washed jean jackets. Hundreds of cars, filled with coolers packed with food and wine coolers, and nostalgic forty-somethings piled into the parking lot to embark on an evening of tailgating and rocking out to Journey (sans Steve Perry) and Def Leppard.

There was a feeling of excitement and nostalgia throughout the crowd. Throughout the generations of college students, thirty and forty year olds that had the weekend off getting buzzed, this would be a night to remember.

Journey was up first, with their new singer, a young book, named Steve Augeri. Augeri who looked totally out of place with the likes of Bad English's drummer Dean Cusano and the remaining original members of the band that were so influential at the make-out parties of the 70's and 80's. They played embarrassingly amazing songs as "Foolish Pride," "Open Arms," "Anyway You Want It," "Lovin' Touchin' Squeezin',' and who could forget "Don't Stop Believing." In all, the guys played a great set and had the crowd cheering for more.

Def Leppard played new songs, like "20th Century Boy" off of the soon-to-be released *Hysteria* (Universal, 2006) album, mixed in with some of their biggest hits, "Women," and "Photograph," Drummer Rick Allen, who lost his left arm in a 1984 bus accident, wowed the crowd with his lack of drum kit. Bassist Rick Savage and guitarist Vivian Campbell and Phil Collen put on a great show with front man Joe Elliot, who had an especially impressive stage presence. Def Leppard's set was so well-performed, it seemed like we were watching them in their heyday, everyone had a look on their faces like they were still in high school, moshing up their mullets and blasting Pyromania (Mercury/Universal, 1983) in their parent's basement.
Objects in mirror are closer than they appear

Kristin Morrell
Journal Staff

A car is primarily a means of transportation that takes you wherever you want to go, but artist Hannah Cole gives her own unique twist on the object matter of a car, and compiles it with realistic and compelling elements. In the artist's statement Cole says, "I am attached to the car as a subject because it is complex, both visually and metaphorically."

Cole, who graduated from Boston University in 2005, with a master's degree in Fine Arts specializing in painting, has given us a look into her refreshing and captivating outlook in her solo exhibit of life-like paintings which are on display at the Alpha Gallery, on Newbury Street from now until Oct. 4th.

In one painting titled, "Closer Than They Appear," which is a self-portrait of Cole who is the passenger in a fast moving car, we can see her reflection in both the mirror and the window of her completing a cross-word puzzle. It appears remarkably realistic in the way the dizziness of the busy brush strokes make you feel like the car is in fact moving, while the car is exceptionally pre-immersed in the liveliness of the painting. In another painting she takes us to a frosty winter day where the ice is covering the windshield and leisurely defrosting that is titled, "Losing the Plot." It is executed with the inner details of the car from the steering wheel, to the neon meters that reveal the speed you are traveling, that makes you feel like you are in that car and it is something you can relate to. With the large size of 29" x 31," you feel actually engulfed in the car as if you were personal­ly the driver waiting for the frost to disappear to go on your way. Cole has a distinctive way of showing us a new aspect on viewing something as simple as a car, and making you consider things differently about what is around you when you are driving.

Cole also takes you on a little bit of night driving, which is executed in a couple of her paintings. In particular, "One Saturated Evening," where you are driving down a street when the sun has just about fully set as the sky is a vivid color of blue. You can notice the headlights are on and beaming down a murky street without lights, as the dusting of the brushing strokes of the trees gives you the feeling that the car is very still as the world around it is flying by. Also in a night painting that is very small titled, "Lonely Spruce (uncrossed series)," where the painting is only about 5.5" x 10.5," it is very mysterious how it only highlights some spruce trees with neon green paint. This painting in particular, is more intimate and draws you into it because of the brightness of the color green that is scarcely used just to highlight the spruce trees, but pays close attention to the triviales.

Lastly, we are taken on a drive during a rainy day in the painting, "Life Returned to Normal (the color field painting)." As one of the largest paintings on view, you are immediately attached to the bright green of the field as you can instantly feel you are there at that time. You feel as though you are the passenger in the car looking out at a large green field at mid day as it is raining. It is perfected with raindrops on the window that look perfectly realistic and gives you that opportunity to feel connected with the painting.

Cole makes you feel like a passenger in her paintings as you go from each one there is something about them that draws you in and that you can absolutely relate to. She uses her unique perspective to bring alive something as boring as a car and makes you think even deeper about it than you have before.
New Found Glory mellows out with age

Kristin Morrell
Journal Staff

After a long journey New Found Glory has just released their fifth studio album, Coming Home (Geffen Records, 2006), which shows their fans a more mature side.

Their first single off the album, "It's not Your Fault," is about a young love that was lost and departed because of struggles with heart felt lyrics. It unquestionably has a different prospective, but for a band that has been together for approximately nine years they continue to develop overtime and still continue to produce albums.

Key Tracks: "Hold My Hand" (Track 2), "On My Mind" (Track 3), and "When I Die" (Track 11).

Black Keys renew old blues by Magic Potion

Peter Decoteau
Journal Contributor

The Black Keys are a spectacular contradiction. This two-man band, comprised of drummer Patrick Carney and guitarist/singer Dan Auerbach, sounds with each successive album, more and more like a musical version of blues legends gathered to make something very old sound brand new. As it is, their new album, Magic Potion (Nonesuch Records, 2006), sounds just like their other records - a ferocious blend of new and old blues with some garage rock thrown in for good measure. Except now they sound tighter and more focused, like they've finally learned how to capture the raw emotion and pain that the blues are supposed to represent (important elements that, unfortunately, seem to be lacking in other blues contemporaries).

In essence, they sound perfectly messy and as anyone who knows the blues can tell you, that is exactly what they're striving for.

Magic Potion is a CD full of depressing music made by two sad people who would rather face their demons with frank lyrics and skilled, pained musicianship. It's the same old blues, except surprising, exciting, and brand new.

Key Tracks: "Strange Desire" (Track 6), "Modern Times" (Track 7), and "The Flame" (Track 8).

Peste Noire make a mark on black metal

Janssen McCormick
Journal Staff

Peste Noire have seemed to be riding on the coattails of whatever happened to be the trend in black metal. Starting out as a metalcore/symphonic group, releasing a split with Sombre Chemin in 2002. They quickly joined the ranks of orthodox sonic bands such as Ofensive, Watain, and Deathspell Omega. Yet, however cynical ones view of their ideology is they have released some pretty impressive work. On La Santé des siècles - Panegyrique de la dégénérescence (De Profundis Records, 2006), their first full length, Peste Noire draw two tracks from Mutilation Transcendence (Drakkar Productions, 2002) while introducing six new tracks. The two older tracks pale in comparison to their original versions and one wonders why these particular songs were chosen over other newer songs or better old songs. Peste Noire has always been a solo-heavy band, and the newer tracks do not disappoint with classical guitar employed on several tracks. In this regard they sound very much like Ulver did on their first few albums, although with a far harsher sound akin to Vampires of Black Imperial Blood-era Munition (Drakkar Productions, 1995). Overall a very unique and at times beautiful take on black metal.

Key Tracks: "Laus Tibi Domine" (Track 3), "Duel Angoisseux" (Track 7), and "Des Médécins Malades Et Des Saints Sequestres" (Track 8).
Men's Soccer 
(3-1 overall, 1-1 GNAC) 
9/23 vs. Albertus Magnus Won, 6-2 
9/20 vs. Framingham State Won, 1-0 

Women's Cross Country 
9/20 Elms Invitational 7th overall 

Men's Golf 
9/20 Western New England, Lost, 3-1 

Women's Tennis 
Katelyn Donovan 83rd, 23:36 

Men's Cross Country 
9/20 vs. Salem State College Won, 3-0 
9/23 vs. Johnson & Wales Won, 6-3 

Women's Volleyball 
9/20 vs. Framingham State Won, 1-0 
9/23 @ Albertus Magnus (3-0). 

Women's Volleyball 
Women's Volleyball went 1-1 last week with the loss to Western New England (1-3), and a victory over Salem State on Saturday of whom they took all three games. The Lady Rams' record is now 5-9 (2-1 in GNAC conference play). 

Women's Tennis 
With two victories this week, the Suffolk University Women's Tennis team improved to 4-1 (3-1 in GNAC play) with victories over Pine Manor and Johnson and Wales. Junior Jen Nelson continues to play strong in singles competition as she dominated play against Pine Manor (6-2, 6-3), and earned a hard fought victory over Johnson and Wales (6-2, 6-4). 

Men's Cross Country 
The Women's Cross Country team stats are not available at this time for the overall race at the Pop Crowell Invitational at Gordon College. 

Freshman Katlyn Donovan had the fastest time for the Lady Rams finishing 83rd with a time of 29:25 good for 23rd in the meet. Freshman Daniel Hassan finished 41st with a time of 30:27. 

Women's Cross Country 
In their lone meet this week, the Men's Cross Country team finished 14th overall in the Pop Crowell Invitational at Gordon College. Senior Will Feldman had the best time on the team with a time of 29:25. 

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