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Suffolk Journal

Volume 37, Number 26

Suffolk University, Beacon Hill, Boston, MA (617) 723-4700 x323

April 23, 1982

Suffolk takes to the stage



Springfest directors Carmen Fulchini, Barbara Boulay, and Larry Buckley gearing up for this year's show.

(Kevin McCoy photo)

by Alice I. Whooley

Barbara Boulay, the Economics major who could have been a Rockette if only her legs had been longer, can tell you more about the selection of leotards in Taffy's of Kenmore Square than almost anyone else. On one of her recent whirlwind excursion through the store, led by a host of employees, she opened almost every package of them to find just the right shade for a number she was choreographing. Such is a day in the life of a Springfest director.

The Springfest director is a strange breed. They seem to thrive on lack of sleep, long rehearsals, and massive quantities of pizza. But the thread that seems to truly keep them alive is their love for the performance. If that sounds a little corny, that's show biz.

Led by Springfest faculty coordinator and the Chairman of the Springfest Committee Dr. Alberto Mendez, the show will break tradition this year and be totally dedicated to one theme: Broadway musicals. The show will also incorporate acting and the entire second act will consist of a mini-play. Although Mendez admits that performing ten production numbers

consecutively with the facilities Suffolk has to offer is "madness" he and his crew have chosen their mission.

The five directors of the show are: Springfest Director Laurie Cook, Music Director David Leo, Dance Director Barbara Boulay, and Associate Directors Larry Buckley and Carmen Fulchini.

As the veteran of the Springfest directors Cook has seen the progression toward a theme show like the one being done this year. Her first year there was one production number, for last year's 75th show there were more, and this year according to Cook, "We decided to go for it." Cook said, "Running the show this way is challenging. It is also giving a lot of people the chance to be in the show."

Mendez said, "As long as someone has the discipline they can now be a part of the Springfest show." According to Mendez this year's production will consist of approximately 44 performers and 12 crew members as well as various other participants. According to him close to 80 students will be involved in the one-night festivities.

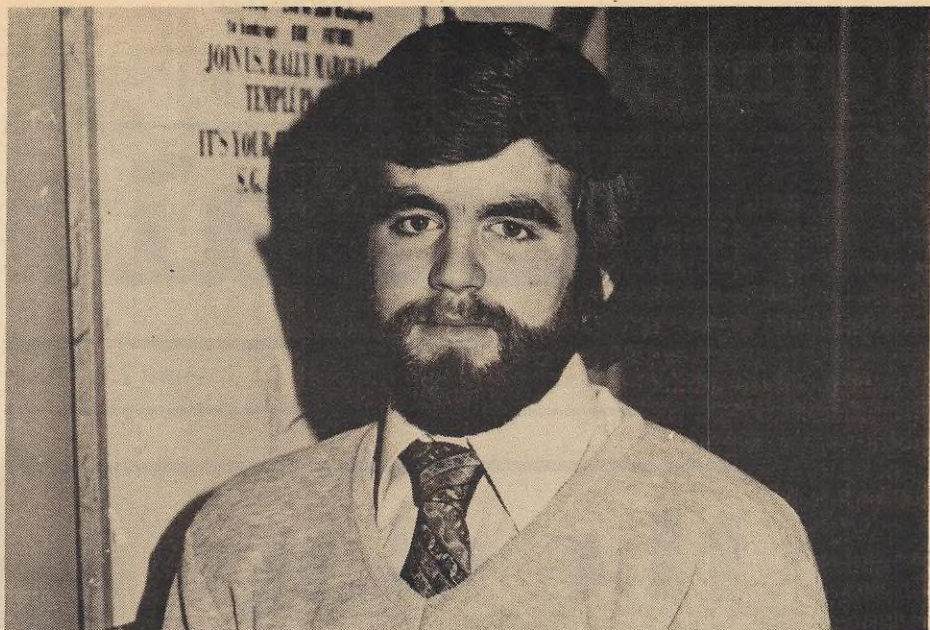
The tryouts were judged this year by the directors and the participants of the auditions. Cook said, "It just

made more sense running the auditions this way." In the past student leaders and other members of the Suffolk community have voted. In evaluating her qualifications as director Cook said, "I have a pretty good sense of how to make people look good and bringing out what talent they have and developing it." Cook also stresses that she is a motivator. Anyone who has ever watched her at a rehearsal would agree.

Cook also contrasted her role this year from her two previous ones, "This year I haven't been able to have any babies (i.e. pet acts). I am equally involved in the creation of each number." She also contrasted performing in Springfest to being the director, "It's kind of pleasant to just do it. There is almost a pure pleasure in just performing." She stresses that it is essential that her entire concentration be on the number she is presently rehearsing.

As the only Theater Arts major among the directors, Cook has a vested interest in the addition of extensive acting to the Springfest extravaganza. Cook said, "It's so nice to have an opportunity to use the

(See Broadway, page 6)



Mark Fallon

(Kevin McCoy photo)

Fallon to head Council

by Jim Connaughton

Mark Fallon, currently the Council of Presidents' secretary, was elected the new chairperson of the Council when executive board elections were held last week. The board of four officers will be in charge of Council of Presidents' activities for the 1982-1983 academic year.

Fallon, who ran unopposed for chairperson, said he would continue to "strengthen the effect of unity" of the council.

Fallon expressed concern that the Council was look at as third among the SGA and the Program Council. He said that the Council of Presidents was more important, because through it, "we can reach the largest number of people."

Fallon said he will bring his "firsthand familiarity" to the job of chairperson. He also said he would continue to make himself available to any club.

Dwayne Jacobs, president of the Black Student Association was elected Vice Chairperson, over Mitch Korbey.

Jacobs echoed Fallon's sense of unity of the Council and said he would like to, "keep the sense of unification."

Jacobs also felt the Council of Presidents' should not be considered third. He hopes he can make more people aware of the Council. "I'd like other people on campus to know how important we are," Jacobs said.

Jacobs also said he would like to set up some sort of information center of Council activities.

Timothy Daley, of the Newman Club, was elected Treasurer of the Council, over Eric Hansen. A third candidate withdrew from nomination shortly before the vote.

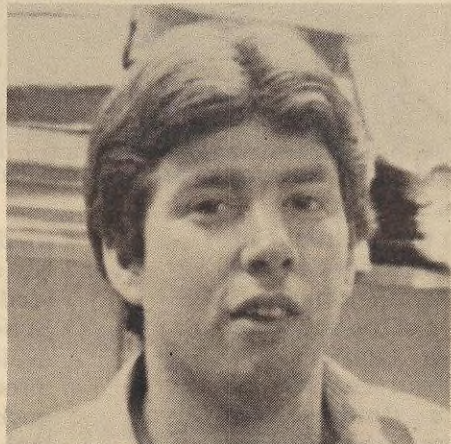
Daley said he would like to "keep the tradition of the council. There is harmony, we do get along."

Maureen Ryan, running unopposed, was elected the Council's new secretary. "I feel I would make a good secretary," Ryan said, "because I'm familiar with the Council."

The new Council of Presidents Executive Board will get a chance to try out their abilities at the last council meeting of the year next month.

In other action the Council of Presidents:

- allocated \$30 for refreshments for a Computer Information Services lecture on computers to be held on April 20th
- allocated \$1480 to the Older Than Average Students Club for a get together to be held on May
- allocated \$150 for New Directions' telephone service this summer
- allocated \$60 to C.A.P.I. for a slide presentation on El Salvador to be held on April 22
- allocated \$70 for an ad in the Beacon for the Council of Presidents



Timothy Daley

(Kevin McCoy photo)

McDonnell appointed new PBC president

by Greg Beeman

Current Program Board and Council (PBC) Social Committee Chairperson John McDonnell has been appointed president of the PBC for the 1982-83 academic year.

Other PBC members appointed by the selection committee last week are:

- Vice president: Gino DePamphilis
- Treasurer: Pixie Zagami
- Secretary: Marie Deveau
- Social Committee Chairperson: Kevin Connal
- Visicom Committee Chairperson: Tass Papatsoris
- Publicity Committee Chairperson: Debbie Mancini
- Special Events Committee Chairperson: Charles Russo
- Performing Arts Committee Chairperson: Colleen Doyle
- Rathskellar Committee Chairperson: Richard Willworth

Three of the appointees, DePamphilis, Connal, and McDonnell, served on the PBC this year.

The selection committee is composed of three outgoing members of the PBC, two Student Government Association members, the dean of students, and is chaired by the PBC advisor, who votes only to break a tie.

Of next year's PBC, McDonnell said, "I'd like to bring more theater arts and more guest speakers. Hopefully that will come from the new committee."

The new committee is the Performing Arts and Lectures Committee. Current PBC President Ann Coyne has said of the reason for her recommending the new committee: "The main role of the new committee would be getting better performing



John McDonnell

(Journal photo)

arts."

Another PBC change involves the merging of the Coffeehouse Committee with the Special Events Committee.

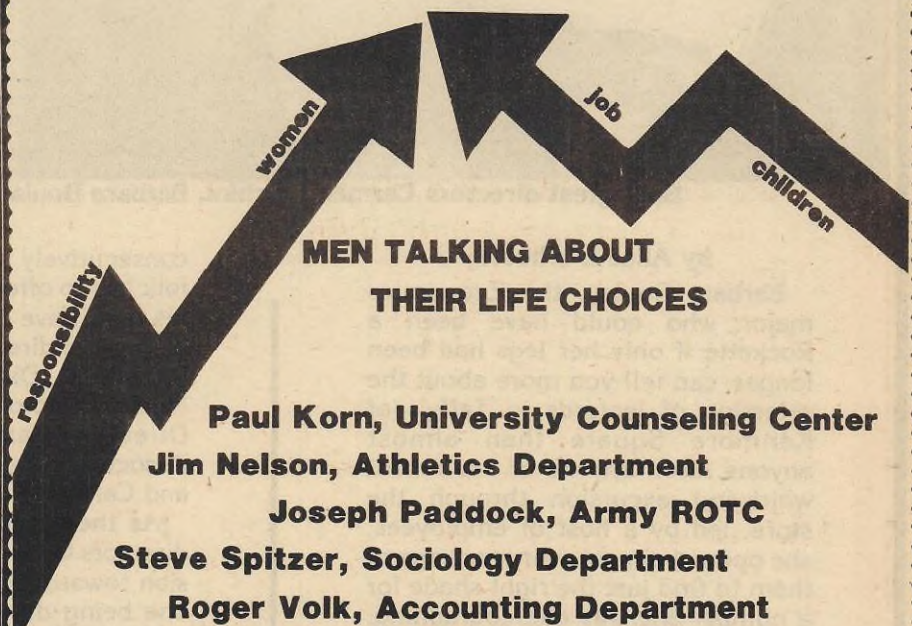
McDonnell said, "My main objective is to generate enthusiasm in the Board, his committees, and the students."

McDonnell said he would like to hold PBC meetings Tuesday at 1:00 p.m. next year. This year the PBC had no set meeting time. McDonnell said this was one of the main reasons for the problems the PBC has had with members missing meetings. PBC advisor Barbara Fienman, assistant director of student activities, said she would also like to see a set time for PBC meetings.

Fienman said she thinks next

(See New page 11)

WILL YOU GROW UP TO BE LIKE YOUR DAD?



Discussion by Suffolk men on

Friday, April 23, 4pm

Dean's Conference Room

Sawyer 521

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New Directions,

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— IN BRIEFS —

APO helps Pine Street Inn

Service fraternity APO donated over \$200 to the Pine Street Inn and served food to Boston's less fortunate this Monday.

According to APO member Jim Turner, "many of the men complimented APO for giving them a meal which was the best food they had had in a long time."

APO members involved in the project were Turner, APO President Jack Cameron, Bill Fonte, Mike Baccarri, Kevin Sullivan, and Sal Gomez.

Turner said that due to the success of the event APO plans to serve food at the Pine Street Inn once or twice every month.

'New Wrinkle' tomorrow

Suffolk fraternity Alpha Phi Omega and sorority Gamma Sigma Sigma are currently selling tickets for *The Bifocal Review* this Saturday, April 24.

The production, a presentation of the New Wrinkle Theatre, a performing troupe of players all over the age of 60, will be held at the Blacksmith House Theatre, 56 Brattle St., Cambridge at 8 p.m.

Student tickets are \$3.00

The New Wrinkle Theatre has been in existence since 1975 and has given over 100 performances of various plays throughout the Boston area.

Big Screw Award returns

This year, Alpha Phi Omega has decided to bring back the **Big Screw Award**. This award was popular in the early 1970's, and is given to the teacher voted the worst in the school.

The contest is open to all faculty, students, and administrators, and will be held from 10 a.m. to 5 p.m. in the cafeteria. Students who vote get a chance at a raffle in which the prize is a case of Molson Beer and the proceeds will be given to charity. Each vote costs 20 cents. The contest itself will start today (Friday) and will end next Friday.

Irish travel programs

According to Ann Ellis, President of the Irish Cultural Society, there are a number of educational travel programs to Ireland this summer available for any interested students. This society also has summer information regarding summer classes in Ireland about the literature and culture of Ireland.

Full-time students can take part in an Encounter Ireland program in one month homestay, study and travel program offered by the Union of Students in Ireland (USI), a program held in cooperation with the Council on International Educational Exchange in New York. The encounter Ireland Program begins mid-July 1982 for approximately one month. There will also be a three week winter program. The program itself costs \$795 inclusive of round trip transportation, homestay, lectures, and tours and reflects a \$300 travel grant or subsidy from CIEE. There is also a four month work in Ireland program available for students at any time of the year. (For more information, contact Ann Ellis).

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Many students oppose President Reagan's reviving of the draft registration

Suffolk students voice objections to draft

by Cathy Rossi

As President-elect, Ronald Reagan stated that the 1980 revived draft registration under Jimmy Carter was "ill-advised." However, since becoming President, Reagan has approved the Selective Service System's request to prosecute young men for failing to register for the draft.

President Reagan has stated that he wishes to send the "right signal" to the world by keeping a peacetime registration. This is clearly a step away from his stated opposition as President-elect.

While renewed registration and threat of military draft are not urgent issues at Suffolk University, a majority of undergraduates interviewed are upset about President Reagan's decision to keep the present draft registration program.

Two men interviewed, both had

registered with the Selective Service System upon reaching the age of 18. Both gave different reasons for registering. A sophomore who wished anonymity said he registered unwillingly, because he believed there would be a penalty if he did not. "At the beginning," the student explained, "there was a lot of talk about the draft and the fines for non-compliance." He feared that a \$5,000 fine, and/or a prison sentence, would be instituted against offenders.

"Patriotic duty" was Richard Frieser's (Government '83) reason for registering. He stated that he felt "an obligation" to register when called upon. Frieser went on to say that he believes that a peacetime draft would "not be a bad idea."

The women interviewed were more strongly opposed to both the

(See Suffolk page 11)

The Junior-Senior Events 1982

The Junior-Senior Events Committee announces its end-of-the-year activities

BOOZE CRUISE

Wednesday, May 19 8:00 p.m. - 12:00 p.m.
on the "Commonwealth" with D.J.

Tickets: \$4.00

SUFFOLK at SUFFOLK DOWNS

Saturday, May 22 12:00 a.m. - 4:00 p.m.
Includes Dinner, D.J. and Racing

Tickets: \$5.00

BASEBALL GAME / NIGHTCLUB

Monday, May 24 7:00 p.m. - 2:00 a.m.
Includes Red Sox Game and Party at the 'Ark'

Tickets: \$4.00

COMMENCEMENT BALL

Saturday June 5 7:00 a.m. to 1:00 a.m.
At the Sheraton Boston

Tickets: \$25.00 per couple

OUTING

Sunday, June 6 12:00 a.m. - 10:00 p.m.
At Camp David in Lunenburg, MA

Tickets: \$5.00

Tickets on sale:

*in the Sawyer Caf. Friday April 30 - Friday May 14
in the S.A.O. Monday May 10 - Friday May 14*

THE STUDENT ANGLE

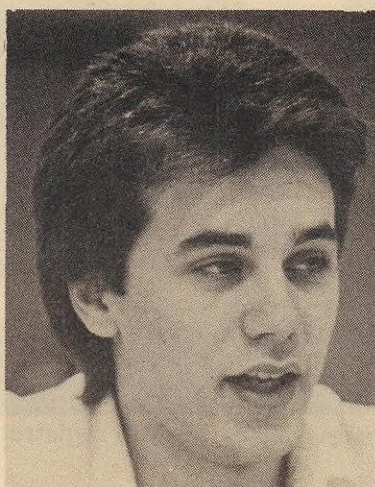
Kevin McCoy photos



Frank Sullivan (Journalism '84) "Yes, spring fever has struck me such that I am glued to school constantly."



Debbie Testa (Journalism '83) "Of course. I'm skipping class and not staying in at night and doing my homework."



Scott Gaddis (Computer Info. Systems '84) "Yes, spring fever has affected me. I have found I have to exhibit a lot more willpower to make my classes. And I sit in class and gaze out the window wishing I was somewhere else, although I really enjoy my classes."



Joe Shekarchi (Government '84) "Spring fever has definitely affected me. I find it difficult to go to classes with the warm weather, but I do go because there's only two weeks left and I'll try to stick it out to the end."

WOULD YOU LIKE TO WORK WHERE THE ACTION IS?

Come on down and apply for a job in the Student Activities Office for next year.

Applications available for:

- ✓ Clerical Assistants
- ✓ Business Managers
- ✓ Print Shop Staff



Diane Vasilopoulos (Psychology '83) "Yeah, it has sort of. I went to New York with the Program Board and that broke things up. I haven't cut any classes, but I find it hard to concentrate when I am there. The weather has contributed to this. You like to be outside rather than in a stuffy classroom."



Greg Spinos (Communication and Speech '84) "It's like a roller coaster you have your ups and downs. Some days turn out well and some are not so great. And with the semester winding down and having to hit the books more regularly it makes it difficult to enjoy this weather and leisure time."

Student Government Association
invites everyone
to the

BEACON HILL SWEEP TODAY!!!

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★ Refreshments

available for those who
participate on Friday

★

Meet across from Sawyer Building
at 1:00 p.m.

Sweep continues until 3:00 p.m.

★

Group to collect the most trash
will receive free tickets to the
Jr.-Sr. Booze Cruise.



Springfest '82 Coming soon!

presents a showcase of Suffolk's most
talented performers

in

SALUTE TO BROADWAY

A song and dance extravagnaza

Friday, April 30 at 7:00 p.m.

Suffolk Theatre

All invited to attend!

EDITORIALS

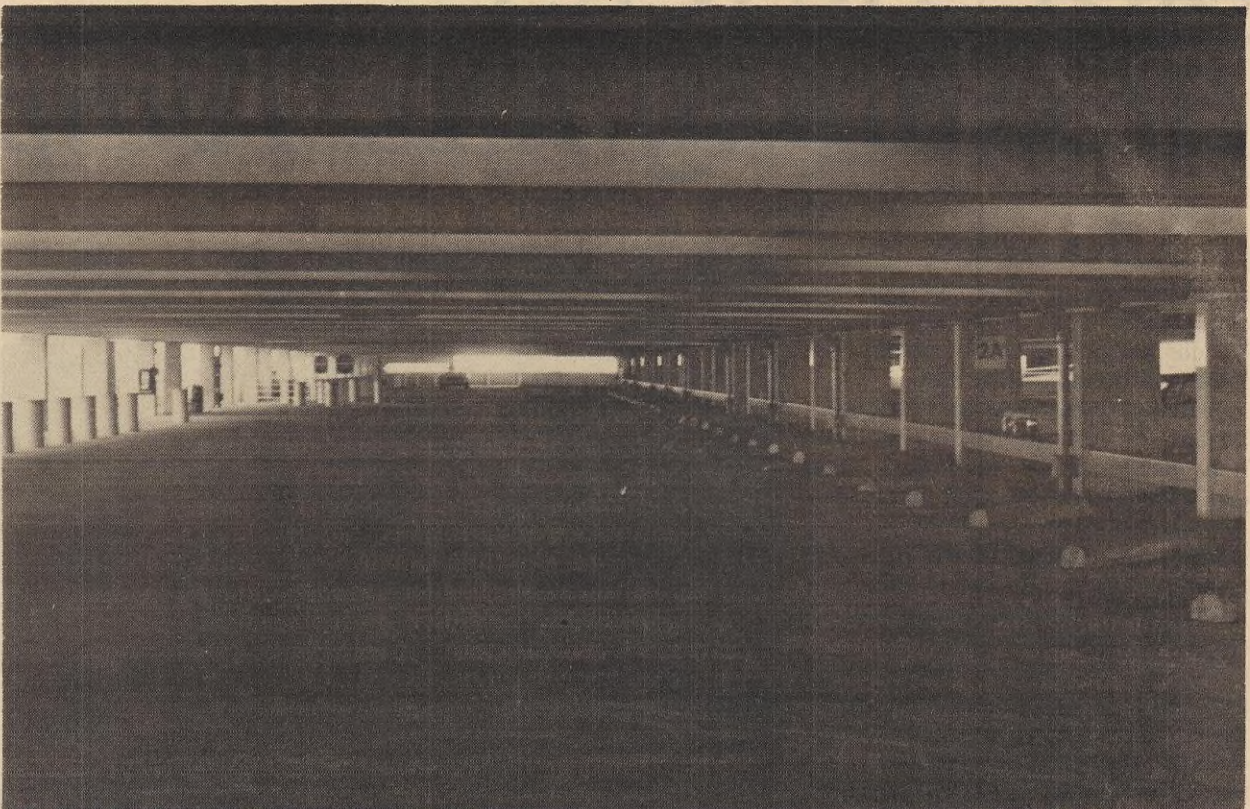
Commuting to Suffolk without the aid of the T

- "As a commuter institution Suffolk University urges students to use public transportation whenever possible."
- "The second major reason (for students selecting Suffolk) was location, the close proximity of Suffolk University to Downtown Boston and ready access to public transportation."
- "The University is primarily an urban institution with a substantial proportion of commuting students."

Suffolk administrators apparently forgot what they wrote in the *Bulletin* when they kept school open last Friday in the wake of the surprise MBTA strike.

Last Friday's wildcat Carmen's union strike, which resulted in major traffic jams and packed parking lots, made it virtually impossible for the commuting student body to reach their commuter school.

Even though the administration did not cancel classes, apparently some of the teachers thought they did, or just couldn't, like the students, get to Suffolk. Those students who fought their way through traffic found most of their classes cancelled as their professors did not show up.



MBTA parking garages were empty last Friday

(Kevin McCoy photo)

Most of the professors that did show cancelled classes due to poor attendance.

The administration should have realized the insurmountable problems the MBTA strike posed for the vast majority of Suffolk students.

Even for the students who did manage to reach

Suffolk, the effort was wasted because the classes they were told were being held were cancelled after they arrived.

The smart student stayed home. But all of the students should have been allowed to stay home.

Reagan and the draft

There's no need for a peace-time draft unless, of course, the government intends to implement military conscription. Apparently President Ronald Reagan felt the same way during the 1980 Presidential campaign when he labeled President Carter's revival of draft registration as "ill-advised."

In a story in this week's *Journal* most students interviewed, disagree with peace-time registration. Some students said there was no need for peace-time registration and one said that President Reagan is "pushing for a peace-time draft."

However, since becoming President, Reagan has changed his mind and has now given his permission for the Selective Service to start pro-

secuting young men who fail to register. Clearly Reagan has reneged on his campaign platform.

President Reagan said he desires to send the "right signal" to the world by retaining peace-time registration. One would think that this same signal is sufficiently transmitted by the United States' current nuclear arms build-up.

President Reagan's actions indicate that he may reinstate a peace-time draft in the future, but he isn't prepared to come out and say so now. Consequently, a peace-time draft can't be far behind peace-time draft registration.

This is why those who oppose a peace-time draft must come out against peace-time draft registration. — Strongly and now.

LETTERS

New SGA president speaks out

Editor:

Editorial advice from print media should be greeted by its recipients in its true light—opinions from a chosen few. Several of your gems of advice warrant reply. (Note: I didn't take the time to condemn your misleading editorial on Parent's Night)

As SGA president '82-'83, I will recommend to my fellow board members that albeit with regret, your advice be taken with a grain of ink-stained salt. Your cloudy SGA forecast for next year based on this year's SGA is *Farmer's Almanac* in scope. If the *Journal's* advice nitpicked less and advised more, the following would not be needed to be stated:

1. SGA roll calls are called not alphabetically but by class rank.

2. The 82-83 SGA membership will be anything but apathetic. The coming year with its uncertainties warrants anything but apathy from its student body representatives.

They are very concerned, enthusiastic, and motivated people.

3. To cite the "Iron Lady," Margaret Thatcher for a "brush up on parliament procedures" would be inappropriate parliament procedures will not be the major agenda item this fall. Student concerns and their interest will be number one on our calendar. My advice to your advice is to brush up on English parliamentary procedure and law. Ms. Thatcher as she rushes to defend the honor of a few 1000 sheeps, (sic) heads her party—not Parliament the speaker holds the gavel and makes the decision for the House of Commons.

4. Helmets are out, the meetings are open to all, something with dirty linen aired. *Journal* interviews are requested to take their blinders off, report the facts for the benefit of all.

5. SGA members will keep in

mind that the potential exists that anything he/she says will be misinterpreted by the reporter or misprinted or misleading when published.

6. Every member of the student body is encouraged to attend all SGA meetings and discuss issues and concern with their reps. We want their input.

It seems that present conditions warrant students to contact SGA first and then read our shining example of first amendment rights.

With hopes of unified effort for a successful 1982-1983 student year.

**Ann Harrington
SGA-President-Elect**

Editor's Note: The Journal wishes the SGA the best of luck in '82-'83. We thought, however, that they had a better sense of humor. We thought it was obvious the editor's was meant to be humorous.

All advertisements
are due at noon the
Tuesday before
publication

Suffolk Journal

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

—Joseph Pulitzer

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SIDE TRACKS

Broadway hits Temple Street

(continued from page 1)

talent that we do have." In the mini-play Cook is an aspiring actress-dancer struggling to obtain her first break on the big white way.

Fulchini plays the sophisticated, urbane, director in the play. He sees it as a chance to "let loose. You don't have to be yourself when your acting. You can be anything you want to be. It's a wonderful release." Fulchini has acting experience and knows he will be able to use it to perfect his character.

A great deal of consideration was put into which selections from which shows would be featured. Mendez did research as to which shows in recent years had been most successful and which would be feasible at Suffolk. As Music Director, Leo summed it up, "We knew if it wasn't popular on Broadway, it wouldn't be popular on Temple Street."

Some of the shows featured will be *42nd Street*, *Chorus Line*, *Fiddler on the Roof*, *George M*, *The Music Man*, *Jesus Christ Superstar*, and *Pippin*.

Leo saw his role as a director as an opportunity "to work with a lot of people musically. It also gave me a chance to expose myself to a fairly large band." Part of his job is drawing up the arrangements for the band. Leo hopes that it will make a difference having someone who has been with the show from the outset directing the band and setting the tempo.

Leo tells people planning to attend Springfest to expect an escapist-emotional trip that will make them "laugh, cry, remember and be entertained at the same time."

Leo said that the structured format of the show has left less room for personal freedom. According to him, "The whole is greater than the sum of the parts." A show of this kind requires a great deal of compromising and egalitarian decision making among the director and as Leo explains, "We all had to sacrifice some of our personal loves for the sake of the show. We all had



Director David Leo plays while Laurie Cook and Barbara tip their hats to Broadway. (Kevin McCoy photo)

our hearts set on things that did not work out."

According to the music director he uses, "positive reinforcement" while coaching people. He said that up until now the directors have been "conceptualizing" everything but, now it's time to use the theories. Cook said, "We've been mainly coordinators. We've been meeting among ourselves and with small

groups of people from each number. Beginning this week, we become directors."

This is the first production Dance Director Boulay has choreographed and she spoke about the feelings that came with this. "The dancing has to look natural. It has to flow. It can't look like work. But, you have to be a step or two ahead of the music in your head."

Although choreographing is a new experience for Boulay, the dance is an old friend. She said that there is a "common love" for the artistic process that bonds the directors together. According to Boulay, "I've had to give up a lot of my personal time for the show."

But is Boulay had the choice she'd do it again and probably give up even more of her personal time. According to Boulay, "I'll be happy as long as the yellow curtain goes up and I don't have to run at the last minute to Woolworth's the night of the performance like last year." The young lady who's getting the chance to dance to her own drummer at last seems pretty sure in her new position despite repeated utterings that she's "scared."

Carmen Fulchini is a firm believer in the fact that, "there is a performer in everyone," and is very excited that more people will have the chance to do just this during the Springfest show. Described by one of his fellow directors as an "experience" Fulchini is a bundle of contagious enthusiasm when it comes to talking about the theater. Fulchini said, "I love it. Just for the fun of it." Fulchini is one of the major contributors to both the "Yankee Doodle Dandy" and "Heart" number.

Fulchini sees his role as a director as that of a patient morale booster. Fulchini believes that there are a great many people who are very talented and yet couldn't direct because they can't express what they want.

When Fulchini speaks with relish about the madness that will occur backstage the night of the show his love for the theatre shines through. Fulchini is a theatrical person being given a chance to perform. And if he had only three wishes for the night of the show it would be, "a standing ovation for everybody; just to see my parents enjoy it; and to see Laurie (Cook) smile...really smile."

But there is more entailed in the (continued on page 7)



Springfest choreographer Barbara Boulay watches the dancers at rehearsals. (Kevin McCoy photo)



Director Laurie Cook goes over a production number with Denise Paolucci (right). (Kevin McCoy photo)

Making fantasies a part of reality . . .

continued from page 6

production of a show of this scope than performing. A case in point is Larry Buckley.

Although it will be a tremendous disappointment to his fans from last year, Buckley will center the majority of his involvement this year to lighting, staging, and other technical endeavors. Anyone who has been given Buckley's official tour backstage can tell you he is just at ease there as he is on stage.

Buckley said that the dated facilities in the Suffolk University auditorium are a "major source of frustration." But, he persists that the most important motto of Springfest is that the participants make it fun for themselves and not concentrate on the restrictions. As a director, Buckley finds it easier to have fun if he, "tries not to act any differently than the average chorus person."

According to Buckley, "a lot more is accomplished than you think when we go out for a few drinks." He feels that whenever creative people join forces ideas will start flowing. Fulchini and Boulay also spoke of the importance of changing atmosphere and even putting the show aside and relating to each others as friends for awhile. Fulchini remembered a recent dinner at Cook's house where Springfest was barely even mentioned. Boulay emphasized that it is crucial that the directors feel comfortable with each other.

When asked about what it felt like to have so much resting on one night's performance, Buckley wished that Springfest could run for three or four nights. But, he also said, "as bad as it is it gives a certain do or die nervous excitement to the night that is incredible."

Cook also spoke of the extraordinary energy level that a one night show causes. According to her, "It has the energy of an opening night and every night in between. It's just astounding. The energy reaches such a peak that night that you feel that you can go out on the stage and do just about anything."



Carmen Fulchini and Larry Buckley practicing tunes for this year's show.

(Kevin McCoy photo)

All of the directors emphasized that working on Springfest is a learning experience. Cook explains that Theater Department Chairperson David Dorwart has taught her a great deal about running the Springfest show more efficiently. According to Cook, because of Dorwart's influence there will be an entire backstage and makeup crew for Springfest and the role of Stage Manager has been defined more clearly. Dorwart will also be performing the first number in the show, "Magic to Do" from *Pippin*.

If there is one thing that the Springfest directors agree on it is their mutual respect for each other and Mendez. Mendez received rave if honest reviews from everyone of the directors. He was called "the core of Springfest," "7/8's of Springfest," "the driving force of the show," and the "computer" (the man with all the answers). Buckley said, "We draw strength, ideas, and inspiration from

one another." Buckley agrees that the respect that the directors have for each other and the fact that they talk things out and keep things going.

The Suffolk University community will not be seeing only a tribute to Broadway on April 30. They will also be seeing a salute to the dedication, talent, and professionalism that has been working for almost a year to make this show a reality, or should I say a fantasy. Isn't that what show biz really is. A chance to make our fantasies a reality.

Author's Note

I was quite taken aback by a very pleasant surprise during my final semester of my final year as an undergraduate student at Suffolk University. Last year, as the Springfest cast reporter I was shocked to find such a dedicated and unified troupe of performers whose zeal and devotion toward one goal, a superb show for the Suffolk University com-

munity on this one night, was inspiring.

In a school where it is nearly impossible to convince students to attend a meeting concerning their own rights I was stunned by the sacrifices the Springfest ensemble willingly made. The truly amazing thing is that they didn't perceive their actions as a sacrifice. I was bit by the Springfest bug and found myself shirking other responsibilities to get to rehearsal and revel in the splendor of the creative process.

I've wondered in the past year if a severe case of "senioritis" might have clouded my vision. Maybe I was looking for an excuse to avoid the overwhelming responsibilities I had undertaken during my final semester. By having the opportunity to once again be the Springfest reporter I have learned a very important lesson. It is essential that an artist trust their first impressions.

(Alice Whooley was editor of the Journal last year)

Driving to school can drive you crazy

by Judy Walkins

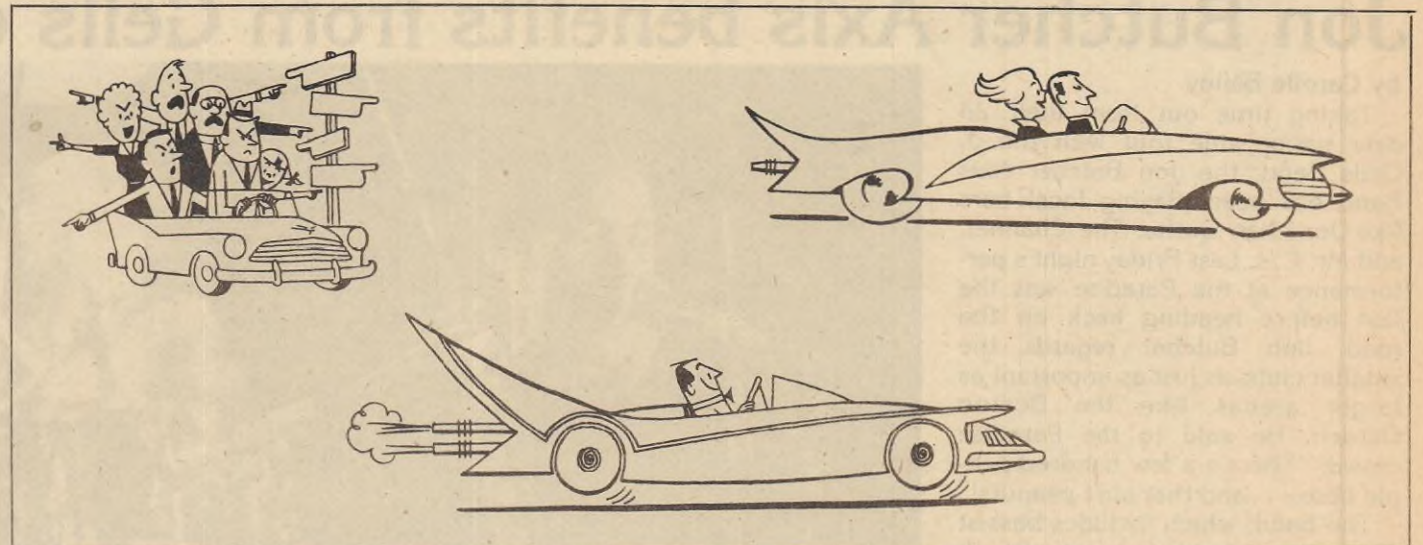
May will mark the completion of four years of college for many Suffolk seniors. They'll be asking themselves, "Has commuting on the MBTA for four years been worth the hassle?" After driving in to school just one day, most students would say yes, it was worth it.

By the time Steve got to school the other day, he felt like he had been driving a tank on the front lines of a battlefield.

As horns blared, brakes screeched and people made unfriendly gestures at each other, Steve wondered why people drive around with the attitude that everyone on the road is out to get them.

Upon leaving his house for school, he observed a blue Vega coming off the expressway. The driver increased his speed when he saw him, but he still managed to beat him to the merge in the road, where the expressway and street came together. The man in the blue Vega tailgated him to the next set of lights, and then pulled up next to him.

The man in the Vega then glared over at him. When the light turned green, the man took off and positioned himself so that Steve could not pass him. If he tried, he would have hit oncoming cars.



Steve thought about the light blue manual he studied before he took the test for his license permit and could not remember any rules concerning car warfare. He also thought about the day he got his license.

The Registry Officer's last advice to him was not "Congratulations, son, you've got your license. Now go blast those suckers off the road." As he remembers, his advice was to drive safely.

Steve's next problem was getting stuck in a rush hour traffic jam. The thoughts, "Have we not been taught to use good manners and have

respect for people since elementary school? Haven't we been taught not to be hateful or revengeful and wasn't 'Forgive us our trespasses, as we forgive those who trespass against us' drilled into our heads as youngsters, kept running through his head.

After finally arriving safely in Boston, Steve could only sigh in relief, but now he would have to face the dilemma of finding a parking space within his budget.

Steve strolled into his history class, a little late because of the traffic, and they were discussing wars.

He was under the impression (maybe falsely) that since the Vietnam War, people became very defensive just at the mention of the words war, violence, and enemies, but he also came to the conclusion that people do not practice peace and love while driving a car.

He decided that four years of putting up with the cold, very impersonal MBTA; putting up with the unreliable trains; and putting up with the rising costs; have been well worth it.

ARTS & ENTERTAINMENT

Hepburn makes *Waltz* worthwhile

by R. Scott Reedy

The West Side Waltz—A two-act play by Ernest Thompson, directed by Noel Willman, starring Katharine Hepburn and Dorothy Loudon, at the Shubert Theatre, through May 1.

Katharine Hepburn is at the point, in her long and illustrious career, where no matter what role she plays, people watch her for the woman she is and not for the character she is portraying. Such is most definitely the case with *West Side Waltz*, her current play which was written by Ernest Thompson.

Thompson, who also wrote *On Golden Pond*, has provided Hepburn with a very weak play; however, she rises above the material to deliver an enthralling performance. In short, Katharine Hepburn is a pure joy to watch. If Thompson has failed to write a winning play, he has at least managed to write dialogue that sounds letter perfect when spoken in the inimitable Hepburn style.

Margaret Mary Elderdice (Hepburn) is a widow in her mid-seventies. She lives by herself in a rambling apartment on the West Side of Manhattan. Her free time is spent playing the piano and dealing with the almost constant visits of a neighbor lady, played to the hilt by Dorothy Loudon.

Cara Varnum (Loudon) is years younger than Margaret Mary, a woman with many insecurities, reaching out to her sturdy older neighbor. With Margaret Mary at the piano and Cara on the violin they are united in the mutual love of music. Beyond the music through Margaret Mary resists Cara's attempts at strengthening their friendship. She contends that she needs no one, her independence is of vital importance to her. Hepburn is perfect in the scenes where she declares her independence, the only minor problem is being that one almost forgets one is witnessing a characterization. It is tempting to imagine we've been made privy to an outburst by Hepburn herself and not just her character.

Although Margaret Mary is opposed to the idea of having Cara move



Katharine Hepburn is brilliant portraying Margaret Mary Elderdice in *The West Side Waltz*.

in with her, she is not opposed to sharing an apartment. Just as the play seems about to lapse into monotony, a new roommate for Margaret Mary is introduced. Robin

Bird, as played by Regina Baff, is an odd person. She is an aspiring actress who refuses to train for her craft and speaks with a lisp. Margaret Mary immediately takes to

Robin. She enjoys the differences brought on by their rather large generation gap. Baff is quite effective as Robin, however, her role is vague and it often seems so poorly defined as to be confusing.

While Margaret Mary and Robin are adjusting well to life together, Cara is fuming. Robin has done what she never was able to, pervade the elder's crusty exterior. Loudon's quivering combativeness toward Robin is superb. We feel for Cara, as annoying as she so often is. The interaction between the three ladies is highly amusing. Robin's lifestyle is new to the older ladies. Margaret Mary is enchanted by Robin's sad tale of her gay ex-husband. "Peter Pan just flew away," she says. Cara is characteristically shocked. The reaction of both is highly believable.

The cast is rounded out by David Marguiles and Don Howard. Marguiles is the Rumanian building superintendent. Marguiles over-exaggerates his portrayal and the effect greatly minimizes the character's plausibility. Howard has a small role as the lawyer boyfriend Robin brings home. He more than holds his own with Hepburn and turns in a very competent performance.

The set by Ben Edwards perfectly captures the feel of an older Manhattan apartment. The costumes, created by Jane Greenwood, compliment the eccentricities of the characters they adorn. One of the biggest surprises is that Hepburn wears a skirt for more than half of the play, something extremely rare for this star. Thomas Skelton's lighting is anything but inspired. Where the music, emanating on stage from Hepburn's piano and Loudon's violin, comes from is a mystery. Suffice to say the illusion, that the actresses are responsible for the music, comes off flawlessly.

The West Side Waltz is distinguished by the excellent performances of Hepburn and Loudon. In fact, without Hepburn there is little reason to see the show. Do see it though, and revel in the legend that is Hepburn.

Jon Butcher Axis benefits from Geils experience

by Carolle Bailey

Taking time out from their 23 date nation-wide tour with the J. Geils Band, the Jon Butcher Axis Band has been playing local bars like Jonathan Swifts, The Channel, and Mr. C.'s. Last Friday night's performance at the Paradise was the last before heading back on the road. Jon Butcher regards the smaller clubs as just as important as larger arenas like the Boston Garden. He said to the Paradise crowd, "There's a few hundred people here, . . . and that ain't peanuts!"

The band, which includes bassist Chris Martin and drummer Derek Blevens, plays some of the best local music around today. Butcher said during the performance at the Paradise that most people caught on to them when "It's Only Words" came out. But the band has been around for almost two years and caught the ears of its first fans with "It Takes a New Man," which Butcher dedicated to the familiar faces in the audience.

The band as a whole is most effective and entertaining playing smaller clubs. Butcher himself seems to be more comfortable in a setting like the Paradise. His ability



Jon Butcher Axis hopes touring with Geils will lead his band to a record contract.

to look each individual in the eye, to get that immediate contact and reaction is a sign of freshness and spontaneity that so few successful lead singers are able to sustain. A lead singer like Peter Wolf thoroughly drains himself to reach a large crowd of 30,000 or more and he is one of a few people who can do that.

Butcher credits Peter Wolf with securing his band as the opening act. He said in the *Globe* article that "a million bands that are signed already would love to have copped this." Butcher says Wolf saw a tape of the band on Channel 38 last year and decided that's who he wanted as an opening act. Butcher says he really felt Wolf's interest was genuine. "The thing that felt so good, . . . is that Peter Wolf decided: 'I like this band.' He took a chance. How could you feel anything but special?"

The band is supposedly going to sign with a major label, and begin recording with producer Felix Pappalardi at Longview Studios. It will be nice to have their present repertoire on vinyl, since many bands write their best music when they are relatively unknown.

Cat People far from purr-fect

by Sue Diaz

Cats are supposed to have nine lives. One wishes that the makers of the new version of *Cat People* had been satisfied by the one life the film has already lived.

The original version was a taut, scary, now classic 1940's B movie starring Simone Simon. The new version, starring Nastassia Kinski, is a confusing mixture of horror and sexual metaphor.

Irena (Kinski) is a shy young virgin who arrives in New Orleans to be reunited with her long lost brother Paul (Malcolm McDowell). She falls in love with the local zoo keeper Oliver (John Heard) who seems to have more feeling for the animals that he supervises than his pretty, likeable girlfriend Alice (Annette O'Toole).

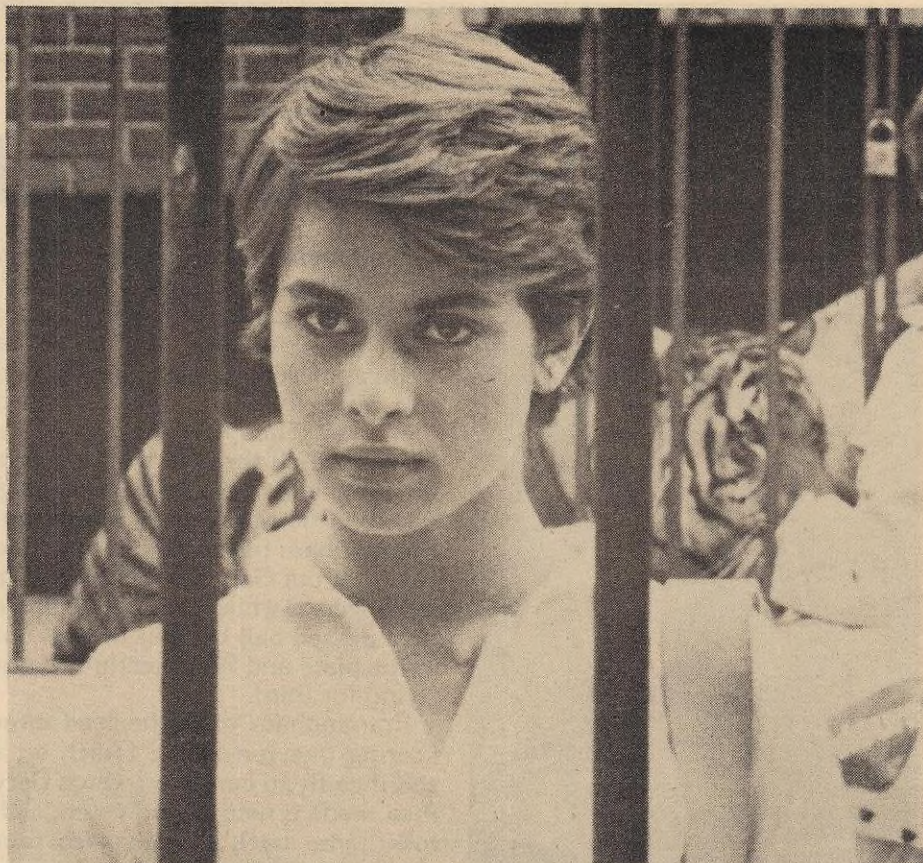
But poor Irena has her problems. For one thing, Paul harbors more than brotherly love for her. And she's been bothered recently by her tendency to fall into a trance-like state when visiting the cat section of the zoo.

The reason for Irena's problems is her heritage. It seems her and her brother are part of a family that turns into panthers when they have sex outside their family.

Paul has already committed several grisly murders in his panther state and Irena fears consuming her relationship with Oliver, for fear it would have the same results.

The idea behind this film is an intriguing one; that sex literally does

The dialogue is surprisingly trite for a film with such loft ambitions. Some scenes consist of people saying back and forth, "So what you're saying is..." Actually we should be grateful for these explanations



Even Nastassia Kinski can't save cat people.

otherwise we would never be quite sure what is going on.

Director Paul Schrader (*Hardcore*, *American Gigolo*) seems to have no idea what his story is supposed to be saying as a whole and instead seems satisfied with presenting a series of loosely connected, highly visual sequences. The narrative in this film is virtually non-existent. Scenes start and end leaving the viewer in confusion. They just fade to black with no explanation given.

Schrader also has attempted to

combine dream and reality sequences, but gives no clue to the audience which is which and as a result many scenes end up as mysterious enigmas.

Schrader also seems to have confused violence with horror. The joy of the first film was that you never actually saw the cat-people commit their violent acts. Here we see a panther viciously maul a prostitute's leg and watch as a zoo keeper has his arm ripped from the socket. These bring out the animal in some people.

scenes only cause one to flinch away from the screen, there is no fear and no tension. In comparison there is one tension-filled scene where nothing actually happens yet you are kept on the edge of your seat.

In that scene, interestingly one of the few that is taken directly from the original film, Alice believes she is being stalked by one of the cat people and dives into a swimming pool to escape. As she is trapped in the water the light reflects eerily on the walls as the sound of a cat growling reverberates around her. That one scene has more tension than the rest of the film put together.

Nastassia Kinski is physically perfect to play Irena. Her eyes resemble those of a siamese cat and her body is lithe enough so that it really isn't that surprising when she leaps into a tree. She handles herself dramatically well too as she makes the transformation from a shy young girl to an aggressive, purring woman aware of her destiny.

McDowell does well with his role also avoiding the hamminess that the role, as written, opens itself to. He too physically resembles a cat but unlike Kinski who reminds us of a quiet, kittenish type, he reminds us more of a street cat.

John Heard brings nothing to his role except a dislikeable tight lipness. Maybe he was trying to keep a straight face at what was happening around him.

The standout in the cast is Annette O'Toole who brings a likeable funkiness to a thankless role.

There are moments in *Cat People* that indicate that it could have been a much better film with much to say. Unfortunately it appears that makers never made up their minds what they wanted to say was.

Great White is a big yawn

Great White. Directed by Enzo Castellari. Starring James Franciscus, Vic Morrow. Produced by Maurizio Amati and Ugo Tucci. Rated PG. At the Sack Pi Alley and Suburbs.

by Mark Montgomery

At a movie like this you try to clear your mind of any preconceived notions you may have already formed about what's about to be seen. What does it matter that the movie's ad campaign looks suspiciously similar to a movie we all say way back in the summer of 1976? Who cared that the film company of the previously mentioned 1976 film, was threatening to sue *Great White*'s company because of, shall we say, a few striking similarities between the two? Also, underneath the film's ad in the paper was a warning that the film contained scenes of "overwhelming suspense" that require "parental discretion." (How tacky can you get?)

Unfortunately for *Great White*, the only things that overwhelms is an extreme sense of boredom coupled with a strong feeling of déjà-vu. *Great White* is a sleazy, poorly acted and written film that has barely one minute of originality in its thoroughly boring, often disgusting two hours. It is a true rip-off of *Jaws* that lacks all the excitement, suspense, and originality that made *Jaws* one of the highest grossing pictures of all times. *Great White* uses every trick and convention of *Jaws* to such a melodramatic extent that it almost becomes a parody of all killer shark movies, instead of the suspenseful drama it intends to be.

The plot concerns the coastal tourist town of Port Harbor, which is

getting ready to throw a big summer bash in celebration of its centennial. Everything is fine until a big shark shows up and snacks on a few teenagers. The town's mayor does not want the party to be called off because it will make him look bad. The shark shows up again and eats a few more teenagers and well, you know the rest. The movie ends with the good guy saving the day by, you guessed it, by blowing up the shark. Sound vaguely familiar?

The undistinguished cast includes an aging James Franciscus who plays Port Harbor's resident famous writer, an all-around nice guy, and of course, part-time hero, Peter Brent. Franciscus' coppertone tan and blow dried hair makes him look like a retired beach bum. Unfortunately that's how he acts through most of the picture. Vic Morrow, giving what has to be one of the worst performances in current films, grossly overacts as the crusty, tobacco spitting shark hunter. His exaggerated Irish accent and melodramatic overacting is laughable.

The real star of the film, the mechanical shark, shows up very little until the end of the film. When he does finally appear the movie does liven up a bit with some actual footage of Great White sharks. Unfortunately the fish gives basically a repeat performance of the tricks used in *Jaws* and *Jaws II*: eating teenagers, eating helicopters, and finally, mercifully blowing up.

In the credits *Great White* is listed as being dedicated to a cameraman who was killed by a shark during filming. To lose a life just for a film is a horrible waste, but to lose a life on such a bad film as *Great White* makes it all the worse.

—ALBUM REVIEW—



Moon Martin
Mystery Ticket
Capitol Records

by Donna Piselli

Moon Martin's music has always been underrated and unnoticed, and for no apparent reason. This time, Martin's newest release *Mystery Ticket*, is going to clinch all the recognition he's been deserving for years.

The bearer of a *Mystery Ticket* entitles the owner admission into Moon Martin's world of diverse musical tastes and talents. Under the direction of Producer Robert Palmer ("Looking for Clues," "Bad Case of Loving You"), Martin combines many different forms of music into one fine recording.

"X-Ray Vision" and "Firing Line" are exciting, keyboard-oriented dance songs that are reminiscent of many tunes on producer Palmer's last album, *Clues*.

But Martin gives you more than dance music: *Mystery Ticket* offers something for Top 40 lovers, Pop Rock lovers, and even Oldies fans.

"Aces With You" is a Pablo Cruise type of tune full of captivating keyboards and hearty harmonies.

"Paid The Price" is a 1950's type of love ballad, sounding like The Penguins' "Earth Angel." "She's in Love" has a poppish beat and accented with a touch of ragtime piano.

The lyrics in Martin's songs have a deeper quality and meaning than most rock/pop songs that are being released. In "Witness," Martin sings "Slogans written on a wall, This country's gonna fall. I heard a shot come down in the street, And my heart fell to my feet." His songs make observations about all aspects of our lives, unlike the majority of popular music that's concerned only with "letting it rock, getting wasted, and making love."

There's one problem, however, when it comes to evaluating this album: it's impossible to credit any of the excellent musicians that perform since Martin employs two drummers, two bassists, three guitarists, and five keyboardists to support him. "Chain Reaction" is *Mystery Ticket*'s most powerful song with strong drumming and guitar work, but unfortunately the proper performers can't be congratulated here.

Aside from the help of Palmer, Andrew Gold ("Thank You For Being a Friend") and Gene Taylor (The Blasters) also lend Martin a hand on the LP.

To this date, Martin has 2 popular songs to his credit, "Cadillac Walk" and "Rowlene," but has never really enjoyed the benefits of getting his music regularly played on the airwaves. After listening to this album, Martin's music will no longer remain a mystery to you. His performance is well worth the cost of one *Mystery Ticket*.

SPORTS

Suffolk has 6-2 record

Rams playing some good baseball

by Steve Bonanno

SUFFOLK 1 -BRANDEIS 0

The Ram nine continued their excellent play last Tuesday, as they beat Division III powerhouse Brandeis 1-0. Coming back after the week off because of snow the Rams played much better than expected. Both John Wood and John Dalton provided great pitching performances with Wood opening the game getting the Brandeis leadoff man on a called third strike while Dalton ended the game with a strike out for his second win of the season.

Suffolk kept Brandeis under control throughout the game sitting them down 1-2-3 in the first, third, fourth, sixth and eighth innings with the only real Brandeis threat coming in the second when, with two called strike outs, Wood walked the next batter who went to third on a single but was stranded there when Wood got the next batter to fly out to left.

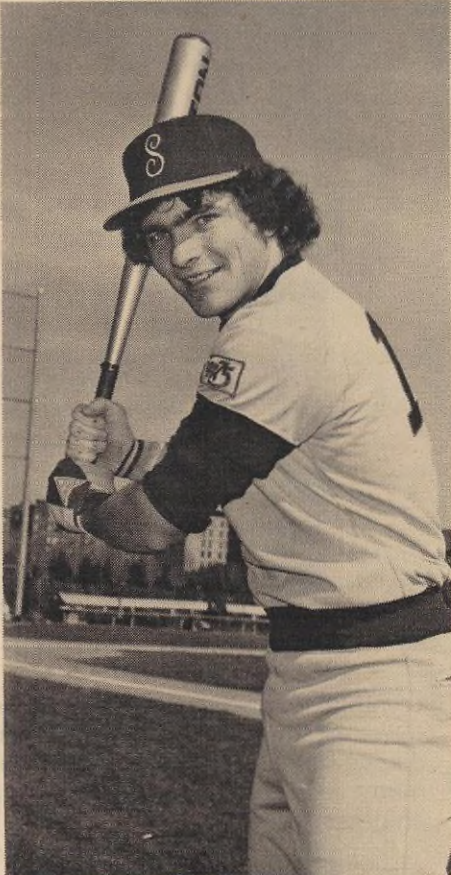
Suffolk knocked in what would be the winning run in the first when Joe Clancy lead off with a single to left field, went to second on a fielder's choice and to third when Mike Romano broke up a double play at second. Bart Perillo scored Clancy on a ground rule double down the left field line.

The Rams threatened throughout the game and looked as though they would pick up another run in the fifth. However, it didn't work out as Dave Sorrenti lead off with a single and was bunted over to second by Eric Swan. Then Joe Clancy flew to deep center with Sorrenti tagging and going to third; however, he was called out for supposedly leaving too early to end the inning. The loss of that possible run didn't hamper Suffolk though and John Dalton ended the game by getting the last Brandeis batter to strike out.

BENTLEY 26 - SUFFOLK 7

The inevitable happened last Wednesday as Suffolk was soundly defeated by Bentley College 26-7. The Rams pitching and defense fell apart and had the type of day that would be expected after a week off. The offense looked pretty good as it threatened most of the game, but just was not able to keep going.

Suffolk took a 4-0 lead after one inning of play when Jim McHoul singled to left, went to second on a Mike Romano walk and both scored



Mike Romano has tripled three times in the past games. (John Gillooly photo)

on a Steve Bell double to right center. Bart Perillo put the score at 4-0 when he blasted a two run, 375 foot shot over the left field fence.

The Rams mustered their final scoring attack in the fifth when Mike Romano lead off with a walk and was knocked in on a Steve Bell ground rule double down the left field line. Bell went on to third when Bart Perillo broke up a double play after being hit by a pitch. With Frank Zecha on first and Bell on third, Bentley loaded the bases then walked Bell in by walking Dave Sorrenti and Zecha scored on a pass ball.

SUFFOLK 11 FRAMINGHAM STATE 4

The Rams got back on the right track on Friday, as they defeated Framingham State 11-4 and made Suffolk baseball history playing the first home game ever, thanks to Harvard University. Framingham couldn't get a field in Framingham so they asked Suffolk to try to get one and they did. The Rams had a number of fans at the game as John Blanchard put on an excellent pitching show giving up 4 runs on 5 hits while going the distance.

Framingham scored three runs in the first but this didn't bother Suffolk as they came back with three of their own. Joe Clancy lead off with a walk, stole second then Jim McHoul and Mike Romano walked to load the bases. Then with no outs Steve Bell drove all three in with a single to right field, went to second on a Bart Petrillo walk and to third when Framingham failed to turn a double play that put Gary Pisa on first. Pisa stole second while Bell tried to score on a passed ball but was thrown out at the plate and Pisa was thrown out trying for third.

Framingham took the lead after scoring one run in the fourth on a sacrifice fly to center on which Gary Pisa made a nice diving catch. Suffolk came back though with four runs in the fifth and sixth innings. In the fourth Joe Clancy lead off with a single to left, went to second on a wild pitch and scored on a Jim McHoul single to right.

McHoul went to second on a Mike Romano infield hit and was thrown out trying to score from second while Romano was breaking up a double play that put Steve Bell on first. Bell went to second when Bart Petrillo was hit by a pitch, then Gary Pisa walked to load the bases. Steve Passatempo's double down the left field line brought them all across to put Suffolk up by 3 runs, 7-4.

In the sixth the Rams drove four more runs across the plate as Joe Clancy followed with a double to left center to bring two runs across the plate. Then after Framingham changed pitchers, Bart Petrillo walked and scored behind Bell on a two out double to deep center field by Steve Passatempo to put the score at 11-4.

Blanchard got himself out of a ninth inning jam when with one out and the bases loaded he got Framingham's batters to ground out to third and fly to left to end the game.

BABSON 6 - SUFFOLK 4

Suffolk suffered a heartbreaking 6-4 loss to Babson Saturday. Babson was able to score a run in each of the 1st, 3rd, 4th, 6th, 7th, and 8th innings, while the Rams brought two across in the third and two in the fifth.

In the third Jim McHoul walked and was knocked in on a Mike Romano triple to left, the first of two on the day. Romano scored when the Babson third baseman misplayed the ball as he was going into third for the second run. Then in the fifth two more came in when Joe Clancy walked and went to second on a balk and scored on a Jim McHoul single to right. McHoul was thrown out at second trying to stretch it into a double.

Then Mike Romano doubled to left and scored on a Steve Bell single to right that could have been more but Bell pulled a hamstring and had to stay at first. The Ram nine threatened in the sixth when they had bases loaded with two outs but a pop up ended that threat and Suffolk was never able to score again, even though Mike Romano hit a shot to left at least 425 feet in the ninth that went for a triple because there was no fence. In any other park it probably would have been a home run, even in Fenway.

SUFFOLK 13 - CLARK 2

The Rams finished their busy second week of the season at 3-2 to put their record at 6-2 with a 13-2 win over Clark. The team made the long trip to Worcester knowing they had to win and that's what they did as they scored runs in all but one inning. The game ended after eight innings at 6:00 p.m. Gary Pisa got the call to start and he did a fine job giving up two runs, one in the second and one in the fourth in five hits, while Suffolk knocked out 12 hits, six of which were for extra bases.

Suffolk jumped out into the lead early and stayed there as they continued to build their lead throughout the game. Jim McHoul walked and was knocked in by a Mike Romano triple and Mike was knocked in on a Steve Passatempo single to left for Suffolk's first two runs. In the second the Rams picked up two more when Mark Foley (1 for 1 with 3 walks) lead off with a walk, was sacrificed to second by Dave Sorrenti, went to third on Joe Clancy's fielder's choice and scored on a Jim McHoul double to right center which also scored Clancy to put Suffolk up 4-1 after two.

The third was full of action as Steve Passatempo singled, Frank Zecha reached on a fielder's choice and Mark Foley walked to load the bases then Foley went to third when Passatempo and Zecha were thrown out at the plate. He scored on a Joe Clancy walk with the bases loaded. Mike Romano lead off the fourth with a walk, went to second on a two out Frank Zecha single to center and both advanced on a wild pitch.

A hard hit ball back to the pitcher that he couldn't handle scored both Romano and Zecha. In the fifth the Rams knocked out the Clark starter and picked up two more runs. Eric Swan reached on an error, stole second and went to third on a Joe Clancy double, then Jim McHoul walked to load the bases. Swan came in when Mike Romano was hit on the hand by the pitcher, putting Clancy on third where he was knocked in by Bart Petrillo's sacrifice fly for Suffolk's ninth run. The lone sixth inning run was scored when Dave Sorrenti doubled to center, went to third on a fielder's choice and scored on a wild pitch.

The seventh was the only inning in which Suffolk failed to score but they made up for that by bringing three runs across the plate in the eighth. Tom Flaherty reached on a fielder's choice, went to third on a Joe Clancy double to left and scored on a Jim McHoul double to left. Then Clancy and McHoul both came across the plate on a single to right by Mike Romano.

In the eighth with one out Gary Pisa was relieved by John Blanchard who got the next two Clark batters on called third strikes to end the game and give Suffolk its sixth win.

UPCOMING GAMES

Baseball—

Saturday, April 24	Southeastern Mass. (2) . . . 1:00 away
Monday, April 26	Nichols 3:30 away
Thursday, April 29	Worcester Polytech 3:30 away

Men's Tennis

Saturday, April 24	Merrimack 1:00 away
Monday, April 26	Thomas 2:00 home
Wednesday, April 28	Bryant 3:00 away

Golf—

Friday, April 23	at Tufts with Babson, 1:00 away
	MIT and Middlebury
Monday, April 26	N.E. Golf Championships TBA
Tuesday, April 27	New Seabury Golf Course TBA

Suffolk
Baseball
Fever

Suffolk fears a draft

continued from page 3

draft and registration. Dottie Cellini (English '82) felt that there was really "no need for a peace-time draft, because Reagan would never act without a direct invasion of our allies."

Barbara Letourneau (English '83) also stated her opposition to a peace-time registration. She objected to the "forcing of men to register for the military when no real need is present."

President Reagan's stated opposition to a peace-time draft when he was President-elect drew suspicion from James Currul (Journalism '82). He believed this position "did not go along with Reagan's other policies, such as heightened military spending."

In defense of Reagan, Frieser believes that "situations have changed since this statement in 1980." World conditions are cited by Frieser as reasons for the "necessity" of a peace-time registration. "The United States as the Big Brother of the world is part of this," Frieser claimed. "We must protect ourselves and our allies."

While some students feel that the President has turned around in his position with regard to a peace-time registration, Letourneau believes that he has "ignored the issue." She said President Reagan has declined to either criticize or endorse the program.

Cellini, however, said, that Reagan has actually been "pushing for a peace-time draft." She does not feel that world conditions, as much as the President's own outlook, are to blame. Cellini goes so far as to

call the President a "war monger." Another student echoed this sentiment when he called the President a "hot-head."

President Reagan has said that he wishes to send the "right signals" to the world by keeping a peace-time registration. What are these signals, and to whom are they directed? All student answers were the same — U.S. strength. As Currul put it, "Don't mess around with Ronniel!" He feels that Reagan wishes to "push foreign policy with threat of force instead of negotiations."

A Suffolk ROTC student said these "signals" are "scare tactics, directed toward other countries. They tell the world that if anything should happen the United States is ready to begin with the draft."

Cellini pointed out that increased military spending is part of the President's "signals." The increased spending, she said, is to "show the world that the U.S. is still a strong nation."

In response to the assumption that Reagan would terminate registration activity upon entering the office of President, Frieser said "World situations in 1980, and now in 1982, do not allow the termination of the draft registration process. Instability in Iran, Afghanistan, and now Poland have only increased the need for the readiness of the United States."

To many students, the draft and future war are inevitable. But many still question the need for a large standing army. Frieser said, "there will be no more little wars. No more need for large armies of fighting troops. The next war will be the last, the big one."



New PBC Social Chairperson Kevin Connal said the PBC will have a greater variety of social events next year. (Tim Downs photo)

New PBC members chosen

continued from page 2

year's PBC will be a successful one. "I think it's going to be a good board. The selection committee worked hard and it wasn't easy."

McDonnell, however, would like

to see some changes made in the selection committee.

"I'd like to make the selection committee stronger. There needs to be a set of rules which are followed," he said.

SENIORS

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RL-19 for details.

SPRING SEMESTER 1982

EXAMINATION SCHEDULE FOR THE DAY DIVISION (Evening Division Listed Separately)

All Classes That Meet:	Will Be Examined On:	Time:
MWF, 8:00-8:50 a.m.	MONDAY, MAY 10	9:00-10:50 a.m.
MWF, 9:00-9:50 a.m.	TUESDAY, MAY 11	9:00-10:50 a.m.
MWF, 10:00-10:50 a.m.	WEDNESDAY, MAY 12	9:00-10:50 a.m.
MWF, 11:00-11:50 a.m.	THURSDAY, MAY 13	9:00-10:50 a.m.
MWF, 12:00-12:50 p.m.	WEDNESDAY, MAY 12	2:00-3:50 p.m.
MWF, 1:00-1:50 p.m.	THURSDAY, MAY 13	2:00-3:50 p.m.
MWF, 2:00-2:50 p.m.	MONDAY, MAY 10	2:00-3:50 p.m.
MWF, 3:00-3:50 p.m.	TUESDAY, MAY 11	2:00-3:50 p.m.
TTH, 8:30-9:45 a.m.	TUESDAY, MAY 11	11:30-1:20 p.m.
TTH, 10:00-11:15 a.m.	MONDAY, MAY 10	11:30-1:20 p.m.
TTH, 11:30-12:45 p.m.	FRIDAY, MAY 14	9:00-10:50 a.m.
TTH, 2:30-3:45 p.m.	FRIDAY, MAY 14	11:30-1:20 p.m.

NOTE: All classes NOT LISTED will be examined as arranged by the instructor.

All sections of Science 1.1 will be examined on Friday, May 14 - 2:30-4:20 p.m.

SPRING SEMESTER 1982

EXAMINATION SCHEDULE FOR THE EVENING DIVISION (Including Saturday)

All Classes That Meet:	Will Be Examined On:	Time:
Monday, 4:30-7:15 p.m.	Monday, May 10	4:30-6:20 p.m.
Monday, 5:30-8:10 p.m.	Monday, May 10	7:00-8:50 p.m.
Mon./Wed., 5:30-6:45 p.m.	Wednesday, May 12	7:00-8:50 p.m.
Monday, 7:15-9:55 p.m.	Monday, May 10	7:00-8:50 p.m.
Tuesday, 4:30-7:10 p.m.	Tuesday, May 11	4:30-6:20 p.m.
Tuesday, 5:30-8:10 p.m.	Tuesday, May 11	7:00-8:50 p.m.
Tuesday, 7:15-9:55 p.m.	Tuesday, May 11	7:00-8:50 p.m.
Wednesday, 4:30-7:10 p.m.	Wednesday, May 12	4:30-6:20 p.m.
Wednesday, 5:30-8:10 p.m.	Wednesday, May 12	7:00-8:50 p.m.
Wednesday, 7:15-9:55 p.m.	Wednesday, May 12	7:00-8:50 p.m.
Thursday, 4:30-7:10 p.m.	Thursday, May 13	4:30-6:20 p.m.
Thursday, 5:30-8:10 p.m.	Thursday, May 13	7:00-8:50 p.m.
Tues./Thurs., 5:30-6:45 p.m.	Thursday, May 13	7:00-8:50 p.m.
Thursday, 7:15-9:55 p.m.	Thursday, May 13	7:00-8:50 p.m.

Saturday, 9:00-11:40 a.m.	Saturday, May 15	9:00-10:50 a.m.
Saturday, 8:30-11:10 a.m.	Saturday, May 15	9:00-10:50 a.m.
Saturday, 11:15-1:55 p.m.	Saturday, May 15	11:30-1:20 p.m.
Saturday, 12:00-2:40 p.m.	Saturday, May 15	11:30-1:20 p.m.
Any classes NOT INCLUDED in the above list will be examined at the direction of the instructor. Unless you are notified of other arrangements, the examinations will be held in the REGULAR CLASSROOM.		

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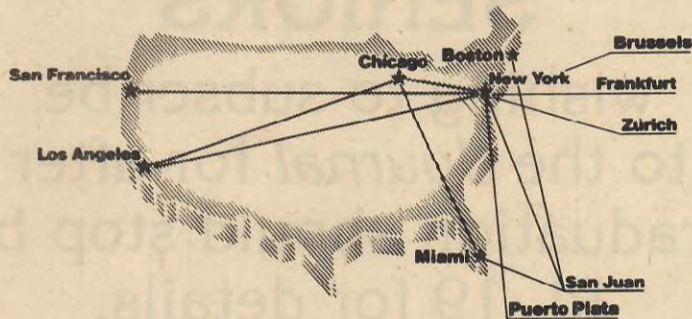
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THE SPRINGFEST COMMITTEE PRESENTS



SALUTE TO BROADWAY

A song and dance extravaganza

A variety show with Suffolk's most talented performers.

Duane Anderson	David Dorwart	Ann L. Jones	Denise Paolucci
Lori Arruda	Colleen Doyle	David Leo	Dana Perry
Carol Benson	Carmen Fulchini	Paul Lussier	Donna Piselli
Barbara Boulay	Carolyn Gibbons	Tracy Lyons	Paul Quin
Larry Buckley	Ellen Hogan	Mark MacDonald	Robert Ricker
Heather Carr	Johanna Hoy	Paul Martin	Lisa Ryan
Shelley Clark	Laurie Hughes	Kerri McDonald	Ronald Seletsky
William Coughlin	Debra Killion	Kathleen McHugh	Richard Sherburne
John Dalton	Mitch Korbey	Shawn Nightingale	Rema Simon
Jason Danielian	Laura Iannaco	Diane Nunez	Dr. Frederick Wilkins
Robert Di Guardia			Ellen Zagami

FRIDAY, APRIL 30 7 P.M. S.U. THEATRE

A reception in the Sawyer Cafeteria will follow.
Refreshments and cash bar. I.D. Required.

FREE ADMISSION ALL INVITED TO ATTEND



Program Council Events

Marcella Ruble "Palm Reader"

Friday, April 23

10:00 a.m. - 3:00 p.m.

in the cafeteria

Come see this Mystique Extraordinaire perform

RATHSKELLAR

Friday, April 23

3:00 p.m. - 6:00 p.m.

in the cafeteria

Suffolk ID needed to enter

Mass ID needed to drink

Congratulations to next year's Program Board

President: John McDonnell

Vice President: Gino DePamphilis

Treasurer: Pixie Zagami

Secretary: Marie Deveau

Social Committee Chairperson: Kevin Connal

Visicom Committee Chairperson: Tass Papatsoris

Publicity Committee Chairperson: Debbie Mancini

Special Events Committee Chairperson: Charles Russo

Performing Arts Committee Chairperson: Colleen Doyle

Rathskellar Committee Chairperson: Richard Willworth