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Two Suffolk students arrested in U S S R

The other side of Soviet study trip

by Elizabeth Anderson

Three weeks ago, an article was published in the Suffolk Journal which presented the opinions of some of the students who participated in the spring break tour of the Soviet Union. For the most part, the views expressed in that article depicted the experiences of those students as being enriching, enlightening and educational. Last week, two students offered contrasting views and requested that their side of the story be given equal representation.

Bob Collins and Paul Camuso are both government majors working through their last semester here at Suffolk. They had an experience in the Soviet Union that they did not feel was enriching at all. They were arrested and detailed by what they named as the KGB, the central intelligence organization in the Soviet Union.

Collins and Camuso said that they were questioned for four hours for the crime of exposing a camera on a side street in Kiev. Other students who went on the trip said they were all warned about taking pictures of certain buildings anywhere in the USSR.

Although the two students were never officially charged with anything, they were told that they had been suspected of espionage.

Collins said the pair's troubles began when they overslept on the morning of the incident and missed the tour bus. They decided to travel on their own and tour Kiev by foot. "We were told that we could go anywhere and talk to anyone we wanted to," Camuso said.

Collins said that they set out to find some gothic cathedral in Kiev that they had heard about so he brought along his camera.

The two students were walking along a side street and went into a small market to look around. When they came out, they noticed a peasant woman with a broom sweeping the sidewalk on the other side of the street. Collins pulled out his camera to take a picture, but the light meter on the camera indicated that it would not photograph, so they continued down the road.

Not too far from the market, Collins and Camuso encountered a man who began questioning them in Russian. At this point, Camuso claims that he pulled out a phrasebook and pointed to the phrase "I don't speak Russian". The man then took the book and pointed to the phrase "I'm lost". What happened next, as told by Collins, was that while Camuso was trying to communicate with the man, a black limousine pulled up beside them.

"I knew then that something was really wrong," said Collins. "Only officials in Russia have cars like that." He also said that it was impossible to tell how many people were in the car because there were black curtains drawn in the windows.

When the two turned around and began walking back up the street, toward the peasant woman, the car followed. They then noticed a large building directly across from the market. It is a likely assumption that the officials misunderstood the students' intention to photograph the woman and thought that Collins wanted to photograph the building.

When Collins and Camuso reached the building, they noticed a large iron gate surrounding it open and saw what they describe as a military vehicle emerge. A Soviet official approached the Americans and motioned for them to go into the building. When the students didn't move right away because they didn't understand, the official placed his hand on Collins' shoulder and gently pushed him toward the door of the building.

Camuso said that there was a red sign on the building with the letters CCCP which indicated that it was a government facility.

The two Americans were led into the building, through a small room and into what they described as an "executive" type office. "There was a huge portrait of Lenin on the wall and a huge mahogany desk. Next to it was a smaller desk with six telephones... one red, one green, and six black," Collins said. "I was soaking this all in. Everyone in the office was in uniform." He said that men dressed in "western" business suits began interrogating them in Russian. The time was 10:00 a.m.

"At 12:00 noon, we told them where and how they could get in touch with the group," said Collins. The Soviet officials did nothing. After about 20 minutes a man in a gray business suit entered the room. Collins said he asked the man if he spoke English. "He answered by asking me if I spoke Russian, but wouldn't acknowledge that he spoke English."

Camuso recounted that a man in his forties walked in, sat at the mahogany desk, and began writing. Again, the students took note of the way the newcomer was dressed, finding it remarkable considering the way the civilians they had seen were dressed. "The guy dressed like something out of GQ. He had a pinstripe suit... the works. He didn't speak much, but when he did, everyone listened," Camuso said.

Reportedly, two women entered the room. Collins said, "We asked them if they spoke English and we were told to be quiet." The women then proceeded to fire questions in English at Camuso and Collins for approximately two hours. The students were asked how long they had been in Russia, how long they'd been in Kiev, and what their schedule was. They were asked about their marital status and their families, what their parents' occupations were and whether they or Suffolk were connected with the University of Kiev.

Collins described the interrogation as being "purposely muddled and repetitive in order to 'catch' the students in a lie."

Camuso claimed that several times, he and Collins asked where they were, who was questioning them and why. "They (the women) were very abrupt. They told us over and over again to 'be quiet'."

Collins was questioned as to whether or not he was a peace fighter or an activist. Collins denied being either but asserts that the women questioned him along that line anyway and he said that he was unable to answer them.

The students said that the whole time that they were being questioned, they were seated beside a window with sunlight beaming in and magnified through the glass. Collins remembered being relieved when the two were finally told to move to a table.

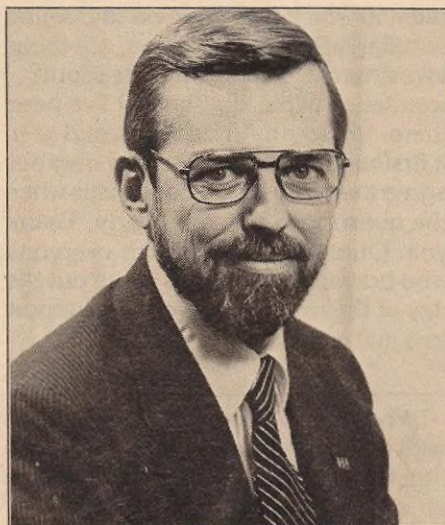
(continued on page 3)

SOM faculty discusses tenure

by Dolores Ponte

On March 31, SGA and EDSA sponsored a SOM faculty tenure forum. The Suffolk Journal was unable to view a videotape of the proceedings until all the panelists were notified.

Management Professor Lillian Little believed she played the "academic game". She wrote articles, received good student evaluations, but did not receive tenure. "Suffolk University is not the school I came to... Suffolk University wants to be big league," said Little. She pointed to the SOM undergraduate bulletin which states that students are the center of the University's efforts. Little believed that student evaluations are not taken seriously.



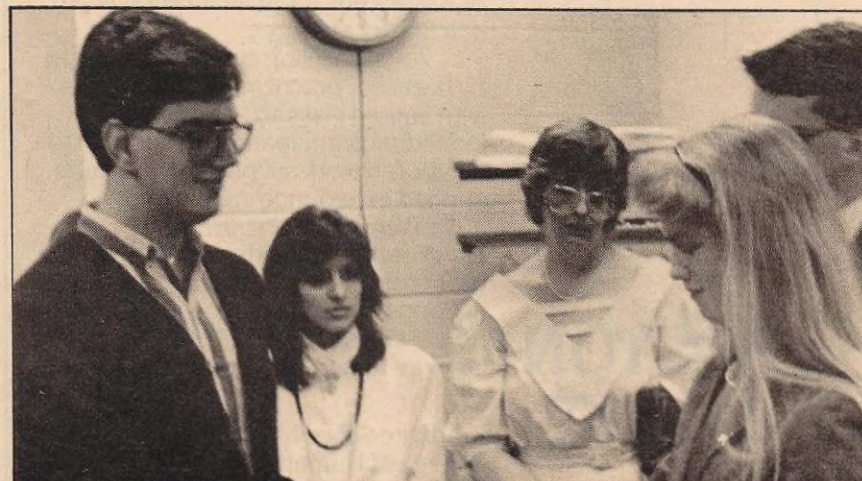
Dean Richard MacDowell

Dean Richard MacDowell insisted the evaluations are used as a "developmental tool... teaching is so central," he said. MacDowell believed professors could handle the tenure requirements: a doctorate research publication, community and university service.

Suffolk's School of Management is striving for national accreditation. "Accreditation represents another stage along the maturity trail," said MacDowell, "it's (accreditation) extremely important in terms of competition." Ten to twelve area business schools meet the national standards.

Marketing Professor Wandwassen Kassaye was disturbed by "the hurdles of teaching." Kassaye distributed student evaluations at the beginning of the term and at mid-term. Both times Kassaye was rated "great", he said by his students.

"I was rudely surprised how low I was evaluated by my colleagues... What else could I do to accommodate them (the review board?) he said. Kassaye was disheartened because Marketing Chairman David Wheeler assured him he "hadn't heard anything bad..." regarding Kassaye's status.



National English Honor Society, Initiation Ceremony--James R. Coyne and Jessica A. Ladd

Finance Professor Demir Yener "was doing fine for five years. I was promoted to associate professor. That was an ego trip... Chairman (Thomas O'Hara) saying all good things," he claimed.

In September 1985, Yener applied for tenure and believed his colleagues started "looking elsewhere, not directly in my eyes." Yener affirmed that his teaching evaluations were good and his service area was excellent, but also said, "if they (review board) don't want to give you tenure, they will find a reason."

Yener said he had published articles, but not in mainstream journals and believed that teaching will suffer because of tenure requirements.

"My scenario is a different category (from other panelists), not that I don't like them..." joked Accounting Professor John Armstrong.

Armstrong came to Suffolk in 1979 and was informed that he must have a doctorate to receive tenure. Armstrong believed that he would have "unlimited time" to complete this degree and entered an eight-year program at Boston University.

Armstrong could not begin his research requirement because it is difficult to collect data without a doctorate. "Teaching evaluations, service, no problem," he continued, "Everyone said 'no problem'."

Armstrong would have to finish his doctorate by his sixth year as a professor which would be impossible in BU's program. Despite this setback, Armstrong applied for tenure in 1984 and was denied. "I have offers from two schools, so don't feel sorry for me in that regard," he said.

MacDowell believed that the review board is "reluctant to award tenure" because the administration thinks that tenure is an incentive for professors to teach effectively.

Students at the forum protested that some teachers who received tenure now have a free ride. Three teachers scored poorly in student evaluations.

"I have a family, a child... losing a job has an effect," said Yener, "proud of the University and doing a lot for you (students), but my publication was not strong. Do it (teach) somewhere else. Be strong somewhere else."

LETTERS TO THE EDITOR

Dear Editor:

I was greatly bothered by Peter Vamukas' story on G. Gordon Liddy. The story read more like an editorial than a news story. As a journalist, Vamukas should realize that total objectivity is what one must strive for in reporting an event. Vamukas' story is filled with blatant bias. Instead of reporting on the event, he uses the story as a vehicle to voice his personal dislike of Liddy. I am no fan of Mr. Liddy, but in a free society every man has a right to express his views as Liddy did. If Vamukas wishes to express his private opinion of Liddy in print, it should be expressed in the form of an editorial. We as members of a society which cherishes freedom of speech above all else should not be afraid to hear the words of men like Liddy and Lyndon Larouche as Vamukas insinuates we should. It is only by hearing what they stand for that we can realize how warped these men are. One does not become brainwashed from hearing radical viewpoints and neither should one run in fear. We must let our common sense be our guide in judging right from wrong. Only by keeping our minds open and on guard can we expand them and thus better ourselves. It may sound corny, but it is true.

Robert E. Rice, Jr.
Journalism '87

Dear Editor:

Well, I guess by now the word is out, that the Suffolk Board of Trustees voted in favor of the school's continued investment in firms doing business in South Africa. That's too bad for all of those people in South Africa, but especially the children, because it is they who are getting killed in ever increasing numbers (damn the children, profits ahead). What's that got to do with the investment you say (since it must be a very small portion of the total investment picture) well, you would be correct. However, it's an investment which is reaping profits off of the lives of those children who are now in the forefront of a people's struggle to be free. So any investment, no matter how small, is an investment against a struggle for equality. Least we forget, the issue must not be viewed as a black against white one, because it's a human rights one. The plight of a people who would rather be free in poverty than to suffer under the boot heel of a government in which they have no say (sound familiar?) So now, I ask you, are those investments supporting freedom? I wonder — What do I know? I've been there, "to South Africa that is and seen it firsthand. However freemen may disagree there must be a consensus when the question deals with liberty. Thank you. Once again, thanks to everyone who braved the cold and came out the day of the rally and gave their support to a just cause.

Moses

To the Editor:

I am writing this letter in response to the April 14 article by Peter Vamvakas, "Liddy: fact, fear, 'folk hero' ". What Mr. Vamvakas feels personally about Liddy and his personal history is his opinion, and although I agree to most of what he believes, I must harshly criticize his horribly slanted journalism.

Mr. Vamvakas' assignment, I am sure, was to cover the speech made by Liddy in our auditorium. From a journalistic standpoint, this entails reporting the event as it took place, and nothing more.

What he chose to do, however, was the exact opposite. Instead of giving a factual account of the speech, Mr. Vamvakas elected to sprinkle his article liberally with opinion. There is no place for such slanted reporting in journalism.

David B. Hayes

Commentary

by Alan Daly

"I am not prepared to lead white South Africans and other minority groups on a road to abdication and suicide," this statement was made by South African President P.W. Botha. On August 15, 1985 the 10-8 vote by the Board of Trustees to vote down divestment only echoed Mr. Botha's sentiments. Botha's (and our 10 trustees who voted down divestment) tough position was cheered by right-wing whites, South African Government, KKK, Neo-Nazi groups, who oppose any change in South Africa. In fact, I can hear a 75-year-old man in Washington, D.C. asking for an encore. But thank goodness for such a freedom fighting man like President Ronald Reagan. After all, he took a firm stance on the South African Government by initiating the policy of "constructive engagement." Or in simple English, the slap on the wrist technique.

(The South African Government kills 25 blacks at a funeral service, the U.S. response: No milk and cookies tonight!) After the April 9th vote many students asked me the question, "What do we do now?" We fight on, that's what we do! As an inspirational and brilliant black man (Frederick Douglass) put it — "If there is no struggle, there is no progress."

Dear Mr. Howe and Ms. Ponte:

I am writing in response to the letters on the divestment issue that were printed in the March 31st issue of the Journal. I agree with Ms. Ponte in arguing that this is a moral issue. I think Mr. Howe has definitely substituted monetary importance over the importance of human lives. The idea of using unemployment as a reason why divestment should not take place is not valid. In a case like this the South African people might want to suffer through some unemployment problems with the hope that present situation will change. The S. African people may want to sacrifice jobs for the chance for freedom. This is the question that we must ask the South African people. Mr. Howe states, "preservation and enhancement of capital funds is very important for Suffolk's future" and since 94% of funds are from students' tuition, when are we going to do something about the enhancement and future of South African lives? Now is the time for moral decision making. I believe that this is not a political issue. We have been called to aid a group of people that are

When you fall off your bike, you eventually jump back on and learn how to ride the bike. When you study for a test and you do not pass, do you leave college? No, you study harder for the next quiz and then you pass. The trustees voted (the ten who opposed us) to turn down divestment, do we relinquish to this racist (for that's what it was) response, or do we get more infuriated, vigorous, and even more outspoken when we say, "Free South Africa! Suffolk Pull your investments out! The blood on the trustees' hands, comes from counting krugerrands! The protest we had on the 9th is only the beginning!"

As Prof. Judith Dushku put it so magnificently "every brick has to be torn down (from the apartheid system) to build a beautiful tomorrow." Our brick in the repugnant, unjustified wall of apartheid is only now starting to be loosened due in part to the beautiful students, faculty, and outside organizations (All Peoples Congress, New England Students Against Apartheid) who participate in demonstrations against this racist regime. To help demolish this wall of apartheid! In time we shall once again, come together as one and send a clear message to the trustees that we don't want any dealings with such a genocidal government! For one day, we shall and they shall overcome

deprived of the freedom that we as Americans love so much.

Donna Berry
Sociology '88

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USSR

(continued from page 1)

At the table, Collins and Camuso were given paper and pens and told by the two women to write down what they had done and to give the Soviets written permission to develop Collins' film and search through them.

"I put the pen down, folded my arms in front of me and said 'no'," Collins remembered. The woman translated Collins' answer as 'nyet' to the men in the room. An argument reportedly then ensued. One man insisted that the American students fill out the forms. Collins explained to them that he didn't want to waste his film since American film was unavailable in the Soviet Union.

This same guy approached us three times then," said Collins, "The first time, he spoke in broken English with a thick Russian accent and said, 'please to fill out form'," Collins repeated his original reply and again explained about the film. The man then said in good English with a Russian accent, "You'll have to fill out the form." Collins again refused. Collins said, "the third time, he said in perfect English with no accent, 'I understand perfectly well about your camera, but it is regrettable that I will still have to take your film.'

Camuso said that that argument was pointless because the officials had confiscated the camera when they first entered the facility.

The students eventually did fill out a report about what they had done that day. They still were not told where they were. At one point, stated Collins, the two were asked if they were hungry. "We were starving. We hadn't had breakfast or lunch and by this time, it was late afternoon. We were never given anything even though we told them that we were hungry."

Camuso remember taking a post card out of his pocket and showing it to one of the women. "She started to ask me about America and began a seemingly friendly banter."

The door then rattled, a man entered, and the room became really quiet. "He said something to the women and they gave us the camera and hustled us right out of there," Collins said. "It's funny. when we arrived, it took them about five minutes to get us to this room, but it only took them a few seconds to get us out."

The students claimed that they were not only followed back to the hotel but were followed for the remainder of their stay in Kiev.

"We found Dr. Drexler and told him what happened. He told us that it was an interesting experience and one we could talk about when we got back to the States. He told us not to let it influence our thinking about the Soviet Union," Camuso said.

Collins said that the two were too drained from the day's events to attend the Pioneer Palace that evening with the rest of the group. "We were told by some of the others that went that Drexler made an announcement on the bus that it was our own fault that we got picked up because we slept late."

Last Thursday, the students who participated in the tour had a meeting to discuss their experiences freely. "We were supposed to be able to speak our minds, but whenever someone brought up anything negative, Dr. Drexler got mad, telling us that we had no right to judge the Soviet people based on American standrads," Collins claimed.

The issue has now been raised as to whether or not those students whose views differed with those of Dr. Drexler will suffer gradewise as a result of voicing their opinions.

"We don't care at this point," Camuso said, "We just want people to hear the other side of the story."

The fact that Paul Camuso and Robert Collins were arrested and detained was confirmed by Jean Walsh, the secretary of the government department.

Up Temple Street

TUESDAY, APRIL 22, 1986

Meetings 1:00-2:30 pm

Program Council	F134C
Aerobics	F636
Democrats Club	S421
SGA	S423
Women Studies	S921
Health Center Freedom from Smoking	S1122
Economic Tutoring	S1142

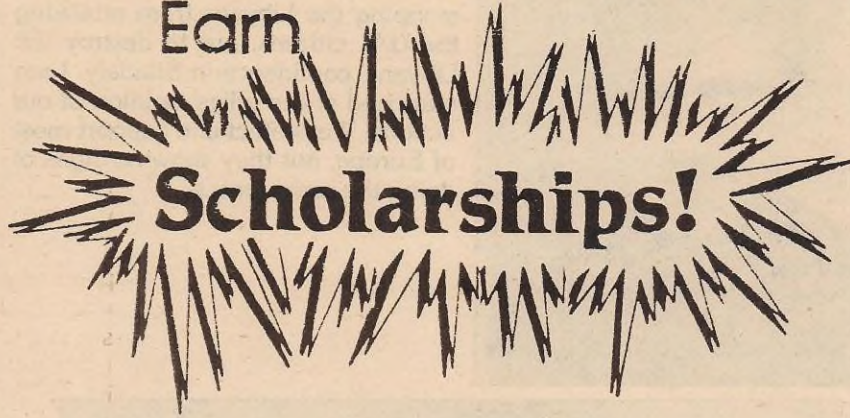
THURSDAY, APRIL 24, 1986

Meetings 1:00-2:30 pm

Weight Watchers	12:30-1:30	F134C
Aerobics		F636
Democrats Club, Speaker		S421
Council of Presidents		S423
Economics Tutorial		S1142
Smoke Enders		F134C



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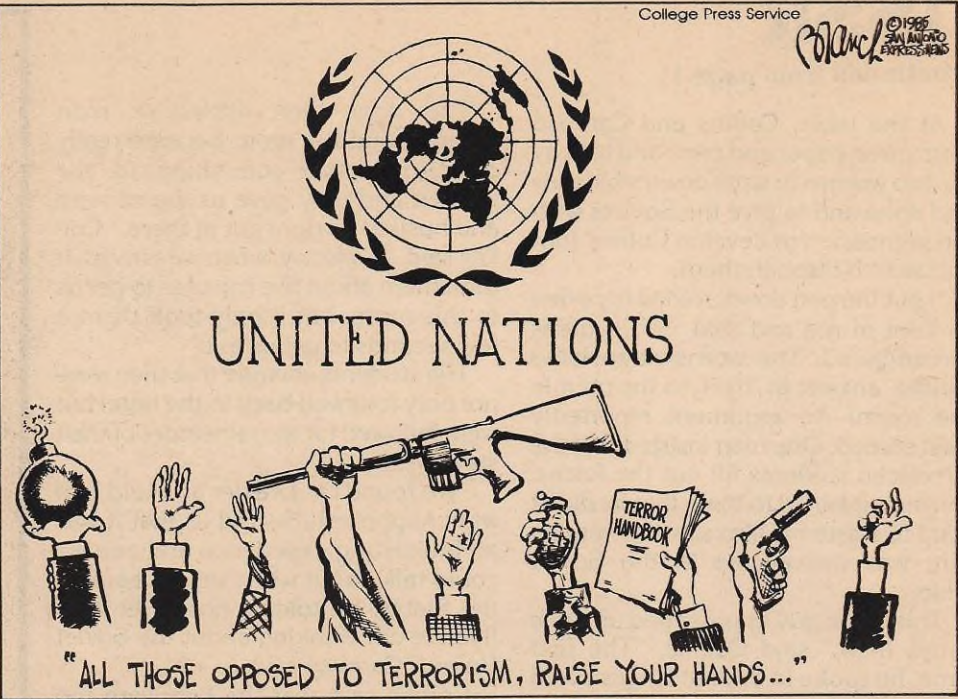
Do you support President Reagan's decision to retaliate against Libya ?



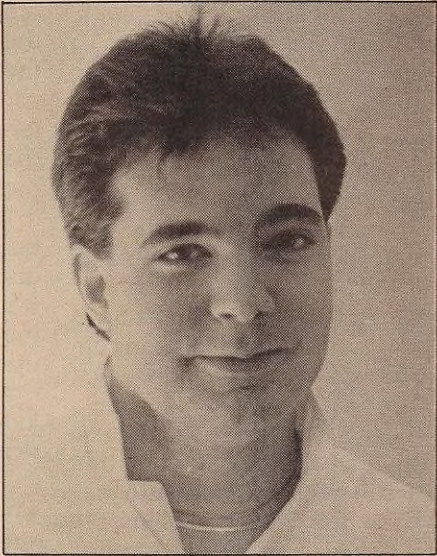
Ken Tripp "I feel that will not stop Libyan sponsored terrorism immediately. I feel the U.S. is in a state of undeclared war with Libya and in addition to stopping the Libyans from attacking the U.S. citizens, but to destroy the Libyans' confidence in Khadafy. I am surprised at our allies' opinion of our actions. We protect and support most of Europe, but they show no signs of doing the same for u.s"



Bob Rice, Junior " I think that the European nations that aren't willing to combat terrorism will be sorry for it in the long run."



Jim Scanlan, Junior "It may force the Libyan government to think twice about future terrorist activity now that they know the U.S. will strike back. He's spent too much time in the desert sun and not enough in his tent."



Michael Kelly, Junior "The U.S. has exhausted all other means of trying to deal with Khadafy. Kill him. He is an irrational moron who does not think like a regular human being."

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SIDETRACKS

Soviets launch new space station

by Robert Rice

While the United States' manned space program languishes in the limbo of the investigation into the Jan. 28 accident that destroyed the shuttle Challenger and took the lives of her crew of seven, the Soviet Union's manned program is flying higher than ever.

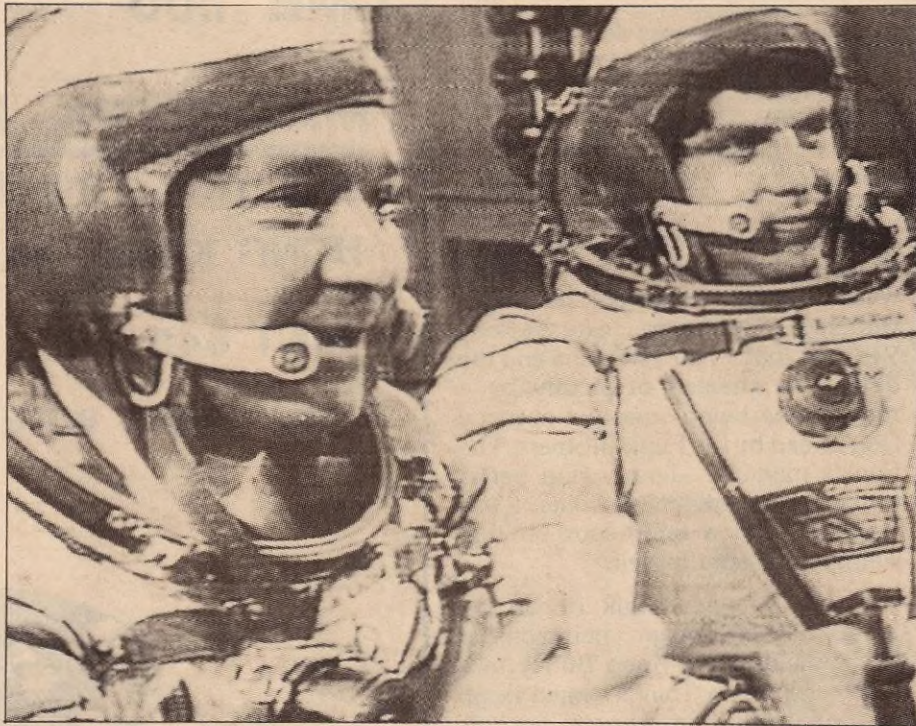
The Soviets launched a new space station into Earth's orbit on Feb. 20 that many experts say could give them the technological lead in space for the first time in nearly 20 years.

"The purpose of the new station is to pull ahead of the West in science and technology," says James Oberg, an engineer for McDonnell Douglas Corp. in Houston who is the author of a number of books on the Soviet space program. "Its long-term significance is profound."

Named Mir (Russian for "peace"), the station — which has six docking ports, four living modules and advanced flight controls and energy supply equipment — represents a new era in space technology.

Each of the station's crew cabins has a desk, chair and soundproof sleeping quarters. The vehicle also has several huge windows for viewing the Earth as well as space observations.

This type of luxury is relatively new to Soviet spacecraft, most of which have been cramped, spartan and primitive.



Cosmonauts joined the Space Station Mir after its unmanned launch.

No information has been released about Mir's size or weight, but it is believed to be substantially larger than its predecessor, the 50-foot-long, 23-ton Salyut 7 station, which has been in orbit since 1982.

The cylindrical Mir will probably serve as a hub to which a number of modules will later be connected to expand the station's living space and working quarters.

Mir was launched unmanned, but veteran cosmonauts Leonard Kizim

and Vladimir Solovveyev blasted off in a Soyuz spaceship several days later and are now aboard the station.

Few space experts, including Oberg, believe Mir will serve as a Soviet military platform. The Soviets, who still deny they have any type of military space program, would not publicize such a vehicle. Most believe it will be used primarily for scientific purposes.

"We look upon space laboratories as luxurious dabbling in idle curiosity and not as the foundations of 21st century

industry," says Oberg. "The Soviets are laying that foundation, while we are putting it off."

As will be the case with the U.S. space station when it is placed in orbit in the mid-1990's, the Mir should provide an excellent facility for such activities as growing ultrapure crystals, manufacturing high technology goods and creating new vaccines and other biological products in the weightless environment of space.

"Biological experiments for years on end are now possible," says Oberg, who notes that long-term tests are vital medical preparations for projects such as missions to Mars or to establish permanently manned lunar colonies.

These tests will prove especially useful if, as has been rumored, the Soviets plan to extend their manned operations outside the realm of low-Earth orbit.

The Soviets claim only to be studying man's ability to live in orbit, but they are believed to be planning manned missions to Mars or its moons Phobos and Deimos.

They could set out for one or more of these distant destinations as early as 1988, but many believe they will depart in 1992, the 75th anniversary of the Bolshevik Revolution.

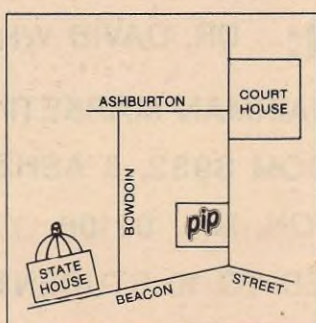
"The Soviets are now on a big push in space," Oberg says. They are "breaking off the plateau they've been on for a long time."

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Heartaches, headaches of Wrestlemania

by Linda Tedeschi

Unfortunately, Boston was not one of the chosen sites for Wrestlemania II. The avid Boston wrestling fan would just have to settle for cramming into the Boston Garden to view their *heroes* and *villains* from the World Wrestling Federation (WWF).

It was a night for heartaches, headaches especially for King Kong Bundy hammerlocks, and assorted Hulksters across the nation. In Rosemont, Illinois, 20 men, including William (The Refrigerator) Perry, in all six pro football players and 14 wrestlers trying to throw each other out of the ring, leaving but one man standing in the "Battle Royale." Assorted McDLT commercials had convinced me Perry had a chance in this free-for-all. But Big Joh Stud taught even the Fridge, that he can't become a wrestler in one night. In the Chicago Bears Shuffling Crew Rap, the Fridge claims to be "no dumb cookie" as he proved tonight, by suckering Studd with a phony handshake and yanking him out of the ring. Only Andre the Giant (The Eighth Wonder of the World) weighing a mere 511 pounds was left amidst the pandemonium of sweat and cellulite.

In New York, Rowdy Roddy Piper adorned in Scottish kilt was pitted in a boxing match against "Rocky" and "A-Team" star Mr. T. Surprisingly, "T" left his gold chains at home, but Piper brought his bag full of insults. Although Mr. T won by disqualification after four rounds, Piper's sarcasm got the best of the mohawked marvel.

Also in New York was the intercontinental title match, between champion

Randy "Macho Man" Savage and George "The Animal" Steele. Although the green-tongued Steele led throughout the match, he was definitely more interested in Elizabeth (Macho Man's love interest) and feasting on turn-buckle foam. This eventually led to the Animal's heartbreak and loss of the battle.

For weeks I waited for the Junkyard Dog's revenge upon the branding which Terrible Terry Funk gave him. But Chico ("Excuse me, Jesse the Body Ventura, that's Tito") Santana and the JYD were cheated of victory by a megaphone being smashed over the Dog's head by the Funk Brothers. The Funk's manager, Jimmy Hart better watch out in upcoming bouts. I was ready to slap a figure-four on that whimpy manager myself.

In Los Angeles, Hulk Hogan defended his heavyweight championship by pouncing King Kong Bundy in a steel cage match. Things looked tough for the recently injured Hogan, but how could he let down all those "little Hulksters"? After Bundy was pulled away from the door several times, the Hulkster issued an earthshaking body slam, assuring the world, that we'd never have to endure "Bundy-mania."

The only title which changed hands was the tag-team champions. The British Bulldogs accompanied by Captain Lou Albano and Ozzy Osborne (when did he break into wrestling?) woke up the dream team of Greg "The Hammer" Valentine and Brutus Beefcake.

Wrestlemania II — What the world waited for until . . . Wrestlemania III?

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ARTS

Smooth Talking strangers and campy Critters

CRITTERS — A New Line Cinema Release. Directed by Stephen Herek. Starring Dee Wallace, M. Emmet Walsh, Billy Green Bush, and Terence Mann. At USA 57 and suburbs. Rated (PG-13)

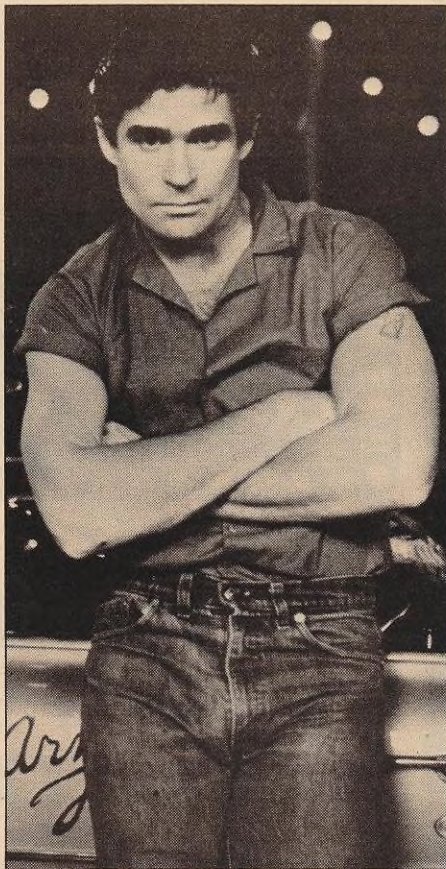
SMOOTH TALK — A Spectrafilm Release. Directed by Joyce Chopra. Screenplay by Tom Cole based on "Where Are You Going, Where Have You Been?" by Joyce Carol Oates. Starring Laura Dern, Mary Kay Place, and Treat Williams. At Orson Welles and Nickelodian. Rated (PG-13)

by Rick Dunn

It is right about this time of year when critics become fed up with heavy-handed Hollywood potboilers, bursting at the seams from gorging on obnoxious soundtracks, big name deadbeats, and high-concept (or in most cases, low-concept) commercialized drek. Most people see one or two movies a month — the ones that receive good reviews. There are more bad movies out there than good ones, and it is the critics who have to sit through all of the fodder, so the general public does not have to. Therefore, there is no bigger reward for a critic than two ambitious, life-enhancing, low-budget films appearing in the same week. *Smooth Talk* and *Critters* are the movies, and when it comes to freshness and sheer entertainment, the big-studio efforts of late do not stand a chance on the filmatic battlefield.

Do not associate low-budget filmmaking with exploitive trash or bad movies, because most low-budget films are more creative than their big-budget counterparts, if not, on the average, better. A low-budget filmmaker does not have to worry about box-office, because if the movie bombs, not that much money is lost. Without having to worry about bankability, a director/producer can put their own vision on screen, without interference from studio heads.

Smooth Talk's Director Joyce Chopra has put her own vision of a teenage girl's sexual awakening on-screen, and it is a vision that defies the always safe, always funny looks at teenage sexuality recently examined in the numerous John Hughes/Molly Ringwald productions.



Treat Williams as Arnold Friend in *Smooth Talk*.

In *Smooth Talk*, Laura Dern plays a small-town girl, who likes to rove a nearby shopping mall with her friends, to stare at boys and flirt. She is quite bold, yet apprehensive when it comes to an actual situation involving just herself and a boy. She daydreams of sex quite often, but she does not know how to handle her new feelings. The daydreaming is safe, because she has complete control and can turn it off whenever she wants, but in a situation where she has no control — she is scared.

At home she has never-ending spats with her mother, and is jealous of her older sister. Dern is uncooperative and hard to get along with. She will not help her mother clear a table, because the dishes were not hers. Dern lies to her mother constantly, but always seems to find herself crying for her when she is in trouble.

One day while her family is away an older man named Arnold Friend that had noticed Dern earlier in the film, drives up to her isolated house and asks her to go for a ride. This man knows everything about Dern, and



April (Nadine Van Der Velde) and a hungry critter.

looks as if he had just jumped out of one of Dern's James Dean posters that cover her room. Dern flirts with him, until he states that he is her soon to be lover. He will not leave, trying to convince Dern to come out of the house, a house that is her only protection. Again she finds herself crying for her mother's guidance. One of her daydreams has just materialized, but this one she cannot stop.

Smooth Talk deals with teenage sexuality in a way that has never been done before. It shows a teenager's fear of sex, and the mixed emotions involved in a sexual relationship.

The relationship between mother and daughter is beautifully realized. Based on the story *Where Are You Going, Where Have You Been*, the relationship displays the mother's concern, and also the daughter's misconstruement of the mother's intentions.

The final 15 minutes of *Smooth Talk* is terrifying. In most films dealing with teenage rites of passage, it is usually a young boy in a safe situation with a prostitute or french maid. Here, Dern has a decision to make — does she go

with her desires and go with the man or does she slam the door and call the police.

Laura Dern is electrifying as the teenage girl crossing over into womanhood. Dern is not full of one-liners and psychobabble like Ringwald. Everyone knows or has known a girl who innocently flirts and teases like Dern, even if they do not know the person behind the mini-skirts and halter tops.

Treat Williams, who appears briefly as Arnold Friend, has made a smart move by taking the role of the older man. Most stars would not bother with such a small role, but his magnetic performance should reward him with an Oscar for best supporting actor next year.

Smooth Talk is completely refreshing. It spits on all of the pretentious brat pack movies, and it will be the film that all other teenage films will be compared to.

On the lighter side of things is the other kind of low-budget film that exists — the B-movie. A B-movie is a low-budget film, usually in the sci-fi/horror/action vein, that allows the patron to ignore the fact that they have a mind and the only thing that they will have to worry about is whether or not their shoes will be a different color after soaking in the muck on the floor.

In *Critters*, a shipload of flesh-chewing tumbleweeds land in small town, and much to the dismay of the townspeople, start eating cops and boy-friends. These things look like those little dustballs that form behind doors, and are just about as scary, because how can one be afraid of a little monster that screams F*** (in sub-titles) when it is shot at.

The critters spend their time biting the heads of E.T. dolls and making the lives of a family of four quite miserable. But they do not have to worry, a couple of space-age bounty hunters have also landed and taken the guise of a dead cop and a rock star, not to mention the mother of the family is battle-hardened horror vet Dee (*Howling*, *E.T.*, *Cujo*) Wallace. (For some reason Dee has added the name Stone to her name, but I don't like it so I won't use it).

Critters is a whimsical little tale in the tradition of *Gremlins*. It does not ask much of its audience except an extended sense of disbelief.

Mann's Hand should be banned

BAND OF THE HAND — A Tri-Star Picture Release. Directed by Paul Michael Glaser. Written by Leo Garen and Jack Baran. Starring Stephen Lang, Michele Carmine, Lauren Holly, and Daniele Quinn. At the U.S.A., Pi-Alley and Suburbans. Rated (R).

By Joe Sicari

One might think that with Michael Mann, the producer of *Miami Vice*, also the executive producer of this film, *Band of the Hand* would be an action-packed, technically slick film, directed in a video style. Oh no, what producer Mann has given his audience is a poorly scripted, ineptly directed film, with the added pleasure of some mediocre acting.

It seems that five juvenile offenders have been assigned to a secret detention project in the Florida Everglades. The reason — to turn them into respectable citizens. Their teacher is a tough talking Vietnam vet named Joe (Stephen Lang). After surviving some tough field tests, the group, who at the

beginning hated each other's guts, become blood brothers.

The group and Joe move into a run-down section of Miami and decide (how noble) to clean up the streets. This angers a drug dealer who decides to have an all-out war with the group. The outcome is, as expected, a victory for the group. They then decide to go after the big drug pusher (could Tubbs and Crockett from T.V.'s *Vice* have missed this pusher?)

What passes for a story was written by Leo Garen and Jack Baran. Garen has written dozens of scripts for T.V. and it shows. Lines like "Hey man what you talking about?" or a classic *Miami Vice* line "Watch the threads, man" are really crisp dialogue, right?

First time feature film director, Paul Michael Glaser (Starsky on *Starsky and Hutch*) has directed T.V. episodes and a T.V. movie. *Amazon*. So while he shouldn't be William Friedkin, he should know how to stage an action scene. No dice, his action sequences are some of the most boring ever for a film. Glaser's idea seems to be having



(l to r) Nikki, Moss, Carlos (lying on ground), Ruben, and J.L.

actors running in all directions while guns and explosives go off around them.

The casting of the five male leads, especially Daniele Quinn, (Anthony Quinn's son) and Michele Carmine look like they stepped out of a fashion magazine ad.

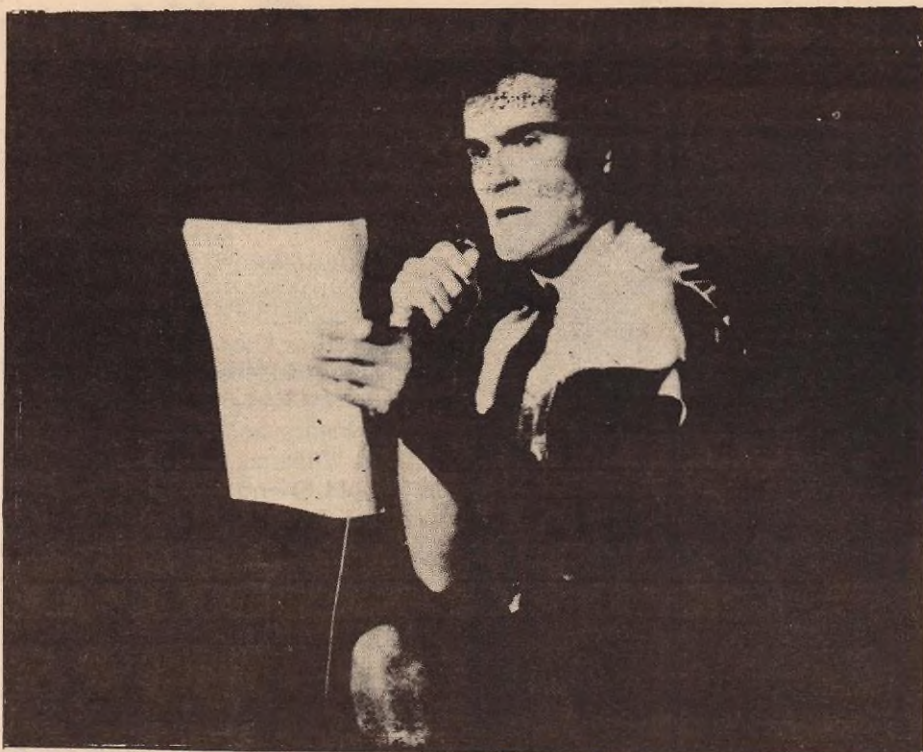
The director of photography, Reynaldo Villalobos, has done far bet-

ter work in *Risky Business*. Villalobos can't even seem to shoot the Florida Everglades with any excitement.

The original music by Michael Rubini is another disappointment, adding nothing to the film.

Band of the Hand may prove one thing, that T.V.'s Michael Mann should have his hand banned from features films.

MUSIC



Henry Rollins

Black Flag flies at half-mast

Black Flag in concert with *Gone* and *Painted Willie* at Brandeis University, Sunday April 13.

by Ken Doucet

Black Flag's lead singer Henry Rollins has gained a certain amount of notoriety over the last year or so, not only as the lead singer of one of the country's most controversial bands, but as a writer for the *Village Voice* and *Spin* magazine. His spoken word tours, in which he has performed selections from his three published books of poetry as well as personal accounts from his fascinating life, have sold out across the nation and drawn rave reviews wherever he appears. This performance, with his band, however, left a lot to be desired.

In one of his record reviews in the *Village Voice*, Henry attacked the band AC/DC for their rap-rock lyrics and lack of originality. Perhaps Henry missed the point behind why AC/DC sells many times more records than Black Flag ever will, they live off one reputation they have gained through their live performances. Rollins often claims that Black Flag's strongest weapon is their live concerts. They even have three live video tapes available for purchase or rental at certain record stores, a pretty near feat for a band on an independent record label. Still, the Brandeis show failed to draw out the talent that this band is capable of producing. Rollin's performance was full of sweat and tossing of his huge mane of hair, but was void of the range of emotions that Black Flag's sons can evoke.

The songs that the band played came mostly from their most recent albums "*In My Head*," and "*Love Nut*," and almost completely excluded such earlier albums as "*Damaged*," "*My War*" and "*Slip It In*." The songs "Gimme Gimme Gimme" and "Nervous Breakdown" were the only ones (other than their cover of "Louie Louie" not from the last two L.P.'s.

Black Flag usually does Sunday afternoon shows at the Channel, but decided to look for a new hall to play in order to avoid past problems with slam dancing policies, and bouncers. The Brandeis Security people who were hired to make sure things didn't get out of hand were so overwhelmed by the mass of slammers, that the best they

could do was watch from the sides and try to keep people off the stage. One fan, trying to make his way to the stage via the hands of the people crowding the front, landed on Rollin's leg with a combat boot.

Perhaps Black Flag has become sort of a victim of their audience. The punk rock scene is loyal, but small. Punk bands like the Ramones, the Dead Kennedys, and Black Flag are having trouble finding places to play, because their audiences seldom number more than a thousand. This places a number of extremely rowdy young people in a somewhat closed in area. Slamming can touch off acts of violence and vandalism, and halls can be destroyed. This necessitates that the halls must have no seats. Still bands continue to play seatless halls, and kids continue to slam dance and stage dive years after Johnny Rotten proclaimed punk dead.

Rollins had some harsh words for the stage divers, but said he could understand why people want to do it, and the show went on. Black Flag only tours with bands on their own label, SST records, and they let their opening acts play sets that were far too long. The first act, *Gone*, which features Black Flag's guitarist Greg Ginn, played long droning instrumentals that were at times interesting, but mostly annoying. The second act, *Painted Willie*, was a three piece Black Flag clone band that perhaps managed to score once with a number that was a blatant Motorhead ripoff. The opening acts were mostly just excuses for the kids to slam dance and throw things at the bands.

By the time Black Flag did get to the stage, four hours after the doors opened, the exhausted audience still managed to create a fair amount of mayhem considering the band's choice of material.

The show ended to an almost silent audience, as few people had enough energy left to clap, or shout after having been subjected to such a loud, crowded, and sweaty evening.

Black Flag may still bring the kids to the shows, but if they continue to rely on the material they played at this show, they may end up playing these kind of bad shows for a long time.

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The rock wiz quiz

by Dave Hayes

Okay, kiddies, it's down to the wire here at the old music desk, and now we're gonna reward you for a year of faithful reading and much appreciated support. So here's your chance to be a star and get your name in the paper and win a record of your choice and all kinds of neat junk.

We're gonna have a little quiz. Now, I know its finals week and quizzes are the last thing you want to see right about now, but this one's a bit different. It's fun, it's easy to swallow, and it ain't gonna upset your grade point average. So, sharpen your pencils, put your books under your desk, sit two seats apart from each other, and take a deep breath, 'cause here goes.

And remember, this is your chance to be a star *and* be one record richer.

I. A ROSE BY ANY OTHER NAME

These names may not mean much to you, but apparently they did to the stars who took the care to switch them somewhere along the path to glory. By what name are these characters better known?

1. William Perks
2. Vincent Fournier
3. Declan McManus
4. McKinley Morganfield
5. Annie Mae Bullock

II. I SHOULD HAVE QUIT YOU . . .

Occasionally, a fella gets it into his head that he'd be better off alone. These folks did. Each one recorded with a band before hitting the road and finding fame and fortune. Name the band from which each of these artists sprung forth and conquered the world.

1. Ted Nugent
2. Linda Ronstadt
3. Rod Stewart
4. John Waite
5. Peter Frampton

III. ONE TRICK PONIES

Sometimes people get it together and score that big hit, suffer amnesia and forget how they did it. Name the people or groups responsible for these hits and these hits only.

1. *Play the Funky Music*
2. *Pop Muzik*
3. *Sugar, Sugar*
4. *Rock-In Robin*
5. *One Toke Over The Line*

IV. AND THE NAME OF THIS GROUP IS . . .

Somewhere along the line, somebody told these people something about having some sort of chance at success. Guess they all got so excited they ran right out and bought a new name. Now, which new name did

each of these groups buy before The Big Break?

1. The High Numbers
2. The Golliwogs
3. Little Boy Blue and the Blue Boys
4. Tom and Jerry
5. The Quarrymen

V. THE SECOND TIME AROUND

Sometimes even the best groups fall into a creative lapse and find themselves resorting to cover material. Funny thing, though — a lot of times it

pays off. Name the artists who originally scored with these hits. (Cover artists in parentheses)

1. *Twist and Shout* (The Beatles)
2. *Not Fade Away* (The Rolling Stones)
3. *Remember* (*Walking In The Sand*) (Aerosmith)
4. *Twisting The Night Away* (Rod Stewart)
5. *Summertime Blues* (The Who)

VI. LITTLE Q&A

Yeah, yeah — lists can be a drag so here's another approach to our little bundle of fun. If you're discouraged so far, don't worry, here's a chance to play a little catch-up.

1. What famous sixties rock 'n' roller was rejected from auditions for the Monkees TV series because he had crooked teeth? (He recommended the job to his straight-toothed roommate Peter Tork, who subsequently made millions as the group's bassist)

2. Which then-aspiring soccer player and future rock superstar once held a job as a gravedigger?

3. Who plays guitar alongside Eric Clapton on *Layla*?

4. What was Elvis Presley's first single?

5. Jerry Lee Lewis' biggest hit, *Whole Lotta Shakin' Goin' On* is perhaps one of rock's greatest songs. But when one takes into consideration this remarkable fact about the recording of the song, it becomes even more impressive. What is it, from a production standpoint, that makes the hit so unique.

VII. FAMOUS LAST WORDS

Okay, one last chance. Name the rock legends responsible for the following quotes.

1. "When I'm thirty, I quit."
2. "I'm a freakin' Artist, man."
3. "A cop came onstage one time at the Fillmore when the building next door was on fire. I kicked 'im in the balls and sent him off . . ."
4. "I only know a town by its chicks."
5. "I'm changing my image. I'm going to get my teeth fixed."

Okay, boys and girls, that's it. I know, I know, it was kind of tough, but how else are you going to learn? Trust me, if you answered even a few, it will be worth your while to send them in. Truth is, I don't really expect too many high scores, and the one who gets the most right wins the free album, and (if they choose) their name in the paper (Oooh, wow!) So guess on as many as you can. Each question is worth the same amount. Just bring your answers down to the Journal Office in the Ridgeway Building. (If you're one of those folks who don't know where the Ridgeway Building is, don't hesitate to ask around. Eventually, you'll find someone who can at least direct you halfway there. Remember, you get to choose the album yourself, as long as you don't get greedy and try to choose a two record set.

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SPORTS

Pitching the key as Rams trip MIT

by Mike DeSimone

As coach Joe Walsh says, it was just a typical game for pitcher Mike Marshall. When Mike Marshall has a "typical" game, opposing hitters best beware. Just ask MIT. They were the victims of a three-hitter as Suffolk routed the Engineers 7-1 in Cambridge, last Wednesday.

Marshall (3-0) also fanned a season-high 10 batters as the Rams rolled to their tenth win in the last eleven games and saw their record improve to 12-5.

Marshall had his curbe and fastball in high gear. "He's scary when he gets them together," says Walsh.

Offensively, the Rams have looked better, stranding men on base in the early innings and coming away with only one run, but finally managed to chase MIT starter Mark Carroll (1-2) during a four-run fourth inning. John Lordan provided the big hit, a base-clearing double with two outs. It looked as though the Rams would fall into the same pattern because Carroll got Chip Forrest and John Grasso on strikeouts before Lordan delivered. Mike Turilli followed with a single to drive in Lordan for a 5-0 lead.

Three of the team's 11 hits were provided by Mark Stenson, who seems to be coming around after a slow start. The senior from Weymouth singled, doubled, and tripled and knocked in a



Rams coach Joe Walsh

run to raise his average over the .300 mark (.303).

"It's just a matter of time before he and Larry (Chabre at .298) break out," said Walsh. "I can see the look in everybody's eyes 'hey Stens' is back'."

Mike Ackerman and Turilli each contributed with a pair of hits. With the two hits, Turilli actually saw his average drop a few points (.438 to .435), but both hits came in the midst of rallies.

Walsh was also very pleased with Ackerman, who was filling in for John Coviello in right field. "He made the plays out there and went two for three. It was a shot in the arm for us."

Not to be underestimated was Marshall's 10 strikeouts. "You take ten guys out of the lineup who don't touch the ball," points out Walsh, "then you take a lot of pressure off the defense."

Now that the team seems to have it in high gear, it is probably a good time to be heading into the latter part of the schedule against teams in western Mass. and Rhode Island.

"There are some good ball clubs out there that we don't know all that much about," he says, but he doesn't appear worried the way his team is playing.

"We still haven't peaked yet, and besides our pitching has been great.

"I'm just keeping my fingers crossed that we keep it up." So far, they have.

Suffolk, 7-1 at Cambridge

MIT	000	000	010-	1	3	3
Suffolk	100	410	10x-	7	11	2
M — Markj Carroll, Doug McCloud (4), Cory Kerstetter (9), and Tim Day; S — Mike Marshall and Dave Vigliotti. WP — Marshall (3-0); LP — Carroll (1-2).							

Records: S 12-5; M 5-8.

SUFFOLK BASEBALL



Record: 12-5

	H/AB	AVG.
Hanley	1/1	1.000
Turilli	27/62	.435
Coviello	19/54	.352
Grasso	24/72	.333
Forrest	16/48	.333
Ackerman	4/12	.333
Stenson	17/56	.303
Chabre	17/57	.298
Bennett	18/61	.295
Vigliotti	18/62	.290
Lordan	20/69	.289
Dinardo	0/2	—
Suffolk	182/557	.326
Opponents	135/526	.256

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More baseball

Suffolk sweeps doubleheader; 10-4, 4-1

by Michael Maloney

Suffolk Rams' catcher Larry Chabre went 3 for 4 with 2 RBIs and outfielder John Coviello also went 3 for 4 with 2 RBIs as Suffolk swept a doubleheader against Eastern Nazarene College 10-4, and 4-1 at Bradley Field in Quincy.

Quincy native pitcher Gary Dinardo upped his record to 4-0 as he scattered nine hits and recorded two strikeouts.

The Rams opened up the scoring column in the second inning when big Mark Stenson walked and scored as Senior Capt. Chabre sent a deep double to left center. Next batter Coviello singled and scored Chabre.

The ENC Crusaders rallied back to even the score. Furbush reached first base on an error by Chip Forrest. Yost smashed a hard shot past third baseman John Grasso moving Furbush to third. Pillsbury scored Furbush on a

sacrifice fly. Raker scored Yost with a single to tie the score 2-2.

Suffolk finally took the game into command by scoring three runs in the third inning. Grasso walked and stole second base. Mike Turilli lined a hard single past the ENC shortstop scoring Grasso. Turilli stole second base, after a walk to Stenson, Chabre scorched a single off Kevin Gagnon to score Turilli. Coviello continued the hitting by knocking in Stenson with another single up the middle. ENC responded with a run by DeMichael as he scored on a 6-4-3 double-play to make the score 5-3.

The Rams continued the assault on the Crusaders pitching in the 4th inning. Forrest laid down a picture-perfect bunt single and later scored on Dave Vigliotti's ground out. Forrest (3 walks) scored once again in the 6th inning as he walked, stole second and came home on Grasso's second RBI of

the game. Grasso later scored on Vigliotti's single. ENC scored their last run off Dinardo in the bottom of the 6th inning when Yost blooped a single off the outstretched glove of Turilli. Yost moved to second on a ground out and came home on Pillsbury's ground out.

Suffolk added two more insurance runs in the top of the 7th when Stenson singled but was called out at third on Coviello's third hit of the day. Pinch-hitter Matt Hanley drove in Coviello's third hit of the day. Pinch-hitter Matt Hanley drove in Coviello and he later crossed the plate on another single by Grasso. Dinardo just mowed the Crusaders down in the bottom of the 7th to gain his 4th win and a 10-4 victory.

RAMS WIN SECOND GAME 4-1

In the second game of the twin-bill sophomore pitcher Mike Ackerman

was in total control of the game allowing three hits and only four baserunners all game. Relief ace John Christiani came in the bottom of the 7th inning to silence any sort of a threat that ENC had in mind.

Suffolk jumped on the scoreboard first in the 4th inning when Mike Turilli connected for his third homer of the season over the right field fence. The next inning Coviello clouted a long blast to left that just missed homerun territory. He ended up with a triple. Chip Forrest sacrificed him home with a bunt, Suffolk was up 2-0 going into the 7th inning.

One thing throughout the game was the bad calls by the first base umpire. He blew at least five plays for both teams but the worst call was when Turilli reached first when the right fielder dropped the ball. No one was covering second so Turilli took off for second. He easily slid in before the tag was applied. But he saw no one at third, so he once again took off easily making it to third standing up. But the ump at first called Turilli out at second saying the fielder had tagged him on his heel. Who said umps don't need glasses?

Putting aside the blindness of the umps, Suffolk added two insurance runs in the top of the 7th when Stenson reached base via an error by the shortstop and then moved to second on a throwing error by the pitcher. Chabre singled scoring Stenson after a couple of walks to Coviello and Forrest, Grasso delivered a single to left that brought home Chabre for the last Suffolk run.

Ackerman was breezing through the innings but ran into trouble in the bottom of the 7th. Steve Smith reached on an error, then after a strikeout, DeMichael smashed a deep triple to left center scoring Smith ruining Ackerman's bid for a shutout. After letting up a walk, Coach Walsh had seen enough and called for the freshman lefthander Christiani. The big lefty promptly threw smoke and struck out the two remaining batters to preserve the win for Ackerman and notch his second save as Suffolk wins it 4-1.

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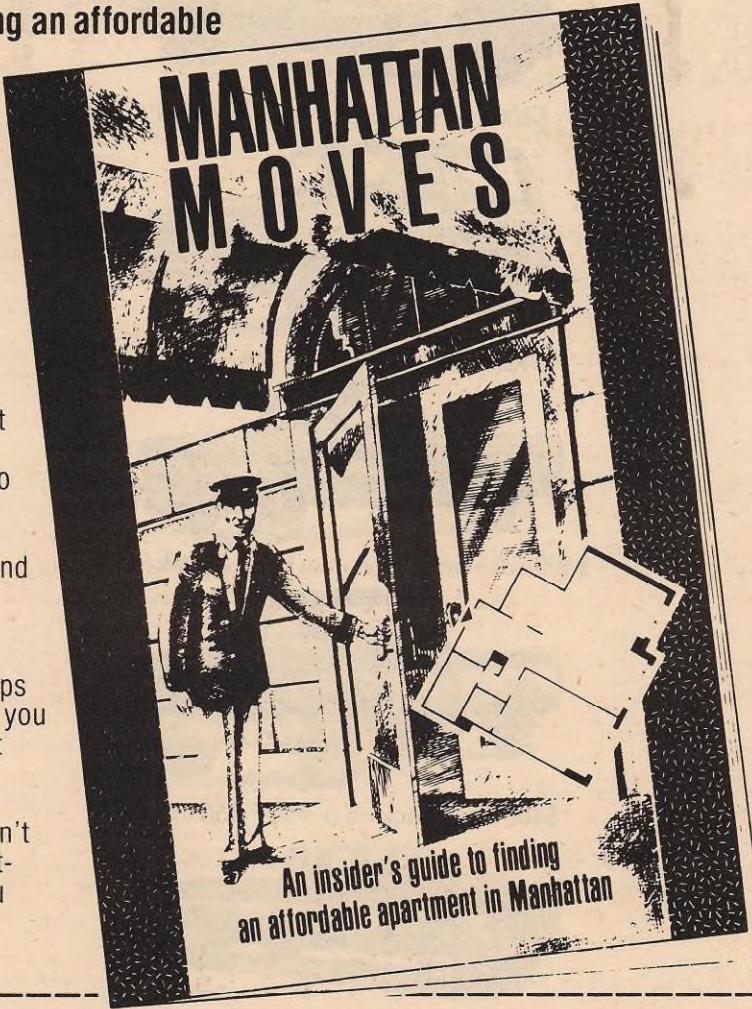
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