Mercury Morris

by Maureen Pinone

Former Miami Dolphin backfheel Eugene "Mercury" Morris spoke last Thursday in Sawyer 427 about substance abuse and the effects on the user.

Morris, who is currently serving a 20 year jail sentence for his 1982 conviction of drug trafficking, played for the Miami Dolphins during the 1970's. He now does public speaking appearances discussing his drug use and the dangerous effects that it can have on anyone else who decides to become involved in drugs.

Morris recalled the advice from a man whom he has met in prison. "Nobody can help you but yourself. Once you've found yourself on the wrong road, turn around and come back," said Morris of his friend, who has spent 37 years in prison.

"I'm not here to tell you what to do," Morris told his audience. "I'm not going to tell you not to use drugs. I'm not going to tell you to use drugs. I'm not doing that. But I am going to tell you not to use drugs. I'm not going to tell you to use drugs. I'm not doing that."

Morris continued preparation toward understanding our present generation by discussing the Vietnam War, which he emphasized was fought by men from his own generation. "There was a definite change in the Vietnam War," said Morris. "So many things in the 1960's that would shape and mold the way we are today, Civil Rights conflicts and the non-violent approach taken by Martin Luther King efectuated the change that Morris talked about.

The transition from the 60's to the 70's was clear cut, according to Morris. "In the early 70's," began Morris, "there was a necessity to show how much you wanted to be alienated from society." He used the "long hair, peace signs, Volkswagen buses, and the distaste for war" as an example of the Woodstock Generation's desire to bring out all this alienation. "This era ushered in a new decade," said Morris.

"Mercury Morris, in his life, was a fool because of the foolish thing that he did," recalled Morris of his past actions. He said that he didn't stop walking along the sides of train tracks that he did as an elementary school student, he didn't stop drinking 170 miles on hour, he didn't stop using cocaine. He said that he grew out of the necessity for that behavior.

"The biggest part of my life, then, came not scoring a touchdown," said Morris. "That was always easier done then said. Now I had to fight for my freedom. It was an whole different picture, a whole different problem, but the message is the same. I made my own choice," said Morris.

Commencement in life, for Morris, didn't begin until he got out of football. According to Morris, he had done the unforgivable thing: he allowed himself, through complexity, to take his life and jumble it up.

Morris said that the greatest health and detriment in athletics comes from the fact that athletes provide a healthy body. Morris used former Boston Celtic drafter Len Bias and former Cleveland Brown football star Don Rogers as examples of healthy athletes who got mixed up in drugs. Morris said that people with clean hearts are more likely to die from using drugs than those who use them on a normal basis because the clean heart is not used to the effects of the drug.

"Don Rogers was his own best friend during the day, and his own worst enemy at night," said Morris. "You can't have both and survive. Mercury Morris never had a drug problem; he had a Mercury Morris problem. You're your own best friend, and your own worst enemy."

Finally, Morris said that life with drugs is like a three ring circus, engagement ring, wedding ring, and suffering.

Career Week helps students find jobs

by Douglas Smook

The fifth annual Suffolk Career Week will be held Monday, November 14-18, 1982. The Career Services and Co-operative Education Office is sponsoring the event to highlight a broad array of career issues of interest to the entire university.

Career Week begins with a faculty and staff open house on Monday evening at 7:15 in Sawyer 427, Mary Calhoun will be speaking on how to find the hot jobs in business and finance. Mary Calhoun is the author of the recently published book "Wall Street Warm-Up."

Judith Rosenthal, image consultant, will present a program on the Professional Image, Tuesday, November 15 at 1 p.m. in Sawyer 423. Ms Rosenthal is a partner in the firm "The Gifted Buyer," and will be including tips on buying clothes. The Program Council is sponsoring this event.

International Careers is the topic of the second event on Tuesday, at 4:30 in Sawyer 120. Excelent success in her career search discussion featuring Julia Norden, senior consultant from Haggan and Company, and Ben Schwartz, vice president, International National of Bank of Bahamas. Schwartz is a 1980 MBA Suffolk alumni. Discussion topics will include how to begin your job research in this field and the pros and cons of such a career. A question and answer session will follow.

Wednesday begins with professional etiquette discussion about opportunities and choices in this field. This will be held at 1 p.m. in the Murane Conference Center.

A panel discussion on job searching strategies will be presented Wednesday, at 6 p.m. in Sawyer 521. Panelist will include Arthur J. Bowen, Human Resources Manager, Apollo Computer Inc., J. Paul Costello, president, Costello, Eridian and Company, and Ralph DeAngelis from Dake Corporation.

Co-operative education is the topic of the first meeting on Thursday. At 1 p.m. in Sawyer 521, students will get the chance to hear from Teri Howestein, assistant director Co-operative Education at Suffolk. Current co-op students will also be there to answer questions on how they view the program. There will also be a chance to sign up for interviews with Disney World, The Boston Globe and many more companies.

Friday afternoon, beginning at 6 p.m., there will be a Career Job Fair in the Sawyer Cafe. There will be over forty companies represented including Bank of Boston, the IRS and Pannell Kerr and Forster. Interested students will have the chance to find out more information about companies and ask questions.

(continued from page 3)
Dear Friends at the Suffolk Journal,

I’ve learned that being “misquoted” often means that I just didn’t make my self clear. A recent Journal article about SOAR (mis)quoted me as saying that “while Black students and other minorities have to live with the problems of racism every day, white students are automatically born into a position of social power, and need to unlearn this pattern of social imbalance.”

If I were a white Suffolk student reading this I’d resent the assumption that “I automatically” have “social power.” Since it’s not exactly what I meant to say, and since it’s an important topic for all of us, please let me clarify.

I did not mean that all or even most white students “automatically” have “social power.” Only a few have this; those who do, usually choose Harvard not Suffolk. As I see it, US society is structured like a pyramid, with a few families (nearly all white) on top in terms of money and power. Below them are a lot of people with less power over their lives than they would like to have, due to all kinds of things like less educational opportunity, job discrimination, and so on. Most Suffolk students, white and Black, come from this group; they are in college seeking skills and knowledge which may enable them are a lot of people with less power compared to students of color. And in fact all students suffer educationally from the lack of diversity in the curriculum. Fortunately a committee of faculty is at work on correcting this.

As I’ve said before, the existence of racism is not the “fault” of any one of us who is white. The question is not, “Am I racist?” because we all are if we are white and grew up in the USA. The real question is, “What am I going to do about it?” Each of us has the challenge to unlearn racism as well as we can for our own sake as much as for anyone else.

Why is all of this so important to a campus minister? As I see it, we at Suffolk have an opportunity to build a community together which comes a little closer than the city around us does to the biblical ideals of justice and love. This is part of becoming educated people in the best sense. To build such a community, we must learn to be alert to discrimination due to class and race (as well as gender) which dehumanizes any one of us. We need to learn how to bridge the barriers that come up between us because of the fear of differences. This is what we are trying to do in SOAR, and why I am so excited about SOAR’s beginning on campus.

Thank you, Wendy Sanford Campus Ministry

(continued on page 3)
Arym: "the words (1 will support and defend the Constitution and the Oath of Office in all cases requiring service, and will also support and defend the same) will form the basis of your service, and will also form the basis upon which your actions will be judged," he said.

The bundle of energy, mustached and decked out in typical attorney wear, was the man to invite to speak on that occasion, Sawyer Building. To get a faster response, Sawyer Building. To get a faster response, Garrity reminisced about his experiences as an Army ROTC Cadet in the late fifties while attending Boston College. He referred to his commissioning service as an Infantry Platoon Leader with the 82D Airborne Division at Ft. Bragg, North Carolina, as having given him an understanding of the importance of the role of young officers: "Citizen-Soldier Officers, when the situation arises, are the glue that holds the Nation together. In the schemes of education and training to our Army represents an inherently healthy situation among the unique Army," he said. "To count him among his closest friends today his new Battalion Commander, and his first Platoon Sergeant. "Those professional associations and friendships, Mr. Garrity says, "are among the strongest one can find," he said.

Former Judge Garrity is probably best known by the general public for his landmark decision in 1985 while serving as a Justice of the Massachusetts Appellate Court. That decision resulted in the Court-ordered clean up of Boston Harbor. He also left his mark with far-reaching implications for the future of the Commonwealth. Mr. Garrity is currently a member of the firm of Shapiro, Israel and Weiner. Attorney's at Law here in Boston. He is also a graduate of Northeastern College Undergraduate, Law School, and currently teaches Trial Practice as Rot of Judicial Services at Northeastern Law Schools. He also writes a monthly real estate law column for the Boston Business Journal and is active in the Massachusetts Bar Association Litigation Section. He is President of Save the Bay, an environmental organization which is concerned with the clean up of Boston Harbor. Former Judge Garrity is also an avid distance runner who completes the Boston Marathon each year.

The event was forty-eight minutes. Comeau says he will think twice about using elevators as a necessity. "Escalators and stairs don't pose a threat, but I did hear about a woman who fell through an escalator," he said. "I would hope that will happen." The door to the elevator was opened slightly, and Comeau pulled the doors open again on him and the elevator dropped a few more inches. At this point, Comeau said, "I just keep on thinking that the sixth floor to fix the master electrical switches to open the doors."

"Just as everything had gone for naught, the doors opened to Comeau's enjoyment. Comeau then jumped thirty to forty inches to safety. He thought it was a short circuit in the wires that freed him from his solitary jail. Estimated total of time spent in the elevator was forty-eight minutes. Comeau added, "It was my first half to catch up on the work he had missed."

"Looking back in retrospect Comeau said, "It was very peaceful and calm unlike the times in the Sawyer elevators. I was alone with myself." Comeau then added, "A lot ran through my mind like fear, comfort, loneliness, despair, and definitely hunger." Comeau says he will think twice about using elevators as a necessity. "Escalators and stairs don't pose a threat, but I did hear about a woman who fell through an escalator," he said.
Ballotti learning center receives grant

Suffolk University is the recipient of a $10,000 grant from Boston Safe Deposit and Trust Company, the principal subsidiary of the Boston Company, for its Ballotti Learning Center, the university announced today.

Timothy L. Vaill, president of Boston Safe Deposit and Trust Company, made the presentation to Suffolk President Daniel H. Pelman at a visit to the center, named for the late director of the Boston Foundation.

Suffolk's Ballotti Learning Center was established in 1982 to assist students in realizing their academic potential. The Center provides academic and social support beyond what is traditionally offered through the classroom curriculum.

TKE's Prince for a day

by Faith Ristaino

Wednesday was Prince Spaghetti day for fraternity Tau Kappa Epsilon, as they held a charitable pasta meal. Beacon Hill workers, students and pedestrians crowded St. John's Church, paying a mere .99 for a hearty spaghetti meal, proceeds from which went to pay for a new home to friends, 1 learned that unfortunately leaves start to wilt just before "Feeding Day." It's true. You get on the floor. And then the sad thing is that after a while, when you do, you find your mouth hanging open repeatedly and your hands furiously trying to illustrate. I will try.

Since I have moved away from home, the concept of "plants" has for some reason entered my consciousness. Each time I begin packing, there was a collection of window-sill plants by the doorway. They seemed pretty harmless, but they were dead. They were dried and frozen. For weeks after he fed them, one night and the poor things just froze. He accidentally left them outside for one night and they resembled sticks. That's what they were. And when they begin facing the window, it became apparent that they resembled the Moody Blues. O.K. fine, let's just have a dog who's tongue is pressed up against the window. It's true. And then the sad thing is that after a while, when they began to deteriorate into nothing, he was still apologizing to a small stick behind a dog who's tongue is pressed up against the window. It's true. But then, when they began to deteriorate into nothing, he was still apologizing to a small stick behind his dog's tongue.

Well this situation scared me to death. So I began observing my own behavior. I know I shouldn't have to explain why I am taking one of the kitchen cabinets and moving him into the living room. I know he doesn't need to hear that it's only because I want what's best for him and that he's actually getting the better spot. I know I shouldn't feel rejected when their little leaves start to wilt, just before "Feeding Day." Right? Well, maybe just a little.

Humor

by Wendy Cincotta

Strange phenomenon occur when you live on your own. Things happen to you that you do not understand. You try to explain it to a close friend but when you do, you find your mouth hanging open repeatedly and your hands furiously trying to illustrate. I will try.

I shouldn't feel guilty when their little leaves start to wilt just before "Feeding Day." It's true. You get on the floor. And then the sad thing is that after a while, when you do, you find your mouth hanging open repeatedly and your hands furiously trying to illustrate. I will try.

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Program Council

Patriot Tickets

November 22nd game

Pats vs. Colts

$12 ticket price
limited tickets

On sale in the Sawyer Cafe
one week only

November 2 - 6

Monday 10-12 Tuesday 10-12
Wednesday 10:30-1 Thursday 10-1
Friday 10:30-2

Fall Ball

November 20, 1987
at Caruso's Diplomat

Tickets will be going on sale in the cafeteria Monday, November 2nd

Commencement

Ball Glasses
are available in the
Student Activities Office

Springsweek Committee Meeting
Thursday, November 5th
1:00 p.m. in S426

Help plan events for Springsweek!
Weeds

ENTERTAINMENT

calls "primarily a comedy," mind made. release to critical accolades, somehow little chance of being distributed, never star Nick Nolte with one of the best hardnosed prison film, but in actuality bound tale. is an underdog story too, an upward is an understated comedy, providing like about it," says Hancock, "I think it is more comfortable calling it a

Hancock, a Harvard graduate, is probably best known for his films Dirg the Drum Skewly with Robert DeNiro and Baby Blue Marine with Jan-Michael Vincent. He has been trying to make Weeds since he was first inspired by his work at the San Francisco Actor Workshop, which was founded by ex-con vict Rick Culchey, whose own life story parallels that of Weeds. Toles-Bey is making his debut in Weeds as a convicted turn actor.

In the film Nick Nolte plays Lee Emmettter, a convict serving life without possibility of parole, until he begins to read, which leads him to pen a play of his own. He gathers together other inmates and stages a production of his play, catching the eye of a critic who in turn petitions for his release. Upon his release, Emmettter regroups the original cast and takes the play on the road. The problem — Emmettter plagiarized most of the work from Jean Genet's "Death Watch."

"Plagiarism is interesting," Hancock states, "I know from Harvard term papers, he adds jokingly.

Hancock is not concerned that some people may find the film guilty of pre­ senting negative racial stereotypes, with a cast of mostly black actors por­ traying various kinds of criminals.

"A writer's primary function is to hold the mirror up to nature," says Han­ cock.

"There are black pimps."

Toles-Bey has no problem with his character — that of a pimp turned actor. He even makes use of racial stereotypes in his comedy team "Straight Up," by blowing stereotypes out of proportion. One major theme in Weeds is that of art and literature serving as a form of rehabilitation, yet the characters con­ tinue to commit crimes upon their re­ lease — a contradiction of sorts. Han­ cock insists that, "It's true to life. It's like being addicted to a drug. It's hard to stop — you just take less," he adds.

And of working with Nick Nolte? "He is a beautiful person," says Toles-Bey. "He could easily be a dickhead, but he isn't." Hancock thinks highly of Nolte also. "From what I know he's always been nice, even when he used to drink and take dope."

Weeds: 'weds' will break new ground

by Rick Dunn

In today's pre-sold market of movie making, if a film does not have an iden­tifying audience (Friday the 13th horror fans, Rambo-Stallone fans, Porky's morons) a small individual project has little chance of being distributed, never mind made.

Weeds, which is playing in wide release to critical accolades, somehow managed to slip through. With what he calls "primarily a comedy," Weeds writer/director John Hancock has suc­ceeded where many have tried.

At first glance Weeds appears to be a hardnosed prison film, but in actuality is an understated comedy, providing star Nick Nolte with one of the best roles of his career.

"It doesn't fit a genre, that's what I like about it," says Hancock, "I think it is an underdog story too, an upward bound tale." Weeds' co-star John Toles­ Bey is more comfortable calling it a "people movie."

Dancers should be seen and not heard

Mikhail Baryshnikov and Alessan­ dra Ferri onstage


by Joe Sicari

For the past year wanna-be movie moguls Menahem Golan and Yoram Globus, the driving force behind Cannon Films, have had a dismal record of putting the wrong people behind the creative scenes of their pic­ tures. Examples like Superman 4 (Oh, did you miss it?) and Firewalker (A fun­ ny Chuck Norris, uh-huh) come to mind. For Dancers Golan and Globus brought Mikhail Baryshnikov and Director Herbert Ross together to ap­ parently try and recreate the success the two's first team up — the 11 time Academy Award nominated The Turn­ ing Point. It didn't work.

Baryshnikov plays Tony Sergeyev, the world's greatest male ballet star (what a stretch), who is in Italy to film the ballet "Giselle." Tony, however, is going through an emotional crisis and his concentration is not on the ballet. Because of his emotional turmoil Tony decides that the movie will be his last performance.

His focus is further blurred by a young ballerina Lisa (Julia Kent in a hideously cloying performance), it is Lisa's fresh wide-eyed view of the world that somehow gives Tony a new per­ spective on life — how touching.

The inepticent screenplay by Sarah Kernochan attempts to give Lisa some sort of angelic quality by making every other female character in the movie a demanding bitch queen. It's not just the women: every character in Dancers grates on the nerves.

It's all unfortunate, because Director Ross with the help of Turning Point editor William Reynolds have captured some dazzling ballet sequences, but by the time these appear it's too late. Dancers is the perfect home video. It can be fast-forwarded right to the ballet, avoiding an atrocious story.

Weeds'

Grows on you

by Rick Dunn

Weeds, a new film starring Nick Nolte as a convicted turn playwright, is a likely throwback to the slew of late 70's films (Brubaker, Longest Yard, etc.) that brought the inhuman treatment of prison inmates to the attention of the public. It is a bit outdated in content (I already saw Sacred Straight), but it is also quite funny.

Nolte plays a convict who gains notoriety for a play he has written, ac­ tually he plagiarizes it from Jean Genet's "Death Watch," so much atten­ tion in fact that he is paroled.

Throughout the movie, we see how Nolte's play, after he takes it on the road with a cast of fellow former in­ mates, evolves from an overblown Genet-inspired play to an overblown musical extravaganza. This is the film's major problem. It devotes too much time to showing us various parts of the story which isn't particularly good, as some sort of conduit through which the film-makers can get their prison bru­ bality message out. The characters are what make this movie interesting, not the play. The play should serve as merely a backdrop to the character's interplay, unfortunately it interferes.

Weeds is an unexpected comedy, especially during Nolte's first time in bed with a woman following his release or when the only actor in a cast of conv­ icts fakes a criminal record.

Nick Nolte gives a gargantuan per­ formance, as he is bursting at the seams. Weeds also provides some nice turns by Joe Mantegna and Rita Tag­ gart, revealing two actors in need of more...
Dogs In Space does not go far enough

Michael Hutchence and Saskia Post star as Sam and Anna in Dogs In Space.


by Rick Dunn

Dogs In Space is the name of a fictitious Australian rock band, whose members co-exist in a grotesque hovel with other burned out remnants of the Pink Floyd era. Dogs isn't the story of a rising music group — for the group has no ambition, neither do the characters in general. These hippies, punks, addicts, loners, nomads, and misplaced youths think that they are invulnerable to the vagaries of drugs and drugs are no danger to them, paying the overdue rent isn't a major concern — a few characters walk away from the job and never return. Therefore, one would expect a story of the plight of waidoids stuck in a stagnant lifestyle — it's not that either. Dogs doesn't tell a story, it evokes a mood. This movie defines atmosphere. We don't become involved with the characters inasmuch as we observe them coming to consciousness every morning, watching television, shooting up, etc. Nothing out of the ordinary, at least to the residents of the film, happens until the very end when they are shocked into reality.

One can almost smell the stale air and spilled beer, as the camera glides in and out of rooms, latching onto bits of non-sensical conversation. It all seems real and unrehearsed (in fact the actors were working with a skeleton script) and people like these do exist — but so what? Writer/Director Richard Lowenstein seems wary of giving his creations a purpose for fear of sentimentality. Depressing tales of self-destructive youths are in vogue (The River's Edge, Sid and Nancy, the forthcoming Less Than Zero) but those films had something more to offer than just a lurid nihilistic tone.

Michael Hutchence, the lead singer of the Australian rock band INXS, plays Sam, a monosyllabic doper whose child-like attitude makes young girls swoon. His girlfriend Anna, played by Saskia Post, is disillusioned with her surroundings and is looking for some stability. She thinks she has it in Sam. Well, she doesn't. She realizes this when he cheats on her, but goes back to him anyway because she has nothing else. The film's sudden conclusion is a contradiction to what is seen earlier.

Dogs In Space drug-induced sense of humor is mildly diverting from the overall grimness and achieve the much-strived-for documentary feel, but it is missing an important layer — a story to go with it. Interesting it is, entertaining it is not.

Pink - is that you? Ford lapses momentarily

A MOMENTARY LAPSE OF REASON Pink Floyd Columbia

by Marc J. Masse

One of the things that has puzzled me lately are bands that have reunions that exclude one or more group members. The Monkees' three out of four theory is one example, yet it still seems to work for them. At Live Aid it was rumoured that Paul McCartney, George Harrison, and Ringo Starr would join each other onstage — people were treating it as a Beatles reunion. And now Pink Floyd is back — sort of.

What part do guitarist David Gilmour, drummer Nick Mason and keyboardist Rick Wright play in the Pink Floyd legacy? In listening to their new album A Momentary Lapse Of Reason the band's first since 1983's The Final Cut, collectively they hold a musical style that helped signal the evolution of progressive music, and David Gilmour a good percentage of Pink Floyd's past. And despite the absence of singer/songwriter/ bassist Roger Waters, the mind behind such classics as The Wall and Dark Side of the Moon, the three call themselves Pink Floyd.

In looking at the album cover of A Momentary Lapse Of Reason it resembles any other Pink Floyd record. The song list, rather than a concept LP like Floyd albums past, is reminiscent of Gilmour's solo outings.

When David Gilmour and Roger Waters finally got back together in 1984, they were inevitably compared in order to determine which one of them was Pink Floyd. When the votes were tallied it was proposed that David Gilmour was the main musical force behind Pink Floyd. Gilmour can certainly recreate the Pink Floyd sound and atmosphere, as evidenced by his solo albums (David Gilmour, About Face) and the new Pink Floyd” record. His solo LP of 1984, About Face, is probably the best example. It was clear that some of the songs from this LP sounded like they belonged on a Pink Floyd record. Pete Townsend even contributed a couple of songs ("All Lovers Are Deranged," "Love On The Air"). The record was a hit with Floyd fans as was the tour that followed. Why then, shouldn't this new Pink Floyd record be considered just as successful?

One reason is that in using the Pink Floyd name, the LP must fall into the same arena of work as Dark Side, and...
Bootleg tapes provide rare musical moments... but quality is hard to come by

by Marc J. Masse

Bootlegging is a term that is applied to any product of photography, music, film, or other media that is reproduced illegally, usually without the consent of the author or copyright holder. The term is also applied to music recordings that are made illegally, such as unauthorized music bootleg tapes. These tapes provide rare musical moments, such as Boston, all one has to do is find some studio recordings, still being held up from commercial release by lawsuits from the Beatles themselves, available in pirated versions.

When putting their recordings out on the market, bootleggers generally tend to aim their material at second hand record stores, places that feature used, rare, and hard to find recordings. One of the premiere second hand store in the area is Second Coming Records on Mass. Ave. in Cambridge, just outside Harvard Square. No one at Second Coming seems to know who puts these recordings together, probably small groups of people who access the tapes, and this is often the case. Even the big name bands are bought nonetheless because they fit the store's "hard to find" criteria.

Depending on the record store where such recordings are found, one is likely to find a variety of something available. The more popular the artist, the more bootlegs one is likely to find on that particular subject.

For example, bootlegging Beatles, Rolling Stones, Pink Floyd, etc., is a very popular item among much of the music collecting community. A record containing live recordings from the Beatles, for instance, are likely to be a mile wide. Rare, unreleased concert recordings from these bands might run from $12 to $35. A copy of Dark Side of the Moon... Can one really worth it? When bootlegging, all illegalities aside is, are they really worth it?

The Beatles in Italy circa 1966, The Beatles in Japan, The Beatles at the Whisky Flats in Abbany in 1964, and the list goes on. Every bootleg has performed all their concerts in the era before sounding boards and multi-track recording, so the overall quality of such recordings may not be worth the price of them. The best bet for a Beatles concert recording would be the commercially released Live at the Hollywood Bowl/Shin Stadium release. This collection was reproduced by former Beatles producer George Martin, who gives the material clarity that makes once cloudy obscure recordings easy to listen to.

Pink Floyd fans can choose from live recordings dating all the way back to 1970, and can have most of mine for $10 and $20. A 1973 performance of Dark Side of The Moon, and a 1980 performance of The Wall for $25 each. But anyone who has ever been to a Pink Floyd concert knows that without the spectacular visual show that the band puts on, a live taping of the band is just another live taping. And if it's a bootlegging, it's not likely to be a very good one.

Which raises another question: what can one do about the sound quality, or lack of it, of such a recording? It seems that in most bootlegged recordings, the volume is inconsistent. One minute the volume is where it should be and the next minute it drops, creating the performance to sound cloudy. A musician acquaintance of mine suggested a concert being taped by sending a battery operated microphone up in a balloon helmet and letting it remain suspended for the duration of the concert. It doesn't sound like a bad idea, but if it's a concert that's being taped, you can bet that some punk will have a dart through that balloon before the song is over.

And suppose someone is just looking for a hard to find recording and not bootlegging, but then winds up with a bootleg anyway. One word that would seem to fool many people is the word "import" stamped on a record, in this case it's wise to be careful because some of the imports are likely to be bootlegged in the same way as the others.

A good identifiable mark of a bootlegged import is the size of the sticker on the album jacket. A record containing live recordings of Ozzie Osbourne or Motley Crue, for instance, with only a small phoot of the artist on the lower lefthand of the album cover, is likely to be a bootleg.

Another identifiable sign is the record label. Observe record labels who put out material of artists whose work usually appears on so-called "official" labels are likely to be doing so illegally. I recently purchased a Moody Blues live recording of a concert from their last tour. I really enjoyed seeing them in concert on this tour and I thought that having a live taping of them would be great, so I picked up a record called The Moody Blues Live in Hollywood. Because bootlegged recordings are usually taped right in the audience, it would be the next best thing to being there, with the crowd all clapping along to the music and the band playing amongst, the performance untouched by studio technology.

But I as listened to the record I was disappointed, because it didn't really present the band in a positive light. Aside from the usual sound and volume difficulties associated with this type of recording, the band sounded tired and unenthusiastic. It seemed as if the performance was thrown onto a record just so it could be featured on the album cover as being performed in Hollywood.

I began to wonder just who had gained anything from the existence of this record. Monetarily speaking, certainly not the band. And I began to suspect that it wasn't me. I concluded the fact that if the band wanted a line record of theirs to be out, then they would have put out one. Besides, I don't think that having one of their fans sign for the front of the microphone during a song that "I think I'm going to take a pass" was what the Moody Blues stood for. I was under the impression that boogies were different.

So those of you who wish to continue buying these unauthorized records go on and continue to do so, but just remember that they are not being put out for your benefit. In the meantime, I think I'm going to unleash my Moody Blues booting onto the first sap who'll take it.
Ol’ Blue Eyes still manages to shine
by M. on ee Daley

The love affair that New England has for the motley music from the Worcester Centrum continued last weekend. The Centrum celebrated its 5th birthday with the Mayor of Worcester, the Centrum’s Program Director, and the inimitable talent of Frank Sinatra.

As the lights dimmed and the orchestra pit glowed like individual lightning bugs, a silence and anticipation poured over the crowd. A single spot waited to capture the classic tuxedoed silhouette. The orchestra played a vast overture of Sinatra’s trademarks and finally an oversimplified voice announced... Mr. Frank Sinatra.

Sinatra swept through a series of 70’s pop songs opening with “You Are the Sunshine of My Life,” then he stepped down to chat with the audience, while outbursts of requests and “I Love you Frankie” interrupted his speech. Sinatra complimented the Centrum, and discussed his improved health and happiness in the “swingin’” sort of lingo of jazz artists. Surprisingly Sinatra carries it off as “cool” at age 70. After creating weepy “oooh’s” and “ahh’s”, with teary classics like “Moonlight in Vermont,” Frank did his best to heat things up. First a break for the traditional drink of Jack Daniels and out it came — “New York.” “Bewildered,” and an improvisation of “Mack the Knife” in which he humbly referred to Louis (Satchmo) Armstrong and Bobby Darin. The motivation and emotion behind these hot numbers more than made up for the painfully noticeable slip of vocal range and endurance.

And just when we thought it was over, a raspy Sinatra crooned “Take it easy, we got a long way to go.” As if he were talking to himself. Seemingly spent, Sinatra cooled down through a few more numbers and gave his all to The Lady is a Tram. A small rush to the stage, a standing ovation, and Mr. Sinatra left behind a resurgence of memories that made this mostly gray-haired audience more than satisfied.

Pink (continued from page 6)

less celebrated works. A Momentary Lapse of Reason simply doesn’t stack up.

Taking the record for what it is, a collection of new David Gilmour songs, it isn’t all that bad. The record suffers from blandness in many places, but it has strong moments, notably the bluesy single “Learning To Fly,” and the ballad “On The Turning Away.” But as Pink Floyd records go, this one doesn’t.

But who seems to care? The Pink Floyd tour is selling out all over. People don’t really go to see David Gilmour or Roger Waters, but instead go to see the inflatable pig (a publicity stunt for the Animals LP), or the multi-colored lasers, etc. In this era of percentages and bottom lines, percentage reunions seem to be enough for most people. But I shouldn’t complain. I really enjoyed David Gilmour’s solo effort About Face. I liked it so much that I was waiting for a new solo record of his, and with A Momentary Lapse of Reason, it’s out.
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SPORTS

Cross country teams participate in Babson Invitational

by Maureen Pirone

Led by what Coach Joe Walsh called "an outstanding individual performance by Meg Leary," Suffolk's women's cross-country team finished in sixth place of eight teams in the Babson Invitational Meet. They beat UMass and Merrimac College.

Leary finished first for Suffolk and second overall in the 3.1 mile course with a time of 20 minutes even. That was only 31 seconds behind the course winner. There were 39 participants overall in the course. "It was a very impressive performance," said Walsh of Leary's feat. "It was indicative of this year's training."


Although the men's team finished fifth of six schools, they have every reason to boast a victory. They beat Gordon College, their year long nemesis.

John Pigott came in first for Suffolk and 14th overall, with a time of 28:46, followed by Jerry Cody with a time of 31:05, and freshman Joe Fiore in a time of 32:35. "Florio gave us a big boost," said Walsh of the former Malden Catholic runner.

Chip Forrest and John Cristiani both finished in 34:17, followed closely by Dave Vigliotti and Matt Hanley.

Looking ahead, Walsh sees some good running ability and good talent in his newcomers. "We're competitive this year," said Walsh, pointing out that competitiveness had been missing the last few years. "We're finding a lot of silver lining in the clouds."

Men's Basketball

Dave Ferrick anticipates a play during a recent basketball practice at the Cambridge YMCA.

Coach Jim Nelson discusses strategies with Kevin Noonan (left) and Bill Fenton (right) during a recent practice session.

Cheerleaders overcome adversity

by Maureen Pirone

Most of the ink goes to the athletes. After all, they are the ones who hit jumpshots at the buzzer to win basketball games, blast slapshots past goalies to send hockey games into overtime, and pitch 1-0 shutouts against strong teams in baseball. Sure they deserve the credit, but what about the cheerleaders who brave the elements and cheer the teams to victory?

Suffolk's cheering squad has a distinct disadvantage over most other college cheerleaders. Because Suffolk is a commuter school, it lacks the unity of a dormitory. This makes it harder for the cheerleaders to fix a convenient time to practice because of work, school schedules, and other commitments. When it comes down to it, cheering practice seems to get pushed aside.

Another problem faced by the cheerleaders is not having a gym. This seems to discourage girls from trying out for the squad. "Not having a gym has a lot to do with it," said Pam Chapdelaine, coordinator for the cheerleaders, about the lack of interest.

Chapdelaine, a junior in her third year of cheering for Suffolk, is joined in organizing the cheerleaders by Joe Walsh. Chapdelaine showed an interest in cheering as a freshman because her sister was the captain of the team at the time.

Joining Chapdelaine on the sidelines this year will be Carol Doherty, Karen Connick, and Dina Convin, all of whom have cheered for Suffolk in the past. In addition, Lisa Bottalino, Angela Guerino, Maria Lepore, Robyn Yasi, Michelle Dulles, Kerry Fallon, Diane Barros, and Beth McCabe will be first time cheerleaders for Suffolk.

"Our goal is to enjoy what we are doing, and our representation of the school," said Chapdelaine. "We're out to have fun, not compete against other schools."
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