Curriculum committee discusses degree changes

by R. Scott Reedy

The College of Liberal Arts and Sciences (CLAS) Curriculum Committee debated whether or not to support the awarding of BS degrees in English.

L. Robbins. He said the matter had originally come from a June 1982 memorandum issued by the College Committee. At that time, faculty members were asked to examine the existing practice of the awarding of BS degrees in science majors.

According to Robbins, the “practical issue” is the fact that President Daniel H. Pearman is against the current BS degree in the English, Philosophy and Humanities departments. Pearman is said to be most strongly opposed to the degree in non-science majors.

Robbins said the committee should work with the Philosophy and Humanities departments, but that he saw no clear way to make the BA and BS degrees completely uniform.

Professor of English Blair F. Bigelow, said, “A BS degree suggests that there is a technical component.”

In response to Robbins’s suggestion that eliminating the current BS degree in certain majors might act as a negative in attracting prospective students to Suffolk, Bigelow said, “Basing our decision on enrollment considerations is impractical and unethical.” Bigelow said he was in complete agreement with Pearman.

Professor of Philosophy Rudolph Zuckerstatter said that the BS degree was viable in Philosophy. “A good argument has not been lodged to say it is more appropriate that a philosophy major have a foreign language more so than in any other discipline.”

According to Zuckerstatter, the argument that only BA degrees, with their six credit language requirement, should be awarded in Philosophy, is “weak.”

Peace Corps: An alternative

by Eric Hurwitz

Seniors get scared stiff. No matter what school they attend, the thoughts of entering the real world become full of grotesque anticipation. “Will I become a corporate animal?” “Can I raise a family, and be a corporate animal at the same time?” “Will I make enough money and be loved?” “And, more importantly, do I have to dress up in dashboard jodhpurs?”

But most important, will I ever get to taste the above? After all, it’s totally possible to major in culinary arts and taste the above? After all, it’s totally possible to major in culinary arts and taste the above?

But that was after the cruise.

Startling, but that was after the cruise.

The Corps, launched in 1961 by President Kennedy, has seen over 100,000 American volunteers spend time of grotesque anticipation. “Will I become a corporate animal?” “Can I raise a family, and be a corporate animal at the same time?” “Will I make enough money and be loved?” “And, more importantly, do I have to dress up in dashboard jodhpurs?”

PC cleans up cruise

by Maryellen Rieschek

Recently the Program Council (PC) held the first “booze” cruise of the school year.

Renamed the “Moonlight Cruise” by the PC, this cruise was, by all reports trouble-free.

Last Spring’s “Booze” cruise had its share of problems. Chief among them were disorderly conduct and drunkenness.

“There’s no question that there were problems,” said Duane Anderson, Director of Student Activities. “But the $1,000 damage deposit was returned in full. There was one bit of damage to windows, but that was after the cruise at the Massport building.”

But, said Dean D. Bradley Sullivan, there were other problems with drunkenness and disorderly conduct, to the extent that police were waiting at the dock when the ship unloaded.

“Last May,” said Dean Sullivan, “I received a number of reports regarding drunkenness on the cruise, Boston, State and MDC police were waiting at the dock. A number of people were taken in, but none were charged that I know of and all were later released.”

Because of these problems, the Program Council has put together a new set of regulations, which Duane Anderson believes will help improve student behavior.

The dress code initiated a no sneakers, no jeans rule has been seen by many professional educators as a positive factor in student conduct control, according to Anderson.

While Sullivan was basically saying to the Program Council “What can we do”— he does not agree with some of the more stringent regulations.
SGA discovers discrepancy

by Ann Thompson

Student Government Association (SGA) President Brian Conley opened Tuesday’s meeting with a discussion of a regional conference to be held in New York — the topic being leadership training. The conference, consisting of workshops and training sessions, will be held Oct. 30-Nov. 3.

Conley wants to send two people from SGA to the conference, one senior and one underclassman.

George Caporale recommended that Conley and a junior attend the conference. No definite SGA members have been chosen, but Conley and Senior Class Representative Christopher Bright have been tentatively selected.

There was a discrepancy of $110 found between the total SGA budget and the itemized budget. Treasurer Timothy Collins found that the extra $110 had come from left over money from last year and was mistakenly added to the budget.

In order to balance the totals, $110 will be taken off the general account budget and $10 will be taken out of the SGA budget and $10 will be taken out of the SGA budget. The general account will be taken off the general account funds, said Conley. The SGA unanimously allocated the money.

In other action:

* Treasurer Collins presented new allocation procedure in the hope that it will make the process more efficiently. The new procedure will also give the finance committee time to look over the proposals and figure how much money it has in the budget, said Collins.

* The Park Plaza ballroom has been booked for the Commencement Ball on May 19th.

* The fresh/soph semi-formal "Harvest Promenade" will be Oct. 28. Tickets are $8.00 per person.

New cruise regulations

(continued from page 1)

"I do not create rules and regulations for school functions. I believe in self-government. But I believe that if you are going to have sneakers and boat shoes are appropriate for a cruise. And jeans are appropriate too, because you can get dirty on a boat," said Sullivan.

Noting that past Spring’s cruise was held on a smaller boat and that the size of the crowd had caused many of the problems, Anderson said that this Fall’s cruise was held on a smaller boat. And that, he said, helped to curtail a lot of the problems. This recent cruise was limited to 400 students. "At last year’s cruise," Anderson continued, "there were some complimentary tickets given out and the people at the gate kind of let people go on without tickets. It was left on the dock when boat personnel said, 'That’s it — we’re at capacity.'" Besides stricter enforcement of who got on board, another change on this Fall’s cruise was that there were no police on duty. This cruise was chaperoned by faculty members.

"The captain recommended last Spring that we not have any police on board," explained Anderson. "Students react more — they get a little too, because you can get dirty on a boat.

"SGA unanimously allocated the money in the Family Feud Room on Sept. 30. Headed by Sophomore Class President Leo Fama, other members of the family will include Senior Class Representative Patti Pettipas, Sophomore Class Vice President Nick Coscia, Sophomore Class Representative Debbie Cafarella and George Caporale.

COPUS is a student higher education lobbying group which lobbies for student issues such as financial aid. The group is made up of delegations from schools around the country, with the main office in Washington. The SGA unanimously allocated the money.

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What do you think about the Australian victory over the U.S. in the America’s Cup?

Thomas Kilduf (Finance ‘86)
"I am disappointed that we didn’t win, but the Aussies had the better boat. I will say this, they didn’t have the better crew."

Pam Delaklis (Management ‘87)
"Americans did the best they could, I’m glad Conners feels the same way, and that he’s (Conners) not disappointed."

Maria Marinelli (Journalism ‘87)
"I think the Aussies deserve it, since they had the better boat."

The Student Angle —

Poll and pictures by Karen Mulroy

Mariajesus Centeio (Accounting ‘85)
"America needs to wake up. I feel the loss should wake up the Americans. They (Americans) were too confident. The Americans felt they were going to automatically win the cup and now it’s gone after 132 years."

Jim Noseworthy (Undecided ‘87)
"They had to lose sometime. All good things must come to an end, I still say they should have won."

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The Suffolk University Copy Center has moved to a new, larger area in the Law Library on the 4th floor of the Donahue Building. We hope that our new quarters will enable us to increase our services and serve a greater majority of the Suffolk Community. Please stop by and see our new facility.

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CANADA

SPJ, SDX:
The Society of Professional Journalists will have its first Fall meeting this Tuesday at 1:00 p.m. in S1021
All current members are asked to please attend
Tuesday, October 4

SENIORS:
Who’s Who Applications are ready. Please pick them up in the Student Activities Office. Deadline for returning them is FRIDAY, OCTOBER 14.

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Purchase Tickets:
- in the Ridgeway Lane building, both in the EDSA office and the Student Activities Office
- from individual EDSA Board members

Your resume is the "PASSPORT TO A JOB INTERVIEW"
Applause for the PC

From all indications, the recent Program Council (PC) sponsored “Moonlight Cruise” was a true success. This is very welcome news, considering the numerous alleged problems on last year’s cruise. When the Boston, State and MDC police see fit to meet a docking boat, as they did last year’s cruise, that surely indicates trouble. Not only does the reputation of Suffolk students suffer, but the safety of those students is also put in question.

The new cruise regulations are a step in the right direction. Their apparent success on this year’s cruise is testimony to their merit. While we agree with Dean D. Bradley Sullivan that sneakers and jeans are appropriate for shipboard wear, we nevertheless commend the PC for their overall efforts at improving cruise conditions.

Farewell to Capt. Carl

As the baseball season comes to a close, Red Sox player Number Eight will hang up his uniform and say goodbye to his teammates. Capt. Carl Yastrzemski’s final day with the Boston Red Sox will be marked with sadness by his many fans, as he ends a career which spanned 23 seasons.

Yaz can boast of a record which included being voted to the All Star team 18 times. He is currently the only American League player with 3,000 hits and 400 home runs. Aaron, Mays and Musial are the only others who have accomplished this feat. He also has the most home runs (69) of any player who has played after the age of 40.

Besides these impressive career statistics, Yaz fans appreciate the fact that he has always been a consummate professional. He was not one to lose his cool or snap under pressure. Plagued with back problems, he almost never complained.

When we were kids, he was our hero. We looked up to him (literally and figuratively) and he was always willing to sign autographs. He was also an active supporter of the Jimmy Fund. Now, as adults, we respect him.

When he was needed, he was there. He was a constant in the sports world of Boston. He was what is known as “a team player,” and “a living legend.” He will sorely be missed by all.

If you have a news scoop or an idea for any department, come down to the Journal (RL19) and share it with Suffolk’s leading paper.

Applications now being accepted for the following position on the Suffolk Journal for 1983-84 year.

• Production Manager

Please see R. Scott Reedy in RL19
A summer writer's block

by Lisa J. Griffin

It was with dread that she picked up her pen and began to write again. For some reason that she couldn't quite fathom, she had been very good in the latest week. She was beginning to think she had lost whatever it was that had kept her going before. She was filled with doubt — maybe she wasn't cut out to be a writer after all.

Living with people didn't help. After spending the summer in the city, she felt that she had to get away. She had listened patiently to her friends' stories about their summer in the Bahamas or their summer internship in the Senate. She had tried to feel the pang of envy.

She had spent her summer working in a large office earning the minimum wage at a job she really didn't like. She had commuted to work each day, barely managing to stay upright with the ninety degree temperatures and rush hour crowds. By the end of the summer, she knew herself to the task. She would somehow escape the rat race.

She had promised herself that she would try to do some freelance work, but over the summer. After all, she reasoned, she did have a lot of free time. She could work on her stories in the evenings, doing most of her research on the weekends. So, she started one piece on a rainy Saturday afternoon. But she had never been able to finish the story. She went away the next weekend, then came the Fourth of July, and then it had seemed as if the summer was almost over. Her typewriter broke down, and she left it sitting around to bring to the shop to be fixed.

Soon, it was Labor Day and her typewriter was still in the corner collecting dust. A friend from Philadelphia came for a visit, saying her work was probably the most interesting she had ever seen.

She had promised herself that she would somehow escape the rat race. She was tired of feeling the pangs of dejection. After sitting there for several months, she had a case of writer's block that she had never had before. She was beginning to think she had lost whatever it was that had kept her going before. She was filled with doubt — maybe she wasn't cut out to be a writer after all.

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MFA exhibit highlights American art

by Ann Thompson


The New World Exhibit at the Museum of Fine Arts is a summary of the history of pre-20th Century American art, comprising some of the country's best paintings. This exhibit will move on to the Louvre in March, 1984, where American art will hopefully attain the international recognition it has been waiting for.

Most of the paintings in the exhibit create a sense of national artistic identity, capturing the romantic, idealistic qualities of American art.

Gilbert Stuart's portraits of George and Martha Washington, although not the best paintings in the exhibit, stimulate feelings of patriotism in even the most cynical viewer.

William Sidney Mount's "Farmers Noonig' has the same effect while portraying the traditional American farmer. Paintings such as these and others exhibit American idealism.

Other artists take the American idealism approach one step further. Thomas Cole steals the show from the other artists of the New World exhibit. Cole is well represented in the exhibition. He opens the show, which is appropriate since Cole was one of the most influential painters of his time.

Cole's "Voyage of Life" deals with the stages of life of personal salvation through religion. There is the constant presence of God in each of the four paintings. The colors symbolically change from pastels in childhood and youth to dark tones in manhood to translucent shimmering of heaven in old age.

Cole has used the rough waters of manhood to capture the difficulties of middle age, which brings forth a recognition of the need for God. In old age, God comes down to greet the voyager, and he heads toward the shimmer of heaven, leaving behind the shores of life.

"Voyage of Life" is Cole's most popular cycle of paintings, and rightly so. His artistic use of scenery and light captures the stages of life and proves very effective. In each scene, the voyager heads toward light, symbolizing his passage through time. As he changes, his surroundings change as well.

In Thomas Cole's "Schroon Mountain, Adirondacks," he again uses an abundance of foliage and contrasting colors. Light streaming from one corner of the horizon forms a common element in Cole's work. In this painting, the detailed landscape unifies everything to a level which makes it hard to distinguish between paint strokes and painted figures. Some of the figures go unnoticed such as the Indians, except on careful scrutiny.

Samuel F.B. Morse's "Gallery of the Louvre" is a compliment to European art. It is a painting of a Louvre gallery with its many famous paintings, including Whistler's "Arrangement in Gray and Black: Portrait of the Painter's Mother," or more commonly known as "Whistler's Mother." Morse is exemplifying the European style of art as a means of perhaps gaining recognition for American art.

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Eddie cruises to nowhere

Eddie and the Cruisers, An Embassy Pictures release. Screenplay by Martin Davidson and Arlene Davidson, based on the novel by P.F. Kluge. Directed by Martin Davidson. Starring Michael Pare and Tom Bening. At the Sack 57 and suburbs. Rated PG.

by Greg Beeman

From the very beginning there is something disconcerting about Eddie and the Cruisers. As the film opens, the camera zooms in on Eddie, talking about his desire to tour into another song before a frenzied crowd. Eddie grips the microphone, his face burning with intensity, and out comes what sounds like the voice of The Boss himself, Bruce Springsteen.

Is this the Bruce Springsteen story in disguise? Despite the unannounced and deliberate, similarity of Eddie Wilson’s voice and music (performed by East Coast rocker John Goff), this film is more reminiscent of the James Dean story than that of Springsteen. But the Springsteen cloning is just one of many unsettling aspects of this confused film chronicling a group called Eddie and the Cruisers, a 1960s band from New Jersey whose brief career came to an end when Eddie’s car plunged off a bridge and Eddie was presumed dead.

Twenty years after the band’s demise, a dopy female TV reporter decides it would be a great idea to do a story on Eddie and the Cruisers. After all, there are all the elements for an interesting feature: Eddie was never found after his car plunged off the bridge; Eddie’s idol was the poet Rimbaud, who stopped writing at 19; Eddie had a magnetically charismatic allure; and the master tapes for the band’s next LP disappeared along with Eddie.

But there are so many unanswered questions and inexplicable happenings in Eddie and the Cruisers’ story, written by Martin and Arlene Davidson, that to say that it doesn’t work is being kind.

First, and most important, why is there suddenly such a renewed interest in a twenty-year-old group? About the same time the reporter begins working on her story, Cruisers songs begin getting Top 40 radio play. This is not explained, nor is the fact that although the group recorded just one LP, they have remained such a musical force. The reporter speaks of Eddie with near reverence in her history, but we never see what it is about him that would bring about such feelings.

To further compound the film’s problems, the dialogue is often cumbrous and unnatural and bristles with cliche upon cliche. When Eddie is discussing his id as a “close friend” and fellow Cruiser Frank Ridgeway, he compares his songs to bed sheets since, he says, they both wrap around people. The reporter greets the apprehensive Frank with, “Hey, I’m not going to make a carnival out of your lives.” Eddie tells his group, “If we can’t be great, then there’s no sense making music.”

Despite all of this, given the “what ever happened to...” angle of the story, director Martin Davidson could have at least sustained some degree of viewer interest had his pacing not been so off.

The mystery surrounding Eddie’s presumed death, and its possible connection with the early retirement of the poet Rimbaud, which is explored at the beginning of the film is dropped early on and isn’t picked up again until two-thirds of the way through. The time in between is filled with not particularly enlightening flashbacks which highlight the poor dialogue.

But what is most frustrating about Eddie and the Cruisers is that Michael Pare is so good as Eddie, and he is given so little screen time. The generally interesting Frank Ridgeway (underplayed by Tom Beringer), conversely, is featured much more prominently. Davidson should have realized that Pare’s Eddie is the only character worth watching.

Pare, in his film debut, is totally convincing as Eddie. He is tough without overdoing it, yet he is sensitive in a believable, not overly dramatic way. His smouldering intensity and piercing gaze command attention. He never overacts, despite his frequent melodramatic scenes, and he makes his silly dialogue almost palatable through the conviction of his performance.

If nothing else, Eddie and the Cruisers will undoubtedly get the very talented Michael Pare some better film roles.

Send these Zombies back to the grave


by Joseph Mastandrea

The Living Dead, better known as zombies, have had a long history in the cinema of the grotesque. They first appeared in the thirties and forties as dead slaves who were brought back to life, usually to do their master’s evil bidding. They didn’t do much except wander aimlessly, but they looked like a good time on Halloween, so we never heard from them again.

In recent years, though, zombies have become movie monsters. Starting with Night of the Living Dead, they acquired the nasty habit of eating anyone who hadn’t been buried. They weren’t picky about who they ate, as long as they were satisfied, which wasn’t too often.

A new Italian production, Night of the Living Dead, mixes the best of both worlds. It features black natives who have suddenly acquired the taste for human flesh. To say Night of the Zombies is a horror, disgusting, and poorly made film would not be saying enough. This supposed fright film is probably one of the worst every made.

The bare plot concerns a secret radioactive experiment gone haywire. Suddenly, hundreds and hundreds of recently killed people are returning to life as zombies. They invade an African village, destroying all in their paths. By the end, they have crossed the shores to Italy, where their new reign of terror will begin.

How bad is Night of the Zombie? This movie makes Godzilla vs. the Smog Monster look like Gone with the Wind. Grainy, and very tacky wildlife footage has been spliced into the film to add to its running time. Whenever the film wants to show that the characters are in the jungle, scenes of elephants or hyenas or pelicans emerge on the screen. The result is not only unsightly, it is annoying.

The acting is amateurish at best, somewhat on the level of a home movie. The direction is non-existent; no one seems to know what they are doing. It is the dubbing, though, that is truly hilarious. It is so poorly done that people in the audience kept yelling, “Will you talk when you’re speaking?”

The special effects are stomach churning. Viewers are not only allowed to see several members of the cast vomit, but also watch the zombies tear out intestines and eat them raw. Gore fans may find them enjoyable; everyone else should find them deplorable.

But one can not dismiss Night of the Zombies as just another blood-soaked splatter film. This reporter saw it with friends who were actually eager to see it again, and there were other repeated viewers. Not only did the film sell out, the tickets for the next show were almost all sold. Night of the Zombies is one of those movies that is so unbelievable that you want your friends to share in the unbelievable.

Movies like Night of the Zombies are usually released during the slow box office fall season. They are released quickly and withdrawn even faster, because producers hope to make quick money, before the reviews and word-of-mouth kill them.

But Night of the Zombies will be back. Its appeal is inexplicable, but it can not be denied. I was hoping to bring some of my other friends to see it who laughed, “It can’t be all that bad.” It is not only that bad, it is worse.

If you do see it, don’t say you weren’t warned.

The Living Dead, shot in Italy, is a new Italian production, A Motion Picture Marketing release. Directed by Vincent Damon. Starring Gary Busey, Frank Garfield and Margit Neuton. No one under 17 admitted. At the Sack 57 and suburbs. Rated PG.

Michael Pare is outstanding as Eddie in an otherwise confused film.

First, and most important, why is there suddenly such a renewed interest in a twenty-year-old group? About the same time the reporter begins working on her story, Cruisers songs begin getting Top 40 radio airplay. This is not explained, nor is the fact that although the group recorded just one LP, they have remained such a musical force. The reporter speaks of Eddie with near reverence in her history, but we never see what it is about him that would bring about such feelings.

To further compound the film’s
Strong acting dominates weak Brothers

BROTHERS — A new play in two acts by George Sibblald, directed by and starring Carroll O'Connor, with Frank Converse, Dennis Christopher, Gary Klar and Pat McNamara. Scenery by Thomas A. Walsh; costumes by Merlyn Nunn-Walsh; lighting by Craig Miller. At the Colonial Theatre through Oct. 8. by R. Scott Reedy

George Sibblald's new play, Brothers, is in many ways similar to the experience one has waiting for a telephone call that just never comes. You groom at your fingernails waiting for the moment when it will ring, however the telephone merely sits there leaving you frustrated that nothing happened. Brothers has some of the necessary components to be a powerfully moving drama but it unfortunately lacks the dramatic punch that would make it enthralling. When you dissect it, in fact, nothing too riveting happens here.

The play is contemporary. It is set in a northeastern seaport and is concerned with a major crisis in a family headed by a tough Scottish-American union local president, Jim McMillan (Carroll O'Connor), and his four sons.

It seems the youngest son, Tommy (Dennis Christopher), is about to enter the hospital for a kidney transplant. He is restless, anxious and afraid in equal measure. His donor is to be his long­-lost brother, Harry (Frank Converse), who is returning to his working-class family from Boston where he is an attorney with a Beacon Hill home.

Harry is returning to a home wrecked by problems. His father is a lawyer who is returning to his working-class family from Boston where he is an attorney with a Beacon Hill home.

Harry's boyhood home is now alien to him. So much so that he does not want to donate his kidney to save Tommy's life. He says he never really knew his younger brother and that he does not love him. The already shaky family is rocked by the entirely unexpected announcement. His rejection of his family, which he says stems from long­built-up resentment toward his father, is one thing but his unwillingness to donate his kidney is another completely.

Converse plays Harry like an intelligent man, of modest background, who has made it big and refuses to look back. Sibblald's dialogue vividly details Harry's feelings but Converse's delivery makes it about as effective as a watered down kool­aid. There is no bite to Converse. He tells us of his pain but we can't feel it, nor can we thus feel for him.

At the other end of the spectrum is the wonderfully touching performance by Christopher. War in appearance, he is the embodiment of Tommy. He fights his discouraging battle with unflinching dignity. Christopher's performance is so vivid that it is bound to leave a good-size tear in your heart, if it doesn't break it entirely.

As the patriarch, O'Connor is convincingly feisty with just the right amount of sadness sharing the character. This lets us know that while he is still fighting fiercely to control his family and his union, the battle has not left him unscared.

McNamara's depiction of the recovered alcoholic is highly cogent. Klar's Earl is just what you'd expect from a shipyard laborer, heavy on brow and light on brains. Earl utters the majority of this play's numerous expletives. To some, the coarse language may seem too prevalent. But, it would have been far worse had Sibblald chosen to have his rough­hewn characters speak nothing but the King's English.

O'Connor's direction is clean and uses to full advantage the incredibly realistic set by Thomas A. Walsh. Walsh has uncannily recreated a typical backyard in a working­class neighborhood. Down to the fine detail of having an electrical meter on the outside of the house.

What an unselfish Star.

Frank Stallone: Portrait of A Star

by Greg Boear

"I can't help it, I'm just so excited," cooed an attractive if too heavily made up young woman as she and her early teens after letting out a piercing shriek upon the sight of The Star. "I think he's coming out," screamed one girl.

And who was the man causing all of this fervorous excitement? Burt Reynolds, Richard Gere, or maybe Matt Dillon, you think?

Wrong. These girls had whipped themselves into a frenzy over none other than Mr. "Far From Over" himself, the red hot Frank Stallone. If you recognize the last name it's because Frank has a brother named Sylvester who has garnered some notoriety by dabbling in acting and directing.

But Frank has arrived now and he is a Star.

And what a Star he is. From the moment he hit the stage last week at 9 Lansdowne St. there was simply no doubt in anyone's mind. With his tight lev­elled shirt, unbuttoned vest, astonishing stage presence, and caring remarks to his fans ("Hey, babe!") he is a Star and he knows it.

Who would complain about paying $6.00 for Frank's dazzling performance of five (5) songs when you could get so close that you could almost touch The Star?

He even reached out to a lucky few, a real Star gesture. Who cared that the sound mix was so poor that Frank could barely be heard when it was so obvious that he was putting his heart and soul into those five musical gems, which, believe it or not, he wrote himself? This Star is quite a versatile performer.

Despite the fact that the event was billed as a chance to actually meet and converse with Frank, The Star just wasn't up to mingling with his fans that night. He was undoubtedly too tired after his strenuous musical workout. But being the Star he is, Frank didn't totally forget his devotees.

While making his way from his dressing room to his limo, the exhausted Frank actually handed out some glossy's of himself and even took the time to sign a few autographs. He couldn't sign too many, though, because he had to get to his limo — probably some expensive champagne in the back seat was actually getting warm while he gave out those autographs.

What an unselfish Star.

"Hey, catch you later," said The Star as he left his screaming fans. He was, no doubt, off to his hotel suite to greet some of those pesky VIP guests and then rest up for his second show. Im­agite, Frank actually has to give so much of himself to his audience twice in one evening.

Boy, Frank, it sure must be tough being a Star.
Sports shorts

Hurst deserts 10th player

by Paul Doncaster

We all knew before the ballots were tallied who was going to be voted away in the pickup truck as the winner of the 10th Player Award. That contest that was done with claims to the title — the idea is, honor the player who does above and beyond what is expected of him by the fans. Thus, it seemed a surprise to nobody that Wade Boggs won it. However, if you really want to give it to the player who did unexpectedly well, the prize should go to Bruce Hurst.

Before the season, it looked though Hurst would be another body out of the Jim Wright-Win Remmerschwaal mold: a pitcher who wins a few games in his first year and then quietly fades away without any notice. Hurst defied that prediction this season, though, by winning 13 games and showing that he does have the stuff to make it in the majors. I dare anybody to step forward and say that they expected him to do something like that this year.

The Journal’s A.L. expert, Joe Sicari, who predicted a Brewers-Angels playoff last spring, says that the White Sox will take the pennant over the Orioles... The N.L. Prediction will be advantageous to go into their next match against a better Fitchburg club with a win under their belts. The team then found what a difference a change in coaching can make when they challenged the Fitchburg Falcon team and lost by a score of 3-6.

The Falcons are now under the direction of a new coach who, until this year, had been head coach of the Fitchburg men’s team. Coach Rossi said that his coaching has greatly improved the team. Ross said that although the final score was 3-6, the teams were very evenly matched but that the unevenness did not show in the scoring.

As usual, Stanziani got the attention of the fans. Thus, it came as a surprise to many professional yachting fans out there. I think that most of the people showing that he does have the stuff to make it in the majors. I dare anybody to step forward and say that they expected him to do something like that this year. Hurst defied that prediction this season, though, by winning 13 games and showing that he does have the stuff to make it in the majors. I dare anybody to step forward and say that they expected him to do something like that this year.
by Joe Sicardi

When Carl Michael Yastrzemski brings down the curtain on one of the greatest careers in baseball history, Fenway Park and the Red Sox will never be the same. No longer will there be the familiar Number Eight heading towards the plate, setting up in the batter’s box, tapping the plate, swinging the bat, cocking it and waiting for the pitch.

When it all began in April, 1961, Yaz was replacing the legendary Ted Williams in left field, a position even Williams said was the toughest field to play. His critics said he couldn’t hit for power or average, he couldn’t play defensively and wasn’t durable over the long season. So by the end of the 1966 season, Yaz’s career statistics (average over 6 seasons) looked like this: .293 Average, 15 Games, 15 Home runs and 75 Runs Batted In. The critics slowly fell by the wayside.

His final 1967 statistics read: .326 Average, 161 Games, 112 Runs Batted In, 169 Hits and 44 Home runs. He was voted Sporting News AL Player of the Year, Most Valuable AL Player, won the Triple Crown (led all league in Average, Home runs and Runs Batted In) and won the Golden Glove Award. In the 1967 World Series, Yaz had a .400 Average, 3 Home runs and 5 Runs Batted In. In the St. Louis Cardinals won the series in seven games.

The one disappointment that stands out was the playoff game of 1978 against the Yankees. Although Yaz started the game with a homerun off Ron Guidry and added a run scoring single, in the ninth inning facing Rich Gossage, Yaz popped up with the tying run in the ninth. From 1979 through 1982 every year was supposed to be his swan song but he has silenced the critics with a .270 average. Then came the killer. No. 2 man, captain Jim Rice, hit .317 and 75 Runs Batted In (as of Sunday).

In the World Series of that year, he batted .310 and played the field flawlessly, but Cincinnati prevailed in seven games.

The second half was totally different, with Suffolk pumping home eight goals number three and four in the opening minutes by heading home free kicks by wingers Jack Valtaglio and Gary Demopoulos. Demopoulos made it 5-0 moments later and school was out.

Rounding out the scoring were Charles Iwuh, Obi Molokwu, Tunde Mobolade, Gabriel Eneh, and James Lodipo.

Defensively, Suffolk was superb, holding Emerson to one only shot on net. Spearheading the defense were fullbacks Dave Webster and Bob Alferi. We did very well considering our limited practice time and inexperience. As time goes on, I feel that the team will get better,” said coach Alberto Moiolo.

Suffolk was scheduled to play at Curry College yesterday. The next game will be Thursday, October 6 at Bunker Hill Community College.

A retrospective of Number 8

by Gary Demopoulos

Things got started off on the right foot for the Suffolk Soccer Club. It announced Emerson College, 10-0, last Thursday in a game at Medford’s Hormel Stadium.

Nine different players scored goals for Suffolk. It was a good day all around with a good turnout (19 players) and everyone being able to see a lot of playing time.

Suffolk dominated play throughout the entire game, but took a while to get the wheels churning. When the half-time whistle blew, Suffolk’s lead was only 2-0. And those goals, by forwards William Molokwu and Obiora Nekede, came toward the end of the session.

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Why be left out of the action?

Cover Ram Sports

See Paul in RL19

New players fail to save golf team

by Robert DiCesare

The Suffolk Rams golf team welcomed three new players to the club last Thursday afternoon, but still got hammered by WPI, Bentley College, and Clark University at Wachusett Country Club in West Boylston, Massachusetts.

Coach Tony Farina wasn’t too pleased with the performance. “My top three men had off days,” he said. “The new guys turned in good scores for our opponents some stiff competition.

After early morning rain, the weather turned completely around into a crisis, clear, 65 degree autumn day with a slight breeze. A perfect day for a golf match. Perfect, that is, unless you play for Suffolk University.

No. 1 man, Kevin Sullivan, shot a hard-earned 87 over a beautiful 6,608-yard layout, which was very resistant. No. 2 man, Carlos Trujillo, carded an 89 which is well over his average. Then came the killer.

3 man, Bob DiCesare started out well but then played double bogey golf the rest of the afternoon. No. 4 man, Peter DiGarlo, fired in a 91 to perhaps move up a notch in the starting lineup in the split season.

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Soccer club takes opener

by Gary Demopoulos

VARSITY ICE HOCKEY MEETING for new and returning candidates on Tuesday, October 4, in Sawyer 429 at 1 p.m.

VARSITY MEN’S BASKETBALL MEETING for new and returning candidates on Tuesday, October 4 at 1:07 p.m. in Sawyer 936.

VARSITY WOMEN’S BASKETBALL MEETING for returning and interested candidates on Tuesday, October 4, from 1 to 2 p.m. in the Athletic Office, Ridgeway 3. Sign up and information on particulars and season schedule will be discussed at the meeting.

NOW OPEN! CHARLES RIVER PARK HEALTH CLUB. Memberships being accepted in the Athletic Office, Ridgeway 5. Facilities include an indoor heated pool, sauna, jacuzzi, exercise and fitness room, as well as an olympic heavy-duty barbell facility and universal weights. Membership fee is $75.

APPLICATIONS FOR THE CHARLES RIVER PARK DOOR TENNIS CLUB are now being accepted in the Athletic Office. Special discount allows you to join for a 50% initiation fee and $120 membership fee, Court fees available at the Athletic Office.

AEROBICS PLUS FOR MEN AND WOMEN — Discover energy and vitality you didn’t know you had! Join Colette on Tuesdays and Thursdays at 1 p.m. in Fenton 636. This is a FREE course, sponsored by the Athletic Department.

RED CROSS CERTIFIED LIFE SAVING COURSE — starting October 17 thru Nov. 28 at the Lindemann Center on Stanwood Street, 90 minutes from Suffolk’s Ridgebay Building. Monday afternoon 3 to 3:30 p.m., and Tuesday from 12:30-1:30 p.m. Sign up now in the Athletic Office, Ridgeway 3. The only fee will be for the textbook — $4.25.
FRESHMAN/SOPHOMORE COMMITTEE
PROUDLY PRESENTS
HARVEST PROMENADE
SEMI-FORMAL
FRIDAY, OCTOBER 28, 1983
TICKETS $8
FRESHMAN/SOPHOMORE COMMITTEE
PROUDLY PRESENTS
HARVEST PROMENADE
SEMI-FORMAL
FRIDAY, OCTOBER 28, 1983
TICKETS $8

THE HAYRIDE
SATURDAY, OCTOBER 15, 1983
TICKETS $3
GUESTS $4

THAT Special Feeling
of SGA
VOTE IN THE CAFE OCT 3, 4, 5
SUFFOLK I.D. NEEDED

Up Temple Street

TUESDAY, OCTOBER 4, 1983
Aerobics Class F636B
SGA Meeting S423
Hockey Meeting S429
Newman Club S544
Basketball Meeting S938
SBSC Fashion Show tryouts S1008
PBC Meeting F134C
Debate Club A363
International Student Assoc. S421

THURSDAY, OCTOBER 6, 1983
Council of Presidents S427
Marketing Club S429
Debate Club A363
Aerobics Class F636B

Rathskellar: Today
“Family Feud”
In Cafe, 3-6 PM
S.U. Students Only
Mass. I.D. To Drink

Performing Arts
& Lectures
“Lord of the Rings”
A One-Man Show
Starring Rob Inglis
Oct. 7 & 8, 8 PM
Oct. 14 & 14, 8 PM
Oct. 9, 2 PM also Oct. 16, 2 PM
Tickets: $8 – General Public; $4 – Senior Citizens, Students
and Children; $2 — Suffolk Community.

Special Events:
Get A Charge Out
Of The Patriots
Sun.
Oct. 16
1 PM
Sullivan Stadium
Foxboro, Ma.
Tickets — Students $5.00
Guests $12.50
In Cafe

Visicom — Our Next
Movie Is “Alien”
Thurs., Oct. 6, 1983
1 PM S.U. Auditorium