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Suffolk Journal

Volume 38, Number 2

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

July 30, 1982

8.5% Per Month

Thefts higher during summer

by Jolinda Mattison

May 12 - a bicycle stolen from the racks between Ridgeway Lane and Temple Street; May 17 - the ROTC case in the Archer building broken into, articles taken; May 24 and June 1 - two more bikes stolen; June 28 - the door to Suffolk University's radio station jimmied and a \$1,000 sound mixer taken; July 13 - three t-shirts stolen from the University book store.

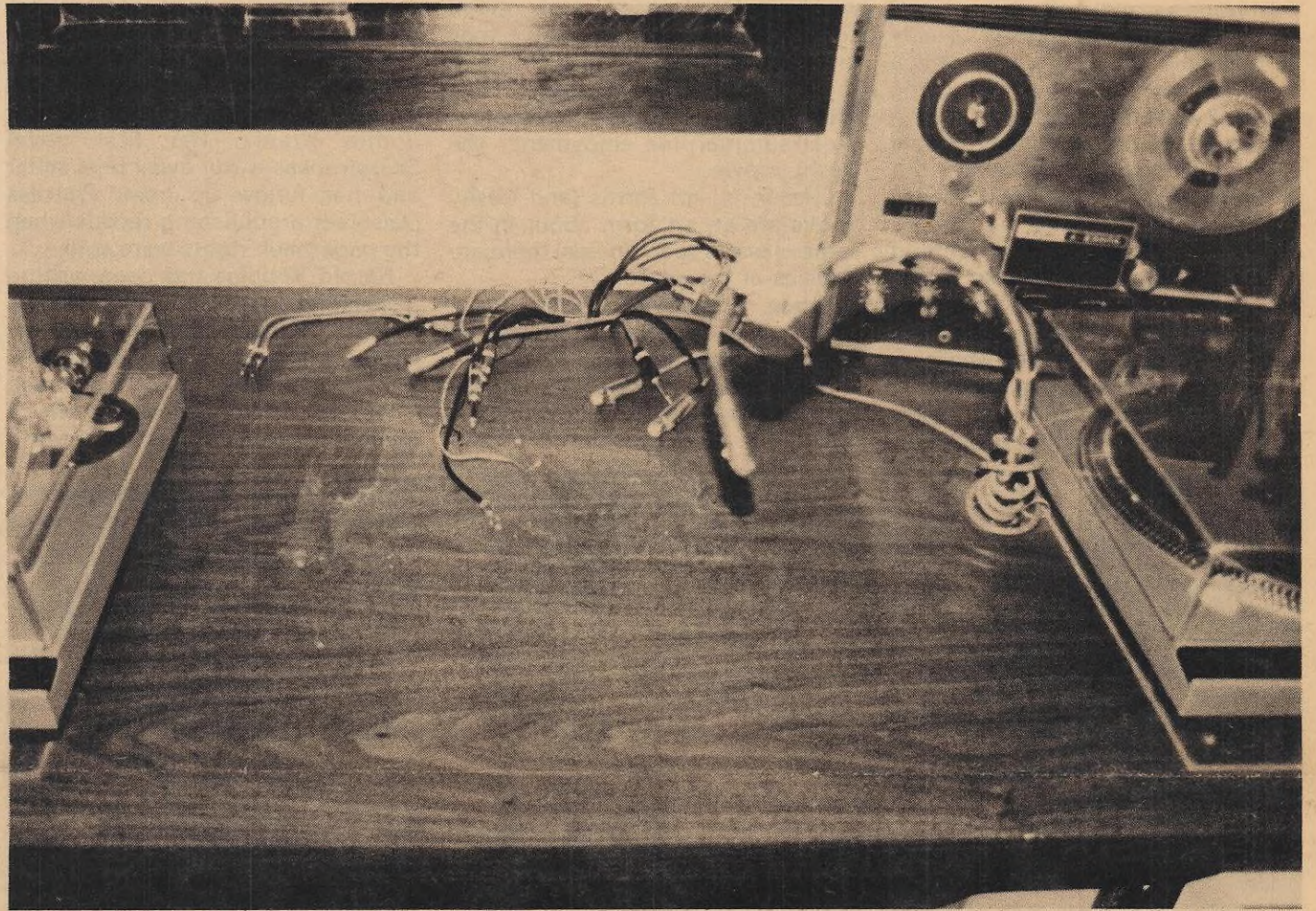
The summer months at Suffolk may be less hectic than during the school year, but the rate of larceny doesn't lessen. Between Feb. 4 and May 10 of this year there were 23 cases of larceny on the Suffolk University campus for an average of 7.3 thefts per month. Over the two month period following the close of the '81-'82 school year 17 cases of theft were reported to the Suffolk University police force for an average of 8.5 per month.

Despite the higher larceny rate Suffolk police Sargent Harold Grover feels that the summer months are better crime-wise than the rest of the year. "It hasn't been bad since the school year ended," he says. "The rest of the year is a lot worse."

Grover says one of the main reasons there are fewer problems during the summer is because there are very few day students. "Summers are very good here," he says. "At other colleges, where there are dormitories, summers can be difficult, but not here. There are more night students who come to school after work than day students but, we usually don't have any problems with them."

According to Grover one major problem that disappears over the summer is vandalism. Again Grover feels the low day-student enrollment and lack of dorms contribute to the absence of vandalism.

During the school year, damage to University buildings, especially the Ridgeway Lane Activities



WSFR's \$1,000 mixer was stolen during the summer session at Suffolk.

(Tim Downs photo)

building, was expensive. "It's the kids themselves who do it," Grover says, "it's stopped, they'll have to do it themselves... As fast as the walls were repaired last year they were wrecked."

Duane Anderson, the Director of Student Activities, tried one method of curtailing the vandalism last year when he closed the student lounge following several incidents, but Grover feels it didn't really help. "Unfortunately, we can't afford to put an officer on duty there all the time," he says.

One solution to the vandalism

problem Grover proposes is to place a student monitor in the Ridgeway lounge. "There used to be a student sitting in the lounge throughout the day," Grover explains. "He would be in charge of the ping pong equipment and keep an eye on whatever happened around the area. The monitors worked two hour shifts, it seemed to work. We could go back to that."

The problem which the security force finds the most difficult is the dress code, or lack of it, at Suffolk. "I've seen teachers come in here in dungies and T-shirts," Grover

says, "we don't know who are the teachers and students and who are the outsiders." He adds "when you can't even tell who the teachers are, it makes your job difficult."

The lower student population during the summer months doesn't mean the number of officers or duties performed by the security force is lessened. "We have the same number of police officers," Grover says. "We do the same work 365 days a year. We have a basic surveillance job that has to be done."

(See Theft, page 2)

CORNER VIEW

Peter Noone: Hermit, Pirate and Glory Boy

by Greg Beeman

Anyone who saw *The Pirates of Penzance* during its recent Boston run probably noticed that some of the moves of apprentice pirate Frederic resembled those of Elvis Presley more than those of a sword-wielding swashbuckler.

But when Frederic is being played by Peter Noone, the rock and roll moves come naturally. As Herman, the lead singer of the popular 1960's group Herman's Hermits, Noone sold more than 50 million records, and during the Hermit's heyday in the mid-sixties the clean-cut teen caused as much hysteria as any of the Beatles. Innocuous pop songs like "Mrs. Brown You've Got a Lovely Daughter" and "I'm Henry VIII, I

Am" were huge hits all over the world and the group went on to become one of the best selling acts in music history before fading out in the late sixties.

But most of the girls who see Noone in *Pirates* are unaware that nearly two decades ago Noone was a much bigger heartthrob than recent *Pirates* stars Rex Smith and Andy Gibb. And as Noone emerges from his dressing room after the show, he, too, almost seems oblivious to his pop star past.

It's not that Noone wants to forget his stint as Herman or doesn't want to talk about it, it's that he is so unaffected about the whole thing that he seems to be talking about

someone else.

When a middle-aged woman tells Noone her daughter loved his old records, he says, "Good. I'm glad. Does she like my new record?"

"I don't think she has it," answers the somewhat embarrassed woman. "I think she'll like it," says Noone, smiling.

Noone has good reason to be pleased with the album, *One Of The Glory Boys*, as he is about his role in *Pirates*. "It's the first time it just says 'Peter Noone' on the jacket. I think it's about time."

One Of The Glory Boys combines the energy (See Noone, page 4)



Peter Noone

(R. Scott Reedy Photo)

SIDE TRACKS

Summer reading-take out the trash

by Sue Diaz

The idea of reading a book during the summer turns many people off. After all with the weather so hot exerting any more effort than licking an ice cream or laying on the beach catching rays seems tiring.

But there are books that beg to be read during the hot summer months, in fact to read them at any other time guarantees no exerted mental effort. These books are simple in message. Indeed, in many books there is no message other than good vs. evil or love conquers all exists. The language is usually quite simple also, so there is only a slim chance that you will come across a word that sends you scurrying to the dictionary. Many people call these books trashy novels, but the word trash carries with it a sense of disapproval. This is wrong because there is actually nothing wrong with these books except for the fact they are unsubstantive. They are junkfood for the mind and is there not one among us who cannot confess to liking junkfood?

We eat ice cream during the summer for enjoyment without consider-

ing its nutritious content, might not we also read books that offer no literary value other than a good story and a good time?

These books might be more appropriately called beach books because if the sun happens to hit you the eyes causing you to miss a few words or sentences and in many cases paragraphs you won't miss anything.

No Cliff Notes will ever be written about these books, no critical analysis other than a few cursory words in the Sunday book review section. In most cases people may only read the book because they saw the movie of it first for these books often lend themselves to another great summertime enjoyment - the trashy movie.

Like in all art forms (and trashy books are an art form about in the same class as soap operas) there are classics of the genre.

Grace Metalovis *Peyton Place* which was published during the 1950's and caused a great scandal, is an example of this. It's literary value is unquestionable - the book is trash, but it has an eternal appeal

and is still in print some twenty-five years after first being published.

During the 1960's the unqualified queen of trash was the great Jacqueline Susann. Susann turned out good readable and bestselling trash right up until her death in the mid seventies. Her classic was however her first book *Valley of the Dolls* which remains so popular that a new television mini-series was shown just this year based on the book.

Susann's later books which include *Once is Not Enough* and *The Lone Machine* helped cement her place as queen of trash.

When Jacquie Susann died of cancer the world soon welcomed a new queen of trash, Beverly Hill's Judith Krantz. Her first novel *Scruples* was a run away best seller and her follow up book *Princess Daisy* set a publishing recods when the paperback rights were sold.

Harold Robbins has been writing bestselling trash since the 1940's. His list of bestselling titles seems endless. It includes *The Betsy*, *The Dream Merchants* and his latest *Goodbye Jeanette*. Robbins is one of the highest paid authors in the world

proving that trash holds appeal for a good part of the public.

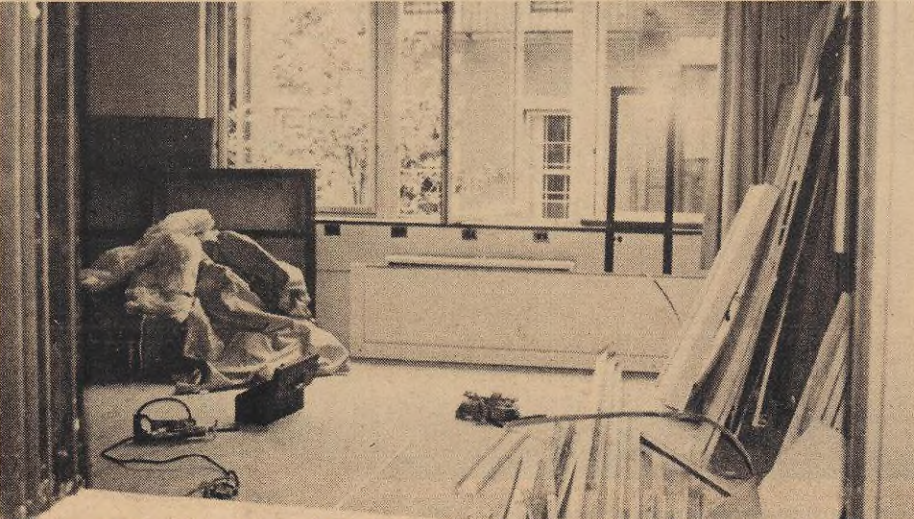
Other classic trash authors include Sydney Sheldon *Rage of Angels*, *Bloodline* and Irving Wallace *The First Lady*.

From the authors listed above you might think that trash is limited to books whose plots revolve around the sexual adventures of its characters, while in any good trashy book sex sooner or later receives some attention not all good trashy books fall into partner swapping *roman a clef* plots. Robin Cooke writes trash with a medical twist such as his first best seller *Coma* and his other's *Fever* and *Brain*.

The King of supernatural trash is Steven King whose very readable books include *The Shining*, *The Stand* and *Firestarter*.

Indeed whatever your interests there is sure to be a book whose plot will interest you.

Summer is the time for vacations so give your mind a vacation and spend some time reading a few books you're sure never to be tested on; let your mind go and take out some trash.



Summer construction—the new TV studio in the Donahue building is nearing completion. (Tim Downs photo)

Thefts-a major problem

(Continued from page 1)

Besides patrolling the campus and monitoring the bank of closed circuit TV sets which are set up in the Donahue and Sawyer building lobbies, the police officers also do a daily check of all offices in the buildings.

"If each shift does its job the last shift won't find anything wrong in any of the offices," Grover says. "All doors will be locked, windows shut and lights off."

Unfortunately, the police officers can't be everywhere at once and thefts do occur. Theft of articles from offices has been a major problem for years. "Professors and secretaries leave their doors unlocked for a few minutes while they

go to lunch or where ever and return to find things missing." Grover says, "Just last week one professor had his wallet and other things stolen when he left his office for 15 minutes."

Thefts from Ridgeway Lane, however, won't be solved so easily. "There are so many keys floating around," says John Alabiso, editor-in-chief of the Journal which had an expensive camera stolen from a locked filing cabinet this year. A key may get lost or stolen and the person who has it may try to fit it into a door or cabinet if he gets the chance. Eventually he'll find out what it opens."



Construction worker measures part of the ceiling in the Archer building. (Tim Downs photo)

Have you played your number?

What do the following numbers signify?

- a—20/20
- b—30
- c—13
- d—10
- e—1046
- f—22
- g—21
- h—3.1416
- i—55
- j—0
- k—32
- l—65
- m—4.0

- n—88
- o—10-4
- p—747
- q—1/5
- r—23
- s—8½
- t—7/11
- u—16
- v—50-50
- w—98.6
- x—78
- y—12:00
- z—2 x 4

(Answers on page 4)

Suffolk Journal

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ARTS & ENTERTAINMENT

Squier steals show from Queen

by Kevin Connal

A funny thing happened at the Boston Garden last week. Queen was scheduled to make their first Boston concert appearance in over two years. So the good Mayor of Boston, Kevin White, declared it Queen Day in Boston, awarding the band a certificate of appreciation for their great contribution to the entertainment industry. Following the show, it was evident that White goofed again. Wellesley's Billy Squier opened the show with an outstanding sixty minute set, comprised of songs from his double-platinum *Don't Say No* LP and his brand new release *Emotions in Motion*. He was followed with an anticlimatic show from Queen which was so weak that it couldn't even be salvaged by the best light show to hit the Boston Garden in years. The fact is, White should have recognized local boy Squier who is very rapidly becoming a bonafide superstar, and deservedly so.

Squier's set was more polished and professional than a year ago at the Cape, where he warmed up for Pat Benatar. He energetically tore through several new songs including the hit-destined title track "Emotion in Motion" where his wailing guitar licks nearly blew the roof off the Causeway Street building.

He did an extended version of the potent "Too Daze Gone," before exciting the crowd with last year's hit single "The Stroke," during which Squier plunged up on an amp and let the unfortunate souls who were behind the stage know that he hadn't forgotten them. He encored with "In the Dark" and was then forced to return to the stage a second time, as the crowd roared



Billy Squier and his band are back on the charts with a hot new album, *Emotions in Motion*.

thunderous approval. Drummer Bobby Chouinard's bombastic barrage led into "Whadda Ya Want From Me," from *Don't Say No*.

Queen then took to the stage with lead singer Freddie Mercury dressed neatly in white looking and acting more like a matador than a rock star. The band played nearly all of the material from their latest LP, *Hot*

Space. One noticeable omission just happened to be the album's lone worthwhile song, "Put Out the Fire."

As the night proceeded, the band was able to inject a little bit of spunk into an otherwise lifeless show, as Mercury did an admirable job of handling both his own and David Bowie's part in "Under Pressure."

"Bohemian Rhapsody" and "We

are the Champions" were the other highlights. However, for the most part, the band's outright lack of musical talent and appeal was evident, as Mercury snobbishly weaved about the stage. The initial encore may have been the biggest joke of the night: "Body Language," about as bad a song as you'd ever want to hear.

Pursuing the Hound of Hell

by L.J. Griffin

Sherlock Holmes recently returned to Boston, solving yet another whodunit in the classic murder mystery, "The Hound of the Baskervilles," at the Theatre Loft in Copely Square.

This comedy-mystery is based on the Sir Arthur Conan Doyle thriller, and was adapted and dramatized by Tim Kelly. Kelly's adaptation of the story is not altogether a smooth one, but it does manage to remain remarkably true to the original.

It seems as though Kelly made a concerted effort to keep the modern audience entertained while solving this mystery. The result: a pleasing (though somewhat confused) combination of the old-fashioned murder mystery and an element of upbeat comedy which keeps the audience laughing.

The performances in this production were very good, despite the claims of amateurism made by some critics. Charles Broggi's Sherlock Holmes was the center-

piece of the performance, in his first return to the stage after a three year hiatus. Broggi's Holmes has all of the calm, knowledgeable self-assurance of Doyle's most famous character, as he works steadily toward solving this "six-pipe" case.

In fact, Broggi's dry humor and high energy carry the show along until the end; it is his character which captivates the audience and keeps them entertained during some of the rough spots of the second act.

The rough spots occur during the middle of the play, when an element of melodrama slowly creeps in like the fog enshrouding Baskerville Hall. Who is the mysterious distant cousin referred to in the beginning of the play, and what about the giant foot prints of the menacing "Hound of Hell?" Who is Laura Lyons, and why does she suddenly become such an important figure in Act II??? Some of the elements of the mystery are a bit over-done, and the audience is left in confusion as they try to figure out what is going on.

Joseph Curry's Jack is totally wrong, as he tries to emerge as some kind of threatening villain but fails flat on his face.

Fortunately, some of the members of the cast give standout performances, and they manage to keep the energy level flowing until the end. Jean Anderson's Perkins is excellent, and Lisa Engler, Zenon Zeleniuch, Eileen Sullivan, and Laurie Joslin all give competent performances. Beryl Rochatka's direction of the production is very even-handed, allowing all of the characters in the show a chance to develop, without letting any of the characters dominate.

The enthusiasm of the players is obvious, and one cannot help but be moved by all of the hard work and pldie that goes into such productions.

Also in Act II, the infamous Hound of Hell (ie. a record player over a cheap-sounding P.A. system) howled for a moment or two as the needle stuck in one groove. The sound ef-

fects in this production were downright embarrassing - but the performers went on without a hitch. In short, most of the players were able to maintain a certain amount of professionalism and flair under difficult circumstances. The comedy element of the play is quite pleasing, and it is an entertaining play well worth seeing.

One word of caution: the Theatre Loft is exactly that - a loft in an old building on Boylston Street. It is very small, the chairs are wooden, and there is no air conditioning. It is a relatively new organization on the Boston scene, and its established goal has been to provide good theatre at reasonable prices, and to promote local talent. (At \$5 a ticket, one can hardly go wrong). The people involved are concerned by the fact that there are not that many theatres left in Boston which serve as a showcase for local talent; the Loft should be commended for their efforts to cultivate and promote local actors and actresses.

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SPORTS

Sox need longball to compete

by Mark McKie

I'll say it again as I've said before. The Red Sox are surprising a lot of people. Who ever thought Wade Boggs would be hitting like he has been? Would you guess that Yaz would be hitting .300 at age 42? And the stumper of them all is the pitching of Dennis Eckersley. I never thought we'd see that fastball we were so used to seeing four years ago. But for the Sox to stay where they are and not lose any ground they need, besides pitching, longball. Take a look at the Brewers. They have won numerous games on longball from Gorman Thomas, Ben Oglive, and Robin Yount to name a few. The Sox just don't have the slugging power the Brewers have although I must admit they are getting the runs across. In September longball will become very important with all the other slugfest teams in the American League East. My heart says Boston all the way but my mind says the Brewers of Milwaukee down the stretch. It should be an interesting month.

My vote for the most baby-faced player in baseball goes to **Steve Sax** of the Dodgers who's enjoying a fine rookie season. He looks about 16... On the subject of "Dodger Blue" have you noticed that **Fernando Valenzuela** has not been getting the media attention he got last year. Granted he's not as hot as he was last year but he does have 13 wins,

as good as most pitchers in the in the National League... **Gord Kluzak**, the 6'4, 240 pound first round draft pick of the Bruins, will be in town on August 11 to meet the press corps of Boston at a 2:00 p.m. luncheon... The \$4 million suit by **Tree Rollins** against **M.L. Carr** is, as Red Auerbach says, ludicrous to say the least. Rollins deserves nothing. He's one of the dirtiest players on the court and has a big mouth to boot... Surprised by the **Artis Gilmore** trade? I think San Antonio got the better of the deal. Gilmore still has a couple of good years left. The Chicago Bulls got **Mark Oberding** and a no-name center who couldn't tie Gilmore's sneakers when it comes to putting the ball where it belongs.

It is almost a definite book on the deal involving **Buddy Leroux** and radio station **WITS**. Can you imagine a sports talk show host on WITS trying to knock the Sox when the owner of the team is the owner of the station he's employed by?... Best wishes to good guy **Dave Keon** who hung up his skates three weeks ago. Keon, the former Maple Leaf and Hartford Whaler, was always known as a lassy center who could put the puck in the net when the pressure was on... Ditto the best wishes for Patriot "**Sugar Bear**" **Hamilton** who hung up his cleats last week... Ask me if I care about the talks going on between the NFL

owners and the players association. The strike seems inevitable and unfortunately the only ones hurt by it are the fans.

Hottest player on the PGA golf circuit this year has to be **Calvin Peete** who's been in the money nearly every tournament he's played in. His most recent feat was the Anheuser Busch Classic in Virginia where he pocketed a check for \$63,000 after shooting a 10-under par 203 total... Poor **Billy Almon**. The White Sox shortstop has got to be the worst fielding shortstop in the league. He's proved it on ABC's Monday Night Baseball twice so far this season... **Ted Turner** has got to be a happy man. His Atlanta Braves are perched atop the National League nest a good pace in front of the Padres... **Vernon Bush** and **Carl Gambardella** are still the numbers 1 and 2 jockeys over at Suffolk Downs this summer. It seems the two have been locked into those spots forever... That 1954 Roadster in front of Daisy Buchanan's most every night belongs to **Jim Rice** who, along with buddy **Dwayne Murphy** of the Oakland A's, collects antique cars... Can you believe **Kurt Rambis** of the World Champion Lakers makes only \$60,000 per year? That, my friends,



will not be the same figure he'll earn in 1982-83. He proved his worth in the playoffs last season... Don't bet against **Peter McNab** putting away the pads this fall... My latest prediction is that either **Len Berman** or **Jimmy Myers** will take over at Channel 7 this fall. If it's Myers I'll be disappointed because Boston needs a class guy like Berman back again.

Noone returns

(Continued from page 1)

and exuberance of Herman's Hermits best songs with a contemporary pop-rock sound. Noone's singing has improved greatly since his Herman days and those who considered him a musical lightweight back then should change their view after hearing the new lp.

While Herman's Hermits tunes were good time message-free music, **One Of The Glory Boys** features some more serious songs. The title cut, which Noone co-wrote, is a powerful tale of an English youth gang - a most un-Herman-like song. "Grace" is a beautiful well-sung ballad devoid of the sugary sapiness that is common to most of

what is now referred to as adult contemporary music.

But the album's best song captures the undeniable charm of Peter Noone as "Mrs. Brown You've Got A Lovely Daughter" did nearly 20 years ago. In "(I Don't Want To Love You But) You've Got Me Anyway," there is even a reference to Noone's past: "We were laughing everyday / Singing songs and blowin' minds /... Life goes on, life goes on."

There will probably always be a little bit of Herman in Peter Noone, but with his excellent new album and rave reviews for his performance in **Pirates**, he doesn't have to live in the past.

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- j) freezing point-Celsius
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