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Halloween Issue

The Suffolk Journal

Volume 39, Number 9

SUFFOLK UNIVERSITY, BEACON HILL, BOSTON, MA / (617) 723-4700 x323

October 28, 1983



SGA appoints new parliamentarian

by Ann Thompson

Student Government Association (SGA) President Brian Conley began Tuesday's meeting by welcoming Chris Conniff, representative for Council of Presidents, to the SGA meetings.

Conley also presented Joe Bagarella, his recommendation to fill the position of Parliamentarian. SGA accepted Conley's recommendation, thus making Bagarella the new Parliamentarian.

Conley also recommended Debbie Hall as ombudsperson. Because Hall didn't attend the meeting, SGA has postponed any action on Conley's recommendation until the next meeting.

ing.

SGA Vice President and Chief Justice of SJRB, George Caporale, brought two proposed constitutional amendments before SGA. The first amendments would change the present Article II, Section 2 which now reads "Any member may not miss two regular meetings unexcused consecutively or five regular meetings overall during the term of office," by taking out the word "overall."

The second amendment which SJRB proposes is to make an addition to the above article which would state that any member who does not attend

the entire duration of a regular meeting will be credited with a 1/3 absence. This 1/3 will be added to the total absences.

After the proposal by Caporale, the issue was held up for debate by the SGA members.

SGA secretary, Ed Pasquarello, asked if there would be such a thing as excused lateness, to which Caporale answered "no," saying that 1 1/2 hours per week is not that much time to ask from each member. He sees no reason why a member should have to miss any part of a meeting.

Sophomore Class President Leo Fama stated that he is very much against these amendments. His feeling is that a person who comes only five minutes late should not be punished as if he had missed a whole meeting.

Caporale answered by saying that SGA members are elected by the student body and therefore have an obligation to them first and foremost. The minimum requirement which is expected of an SGA member is to attend the entire duration of all meetings.

Ed Pasquarello added to this by saying that if SGA members were allowed to come late or leave early, then SGA as a whole wouldn't be able to function to its best potential. Issues wouldn't receive full input by the entire group.

The proposed amendments will be voted on at a future meeting. A 3/4 majority is needed for the amendments to be passed.

Brian Conley reported to SGA that he met last week with College Committee which is made up of EDSA, trustee, Dean Ronayne, President Perlman, and Conley. The committee discussed the goals that SGA has set for this year. The goals and issues which were discussed were:

- Difficulty of getting classes.
- The concern of many students who find it difficult to understand some professors who are not proficient in the English language.
- SGA's aim to start a book co-op.
- SGA's goal to stop or at least stall the raising of the drinking age.
- Success of the alcohol awareness week.

Conley and President Perlman also discussed the distracting noise the library stairs make. Perlman said that V.P. Flannery will be meeting with architects to see if carpeting the steps will actually lower the noise level.

Senior Class Rep., Joe Shekarchi, made a motion that SGA members make themselves more noticeable to the student body. He says that the students should know who their reps. and officers are, and that many students don't know.

Just for the record, these are the Student Government members for the Academic Year 1983-1984:

Executive Board Pres. - Brian Conley; V.P. - George Caporale; Secretary - Ed Pasquarello; Treasurer - Tim Collins.

Class of 1984 Pres. - Richard Pompeo; V.P. - Richard McCann; Reps. - Brian Conley, Lisa Diraimo, Patti Petipas, Joe Shekarchi.

Class of 1985 Pres. - Ed Pasquarello; V.P. - Sal Gomes; Reps. - Chris Bright, Tim Collins, George Caporale, Susan Conway.

Class of 1986 Pres. - Leo Fama; V.P. - Nicholas Coscia; Reps. - Debbie Cafarella, Judy Mickiewicz, Andrea McDonough, Anna Tenaglia.

Class of 1987 Pres. - Michael Sullivan; V.P. - Scott Cabral; Reps. - Karen Demasi, Richard Doucette, Neil Petrocelli, Gary Saladino.

Curriculum committee discusses *Journal*

by Lisa J. Griffin

On Tuesday, the College of Liberal Arts and Science (CLAS) Curriculum Committee discussed the possibility of a review of its current policy on the Freshman Communications Process courses. These are non-credit courses which are for selected Freshman students and were developed to help students improve their study and verbal skills while at Suffolk.

The issue was placed on the meeting's agenda for the day after the committee first reviewed its existing policy on the coverage of Curriculum Committee meetings by reporters from *The Suffolk Journal*. In the past, the committee has had a standing policy of opening meetings to *Journal* reporters. This policy has been approved of by the committee in the past, although Committee Chairperson David L. Robbins stated that the subject has not recently come up for review by the committee.

This policy was brought up for discussion by Professor of Humanities and Languages Cleophas W. Boudreau who questioned whether the committee felt that it is appropriate for *Journal* reporters to cover meetings in which issues of a potentially sensitive nature may be discussed. He pointed-out that the committee has always tried to be frank in their open discussion of viewpoints and that this may in effect be inhibited by the presence of a reporter.

Boudreau cited an article in the October 14 issue which he felt did not report accurately all of the events involved in an October 11 meeting of the committee. He stated that article in question only mentioned him (Boudreau) in regard to a proposal to the committee for a new bachelor degree's program in International Economics. Assistant Professor of Economics Shahrzad Mohtadi had first reviewed this proposal for the committee.

Boudreau wanted to clarify that he was not the only person who had worked on the proposal. He also felt that since Mohtadi was not quoted in the article, it appeared as if he had reviewed the article for the committee and had been wholly responsible for the proposal. Instead of quoting Mohtadi's remarks at the meeting reviewing the proposal, the reporter (R. Scott Reedy) quoted at length directly from the written proposal.

(This proposal was submitted to the committee after being written and reviewed by the Economics Department, the Department of Humanities and Languages, and the School of Management. The proposal was unanimously approved by the committee and will be reviewed by the CLAS Educational Policy Committee (EPC).)

On discussing the issue of accuracy in reporting, the suggestion was made that reporters submit copies of the stories for review before publication. Several members of the committee disapproved of such a move. Robbins stated that the *Journal* has had a good history in regards to accuracy in the past. Assistant Professor in Journalism Gerald M. Peary also warned that such a move "would be considered prior restraint." After some discussion, the committee voted to continue its policy of open meetings with representatives of the *Journal* present.

In its discussion of the Communications Process courses, Writing Skills, Eng.001, Communications Process, Eng.002, and English as a Second Language, Eng.003, the committee questioned whether these courses are now receiving credit in place of the First Year English program, Eng.101 and 102. The issue was raised by Professor of English Blair F. Bigelow who mentioned that the question of whether or not credit should be given for these courses was decided several years ago by the EPC.

At the time, Bigelow said "he had voiced his objections" to such a measure to the EPC. The rationale then was that credit would be an added incentive for students to attend these classes. Bigelow and other members of the committee expressed concern; that taking one or two of these courses and then taking Eng.102 might not be enough help to the student.

Professor Peary and several others expressed concern that some students who may be in need of such courses but were not selected for them may be having a hard time meeting the academic demands of their courses. Director of Admissions William F. Coughlin also pointed out that these courses are not required of the students selected. "But in most cases," he said, the selected students do take them and then go on to complete the First Year English Program.

In its discussion of credits given for these courses, the suggestion was made that 1 1/2 credits be given for each course, instead of a full 3 credits. Coughlin and Bigelow mentioned that courses similar to these had been taught several years ago under the auspices of the Psychological Services Program. These courses were non-credit courses which were given to improve the verbal and study skills of students.

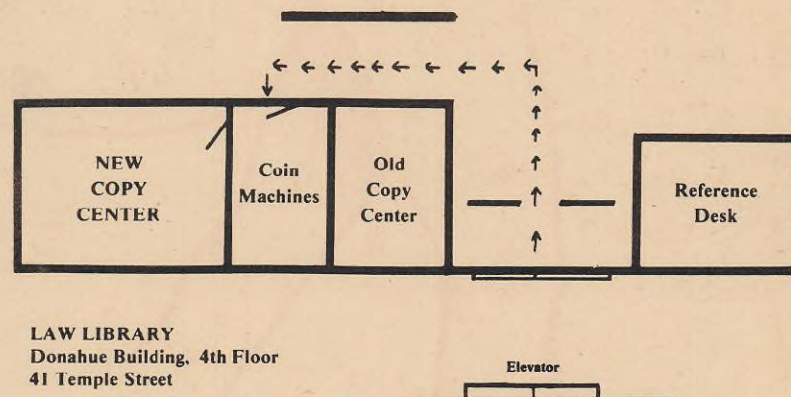
As it is stated in the CLAS Bulletin, all A.B. and B.S. degree programs "require the successful completion of the first year" (six credits) of English. The committee questioned what grade would be considered the "successful completion" of the course.

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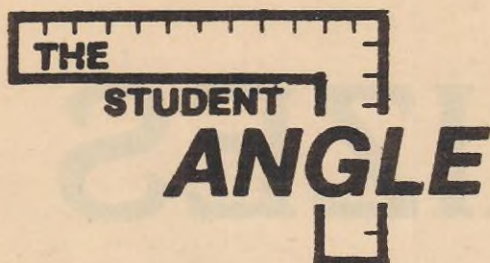
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What are you going to be for Halloween?



Poll and pictures
by Todd Magliozzi



Frank Ferrara (Journalism '86)

"An executioner"



Janet Supple (Biology '86)

"A psychopath"



Patricia Nazzaro (Undecided '87)

"An ax murderer"



Mike Generazio (Accounting '85)

"A drunk"



Annette Gentile (Journalism '86)

"A bottle of champagne"

The First Annual WSFR/WSUB RATHSKELLAR SPECTACULAR

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Riley's Beef & Pub

featuring Suffolk U's first dance contest

A guaranteed all-out wild time

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Don't miss out on Suffolk's first and only Dance Contest. Register at the Rathskellar Spectacular on Friday Nov. 4th before 4:00. The Dance Contest begins at 4:15 sharp

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Surprise "Trick or Treat" Bag

Halloween
Monday, October 31
8 - 2

\$3.00 Admission
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CELEBRATION

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LETTERS

Article foreign language to Boudreau

Editor:

I would like to bring an important clarification to the front page article of the October 14 issue, on International Economics. The account seems to suggest that this proposed new program was developed and submitted by the Chairman of the Department of Humanities and Modern Languages. In actuality it was developed out of ten months of coordinated efforts of many persons, including the Chairman and members of the Department of Economics, and faculty members of the School of Management. It was brought to the Curriculum Committee by both the Depart-

ment of Economics, and Humanities and Modern Languages. We know it is a good program, one whose time has come at Suffolk University, and we believe it is essential to its future success to have it presented as the broad-based effort it properly is. The five principals who labored to assemble its parts are: Dr. M. David Hastings, Professor of French; Dr. Shahruz Mohtadi, Assistant Professor of Economics and expert in international finance; Dr. David Tuerck, Chairman of Economics; the present writer; and Title III adjunct Professor of International Business, Andrew Green.

Also, while I am at this type-

writer, one additional point needs mention. The Department of Humanities and Modern Languages has publicly expressed its opposition many times to the unlimited use of the B.S. degree in Humanities division programs, as the October 14 Journal article seems to recognize. Within this division, however, there are a number of professionally oriented programs, several of which, ironically, are offered by the DHML. We believe that these and all genuinely pre-professional Humanities division programs, which require specific training for known and targeted kinds of employment, should continue to be

offered in either A.B. or B.S. format, for the student's choice. We continue to find no justification whatever for offering B.S. degrees in the traditional majors in English, Fine Arts, Humanities, Modern Languages and Philosophy. The B.S. degree option in these majors should be discontinued.

Sincerely yours,

Cleophas W. Boudreau
Department Chairman
Humanities and
Modern Languages

The Suffolk

Journal

8 Ashburton Place
Boston, MA 02108
617/723-4700 x.323

"...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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Work-study clarification

Editor:

In response to the recent *Journal* article "Leaving work-study behind", I would like to reiterate the fact that work-study placement interviews for this academic year began on July 15, 1983 and continued through the middle of September.

A list of job openings was sent to all work-study recipients and students were urged to schedule a placement interview, with the Financial Aid Office, as soon as possible. A letter attached to the job openings clearly stated that "jobs are filled

quickly and the students who secure the best jobs are those who come early". A placement interview with the Aid Office is required of all College Work Study Program recipients so students are referred only to *eligible* openings and agencies.

I would also like to clarify the difference between interns and work-study students. Interns obtain internship information from various departments in the University and work off-campus for grade credits or a salary. Work-study students, on the other hand, are placed by the Financial Aid Office, in on-campus

departments or at non-profit off-campus agencies.

Effie Pappas
Student Employment
Coordinator

**IDRIES
SHAH:**

THE TWO DEMONS

A junior devil said to a senior one:

"If only we could stop man from using sovereign intellect! Can we not devise a scheme to block his efforts towards self-development?"

The elder answered:

"My child, it has been done already! Man was aeons ago convinced that he possesses choice and sovereign intellect as some sort of gift. He has long since — with only a few insignificant exceptions — ceased to listen to anyone who says that he has a real intellect waiting to be developed."

Reflections

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Gates reschedules lecture

Henry Louis Gates, Jr., will speak on "Discovering Harriet Wilson and *Our Nig*" on Thursday, November 3, in Fenton 636B at 1:00 p.m. A reception with refreshments will follow in Munce Conference Room, Archer 110, at 2:30.

Dr. Gates, Assistant Professor of Afro-American Studies and English at Yale University, a noted black scholar and critic, will speak on his recent discovery of the first novel published by a black person in this country and the first published by a black woman as well. The discovery is one of the most significant in the annals of American writing.

The lecture is sponsored by the Collection of Afro-American Literature, Black Students Association, English Department, and Faculty Lecture Committee.

Everyone is cordially invited.

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

SIDETRACKS

Suffering from no-costume panic

by Louise Surette

It slithers and creeps slowly without a murmur. In the distance, a clock chimes thrice, and the moment of reckoning looms ahead. Your palms drip with sweat, your heart beats faster, your stomach flits with butterflies and your mouth becomes parched as you pace the floor in an agitated fashion. Your mind has been reduced to a cluttered and muddled blob from thinking of an ingenious means of escape. At this point, you realize that all thought is futile because the same ghastly scenario haunts you year after year.

Actually, it is 3 o'clock on Saturday afternoon, and the prize or the best costume will be judged and awarded at the Halloween party which is only a few hours away. You are at home suffering from yet another dose of no-costume panic.

You cannot masquerade as a punk rocker with a magenta mohawk and torn clothing, because everyone will ask, "Where's your costume?"

It is simply out of the question to borrow your friend Jane's Peter Pan costume, because she weighs 110 lbs. and you do not.

Also, a gorilla suit would be the definitive challenge to your five-day deodorant pad.

There is no known cure for this ailment, but a costume company may help to transform you into some character that appeals to your macabre sense of humor or fulfills your fantasy.

However, what are the chances of getting a costume at the last minute? "Well, the sky could fall tomorrow too," said Ann Carnaby of Tracy Costumes. "They can always get a costume, but it may not be the one they want."

Arnold St. Pierre, of Broadway Costume Co., said that the chances of getting a costume at the last minute are very good because they expect people to walk in at the very last minute.

However, this is not true for all costume companies. Upon calling one company, which shall remain nameless, the woman who answered said, "We're all clean out. Try somewhere else." Apparently, they were besieged by Halloween party goers anxious to avoid the last minute rush.



Costume accessories (such as these masks) can make or break this year's costume.

(Karen Mulroy photo)

Therefore, if it is October 31 and you still do not have a costume, it may be well worth it to try a costume company.

The following is a list of some of the costume companies in the Boston area:

Baxter Costume Co., 23 Lincoln St., Boston, 426-5495, is open weekdays 9 a.m.-5 p.m., Sat. 9 a.m.-12 p.m. Rental prices average \$30.

Brenner's, 31 Osprey Rd., Saugus, 231-0555, is open weekdays and Sat. 9 a.m.-5 p.m., Thurs. and Fri. 9 a.m.-9 p.m., and Oct. 30 1-5 p.m. Rental prices range from \$10-\$20. Adult costumes can be bought for \$15-\$20.

Broadway Costume Co., 192 Lincoln St., Boston, 426-3560, is open weekdays 9 a.m.-7 p.m., Sat. 9 a.m.-2 p.m.

Rental prices average \$25-\$35.

Little Jack Horner Joke & Magic, 169 Tremont St., Boston, 482-0219, is open Mon. through Sat. 9 a.m.-9 p.m., and Sun. 1-6 p.m. Rental prices start at \$15.

Petti-Dayne Creations, 99 Chauncey St., Boston, 542-3430, is open Mon. through Sat. 10:30 a.m.-8 p.m. Rental prices average \$25-\$35.

Pixie Costume Shop, 337 Cambridge St., Cambridge, 868-1350, is open weekdays 10 a.m.-7:30 p.m., Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Rental prices range from \$15-\$55.

Stage Door, 345 Union St., Lynn, 599-6938, is open Mon. through Sat. 10 a.m.-7 p.m., Sun. 10 a.m.-5 p.m., Rental prices average \$10-\$55.

Strutters, 149 Staniford St., Boston, 523-2272, is open Mon. through Sat. 10 a.m.-9 p.m., Sun. by appointment. Rental prices range from \$15-\$150. Average price is \$25.

Taylor Rental Center of Arlington, 1155 Rear Massachusetts Ave., Arlington, 646-3446, is open Mon. through Sat. 8 a.m.-5 p.m. Rental prices average \$15.

Tracy Costumes, 63 Melcher St., Boston, 542-9100, is open Mon. through Sat. 1-4 p.m. Rental prices are \$20, \$30 and \$45.

If you are in the market for costume accessories, makeup and Halloween party goods, visit your local department stores such as Sears and Woolworth's. These items can also be found at the following stores, and the average price is under \$5:

Party Pal, 371 Massachusetts Ave., Lexington, 861-7186, is open weekdays 9 a.m.-6 p.m., Sat. 9 a.m.-5 p.m.

Brenner's, 31 Osprey Rd., Saugus, 231-0555, is open weekdays 9 a.m.-5 p.m., Thurs. and Fri. 9 a.m.-9 p.m., Sat. 9 a.m.-5 p.m., Sun. 1-5 p.m.

House of Favors, Inc., 89 Chauncey St., Boston, 542-8780, is open weekdays 9 a.m.-5:30 p.m., Sat. 9 a.m.-3:30 p.m.

Party Needs, 318 Squire Rd., Revere, 284-9178, is open weekdays 9 a.m.-5 p.m., Sat. 10 a.m.-5 p.m.

Party Needs, 411 Waverly Oaks Rd., Waltham, 893-9181, is open Mon. through Wed. 9 a.m.-6 p.m., Thurs. and Fri. 9 a.m.-8 p.m., Sat. 10 a.m.-5 p.m.

Party Pal, 371 Massachusetts Ave., Lexington, 861-7186, is open weekdays 9 a.m.-6 p.m., Sat. 9 a.m.-5 p.m.

The Party Shop, Inc., 42 Langley Rd., Newton, 244-8382, is open Mon. through Sat. 9:30 a.m.-5:30 p.m.

Party Things Etcetera, 1376 Beacon St., Brookline, 566-3330, is open Mon. through Sat. 9:30 a.m.-5:30 p.m.

Price-Less Party Goods, 135 First St., Cambridge, 661-3248, is open weekdays 10 a.m.-6 p.m., Sat. 10 a.m.-4 p.m.

Stage Door, 345 Union St., Lynn, 599-6938, is open Mon. through Sat. 10 a.m.-7 p.m., Sun. 10 a.m.-5 p.m. (accessories only).

The many faces of costume personalities

by Anne Redmond

As I see it, there are five kinds of people in this world. I'm not referring to political persuasion (or lack thereof), religion, or original hair color. I'm talking about something much more serious — Halloween and peoples reaction to it. There are people who start picking their costumes in mid-July and people who skip right from Columbus Day to Veteran's Day without a thought of ghosts, goblins, and witches.

Everyone knows what can happen when you mix Republicans and Democrats in social situations, but has anyone ever really considered what can happen when various Halloween genres are forced together? The results can be downright ugly. Let's take a look at the various species of Halloween reactionaries.

First of all are the children. Mommy buys them their matching plastic masks, trick or treat bags, and flame-resistant Casper costumes from the

local department store. They start their door-to-door journey about 6 p.m. and by 9 p.m. have eaten enough candy to get sick. Often these "children" range from ages 6 to 60.

The next group contains those individuals who dedicate their lives to finding THE perfect costume. I wonder about these people. Do they have real lives? Let's face it, if a person has days on end to do nothing but plan a costume, it is probably safe to assume that they lead less than thrilling lives. You know who these people are — they're dressed as princesses, witches, vampires, cats and this year's favorite cartoon or movie character. They never spend less than \$40 for a costume and would rather die than wear the same one twice. There are at least two of these people, wearing the same costume, at every party. I think it's a rule.

Somewhat akin to these fanatics are the people who invariably start thinking about their costume on October 30th. These are the truly creative people

who, in less than an hour, come up with prize-winning outfits. They reach back into their closets, make a quick trip to their attic, and wind up dressed as the Empire State Building or a Joan Crawford clone (wire coat hanger in hand). There are never two of these people dressed alike at any party.

Directly opposite these costume geniuses are the Halloween-haters. They do not like to impersonate dead people or one half of Mr. Ed the Talking Horse. They'd prefer to sit quietly at home watching TV, reading the *Wall Street Journal*, or knitting, but always wind up being forced to dress up so that they may be dragged to some "swinging" party. Invariably some sadist promises them the time of their life if only they dress up as a playing card or everyone's favorite dog. If they have no such costume coach but still must attend a costume party, they'll either go as a hobo or just wear a rubber mask and a tuxedo. You'll find them in the corner pretending to be inconspic-

uous.

Finally, there are those hearty souls who don't know a werewolf from a newborn puppy but who have a non-costume party every year just the same. They are the same people who celebrate Ground Hog Day and National Smile Week . . . taking any excuse to celebrate!

As the sun slithers downward Monday night and black cats get ready for a big night on the town, people all over the nation will begin their own kind of Halloween festivities. The fanatics will prepare for their brief moment of glory, the geniuses will put the final touches on their works of art, the children will double-check to be sure they have the biggest possible trick or treat bag, the haters will begin their anxiety-filled countdown to November 1st, and the nonconformists will pour their first drink of the evening. What will you be doing?

A haunting look at Halloween's past

by Ruth Orman

Long before the Headless Horseman made like a madman out of Sleepy Hollow, scaring the wits out of Ichabod Crane and entering into legend, Hallowe'en folklore prevailed. Gourds, along with fire, apples, pumpkin pits, and a parade of mystics and spectral goons, played an integral part in the celebration of Hallowe'en centuries ago.

Hallowe'en (or All Hallows' Eve), the ancient Celtic New Year, was a pagan concoction of the druids, celebrating both *Sanhaim*, the lord of the dead, and the sun god, whose warmth the people would be missing in the upcoming winter months.

Though modern day revelers tend to romanticize some of the more haunting creatures of the night, such as Rhiannon, Stevie Nick's Welsh witch, the folklore surrounding this vigil, which precedes the Christian-founded All Saints' Day, is a lot less glamorous. In fact, to a people bent on devoting a whole night to pacifying a countryside full of spooks, it was serious business.

To begin with, Hallowe'en was a celebration of the dead, the powers of darkness, and the fire that dominated the druid's survival. A night in which the souls of the dead, presumably feeling the dark winter chill in their graves, and *Sanhaim's* call to atone the sins of the newly dead, came out of hiding for a night of good cheer by their old hearths and some old-fashioned rabble-rousing. Human and animal sacrifices reportedly kept the monsters at bay, and the colors associated with the sun god (orange) and the god of the hunt (black) they prayed to in procuring the victims, became the official holiday colors.

Because it was a night when the un-

derworld supposedly stalked the earth and their supernatural powers prevailed the most, it was the one night of the year in which fortunes for the upcoming 12 months would be determined. "All I got was a bag of rocks," complains Charlie Brown every year, but if he'd been a seventh-century druid, he'd have thanked his lucky stars for those stones. Rocks were the harbingers of life and death in northern Wales and Ireland, where they were tossed into the sacred bonfires by family members with the intent of retrieving them in the morning. If a member couldn't find his stone, death was considered imminent.

Before they were stuffed with razor blades and became the bane of conscientious mothers, apples, a staple food of the harvest, were the sport of concerned young women in their romantic divinations. Lovers were doomed this night, particularly unmarried women, whose mystical endeavors throughout the ages must have left a trail of pits and applecores, without one single known record of testimony as to the reliability of the trials they put themselves through.

In one ceremony, a maiden who wished to see her future husband's face, was required to sit in front of a mirror, watching herself eating an apple cut into nine slices, and consuming eight slices before her betrothed's face was to appear on the ninth. Unmarried women were also reduced to flinging unbroken apple parings over their shoulders and into the hearth ashes, with the idea that the shaved skin would obligingly spell out the initials of their future spouses.

Some women were even driven to walking around in circles with a mouthful of pumpkin pits, their right hands

placed over their hearts. If the pit hulls fell off by the count of 13, the lucky girls would marry within the year; otherwise, they were doomed to another year of spinsterhood.

Despite all the historical data pointing out the druids original use of gourds as lanterns, it took the Irish to make it a legend. Jack 'o' Lanterns, those beacons of light, also known as Will 'o' the Wisp and Ignus Fatuus (Foolish Fire, because guess who would follow it?), are always associated with the souls of the dead, particularly those who can't find refuge in either Heaven or Hell.

Take Irish Jack, for instance. Jack, so the story goes, beat the Devil at his own game one night, trapping the demon in his cross-covered wallet when old Beelzebub turned himself into a sixpence to pay for a drink. Released only on the condition he wouldn't bother Jack for another year, the Devil returned in that time, only to be chased up a tree by another one of Jack's crosses. Promising never to bother Jack again, he was released, but the Devil managed to get his revenge anyway. Jack, barred from Heaven for fraternizing devilishly and barred from Hell by the Devil, was doomed to wander in the dark between the two until he was tossed a hot coal by his victor to light his way. Poor Jack stuck it into a turnip he was chewing and is doomed to wander in this way until Judgment Day.

Hallowe'en folklore is full of all sorts of cheery reminders of the lost dead, like Jack. Soul-caking, the door-to-door begging for soul cakes (currant buns) in honor of the dead, is believed to be the origin of the night's treating, and costumes were always the most obvious manifestation of lurking

spirits. With the dead and their cohorts stalking the fields invisibly by night, the druids felt obliged to escort them, in more visible apparitions, out of town and toward the setting autumn sun.

We seem to take it for granted that the most gruesome horrors the human imagination can conjure up belong with the Night of the Living Dead Crunch Bunch in the Hallowe'en rogues gallery of heroes. Witches, as the Devil's go-betweens and playmates, figure heavily in Hallowe'en's ancestry. The same goes for fairies and goblins, both Irish creations of pre-Celtic descent. But vampires and werewolves didn't make the scene until much later, the embodiment of their undeadness and shape-shifting personified in literature only as early as the 16th century.

So the ancient druids didn't have bloodsuckers and maneaters messing around with their heartsh, and probably didn't miss them with all the nocturnal heebie jeebies they already had. Times were tough back then, but we, as a nation attuned to the thrill of it all, are the stomping ground where all the modern-day hocus pocus gimmickry prevails. Even the English would rather celebrate the botched attempt of some poor radical named Guy Fawkes (who attempted to blow up British parliament) than celebrate a night of rowdy hobgoblin.

Yes, it's a cold, superstitious world out there. If you're still convinced the good old days wre any better just consider the ancient Rumanian potion for the sickly that called for cutting the heart out of a dead vampire, cremating it alongside the rest of the body, being sure to "burn each gobbet thoroughly, separating the organ's ashes from the rest, mixing it with water, and serving it to the patients for good health.

Planning a 'wickedly wild' weekend

by Anne Hogan

Costumed tykes will amuse themselves by bobbing for apples and trick-or-treating till their sacks are crammed with cavity-conducive goodies. The "younger crowd," however, will hardly be the only ones to indulge in Halloween revelries. Concerts, costume contests, cruises and craziness of all types abound, and, indeed, the offerings are so ample that one may have difficulty choosing just how and where to celebrate. Fortunately, the holiday falls on a Monday, and the entire preceeding weekend can be devoted to ghoulish merriment.

Bestcruise is presenting a special Halloween Cruise on Saturday, Oct. 29, leaving Long Wharf at 8 p.m., and featuring D.J. Doug Lane as well as a costume contest. Tickets are \$8, or \$7 each for a group of 20 or more, and may be obtained at 11 Beacon St., on the sixth floor.

The Monster Dash, New England's largest costume road race, will take place Saturday at 11 a.m., starting and finishing at *Jimbo's Fish Shanty*, 245 Northern Ave., Boston. The four-mile run along the waterfront is sponsored by WBZ-TV, and will benefit the Fund for the Arts. A \$6 entry fee (applications available at all Brigham's restaurants) entitles runners to attend the post-race Dash-Bash at *Jimbo's*, offering free food and beer as well as live entertainment.

On Friday, a pre-race Bewitching Ball for the Monster Dash will be held from 8-12:00 p.m. at the Grand Ballroom of the Long Wharf Marriott Hotel. Admission is \$5, or \$2 for registered runners. For further Monster Dash info, call the Monster Dash Hotline at 787-7293.

The Channel, 25 Necco St., Boston, is having a "Halloweekend." Friday night, the Halloween party will feature local bands The Enemy, The Make, and Julie and the Flashers. The grand prize for the costume contest is a trip to Ripley's Believe It Or Not in St. Augustine, Florida. Admission is \$3.50 in advance, \$4.50 the night of the show. Saturday night's party features the L.A.-based band The Cramps, the funk band Prince Charles and the City Beat, and the local group, The Blackouts. The grand costume prize is a \$350 gift certificate to Strutter's, a vintage clothing store, and the cover charge is \$6.50 in advance, \$7.50 at the door.

On Sunday at *The Channel*, Suffolk's own Alpha-Phi-Omega is hosting a Halloween Party from 8-12:00 p.m., with a D.J. as well as a costume contest. The cover charge is \$3. Telephone 451-1905.



A Halloween Dance Party at the *Bay-side Exposition Center* will start Friday at 7 p.m., open to all ages. (I.D.'s, of course, required for alcohol consumption.) Featured bands are Foghat, the Stomper's, and the New Models. Best costume winner will receive a \$2,000, all expense paid, six day cruise for two in the Bahamas. Tickets are \$12, and

are available at Strawberries, Out-of-Town tickets, and Ticketron. (The service charge, unfortunately, hikes the price up to \$15.10.)

For a \$5 cover, patrons of *The Palace*, 1500 Broadway St. in Saugus, 233-7400, can wander through a haunted house on Friday and Saturday nights. There will be a Best Witch Contest, as well as one for Best Costume, the top prize being a \$2,000 gift certificate from Dicalo Jeweler's in Revere.

Landsdowne St. will be teeming with Halloween festivities on Saturday night. *Metro's* (15 Landsdowne St., Boston, 262-2424) Halloween Party will cost a dear \$10, and will feature disco-video and prizes for the best costume. Further down the street, *Spit* (13 Landsdowne St., Boston, 262-2437) is also having a costume contest, with \$300 worth of prizes including free admission for a year and champagne for all ghouls. Telephone 262-2437. At *Nine* Landsdowne St., the winner of the inevitable costume contest will receive \$1,001 in cash. Call 536-0206 for details.

Just down the corner at Ipswich St., you can incorporate roller skates into your costume at *Spin-Off*, (telephone 437-0000 for details) where the Halloween Party will cost \$5.

On Saturday, reggae fans should head for *Satch's*, 43 Stanhope St., 266-2929, for a Reggae Halloween Party. On Sunday, music will be provided by the Bodysnatcher's, and for a \$3 cover charge, there'll be hor d'ouvres as well as costume prizes.

Cambridge clubs are offering many a Halloween party, including a Halloween Skank Party on Sunday at *Jona-than Swift's*, 30 J.F.K. St. in Harvard Square, telephone 661-9887. The Hal-

loween celebration at the *Inn-Square Men's Bar*, 1350 Cambridge St., 491-9672, will feature on Saturday the bands Rods and Cones, and Bam Bam. Free admission at *Jack's*, 952 Mass Ave., 491-7800, can be had for the donning of a costume on Sunday. Impulse will provide the music for this Halloween party.

Other clubs promoting Halloween specials include *Molly's*, 161 Brighton Ave., Allston, 783-2900, where drinks on Sunday will be half price, and all Best Costume finalists win a bottle of champagne. *Jumbo's*, 1133 Broadway in Somerville, 623-9257, is celebrating Saturday night, with the bands Disguises and, appropriately enough, the Skeletones.

Your favorite hang-out could be hosting some sort of premeditated Halloween rowdiness, and it may be worth a few phone calls to stake out possibilities unlisted here. Chances are that the spirit of Halloween craziness will permeate even the dullest of dives, so this weekend has definite potential for being wickedly wild.

The Paradise at 967 Commonwealth Ave., Boston, 254-2052, will be offering two great acts for the Halloween weekend. On Sunday, Oct. 30th, Translator will be appearing, with only one show which starts at 8:30 p.m. WCOZ will be sponsoring a Halloween party on Monday, Oct. 31 featuring David Johansen. (Formerly of the New York Dolls, Johansen had a local hit last year with an Animal's medley.) There will also be a costume contest and prizes. The concert starts at 8:30 p.m., so get there early.

ARTS & MUSIC

Agnes of God is powerfully moving drama

AGNES OF GOD — A play in two acts by John Pielmeier, directed by Michael Lindsay-Hogg, set by Eugene Lee, lighting by Roger Morgan, costumes by Carrie Robbins. Starring Elizabeth Ashley, Mercedes McCambridge and Maryann Plunkett, at the Shubert Theatre through Nov. 6.

by R. Scott Reedy

Agnes of God, the John Pielmeier play which had its pre-Broadway tryout in Boston during the spring of 1982 with Lee Remick, Geraldine Page and Amanda Plummer, is back with an all-new cast, Elizabeth Ashley, Mercedes McCambridge and Maryann Plunkett. It remains a powerful and deeply moving drama.

The focal point of the play is Sister Agnes, 21, who has given birth to a baby in a convent after carrying it full term, without her fellow sisters ever knowing she was pregnant. The authorities are summoned when Agnes is discovered screaming and overcome by pain, suffering from a severe loss of blood. Her baby is found in a nearby wastebasket, strangled to death by its own umbilical cord.

These events act as a catalyst for discussions between Agnes' mother superior and her psychiatrist over the best way to help Agnes deal with her trauma. The mother superior suggests that faith is the answer, the psychiatrist argues for logic.

Court-appointed psychiatrist Dr. Martha Livingstone (Ashley) has been called in to determine whether or not Agnes can be held responsible for the murder of her child. The issue seems fundamental to the psychiatrist at first. She sees it as simply having to get through to Agnes, who claims to have no memory of the incident.

The mother superior (McCambridge) views Agnes as a complete innocent. She contends that Agnes may not even



Elizabeth Ashley and Mercedes McCambridge, co-starring at the Shubert in *Agnes of God*.

know anything at all about sex. The elder nun disagrees with the doctor's intention of finding the father of the baby. She asks, "Why must there be a man at all?" To her, Agnes' pregnancy may in some respects be comparable to the immaculate conception of 2000 years ago.

The two women are fighting for the right to do what they think is best for Agnes. The mother superior wants desperately for Agnes' innocence to be preserved. The doctor thinks she needs to be made to come to grips with the world around her, to face the reality of the painful upbringing and the physical

abuses she received from her late mother.

There is much in both of the women's backgrounds to support their feelings. The mother superior, once married for 23 years, does not even speak to either of her daughters. She is also Agnes' aunt, her mother's sister.

The psychiatrist had her share of heartache, too. Her younger sister died of acute appendicitis in a convent when her mother superior wouldn't call a doctor. She was devastated by her sister's death and troubled by her mother's unswerving allegiance to the Catholic Church.

Unwilling to admit any diminishing of her objectivity, the doctor proceeds with her evaluation of Agnes. The young nun's troubles Livingstone, it does not fit in the reality that she carried a child. The doctor proposes hypnosis to fully explore Agnes' memory.

As Agnes, Maryann Plunkett is extraordinary. She is child-like in both appearance and the sound of her voice. Her enchanting innocence makes one want to reach out and hold her, comfort her and ease her pain. The scenes which have Agnes under hypnosis are wrenchingly painful to watch and superbly well-acted by Plunkett.

Serious and staunchly scientific, Elizabeth Ashley plays the psychiatrist with a steadfast determination to break down the system that protects the novice. She keeps her emotional distance only really briefly before finding herself captivated by the waif-like Agnes. Ashley is a mesmerizing presence, riveting attention to her every move.

In New York, during the roughly 18 months of the show's run, Ashley's fellow combatant was the superb Geraldine Page. Page and Ashley shared the stage and more than held their own with each other. In this production the role of the mother superior seems at times weak when she should be strong. Mercedes McCambridge lacks Page's smooth serenity and confidence.

The set, by Eugene Lee, reminds one of the inside curve of a toboggan. The only props are two wooden chairs and a free-standing ashtray. This oddly sparse set is particularly effective during the hypnosis scenes. It symbolizes Agnes' inability to run from her problems. She runs up the curved wall but before she goes too far she slips back.

Michael Lindsay-Hogg's direction is stilted in certain places. There is a need for smoother transition between present and flashback scenes.

Day off led Plunkett to Broadway

by R. Scott Reedy

It was March 1982 and Maryann Plunkett was on call backs for *The Threepenny Opera* at the Charles Playhouse. A free afternoon on her hands, Plunkett decided to catch a matinee performance of *Agnes of God* which was in its pre-Broadway run at the Wilbur Theatre.

The John Pielmeier mystery drama, which then starred Lee Remick, Geraldine Page and Amanda Plummer, caught her attention although she had no idea that she would one day play the title role of Agnes.

"I was drawn to the role. The first time I saw the play it made me uncomfortable, but yet I knew I liked it," the casually-attired Plunkett said as she relaxed backstage at the Shubert Theatre earlier this week.

The Lowell native began understudying the role of Agnes on Broadway for Amanda Plummer just about one year ago. She had been appearing at the State Shakespeare Festival at Monmouth, Maine when she learned that director Michael Lindsay-Hogg was looking for someone to understudy Plummer. Lindsay-Hogg is the son of actress-director Geraldine Fitzgerald who had directed Plunkett in *The Threepenny Opera*.



Lowell-native Maryann Plunkett

that her only exposure to the role had come during the weekly understudy rehearsals. She had worked with

Plunkett, 30, first played Sister Agnes in December, when Plummer missed a single performance. Prior to

neither Ashley nor Page.

She said she was "very lucky" in that she had no advance notice that she would be going on for Plummer. Just 10 minutes before curtain she got the word.

"If I had had more advance notice I would have gone crazy with worry," she said, describing what it was like to go onstage for the first time in New York and to share the stage with theatre veterans Elizabeth Ashley and Geraldine Page.

"The other two actresses (Ashley and Page) are people I'd seen, who've done a lot of work and whom I have great respect for," she said, "However, when I was onstage with them they were Dr. Livingstone and the Mother Superior, not Ashley and Page."

She said her two costars were "very concerned and very supportive" of her.

Plummer left the show at the end of 1982 and was replaced by Carrie Fisher. Fisher missed some 30 performances, thus affording Plunkett ample opportunity to polish her portrayal of the innocent young nun who gives birth under mysterious circumstances.

Fisher departed early from what was to have been a six-month run and Plunkett took over the part. She played the role on Broadway from April to

Dead Zone is alive with suspense

THE DEAD ZONE — A Paramount Picture. Based on the novel by Stephen King. Screenplay by Jeffery Boam. Produced by Debra Hill. Directed by David Cronenberg. Starring Christopher Walken, Martin Sheen, Brooke Adams, Tom Skerritt, and Herbert Lom. At Sack Pi Alley and suburbs. Rated R.

by Paul Doncaster

In an opening scene from *The Dead Zone*, after Christopher Walken says goodnight to his girlfriend (Brooke Adams), she invites him to stay the night. He politely refuses but adds, "Some things are worth waiting for." How true.

After several attempts by filmmakers to bring the genius of Stephen King to the screen, what we have in *The Dead Zone* is a film that finally does justice to a King novel, unlike this past summer's disaster, *Cujo*.

The story centers on a high school English teacher named John Smith (Walken), who slams his Volkswagen into an overturned truck one rainy night and slips into a five-year coma from the resulting injuries. Upon awakening, he finds that he has lost the use of his legs as well as his job and the woman he loved.

He also discovers that he has the ability to tell the past and future of anybody whose hand he touches.

Smith uses the power to save his nurse's daughter from burning to death in a fire, locate his doctor's longlost mother who was thought to have died in the holocaust in Germany, and help police nab the treacherous "Castle Rock Killer."



John Smith (Christopher Walken) prepares to kill a politician in the suspense thriller *The Dead Zone*.

As his health weakens, he decides that the power is a curse, and he goes into deep depression and seclusion. He then shakes the hand of a senatorial candidate (Sheen) at a political rally and foresees the candidate's eventual presidency and his manipulative start-

ing of a nuclear war. Realizing that he is capable of saving the future of the world, Smith sets out to exterminate the menace.

Walken excels as the weakening Smith, whose deteriorating health wins the sympathy of the entire audience. He handles the gradual transformation

with ease and professionalism.

As candidate Greg Stillson, Sheen — perfect for the role just on paper — comes through with a solid portrayal of an energetic man-of-the-people who will let nobody get in the way of his self-proclaimed destiny.

The two get fine help from the supporting cast, most notably Herbert Lom, as Smith's doctor, and Tom Skerritt, as the local sheriff.

The only flaws are Adams, who could have done better as Smith's girlfriend, and Colleen Dewhurst, who is dreadfully wasted in a bit part of no longer than two or three minutes at most.

Zone is not as scary as one may presume — it does not try to shock its audience into getting scared. Rather, it deals with the occult and mysterious side of suspense at a smooth, steady pace that makes the film very enjoyable.

Director David Cronenberg pretty much sticks to the actions and ideas of King's novel and tries not to inject any original little twists that the film could do without.

The faint of heart can be put at ease, for, though there is some blood, there are no exploding heads or people turned inside-out-effects that Cronenberg has become famous for (*Scanners*, *Videodrome*).

As for being the best adaptation of a King novel to date, the answer is no, for nothing can touch Brian DePalma's 1976 production of *Carrie*. However, *The Dead Zone* is a cut above most movies of this nature and is well worth the price of admission.

ALBUM REVIEWS



Hello Big Man
Carly Simon
Warner Bros.

by Greg Beeman

Throughout her decade-plus career, Carly Simon has resisted the temptation to musically stagnate. And while this is not to say that her music has radically changed over the years, Simon has a knack for incorporating current musical trends into her work without letting these in-vogue sounds overpower it.

During the disco craze a few years back, Simon deftly blended some dance rhythms into her pop melodies on her *Spy* LP without selling out to disco, as did so many singers. Simon toughened up her stance and got into some sizzling rock on 1980's *Come Upstairs*, but the lyrics, a Simon mainstay, were still the focus of that spunky set.

Now, after *Torch*, a wonderful collection of standards that didn't meet with great popular success, Simon hopes to reclaim her position in the pop forefront with the Caribbean influenced *Hello Big Man*.

Despite the Caribbean flavor and an increased use of synthesizers, much of the LP recalls Simon's early work. The song structure is simple, often acoustic

guitar based, and the arrangements are light and open, allowing Simon's stellar voice to sparkle. While Simon can sing rock, it's good to have her back in this quieter setting so that the delicate highlights of her voice can be heard.

Simon and producer Mike Mainieri (his third outing with Simon) have come up with a subtle mix of Caribbean music, reggae and pop which enlivens several cuts. Simon's agile voice bounces above a zesty version of Bob Marley's "Is This Love," aided by reggae aces Robbie Shakespeare (bass) and Sly Dunbar (drums). Shakespeare, Mainieri and Simon collaborated on "Such A Good Boy," an irresistibly catchy tune about a "real mama's boy" which Simon sings with playful sarcasm. Simon is humorously sarcastic in the semi-autobiographical "Floundering," in which a woman who swears by Jack LaLanne and who's horse from primal screams is "looking for a cure / She does not know exactly what for."

Simon sure knows what to do with "You Know What To Do," written with former long-time collaborator Jacob Brackman. Working with vivid images such as "a night filled with pretty girls, dancing shoes and flying hair," Simon imbues the cut with an angry, yet passionate, icyness that peaks in bursts of steamy sexuality in lines like "We make love like a house on fire / We make love like dogs gone mad." Andy Summers' steely guitar plays off Mainieri's airy synthesizer to build to a knockout climax.

Simon looks at divorce, a subject she knows something about, in the insightful, thoughtful "It Happens Every Day." "But am I so different from the girl you used to date?", sings Simon with wonder — she doesn't seem sure of the answer.

The best here, though, is the title cut. "Hello Big Man" is a bright, sunny Valentine from Carly to her late father.

She sings it with a genuine affection that shines through in every line about her parents initial meeting, courtship and enduring love. "He said: 'Hello little woman' / She said: 'Hello big man' / and that was how the wooing and the winning began." With this song, as uplifting as a walk through Boston's Public Garden on a glorious summer day, Carly Simon will melt even a heart of ice.



Texas Flood
Steve Ray Vaughan
EMI

by Eric Hurwitz

Southern rock is almost dead. With Lynyrd Skynyrd gone and the Marshall Tucker Band and Allman Brothers all out of material, who's left to give us that good, gitty, solid southern rock music?

It's a desperate situation. A magazine says the Michael Stanley Band from Ohio has been the closest thing to southern rock.

But, fortunately, a friend of David Bowie's has revitalized southern rock temporarily.

And he's from Texas. He's Steve Ray Vaughan (with Double Trouble), a superb guitarist who plays lead on Bowie's smash "Let's Dance" LP. Now he's on his own with

"Texas Flood," an album of all-out guitar picking and cocky, whisky-throated vocals.

And while "Texas Flood" is flawed with some recycled guitar riffs and two songs that sound the same, what separates this from the rest is finger-defying guitar solos and top-notch vocals. Sometimes it seems like the quickness of chordal changes could only be made by pasting riffs together in production, however, it's all Vaughan's talents.

The instrumental "Rude Mood" showcases Vaughan's instrumental talents best. His right hand-left hand coordination is so good that his picking hand goes in exact unison with his scale-changing hand. The result is a mixture of sad, happy, angry and powerful power chords that change the moods so fast, you don't know what's happening.

"Testify" is similar to "Rude Mood" but has more of a sleazy-bar sound amidst all the picking. "Love Struck Baby" uses a perky, Chuck Berry guitar sound to complement Vaughan's Huey Lewis-like vocals. The guitar mastery here further proves Berry might have started the whole thing, but performers through the years have bettered the sound. "Tell Me" is a classic blues rock tune that has Vaughan wailing in Allman fashion for the love he needs. You can almost see a shadowed figure in a Texas bar drinking his troubles away to this one.

There are low points. "Mary Had A Little Lamb," uses the rhymes actual lyrics set to unoriginal guitar riffs. It's not possible for a southern rocker to go Mother Goose. "Pride and Joy" and "I'm Cryin'" are the exact same tune. Maybe Vaughan was emulating Berry's duplicate "No Particular Place To Go" and "School Days" songs, but the listener deserves to hear more from this talented man.

SPORTS

Runners place eighth at Babson

by Robert DiCesare

The Suffolk men's cross-country team placed eighth out of 10 schools that participated in the 5.8-mile Babson Invitational Meet last Saturday at Babson College.

The Rams outran the home Babson squad as well as the team from Newport College in the meet, which was won overall by a strong Bowdoin College team.

Coach Joe Walsh was pleased with the Rams' performance: "At the beginning of the season, we beat Babson handily, but because of injuries, we just edged them out this time. Everybody improved their times over their last ones (against Babson), and that's an indication of the hard work that the team is putting in."

The major injury that has hindered the Rams' performance has been that of Keith Donahue, last season's most valuable runner, who has bursitis in his right hip.

"Not having depth on the squad," said Walsh, "has hurt us in the win-loss column, but everybody, especially our 2-3-4 men (Ken Cosgrove, Rick Grealish, and Miguel Benzan), have been very consistent and we are stronger because of them."

Sports shorts



The absence of Keith Donahue, who came down with a case of bursitis in his hip, has hindered cross-country performances this season.

Keith I Goe, who Walsh says has surpassed all expectations and become one of the top runners in Division III, crossed the line first for Suffolk with a time of 32:04. He was awarded a trophy for being one of the top ten finishers (eighth).

Cosgrove improved his previous time against Babson by 2:32, placing 37th with a time of 34:28. Grealish beat his previous time by 2:53 with a time of 36:12 — good enough for a 43rd place finish.

Benzan was right on Grealish's heels with a time of 37:06 (47th place), and Bob Meccini rounded out the finishers by placing 62nd with a time of 42:18.

Meanwhile, the women's team ran at Fitchburg State College and placed 15th out of 17 teams.

The places and times were not available at this writing, but Suffolk's top five finishers were, in order: Katie Norton, Connie Hatton, Eileen Floyd, Jean Stinson, and Mary Beath. Also finishing were Melissa Tilton, Mary Costa, and Peggy Riley.

With three weeks left in the regular season, Coach Walsh will soon begin gearing his teams for the N.C.A.A.'s Division III Tournament to be held at Southeastern Mass. University on November 12.

At-tacks on Ironmen a cowardly act

by Paul Doncaster

Perhaps the most moving event ever seen on *Wide World of Sports* was the finish of the *Ironman Triathlon* a few years ago, when a girl, the leader in the women's division, literally crawled the last ten feet of the course only to have a competitor pass her only inches from the finish line. It's impossible not to have seen it if you watch the show — they replay it every chance they get.

Well, the triathlon was held again last Saturday in Hawaii. At the 22-mile mark of the bicycle portion of the race, thumbtacks were mysteriously strewn all across the road, forcing participants to stop and change tires.

Now will you tell me what kind of an idiot would do something like that? It seems to me that anybody who even attempts to swim 2.8 miles in the ocean, then ride a bike 114 miles through a lava desert, then run a 26-mile mara-

thon all in one day deserves a medal. We don't need idiots to pull assinine stunts to hinder them.

Congrats are in order for *LaMarr Hoyt*, the American League's Cy Young award winner, and his manager *Tony LaRussa*, who earned Manager of the Year honors. . . . Did anybody see the letter written to the *Globe* sports page last Sunday about *Yaz*? Some guy from Agawam rattled off some reasons why *Yaz* should not be considered for induction into the Hall of Fame, stating that his stats are merely a reflection of longevity and not ability. This man obviously has had some kind of a bad accident and should get professional help immediately.

I don't blame anybody for feeling sorry for *Geoff Smith* for not winning last week's *New York City Marathon*,

but let's face it — *Tom Dixon* earned that win. That finish was fantastic, and *Smith* has nothing to be ashamed of with his second-place finish.

TRIVIA — Answer to last week's question: In addition to the *Giants*, the other nicknames that are used more than once are the *Jets* (New York and Winnipeg), the *Kings* (Los Angeles and Kansas City), the *Cardinals* (St. Louis baseball and football), the *Oilers* (Houston and Edmonton), and the *Rangers* (New York and Texas).

This week's question: Two of the biggest financial sports disasters of the '70's were the World Team Tennis League and the National Box Lacrosse League. In each league, Boston had a franchise. What were the names of these teams? Answer next week.

INTRAMURAL FLAG FOOTBALL LEAGUE STANDINGS

	W	L	T
Bomb Squad	3	1	0
Wads	3	1	0
TKE	3	2	0
Massacre	3	2	0
Mutts	2	2	0
Trojans	1	3	0
Spartans	0	4	0
Raiders	0	4	0

NOTES FROM THE LEAGUE COMMISSIONER: Larry and Tim Higgins form the nucleus that might make the defending champion **Bomb Squad** repeat this season . . . QB Kevin Lombardi and a strong defense has been the major force in making the **Wads** contenders . . . The **TKE** squad, led by Jim Donlon, could be tough if they are at full strength . . . P.A.T.'s **Massacre** escape the "league doormat" status with help from players like Charlie Lima.

The **Mutts**, featuring Colin Daughterey and Larry Chabre, are "no .500 team" and could be the underdogs in a surprise upset for the league championship . . . Sal Gomez and Kevin Sullivan have tried to keep the offense on the right track for the **Trojans** . . . The **Spartans**, a largely freshman team, should get better with help from QB Lou Calvano . . . Marred by forfeits and work commitments, the **Raiders** have been the major disappointment, with Lenny Cornelio the only leftover from the **Raiders'** glory years.

ALSO — There will be an All-Star team traveling to Babson on Sunday to take part in a four-team tournament with Babson, Bentley, and Brandeis.



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Netters stumble in N.E. tourney

by Paul Doncaster

M.A.I.A.W. singles champion Patti Stanziani got as far as the quarterfinals before being ousted as the Suffolk women's tennis team took part in the New England Women's intercollegiate Tennis Tournament over last weekend.

The three-day tournament, played at Amherst College and three other schools, featured such tennis powerhouses as Tufts, Colgate, Trinity, Clark, Bates, Bowdoin, and Connecticut College.

"We went into it," said coach Pam Rossi, "knowing that we did well in the MAIAW's. They knew they were in for more competitive players, but they were very relaxed."

Stanziani's first match in the main draw took place Friday morning against Connecticut's Michelle Somers, who she defeated in straight sets, 6-4 6-4. She dropped her next match by a score of 0-6 0-6 to Trinity's number two-seeded Cindy Slaughter, who eventually went on to win the entire tournament.

In her consolation match, Stanziani lost a heartbreaker in two tie-breakers, 6-7 6-7, to Sarah Hoffinger of Amherst.

Suffolk's number two player, Liza Ward, squared off against old rival Susan O'Donnell of Babson in her preliminary round and lost, 3-6 3-6.

Ward beat Salve Regina's Maureen Shea in her first consolation match, 6-3 6-0, but then lost to Sandy Lefleur of

SMU, 6-6 3-6.

Janice Lewis was picked to play Regina's Carol Troy in her preliminary match and took it, 6-4 6-3. She then faced Donna Clark of Amherst and lost, 1-6 2-6.

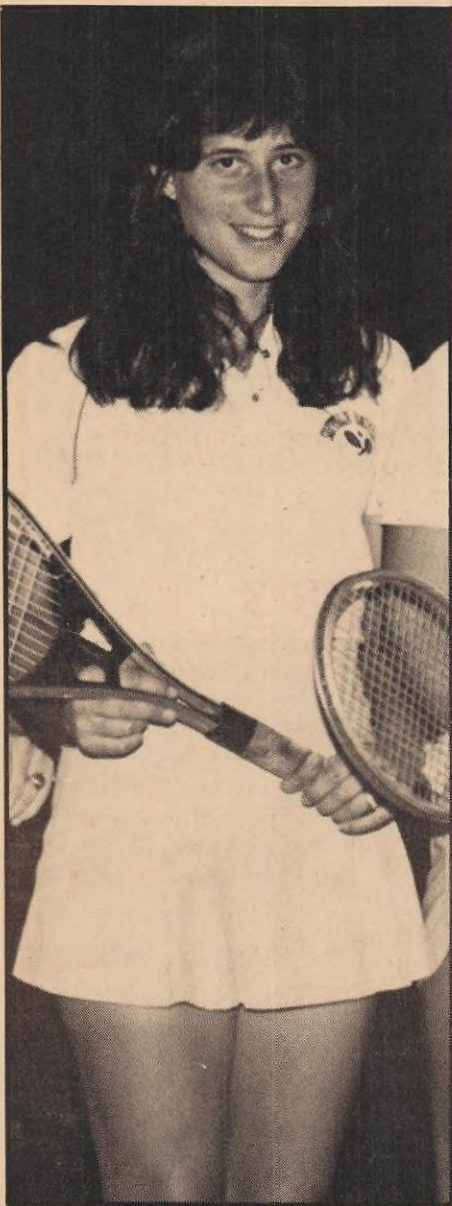
In her consolation match, Lewis beat Connecticut's Lynne Semenski in three sets, 4-6 6-4 4-6, and Coach Rossi said that she played a spectacular match. In her second game, however, she fell short to Marie Constantino of R.I.C., 2-6 4-6.

Number four singles player Janet Govostes was not required to play a preliminary round and went right to #3-seeded Carolyn Leeming of Connecticut, where she lost in three sets, 4-6 6-4 4-6. In her consolation match, she was defeated by MIT's Jill Shandling, 0-6 3-6.

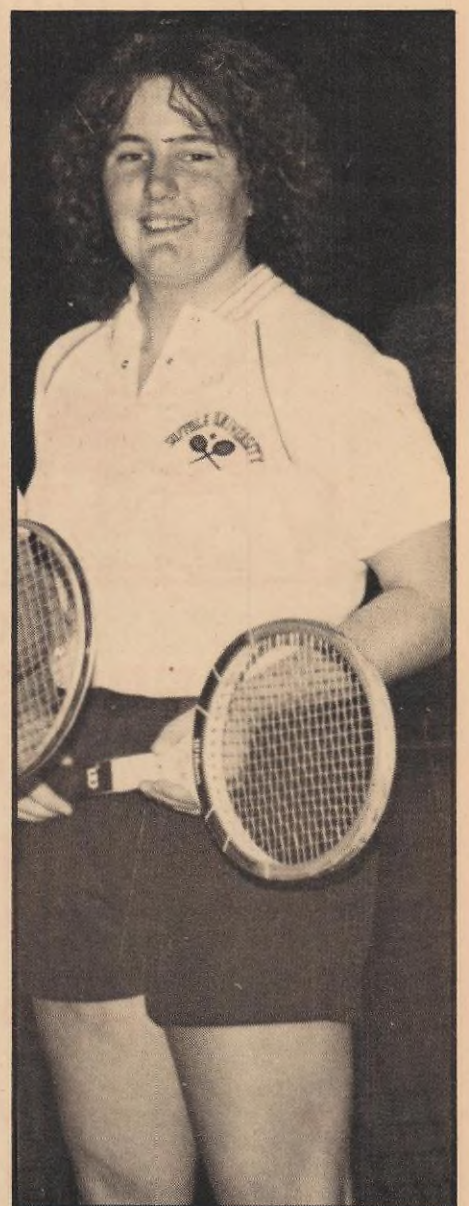
Number one seeded Kate Alexander of Amherst made short work of Suffolk's Pat Hamilton, 0-6 0-6, but Hamilton came back to defeat Frannie Haton of Clark in her first consolation match, 6-2 6-2. She was then defeated by Laura Horowitz of Tufts, 0-6 0-6.

Suffolk's Sheryl Scanlon lost her first match to Ann Solot of Amherst, 0-6 0-6, as well as her consolation match to Julie Riebeck of Bates, 2-6 0-6.

"We were way over our heads," said Rossi, "but I think it was an excellent opportunity for the girls to compete. I would never have even thought of letting them go to the New England until this year."



Patti Stanziani got as far as the quarter finals . . .



. . . and Janice Lewis played "a spectacular match" last weekend.

Maryann Plunkett

(continued from page 8)

August. She is now with the national touring company. Her costars are Ashley and Mercedes McCambridge. Since opening in August in San Francisco the play has visited Denver, Chicago and Cleveland. In Boston through Nov. 6, the play will conclude its tour in Los Angeles in May.

"The structure of the play helps me to deal with the intensity of the role," she said, describing how she maintains the momentum necessary to create Agnes onstage eight times each week.

"You don't come out screaming. You build to it," she said. "We actresses feed off of each other as the tension in the play grows. Audiences can be a great help, too, if they're sympathetic."

Plunkett's previous credits include roles in *Man and Superman* at the Charles Playhouse and in several productions of Boston's Next Move Theatre, including *Talley's Folly*. She is a founding member of the Portland Stage Company, where she appeared in *The Last of the Red Hot Lovers* and *The Canterbury Tales*.

She attended Notre Dame Academy in Tyngsboro for 13 years. She said she

is not now a "practicing Catholic," but that her "feelings about the Catholic Church have nothing to do with Agnes' belief in God."

Running her hand through her tousled, shoulder-length hair she reflected on the role that has brought her to the threshold of stardom.

"Agnes is a beautiful role to play. It is so sympathetic. The psychiatrist and the Mother Superior have their outbursts, but Agnes does nothing wrong. She is an innocent. It is nice to play a role where the sympathies are with you," she said.

The petite actress discussed, with a wide-eyed expression that was testimony to her sincerity, what she thinks about being asked for her autograph.

"I like to sign autographs because it is very flattering. But I want to tell the people that my signature really isn't worth that much," she said "What I like even more is when people tell me that my performance has affected them. That means I got to them."

**Cover Ram Sports
See Paul in RL19**

PLAY BASKETBALL WITH THE BEST!

The Suffolk University Women's Varsity Basketball Team needs basketball players. Interested candidates should see Coach Rossi in the Athletic Office, Ridgeway 3.

FITNESS + FUN = AEROBICS PLUS

Join Colette on Tuesdays and Thursdays at 1 p.m. to get in shape and stay in shape! Classes meet in Fenton 636B, except for Nov. 3rd when it will be in Fenton 603.

FREE SWIM

At the Lindemann Center — just 5 minutes from the Ridgeway Building. Mondays from noon to 1 p.m. and Tuesdays from 12:30 to 1:30 p.m. Bring a lock and towel and swimsuit — no dungaree cut-offs. Present your Suffolk I.D. for admission.

It's not too late to join the Charles River Park Health Club. For \$75 you can enjoy the heated indoor pool, sauna, jacuzzi, exercise and fitness rooms, universal weight machine and much more. Bring your check, made payable to the Charles River Park Health Club, along with your Suffolk I.D. to the Athletic Office, Ridgeway 3 to sign up.

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TUESDAY, NOVEMBER 1

1-2:30 p.m.
Debate Club A363
Psychology Club Presentation
Stanford Prison Study F530
Aerobics Class F636B
SGA S423
Accounting Club S921
Delta Sigma Pi S1108, S1121
Newman Club —
All Saints Day Mass F134A & B

THURSDAY, NOVEMBER 3

1-2:30 p.m.
Debate Club A348
Aerobics Class F603
Council of Presidents S427
Marketing Club S429
Delta Sigma Pi S1108, S1121
PBC Film —
"Airplane I" Aud.
English Dept. Lecture —
Professor Gates F636B

PROGRAM COUNCIL

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NOV. 3 AT IDAY NOV. 10 AT
1 PM S.U PARTY 1 PM S.U
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PLANE TICKETS: PLANE
1 " \$ 2 STUDENTS 2 "
\$ 3 GUESTS

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