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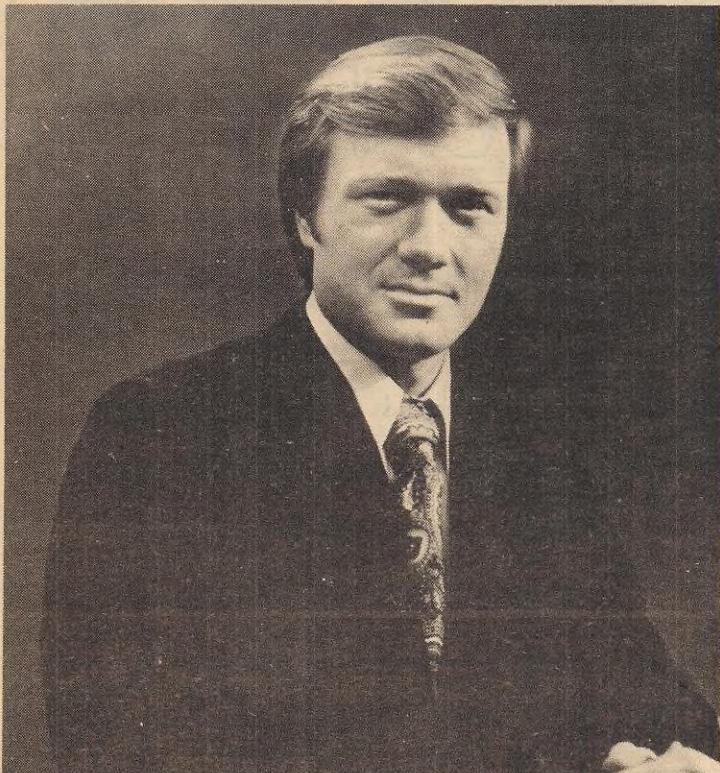
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Suffolk Journal

VOL.29 NO.3

SUFFOLK UNIVERSITY, BOSTON, MASS.

OCTOBER 8, 1973



Chuck Scarborough

The Media's Effect on Violence

by Bob Mullen

Chuck Scarborough, anchorman for the Ch 7 news team, addressed a group of students in room 521 last week.

The subject of the talk, the media's effect on violence, was discussed briefly before giving way to a question and answer session.

While discussing the media's effect on violence, Scarborough admitted that the media does contribute to violence. He cited the 1968 Chicago riots as an example of the media instigating violence.

When asked if the media had a hand in ending the Vietnam war, Scarborough replied that T.V.'s coverage of the war probably led to its ending. Through television, the American public was able to see for themselves the atrocities committed by both sides. Without the media the public would have only heard about the atrocities committed by the North Vietnamese. The government could have turned the war into a glorious crusade.

In answer to a question about the President's feelings toward the press, Scarborough stated that Nixon, in thinking that the press hates him, has always been paranoid of the press. Scarborough defined Nixon as "a paranoid individual always on the defensive."

Scarborough, in trying to evade the subject of Nixon, spoke of how the government controls the air. If the government doesn't like a station, their "local associates" can challenge the station's license.

The next question concerned President Kennedy's supposed control of the press as a result of his many friends in the media. Scarborough was quick to correct this statement, claiming that there are just too many people in the news media to be controlled.

In a reply to a student's statement regarding the debasement of the Boston Police Department by the media, Scarborough said that an institution should not be built up or torn down, rather it should be reported as is.

When asked if the press destroyed George McGovern with their coverage of his campaign, Scarborough explained that because of its size, the news media could not be joined in a conspiracy to humiliate McGovern. He added that the media leans towards liberalism.

In discussing the recent trial of Joe Kennedy Jr., Scarborough spoke in a sarcastic tone. "There

(Continued on Page 3)

Suffolk Enrollment Climbs

(SUN) College enrollment for the 1973 fall semester has climbed to an all-time high.

Final figures from the office of Registrar Mary A. Hefron pushed the total enrollment to 4047 students, an increase of 226 from last year. This 6 per cent rise was a surprising

(Continued on Page 8)

SGA and Fulham Come To Terms

by Bob McKillop

Over the last two weeks the Student Government Association and President Fulham have reconciled their differences to a degree satisfactory to both parties. SGA president Ken Larsen has met with Fulham on several occasions in order to straighten out disagreements the two have had in areas considered vital by SGA.

It now appears that a commencement speaker will be chosen by a committee, rather than having Fulham select the speaker, as was done last year. Members of the committee will

be Richard Volk, President of the Student Bar Association, Ken Worcester, President of the Masters in Business Administration, President Fulham, James O. Peterson, Director of Student Activities, and Larsen.

The committee will select the speaker and pass his name on to the Board of Trustees. The board will have final approval but it is assumed that they will go along with the committee's choice.

Fulham remains adamant on his refusal to allow a student bar in the Ridgeway Activities Building. Larsen is now looking for other areas in which to locate a rathskeller and has received permission from the

cafeteria staff to dispense alcohol in the cafeteria on Friday afternoons.

On October 24th the Board of Trustees College Committee will meet to discuss the bar issue, a commencement speaker, and faculty evaluation. The committee has three student members and nine board members, including Fulham and Chairman of the Board, Judge John E. Fenton.

The SGA plans to move on their own with faculty evaluation; they will fund the entire venture as well as distribute the results. Because of the large cost, the evaluation will be limited to full-time day faculty, with the courses selected at random.

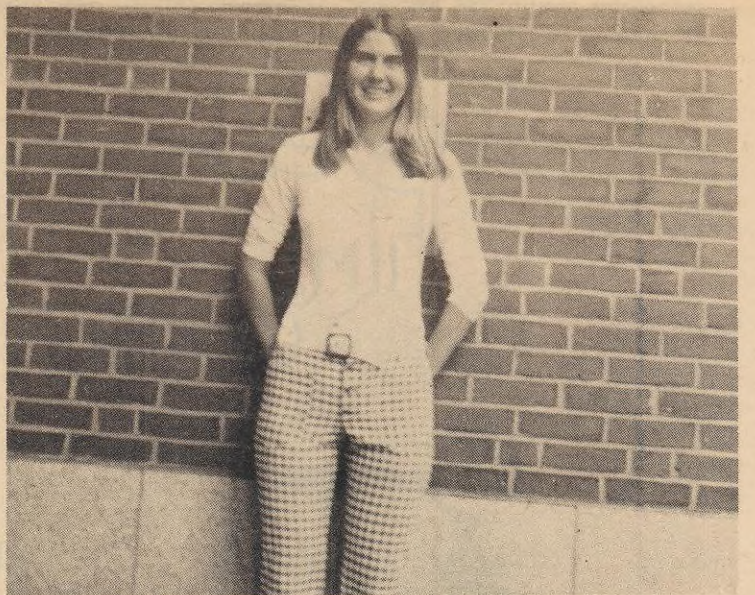
Workshop Set on Alternative to Political Violence

A workshop for high school students on "Democratic Alternatives to Political Violence" will be held from 10 a.m. to 3 p.m., Monday in Suffolk University auditorium, 41 Temple st.,

Keynote speaker will be the Most Rev. S. M. Metzger, Bishop of El Paso, Tex., supporter of labor who was awarded the St. Joseph Worker Award in 1972 by the Texas AFL-CIO.

The workshop is being sponsored by the Jewish Community Council of Metropolitan Boston, the Massachusetts Department of Education, Massachusetts Teachers Assn. and the National Conference of Christians and Jews.

Students interested in taking part are asked to contact Richard Rand at the National Conference of Christians and Jews, at 523-7510.



Jane Van Danich, newly elected SGA ombudswoman

Photo by Joe Gavaghan

SGA Elects Ombudswoman

by Joe Gavaghan

Jane Van Danich, a Senior, was been elected Ombudswoman

in a special election held by SGA members. The position requires that the person elected act as a liaison between the student and the faculty and administration.

Ms. Van Danich hopes to expand the role of the Ombudswoman beyond being a mere trouble-shooter for students. She cited the possibility of making suggestions to the administration concerning improved communication between all sections of the university.

As last year's Ombudswoman, Jane had only three instances where she functioned in her capacity. There were two complaints concerning teachers taking attendance in their classes. There was also one "trial" involving a student

(Continued on Page 2)



Suffolk's lobby during registration

Sightseeing

by Joe Gavaghan

She was an old woman. People ignored her. She was small and wrinkled and, to some, not very pleasant to look at. Her features told the story of her life. Deep lines canvassed her face and her hair was pure white and stringy.

I met her in the supermarket where I work. She was looking for an item and couldn't find it. Rather than ask, she walked up and down the rows of bright merchandise, bewildered by the array of flashy products. When I asked her what she was looking for, she smiled sheepishly and told me. Later she said that she didn't like to bother people with questions.

After that encounter we would talk whenever we met. She would ask me about my school and my family, even though she had never met them. Her manner was always pleasant and cheery and I felt she was sincerely interested in me and what I was doing with my life.

She died last week, of old age I guess. I heard about it from one of her neighbors. I should have expected it. She was very old and old people die. Still, it came as a surprise. Death can never really be dealt with on purely rational terms. Sorrow is an inescapable emotion whenever someone we know dies.

After a while I began to think about old people in this country and how they're treated. My friend was lonely in the days before her death. She had few friends and many people

consider old people little more than a pain in the ass. If you don't believe me just look at all the old age homes sprouting up.

Our culture is geared to youth. There is no place in our society for the elderly. That there is no meaningful place for the old is a sad reflection on our country and its value system.

My friend was a warm, personable woman yet she was almost friendless. People seem to shun old people, perhaps because they seem too close to death. Even relatives are treated with a detached friendliness. I don't know, maybe people think death is contagious.

It is also interesting to note that many other cultures treat

the elderly with honor and reverence. The wisdom and knowledge of the old person is respected and sought. In China, ancestor worship is still practiced, even under the communistic system.

Many young people today feel that old people are worthless and can contribute nothing to life. I wonder if those kids have ever tried talking to elderly people. They might be in for a surprise.

I have a feeling that the old woman didn't fear death. In her own way she seemed too wise for that. She has found the peace that she was looking for. Her life has moved from the vale of tears to eternal sunlight.

GREEK COLUMN

by Steve Zaya
and Rich Custeau

Alpha Phi Omega is pleased to announce that the Big Screw Contest will return to Suffolk in the near future, probably sometime in October. As last year, all proceeds will go to charity. A.P.O. has two pledges this fall, Alan Weinbaum and Ken Mooney. Their big brothers are Dave Cavalier and Joe Villante.

The brothers of Delta Sigma Pi have started their pledging period this semester and it looks as though it will be a hectic one for the brothers. Pledging started Oct. 1 with the installation of Pledges in the President's Conference Room. The pledge period runs for six weeks and

will climax with hell night.

As an introduction to prospective pledges, Dean Whaeler spoke about pledging activities and the advantages of belonging to a professional society.

Among the newly elected chapter advisors for Delta Sig are Mr. Roger Volk and Mr. Andre Courchesne. The newly elected Executive Committee Advisor is Mr. Harold Stone.

Football is the word and the brothers of Delta Sig are trying for their first victory of the season. In a muddy encounter they lost their first game to the Temple St. Social Club, 19-6. Headed by Capt. Steve Jacques, the brothers hope to get back on their feet and take their next

SGA celebrates Halloween with

THE MONSTER MASH

at Lombardo's, 17 Porter St., East Boston

October 30, from 8:00 P.M. till 1:00 A.M.

Come celebrate with SOUND TREK



OPEN BAR AND FREE CHEESE

FROM 9:00 to 10:00 P.M.

Undergrads and dates only.

Suffolk I.D. required. Admission: \$1.00

Costumes desired but not required

Cash prizes for the best costumes.

SGA
FILM CLASSIC
SERIES

Presents



EMILE de ANTONIO'S

BILLHOUSE

A White
Comedy

SU AUDITORIUM

OCT. 18 THURSDAY 1:00 pm

FREE

game.

With public health as their National Service Project, the sisters of Gamma Sigma Sigma are planning to hold a Multiple Sclerosis Week from Oct. 15-19. Speakers and films are on the schedule for that week. To raise money for the M.S. Society, the girls will hold a raffle on Friday, Oct. 19. Among the prizes will be two baskets of "cheer".

If the girls don't get you in the cafeteria, in the halls, in your classes, or in the Ridgeway Lounge, step into RL 7 and buy a ticket or two. Help make Gamma Sig's effort a success. The cause is more than worthy. A cure for M.S. can be found only through research, and that means money.

Gamma Sig, the largest fraternal organization on campus with about 40 members, didn't do badly in recruiting new pledges this semester. There are 10 sisters-to-be and their pledge period starts Oct. 1.

New officers for Gamma Sig this year are President - Anne

Ombudswoman

(Continued from Page 1)

allegedly breaking a closed circuit TV monitor.

Hoping to highlight the positive aspects of the post, Ms. Van Danich stated that there are many other things the Ombudsperson can do in addition to solving problems between students and faculty. In the near future she hopes to acquire an office which will afford students a place to bring both suggestions and complaints. Another suggestion was a "gripe box" placed in the Ridgeway Lounge. Students could write down gripes and/or suggestions and they would be acted upon by Ms. Van Danich.

As a parting remark, Jane said that she hoped students would come to her with problems and suggestions in the future. Her position will be extremely useful in improving the relationship that exists between all facets of the university.

Marie Palmer, Vice-Presidents - Jean Foley and Susan Ramsey, Treasurer - Donna Maresca, Social Chairman - Patsie Leone, Corresponding Secretary - Debbi Shilo, Recording Secretary - Marian Cedrone, Alumnae Secretary - Mary Shea, and Historian - Mary Claire Cronin.

Phi Sigma Sigma's main activities for the month of October are centered on "rushing". Pattie Collins, Rush Chairman, organized two rush parties, one of which included a lesson in the art of decoupage. The Rose Ceremony was held by the sisters and the pledges in attendance were Jacquelyn Bangs, Mary-Grace DiMartino, Carol Caly, Dolly Madden, Carol Molla, Mary Reppucci, Nancy Thorton, Stephanie Koulet and Paula Amet.

Future plans include a raffle with Gamma Sig, a mixer, a kidney donor card program, a campaign to get seeing eye dogs for the blind, and a campaign to get vocational equipment for a Roslindale school.

The brothers of Phi Alpha Tau have seven pledging their ranks this fall. They are Fulvio Fiermonte, Butch Forrest, Joel Marie, Edward Murphy, Paul Russo, Jim Wagner, and Don Wallace. P.A.T. got a good jump on things this semester and started pledging Sept. 24 following a pledge smoker held in the depths of Boston's most prestigious bar, that's right, "The Red Hat".

P.A.T. is also sponsoring a golf tournament open to all brothers and pledges on Oct. 14, at Tony C's Country Club in Nahant. Trophies will be given to the top two finishers, along with the "Mac Divot Award".

According to rumors, T.K.E. is planning another football championship this year. With the forceful arm of Lee Castignetti, T.K.E. slipped by the Mighty Mites in a triple overtime scrimmage. T.K.E. also played the Patriots and squeezed out a 19-13 victory.

EDITORIALS

Thoughts On Faculty Evaluation

In an announcement last week, SGA president Ken Larsen stated that the faculty evaluation will be conducted as planned. The evaluation will be funded solely by SGA funds. The funds promised by the school will not be used due to a conflict concerning the publication of the evaluation.

We congratulate SGA on their determined effort to give the students of Suffolk University an evaluation. In the face of stiff opposition from several areas, they fought long and hard to get what they wanted.

President Fulham's decision to withhold funds from the evaluation was a serious setback but it was surmounted. In deciding to forge ahead with the evaluation, SGA has proven that it has a will of its own and will defy the administration if the cause is justifiable.

Larsen also stated that the evaluation will not be as comprehensive without funds from the administration but it will be better than no evaluation at all. This seems to indicate that it is the administration that is contributing to evaluation inaccuracies. Fulham refused to fund the published evaluation because he felt it might backfire.

If the evaluation does fail, the lion's share of the blame will fall on Fulham for removing the funds that would have enabled SGA to conduct a fully comprehensive evaluation.

Christmas Party Location?

It has come to our attention that Florian Hall in Dorchester has been chosen as the location for the Suffolk Christmas Party this year. We would strongly advise that that decision be reconsidered for several reasons.

Florian Hall is known for its tough image. The people who frequent the bar located next to the banquet hall are notorious for their dislike of people alien to the neighborhood. They feel threatened by the presence of strangers "on their turf" so to speak. As a result fights are not uncommon and occur on a regular basis.

This writer attended several functions held at Florian Hall, and in each instance the event was marred by several fistfights, resulting in arrests, injuries, and a spoiled evening.

Most people attend parties to relax among friends and have a good time. A small minority go for different reasons. They enjoy causing trouble for reasons unknown to most people.

The annual Christmas party is an event that should be an enjoyable one. Most people don't consider violence enjoyable. For this reason we urge SGA to consider relocation of the Christmas party to a more placid site.

Walden 6 Minus 1

by Bob Carr

I was glancing through our last journalistic effort, when I noticed an article by Raye King. It was entitled, *How To Make A Woman*. Naturally, being interested in self improvement, I read on. It turned out to be the synopsis of a film by that name presented by the Women's Committee. As journalism, it was straightforward enough. In fact, for Raye, it was rather restrained. The piece ended with a list of future films, speakers and demonstrations planned by the committee. The list contained this announcement: On November 8, the Committee is presenting a women's self defense exposition (for women only) in room 517.

Whoa girls! Uh uh, that doesn't make it.

Clancy had to straighten up. You know Clancy? He's the guy who owns the bar with the cheap whiskey and draft beer, the foul cigar smoke that climbs to the ceiling and the pictures of sweaty prizefighters on the wall. It's the bar that used to have the sign in the window that read, Men Only. Well, he had to straighten up and take the sign out of the window.

Not that it was important. Clancy's is a dive. But there was a principle at stake. Maybe, somewhere, there was a woman who got her jollies looking at sweaty prizefighters while swilling draft beer in some dive.

Clancy was violating her rights. And he had to take down the sign. You know? Raye knows. She did a little number on Clancy's blue-nosed cousins at Lock-Ober's last year.

So what's this malarkey about women only?

Maybe, somewhere, there's a screwball who has seen all the Bruce Lee movies at least five times and gets his jollies watching sweaty women leap around. Aren't you violating his rights?

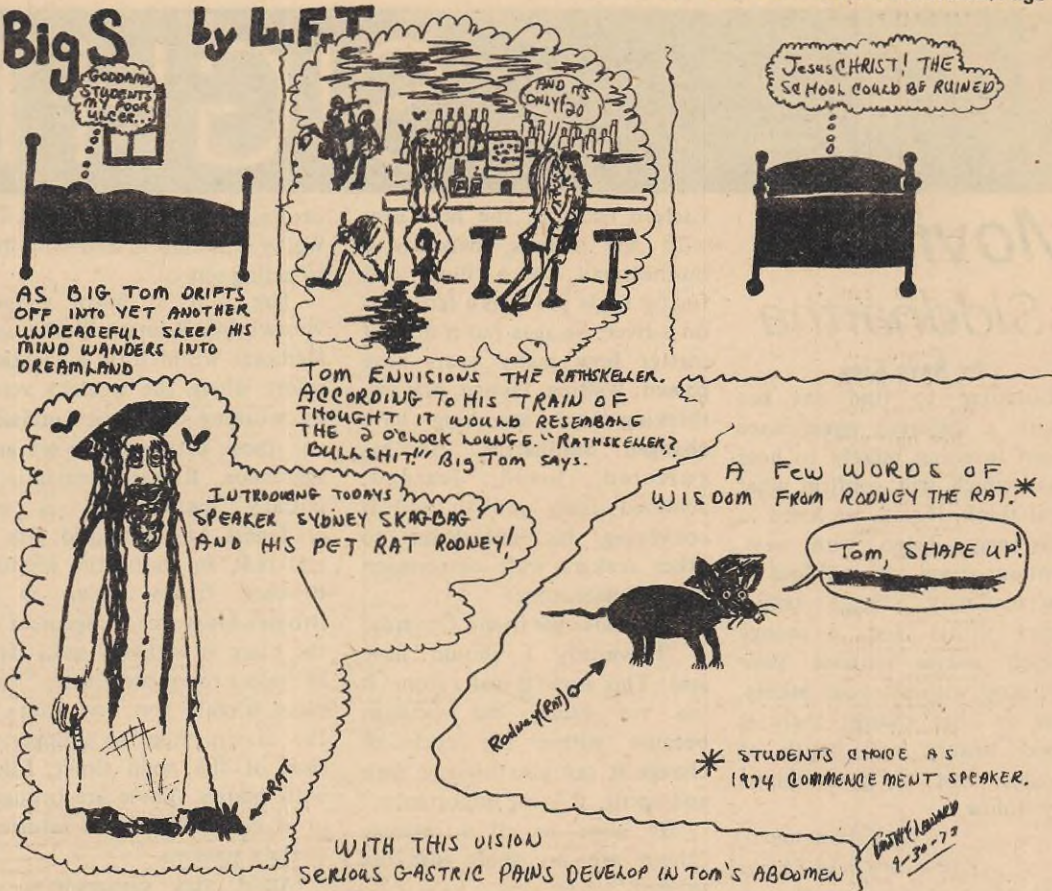
What possible reason could you have, other than blatant sexism for excluding men? Security, Oh, what foul crimes have been committed in that name recently!

Self defense could mean anything from gouging somebody's eyes out to bombing the Ridgeway Lane men's room. I mean, can you picture the scene at Station House One?

"Why did you bomb the men's room, lady?"

"It was a protective reaction strike, officer. They had their radar locked in on us."

Let's face it. In a self defense exposition that can't last anymore than an hour you're not going to learn anything worth keeping secret. Like Clancy's, this isn't really very important. But you are engaging in the same sort of mindless smartassness that you are supposed to be fighting. Maybe you could use a little consciousness-raising yourselves.



National Affairs Desk

by Jeremy Yggdrasil

The papers these days are filled with the trials and tribulations of my good friend Spiro Agnew. This is unfortunate. Spiro is a good man. He may seem rather harsh on matters concerning law and order but on the upshot he's a righteous gentleman.

The main reason I like Spiro is because you always know where his head is at. He speaks his mind and damn the consequences. In this day and age of diplomatic niceties and vague statements, Spiro is a refreshing burst of clean air in the shitmist of national politics.

Don't misunderstand me. On a great many issues Spiro and I stand miles apart but I respect a man who speaks his mind. Unlike his boss, Spiro attacks head on and fights like a cornered rat, kicks out the jams, goes for the jugular, rips out the lungs and chews them while being interviewed by the national press.

Several months ago we got into a heady discussion about the law and order issue. I was attacked by my wife and my attorney for taking a hard line on the subject.

The discussion arose due to the fact that our house had been broken into the evening before. Some demented dwarf, doubtlessly under the influence of some hellish drug, had clawed his way into the den. He attempted to steal my collection of African spears and a large water pipe.

As he was sneaking through the garden with his booty, I noticed him. Letting out a shout, I ran for my bow and arrows while Parnell, my wolfhound, bounded to the attack. The poor fool had little chance to escape. Parnell got

him half way up the wooden fence and dragged him up to the house.

The kid was about seventeen, nervous, and tripping. He began to babble about the monster who was devouring his leg. I called Parnell off and told the kid to get back into the house.

Once in the living room, the kid dropped the stuff on the couch and stood there, fearing for his life. Melik, my attorney, was hunkered down in the corner by the stereo listening to the Grateful Dead with the volume turned up full blast. He looked at the kid with those lizard eyes of his and said, "Well son, this is a very serious matter". The kid moaned as Melik whipped out a Buck hunting knife and began chopping up limes to suck on with his Tequila Sunrise.

Before I could prevent it, Parnell tore into the room and knocked the kid to his knees. The dog is highly trained to protect the house and surrounding environs. I pulled the dog off and told the kid to sit on the couch. He obeyed instantly. Melik wandered over and stared at the kid. As he pulled at his beard, he began to mutter, "Ah yes, a drug fiend if I've ever seen one. What are you on kid?" The dwarf began to babble again and my lawyer stalked away disgusted.

At that point my wife came in. After telling her what happened, she sat next to the kid and attempted to calm him down. He was having none of it. Convinced that we were going to feed him to the hound, he sat there trembling and moaning. After much deliberation and one twisted argument we let the kid go with a stern warning to amend his ways.

Melik had been in favor of

denuding the kid and letting him run down the street au natural as a warning to people who might be tempted to rip us off. He was dissuaded by my wife and a twelve-gauge shotgun. My attorney tends to get rather barbaric when drunk.

How does all this madness tie in with Spiro Agnew? It's very simple, really. Spiro takes a hard line on law and order. He hates criminals like sin. So do I. That's why I want Nixon out of office. The man is guilty of high war crimes.

The simple fact of the matter is that this country is breaking down. That may not be bad providing anarchy is to your tastes. It really doesn't bother me at all. I've never liked civilization much anyway.

The only problem is that your average run-of-the-mill citizen is ill prepared to cope with the rigors of anarchy. Few people would know what to do should they wake up in the middle of the night to find one of Charlie Manson's zombies perched on their chest with a big dagger in hand and a tremendous hunger for the taste of human blood.

Spiro is aware of this. He sees the problem and knows how to deal with it. Dangerous criminals deserve no mercy, no quarter asked and none given. Manson and his ilk are a menace to society and must be dealt with. I'm not worried, Parnell is ready.

My family and I are peace loving people with no appetite for violence. The times are against us, however. Even in our peaceful little hamlet we face danger. The town is filled with right-wing, neo-nazis who frown upon our funky lifestyle. That calls for defensive measures. So when Spiro talks about law and order I can dig where he's coming from. Why at this very moment I'm in the market for several large Siberian wolves or maybe a slightly deranged mongoose, just in case.

Media

(Continued from Page 1)

were cameras from all over the world for Joe Kennedy's traffic ticket."

The final question of the talk centered on T.V.'s coverage of Watergate, and Scarborough could only reply with this remark, "Watergate was so damned obvious, so damned absurd and so damned stupid that it couldn't help getting a lot of coverage."

SCHEDULE OF RING DAYS		
1973 - 1974		
DATE	TIME	LOCATION
Oct 24 (Wed)	10:00 am-3:00 pm	University Cafeteria
Oct 25 (Thurs)	5:00 pm-7:00 pm	Donahue Building Lobby
	11:00 am-3:00 pm	University Cafeteria
Nov 15 (Thurs)	11:00 am-3:00 pm	University Cafeteria
Dec 12 (Wed)	11:00 am-3:00 pm	University Cafeteria
	5:00 pm-7:00 pm	Donahue Building Lobby
Jan 30 (Wed)	11:00 am-3:00 pm	University Cafeteria
Mar 5 (Tues)	11:00 am-3:00 pm	University Cafeteria
	5:00 pm-7:00 pm	Donahue Building Lobby
Apr 17 (Wed)	11:00 am-3:00 pm	University Cafeteria
Representative: David F. Yelle		
(Josten's, Inc.) 875 Judson Street		
Raynham, Mass 02767		
1-822-1658		

SIGHTS

Movies

Siddhartha

by Raye King

"Listening to find out has quite a different significance from listening merely to hear that which will confirm what you think. If you can listen in this way, listen with ease, without strain, you will find an extraordinary change taking place within you, a change which comes without your volition, without your asking; and in that change there is great beauty and depth of insight. Just try it sometime, try it now."

(J. Krishnamurti)

Think on These Things

The first of Hermann Hesse's poetic novels to be brought to the screen, "Siddhartha," opened Wednesday, October 3, at the Pi Alley.

The story of Siddhartha's search for truth, peace and enlightenment, a story rediscovered by the young, was directed, produced and written for the screen by Conrad Rooks who "never himself thought of life as an interior journey till reading Hesse." Rooks (director of "Chapquea" the cult film which won him a Silver Lion at the 1966 Venice Film Festival) shot the entire film in India with an all Indian cast starring Shashi Kapoor as Siddhartha, Romesh Sharma as his friend Govinda and Simi Garewal as Karmela the courtesan.

Each frame is a color picture thanks to the photographic art of Sven Nykvist who shot more than a dozen Bergman movies.

Rooks devoted 5 years of negotiations, 2 years of filming and over one million dollars to produce this "ambience that is India."

The dialogue is sparse, poetic and in English; the sitar music always present on the sound track gives it a slow flowing rhythm which emphasizes its mystical qualities.

A respect and sensitivity for the spiritual contents of the film is beautifully enhanced by the combined restraint and passion of Kapoor and the sensuality of Garewal.

Rooks brings to the screen an image of man's search for his inner self, a search for new levels of awareness much like Candide or Mick in "O Lucky Man." The novel *Siddhartha* first published in 1922 and rediscovered by the hippie culture in the 60's depicts self-exploration then the search for ultimate meaning in life.

Siddhartha, dissatisfied with his comfortable home, rejects it — "Everything's the same!" — and goes off in search of truth and happiness. The search leads him along four paths: Dharma, seeking peace in the teachings of others; Kama, seeking peace and truth in love; Artha, seeking peace in wealth; and Nirvana, seeking understanding of oneself and the Universe.

Time is not important in

Eastern thought, the hero lives with the sadhus, becomes a businessman, is a lover and finally finds peace as a ferryman on a river; he ages but it doesn't matter how many years have passed. Waiting, fasting, praying, thinking and searching have changed Siddhartha. He has suffered, loved, learned, achieved inner growth and is conveying his knowledge to other seekers with compassion and understanding.

He guides his friend Govinda:

"Previously I should have said: This stone is just a stone; it has no value, but perhaps because within the cycle of change it can also become man and spirit, it is of importance."

He gives us all a message "there are no goals just the present."

Rooks' film is a special one, for lovers of Hesse's novels, for admirers of the sensual and exotic, and for the adventurous.

Westworld

by Richard Krawiec

There wasn't a Volkswagen in the lot. Buicks, Oldsmobiles, Cadillacs, and Mercurease sat in rigid formation, awaiting their masters. As I strode towards the General Cinema Corporation I could feel an anticipatory mood of excitement flow through the crowd. Opening night was a festive occasion in Hanover.

It was quite a scene; furs and tuxedos, reminiscent of a Broadway premiere, mingled with simple skirts and chinos. Women in jeans were scarce. Dungarees were non-existent. There were so many families, and so few young adults. Just families and middle-aged couples... and, of course, the 'beautiful people'.

They were passively content as the blue-frocked shepherds herded them into the four small theaters; 353 carcasses up each ramp. Half of the people had passes. They were easy to spot because most of them bought BIG buckets of popcorn. The crowd was amiable; simple folks trying to help out local business; would-be elite trying to create an excuse for a suburban showcase. At 7:35 a polite hush engulfed the theater. The show began.

"Westworld" is the first major effort by Michael Crichton as a director. As proficient a first effort as George Lucas' "THX-1138," the movie, nevertheless, has many shortcomings. The most notable is a lack of deep characterizations, a defect more in script than in interpretation. Of all the actors, only Richard Benjamin is a skilled artisan. His performance is first class: Peter Morton is reticent, tentative, indulgent, stupefied, shocked, but always human, capable of human errors. Yul Brenner plays a good robot, portraying a cruel, vengeful machine. There is little opportunity for embellishment, for a robot, by definition, must be a stereotype. As for James

Brolin, maybe Consuela and Dr. Welby will chip in and send him to acting school.

The plot is fairly simple. Westworld, Roman World and Medieval World form a vacation resort where the wealthy relax by working out their fantasies, i.e., those pertaining to sex and aggression. Richard Benjamin is initially disappointed at the crudeness of Westworld. He is reluctant to shoot the life-like Brenner, finally doing so at Brolin's insistence. Judgement of the place is withheld until after he balls a robot prostitute. "This place is really fun," he utters as the camera slices to a lingering shot of the main street, filled with bodies. These are brought in at night, fixed, and returned to their stations.

Amid this camaraderie of blood-lust, the robots begin to malfunction. A sheriff throws Benjamin in jail after he shoots Brenner for the second time; a rattlesnake bites Brolin; a wench in Medieval World refuses seduction. The cause of the malfunctioning isn't clear. We learn that computers designed some of the robots, so the technicians don't know how they work. The malfunction spreads like a disease. There are increasing breakdowns in the central mechanisms, their logic centers are failing to respond. Even robots don't enjoy being used as sex/aggression objects. Inevitably the robots revolt, killing tourists and technicians alike. Only Benjamin is left, stalked by the twice-resurrected Brenner.

Many of the plot twists in Crichton's script are easy to foresee because of his obvious use of foreshadowing. In an effort to be understood, he dwells too long on the symbolic, reducing it to the sophomoric. Long, panoramic shots show man minute in contrast with the immense, sterile desert. Benjamin, trying to escape from Brenner's inexorable stalking, runs through corridors lined with prison-like bars of shadow. Another corridor is lit by hellish

red lights. There is one shot of a broken Roman bust lying in a stream. A tear stands poised on its cheek, then courses sadly into the brook.

The excellence of Gene Polito's camerawork is a plus. But, like most nascent directors, Crichton experiments too much with gimmickry. There are too many slow-motion killings, too much reliance on blood in the killings. Crichton switches too often to Brenner's graph-paper vision, where Benjamin is seen as a complex of moving squares.

These excesses are counterbalanced by Crichton's skills. He has a deft touch with humor. Sets are designed meticulously. The audience is manipulated effortlessly. Each graphically bloody murder of a robot draws laughter from the crowd, while the relatively bloodless killing of people leaves the audience aghast.

Besides Polito's cinematography, the strongest part of the film is Fred Karlin's score. Starting from a light, frolicsome tone, it assumes a brooding, sultry character, full of malevolence. Brenner and Karlin plod steadily after Benjamin concomitantly. Neither relents.

Despite its flaws, "Westworld" is a good first attempt by Crichton, a viable entry in a lack-lustre genre. It has the combination of quality and entertainment to become the smash box office draw MGM predicted it would be. People even remained in their seats to catch closing credits. Unbelievable.

Books

World Without End, Amen

by Jimmy Breslin, The Viking Press, New York, 1973, 329 pages

by Joe Gavaghan

Norman Mailer, a friend and political compatriot of Jimmy Breslin, once referred to the writing of a novel in the

metaphor of making love to "the great bitch". He was attempting to illustrate the great difficulty with which a good piece of fiction is written. The huge amount of talent and stamina required is almost overwhelming. A writer who creates a good novel can, in keeping with the metaphor, consider himself a lover of the "bitch goddess".

Jimmy Breslin is such a man. After a lukewarm foreplay in THE GANG THAT COULDN'T SHOOT STRAIGHT, he has gone on to write a truly excellent novel. Utilizing all his skill as a reporter and his ability to tell a fascinating story, Breslin created WORLD WITHOUT END, AMEN, which is representative of his many talents.

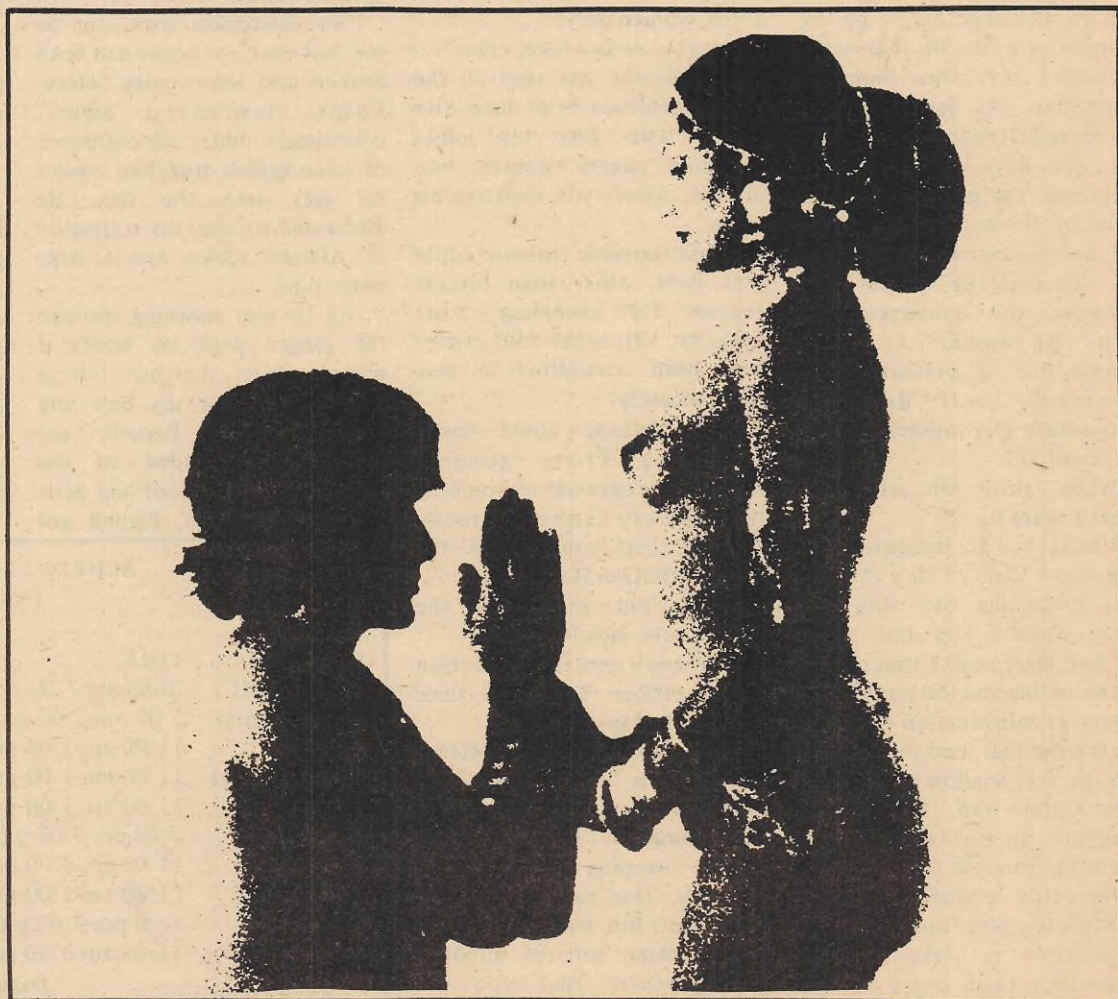
Dermot Davey is a New York City policeman. He is unhappy with his job, his wife and family, and, his entire life in general. All of his friends are policemen. His wife is a rigid Catholic, a fact that makes Dermot's sex life almost nonexistent. As a result, he drinks, not much in his opinion, but enough to get him in trouble with police officials.

After getting into serious trouble by blinding a transvestite, Dermot and his buddy Johnno are relieved of active duty and sent to "dry out" at a center for alcoholic policemen. They beat the rap for blinding the transvestite but Dermot still worries about it.

He decides that it would be a good idea for them to go on a policeman's tour to Ireland, so he talks Johnno into coming along. The main reason for their going is to impress the priest who runs the center with their sincere desire to reform themselves.

Once in Ireland Dermot and Johnno split up, to pursue separate interests. Johnno holes up in a bar and proceeds to drink himself into a stupor. Dermot goes to Northern Ireland to seek out his family.

Breslin uses Dermot to
(Continued on Page 8)



Shashi Kapoor as Siddhartha and Simi Garewal as Kamala...
in the adaptation of Hermann Hesse's *Siddhartha*.

POT
PRISONERS

NEVER HAVE A
NICE DAY



AND SOUNDS

Concerts Jethro Tull

by Bob McKillop

Jethro Tull brought their latest creation, "A Passion Play" to Boston Garden for two performances last Friday and Saturday nights, filling the Garden to capacity on both occasions. It was the sixth and seventh times that Tull has played to a sold out house under the guidance of Boston promoter Don Law, who has taken to precautionary measures (including a plexiglass barrier around the stage) since the band literally brought down the house at Hampton Beach two years ago, and caused the cancellation of all future concerts at that hall because of crowd control problems.

Needless to say, Tull can excite an audience beyond normal proportions, and last week's performances were no different. Adding to the crowd's

expectations was an announcement made a few weeks ago by Terry Ellis, executive producer of Jethro Tull, who stated the band's intentions of cancelling out of the major part of their American tour and retiring from the music business. Whether the retirement would be permanent or not was never mentioned, but as it turned out, Boston was to be Tull's last concert on the tour, and possibly their last ever.

The reason for the sudden retirement was the less than warm reception "A Passion Play" got from the English rock press. All five British music magazines leveled blasts at the album, and accused composer Ian Anderson of an exercise in ego extension. The critics may have been a bit too quick to criticize because they tend to give an album a quick listening without getting too involved with lyrics and the way they relate to the music.

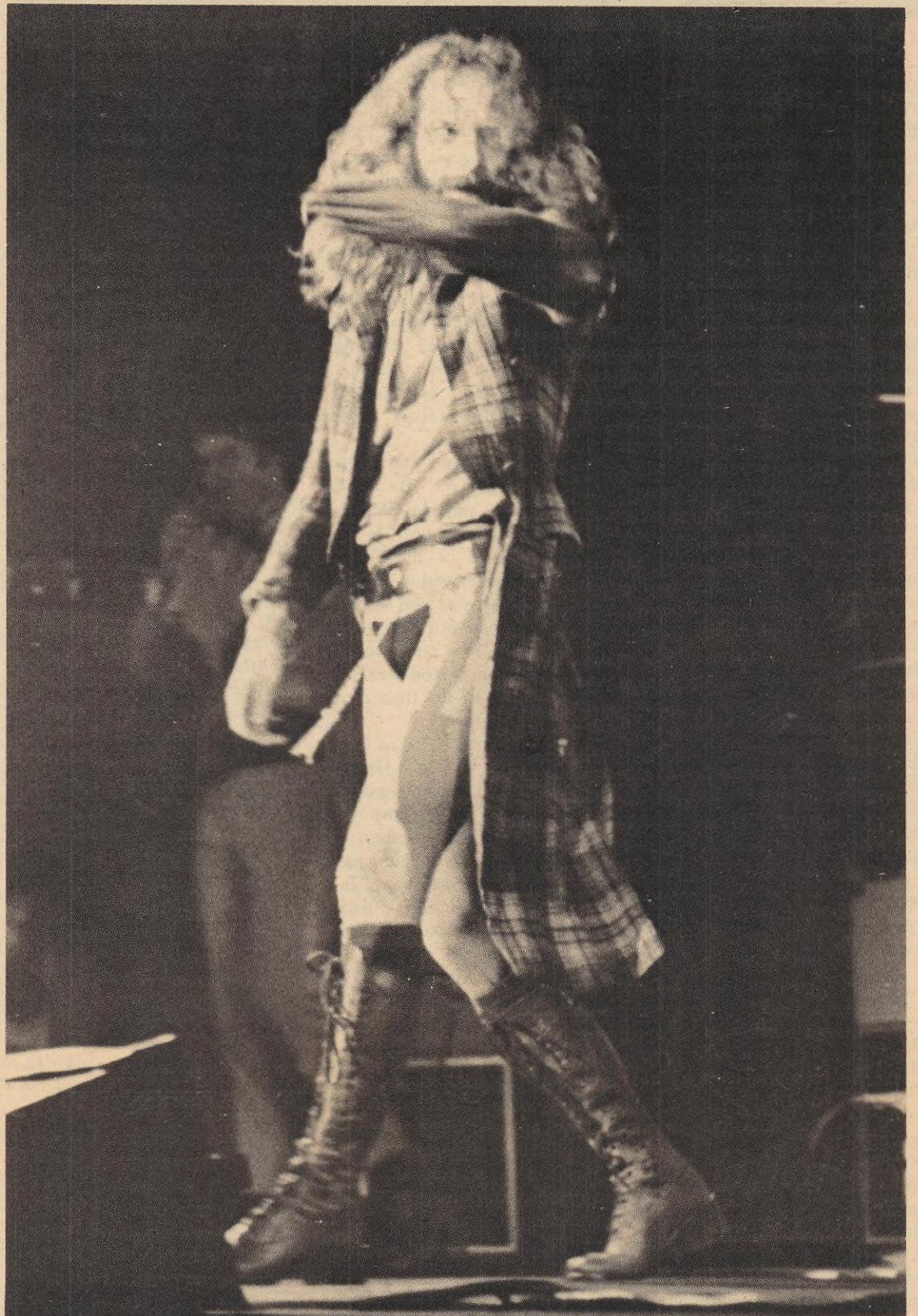
"A Passion Play" in concert is an incredibly complicated and intricate work that ingrains stage lights and a movie into the performance. The usual plywood Garden stage was painted black as was everything else used in the show. Even the seats directly behind the stage were covered with black cloth.

At 8:30 the show began with a movie screen slowly descending into position. A white dot appeared on the screen and pulsed to the sound of a heartbeat. Slowly, the dot increased in size, turned red, and disappeared. A ballerina, lying prone with arms extended (as pictured on the album) rose off the floor and began a dance that culminated with a leap through a mirror.

At the exact moment of the leap (leap-off?) the music began and the stage lights went on revealing an Anderson-less Jethro Tull. A few moments went by before he swaggered onstage to whistle the first few lines of A PASSION PLAY.

Every crowd loves a ham, and Ian Anderson is the biggest and best in the business. He runs, jumps, and pirouettes, using his flute to accentuate the motions, looking like a demented wandering minstrel transported from a 17th century publik house, longstockings and ragged tailcoat intact, to sing for his supper. He has been known to walk up to a microphone, grab his crotch, and scratch vigorously while saying: "Just loosening up the old tackle, you know."

As the first segment of A PASSION PLAY ended the screen was lowered once again and the crowd was treated to a filmed version of "The Hare Who Lost His Spectacles" complete with album soundtrack. It was a fantasy along the same lines as Alice in Wonderland but the plot operates on two levels, first as part of the Passion Play concept, and second as a fairy tale. In any event Hare never does find his spectacles but "Hare didn't care.



Ian Anderson of Jethro Tull

(photo: Bob McKillop)

The lost spectacles were his own affair. And after all, Hare did have a spare pair."

As the screen was lifted, Tull came back on stage but instead of going back into A PASSION PLAY, the band began "My God" from their AQUALUNG album. The crowd jumped to its collective feet roaring approval as Anderson went back into his madman act. After "My God," A PASSION PLAY was completed to a standing ovation.

Next on the musical agenda was "the middle bit" of THICK AS A BRICK, probably the most popular album Tull has produced, and the most satirical, lampooning society in general as bumbling fools who look to imagined heroes for direction in life.

"So, come on ye childhood heroes,/ Won't you rise up from the pages,/ Of your comic books, your supercrooks/ And show us all the way.

Make your will and testament,/ Won't you join your local government,/ We'll have

(Continued on page 6)

King Crimson

By Paul Todisco

The Orpheum Theater was transformed into a fantasy land of magical lights and mysterious

music with Britain's King Crimson acting as tour guide. The band dazzled their audience with musical feats that seemed impossible for only four men to create. Their performance was a complete success, certainly one of the best Boston has seen in some time.

The acts that preceded King Crimson were Jack Trailer and Steel Wind, followed by the legendary Roger McGuinn of Byrds fame. Jack Trailer's band, who record on Grunt Records, were well received by the crowd which was not particularly tuned in to their style of music. The group plays in a country-folk-rock genre.

The next attraction was that high flying Byrd, Roger McGuinn. He has dissolved the band that made him famous, and is now touring as a solo performer with some able musicians backing him up.

McGuinn, one of the most prolific song writers on the American rock scene, performed songs from his new solo album along with some familiar favorites. Among the more memorable moments of his act were "Tiffany Queen," "Lost My Driving Wheel," and a tune done in reggae style called "Melinda."

The audience seemed casual and sometimes cold to McGuinn.

The reason is unclear. Maybe they were getting impatient. McGuinn did manage to win them over with the last number of his set, the hauntingly beautiful "Chestnut Mare." The song was done well, with a wind-like phasing from his guitar which created the eerie sounds that set the emotional tones for this masterpiece.

Finally, it was time for one of the strangest bands going, King Crimson. The group consists of leader Robert Fripp on guitar, mellotron, and devices; David Cross on violin, viola and mellotron; ex-Family member John Wetton on bass; and ex-Yes drummer Bill Bruford also doubling on percussion.

Their first contribution was the titanic, "Lark's Tongues in Aspic (Part I)." Their tight style along with a well coordinated visual display of lights, held the audience spellbound. Describing their brand of music on paper is extremely difficult. King Crimson has to be experienced either through their albums or live concerts.

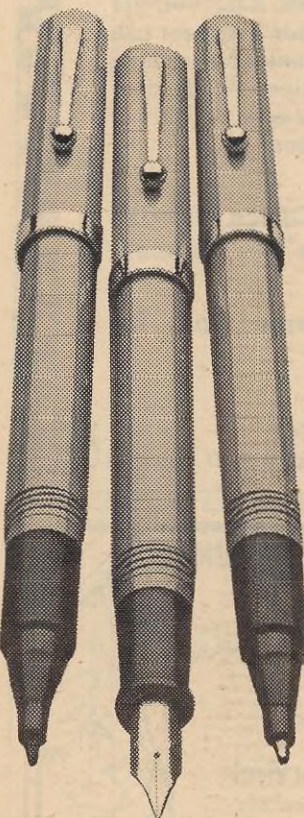
As individual musicians, they are all masters of their instruments. Fripp manages to play his stiff, complicated guitar lines, while also being prepared to switch to the mellotron on cue. Bruford displays an almost

(Continued on page 6)

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SPORTS LIGHT

by Bob Stackelbeck

On Thursday, September 27, the first meeting of the Suffolk tennis team was held in Ridgeway Lane. Coach Tom Ford outlined his tennis program for the following year and announced that two tennis tournaments are scheduled to begin within a week of the meeting.

The first tournament will be held for the fifty members of the tennis team, who will compete in single elimination matches with the winner at two out of three sets advancing to the next round. The draw will be posted in the Athletic Office at 56 Temple Street, with a complete listing of pairings for the first round, and the telephone number of both players so they can set their individual match. Tennis balls will be provided by the Athletic Office, and the contestants will be responsible for turning in their scores and balls after their match. The purpose of the match is to get an idea of the competitive capabilities of the Suffolk tennis team but as coach Ford emphasized, the team will have a good time playing tennis just for enjoyment. The second tennis tournament or, The Suffolk Open Tennis Tournament, will be open to the entire University.

The Suffolk Open Tennis Tournament will enable anyone connected with Suffolk University to play competitive tennis in an open tournament. Trophies will be awarded to the winners of both the team tournament and the Suffolk Open. If anyone is interested in playing in either tournament as a member of the tennis team or just a member of the Suffolk Community, please go to the school cafeteria and leave your name and telephone number on the sports dept. bulletin board. universities. Among the schools mentioned were Merrimack College, Bentley College, Brandeis University, and Lowell State College.

The fall tennis program will also consist of team and individual practices whenever court time can be obtained.

There are two courts in excellent condition located on the Boston Common equipped with lighting for night time tennis action. They're on a first come first serve basis but a permit can be obtained by going to the Parks and Recreation office in city hall at government center, Boston. The Permit will allow you to reserve the court for one hour anytime the court has not already been reserved.

If you live outside the Boston area give 41 Temple St. as your residence. There are also two newly constructed MDC tennis courts in excellent condition located at the end of Cambridge Street on the banks of the Charles River. These courts are also on a first come first serve basis. No permit privilege available.

Baseball

by Joe Mogavero
and Bob Stackelbeck

Previously, the Suffolk University baseball team began practice in the spring. Now under Coach Tom Walsh, a new program has been instituted

which includes fall baseball practice.

SU's practice takes place at the Cleveland Circle ball parks every Saturday morning at 9:30.

"The fall program is designed to get players acquainted with the basic fundamentals of the game, so that when they arrive in the Spring they have an understanding of what is going on," says Coach Walsh. "In these practices fundamentals are stressed in hitting, fielding, baserunning, and pitching. Included will be strategy employed in actual game situations."

Walsh has a good knowledge of the game. He was All-Scholastic and All-Catholic at Mission High School. He was also a member of the Hearst All-stars which played in Yankee stadium. Walsh was also on the SU baseball team in 1967, which finished 11-5. That same year he signed with the Boston Rex Sox where he played for their farm system for four years.

Walsh returned to SU in 1972 as an assistant to Coach George Doucett. In 1973 he received the head coaching job. Walsh has participated in a number of baseball clinics. This past summer he was a member of the WHDH-Coca Cola-Eddie Pellegrini Baseball Clinic.

Coach Walsh looks for improvements in the 1974 season. SU will play 24 games this season.

SGA Holds Freshmen Elections

by Joe Gavaghan

Freshman elections were held last Monday and Tuesday in the cafeteria with an extremely poor turnout. Only 122 people voted from a class of 427. The election was for Freshman class officers including: President, Vice-President, and three Representatives.

The results were as follows:
President — Michael Powers
Vice President — Jim Brown
Representatives — Thomas Kelley, Mike Salemme, David Wilson.

The entire election procedure was marked by apathy on the part of the Freshman Class. Mike Reilly, one of the election committee members stated that 40 people attended the Freshman candidate's speeches. Of that number, 18 were people running for office.

The highlight of the speeches came when a rather well-endowed female candidate got up to make her speech. She stated that she had "two things going for her". At that the audience burst into laughter. She later explained that the two points were: her experience in high school student government, and the fact that she was a woman. She felt that women need more representation within student government.

The newly elected student officers will be installed in the SGA at the meeting tomorrow.

Cross Country

by Bob Stackelbeck

On Saturday September 29th the Suffolk University Cross-Country track team opened its season with a meet against Nichols College. Even though there were some fine efforts displayed by the Suffolk team, Nichols College came out on top 21 to 40. The Suffolk runners who showed some strong running ability were Jeff Strungis who placed third with a time of 29:37 in the hilly five mile course, John Connolly who placed fourth with a time of 29:58 and Bob Bresslin who also placed well.

Sunday, October 7th Suffolk's Cross Country Team will compete in a meet at Brandeis University in Waltham with several other schools also hosting teams. Westfield State and Eastern Connecticut who each have runners for the five mile event in under 28 minutes will be at the meet.

...Into The Future ... Darkly

by Jeremey Yggdrasil

Jagger looked tired, his motions seemed automatic and machine-like. The funky cat-dancing that marked his earlier years has gone, replaced by empty motions. Behind him, the band seemed bored and lifeless. They all appeared to be victims of the ravages of time.

In the past the Stones were the embodiment of hard rock music. They played tight, raw songs with an attitude that greatly disturbed most people over thirty. On stage they looked like your average street gang, right down to the tight-lipped sneers and aura of impending violence.

The group that appeared on "Don Kirshner's Rock Concert" bore little resemblance to the Stones of old. They looked wasted and worn out. Jagger seemed almost foolish with his foppish mannerisms and gay apparell. He still sings excellently but his outlandish stage presence does little but raise the level of absurdity beyond the toleration point.

Aside from the bizarre trappings, the music was good. Jagger was excellent on "Angie." He sang the piece in a soulful vein that lent itself to the music. The other two songs they performed were: "Dancing with Mr. D" and "Silver Train." On all three the quality of the music was superb.

There were flashes of the old Stones during "Dancing with Mr. D" as the song opened, with billowing smoke rising and swirling around the Stones. Jagger looked ominous and the words to the song served to heighten the overall effect.

After viewing the Stones, it would seem that they have once again shifted gears and sought a new direction. This is necessary and, in part, responsible for their long career as a band but it creates problems.

The days of "Street fightin' Man" and "Gimme Shelter" are over. The Stones have moved to a new plane in rock music. Only time will tell if the move was worth the effort.

Crimson

(Continued from page 5)

unnatural ability to keep the beat on drums, then dash through the maze of percussion devices behind him.

Cross is less than amazing on electric violin. He must be ready to switch to mellotron on a moment's notice. Wetton handles the bass astonishingly well, playing lines that would rival those of Jack Bruce. His vocals are much stronger than those of ex-Crimson bassist, Greg Lake, of Emerson, Lake, and Palmer fame.

The genius behind King Crimson, however, is Robert Fripp. His zeal is the element that has kept the band going despite many changes in personnel. As he steps to the microphone to talk with the audience, he sounds like a professor from Oxford rather than a rock musician. His subdued and reserved manner of a proper British gentleman, is a far cry from the music he creates.

The band performed three new numbers, "Nightwatch," "Fracture," and "Lament." These songs won unanimous approval from the crowd. They also played tunes from their most recent album, "Easy Money," "The Talking Drum," and "Book of Saturdays."

A completely hysterical audience called the group back for more. At this point, King Crimson proceeded to destroy them with the classic, "21st Century Schizoid Man." Upon hearing the opening chords of this song, the crowd jumped to its feet in utter amazement.

King Crimson is as precise as clockwork, as complicated as a computer, and certainly one of the most musically refined bands around today.

Jethro Tull

(Continued from page 6)

Superman for President,/ Let Robin save the day."

"Cross-eyed Mary" and "Aqualung" followed in quick succession, the band refusing to let up on the intensity that they had created. "Aqualung" ended the concert but a ten minute ovation brought Tull back for an encore that lasted half an hour.

Before the music began again the band was introduced, bassist Jeffrey Hammond-Hammond, Barrimore Barlow on drums and percussion, "the balding and diminutive guitarist" Martin Barre, "master of the grand piano forte" John Evan, and Ian Anderson, utilizing voice, flute, accoustic guitar, and various clarinets.

The encore was "a song known affectionately ... warmly even" as "Wind Up." Halfway through the number Tull changed direction to play a new song for which no title was given. Barre then went into a guitar solo while the rest of the band left the stage. During the solo Barre paused to curiously stare at a telephone that had been sitting on a white stool (the only white piece of equipment on the stage) throughout the night. After getting a good look he finished his solo and the band returned to play "Locomotive Breath."

After its completion Tull returned to "Wind Up" and finished that, leaving to yet another standing ovation. While everyone was preparing to leave a spotlight suddenly played on the telephone while the sound of its ringing was piped over the sound system. Anderson came back onto the stage, answered the phone, and while hanging the receiver on a microphone stand said: "It's for you" ... It was.

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Cambridge Ensemble

"I Came Into The World"

by Nancy Kruse

"I Came Into the World," as performed by the Cambridge Ensemble, is a wildly detailed road-map of man's life in society. The other half of this ambitious double bill, Bertolt Brecht's one-act play "The Jewish Wife," complements Peter Handke's prose poem.

As Handke's work traces man's developing awareness of the wondrous complexity of his own nature and the need to sublimate his humanity to conform with social codes, "The Jewish Wife" captures one moment in a woman's life in which these warring forces clash.

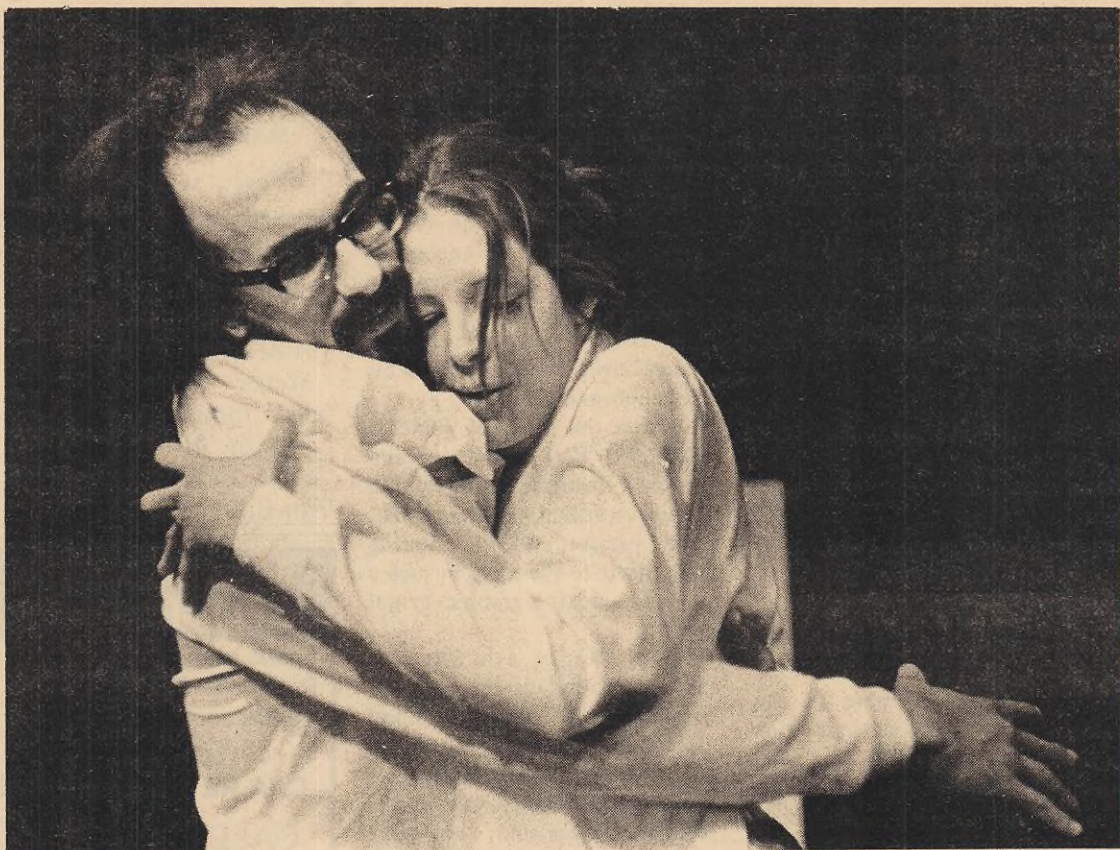
"The Jewish Wife" is a cameo in Brecht's exhaustive chronicle of life in Nazi Germany. Judith Keith is the Jewish wife of a respected Christian surgeon who decides to leave her husband in order to save his career and reputation.

Alone in their apartment, Judith interrupts her packing to telephone several friends about her plans to visit Amsterdam. As she chats with a bridge partner, a bigoted neighbor, her sister-in-law and finally with a close friend, she gradually drops her bright forced cheerfulness to confess that she has not yet told her husband that she is leaving.

In a powerful soliloquy, Judith practices how she'll tell Fritz that she is moving to Amsterdam. Once again, she abandons the rationalizations which have masked her feelings to admit her desperation. When Fritz enters and finds her packing, he weakly protests her leaving, and she pretends she will be coming home in a few weeks, as he passes her the fur coat she will not need for months.

Aili Singer as Judith dominates the performance as she sensitively portrays the victim of blind hatred. David Klein as Fritz is sufficiently weak as a man more concerned with his social position than his marriage. However, Ms. Singer is impressive in what is essentially a one-woman show.

"I Came Into the World" begins in cacophony as the two actors and two actresses recite their personal histories



Suzanne Baxstresser and David Klein play too seriously in the Cambridge Ensemble's production of Handke's 'I Came into the World.'

simultaneously. Chanting "I was born, I came into the world," each goes on to discover that he can move, talk and learn.

Society thrusts itself almost immediately into their pure world by teaching them "to wish and to fear." From a child's proud declaration "I said my name, I said I," the four progress to say, "I learned to pretend, I became fit for society."

In this rhythmic, textured prose, the troupe traces man's wanderings through the social maze as he learns to cope with social burdens, responsibility,

guilt and obedience to rules. Self is beaten into withdrawal, crushed by the weight of restrictions.

Only by remembering that they were once proud of their natures can they return from their withdrawal. Once again, the four learn how to play, sometimes too seriously, sometimes with human beings and feelings. With their new knowledge of the world, they have learned the sadness of sophistication.

Their sophistication allows them to accept themselves for

what they have become. Finally, they can state objectively their errors, and yet, in the closing lines of the play, say "I am not what I was... I did not become what I should have become."

Suzanne Baxstresser, David Klein, David Neill, and Jayne Chamberlain are accomplished performers. The direction by Joann Green is masterful and visually exciting.

Both plays are concerned with time and its relativity. In the Brecht play, Judith says, "Character is a question of time." Just as time changed German attitudes towards the Jews, so did time help to splinter Fritz's character. Similarly, Handke says time changes man's attitudes towards himself and society. The theme of growth is dependent on the concept of passing time, yet this is not recognized by man until, at the climax of the play, he realizes "subsiding pain (is) proof of the passage of time."

In both plays, humanity yields to society. However, while "the Jewish Wife" ends on a note of submission and defeat as Judith leaves for Amsterdam, the Handke players recover their ability to accept their humanity and now can flaunt social dictates. In spite of all the social pressures, man can still appreciate the fact that he can push open doors marked "pull" and cross on red lights.

The productions are excellent, and seem to shine particularly brightly in their curious setting. The Ensemble, a spin-off of Caravan Theatre, is housed this year in the Old

Areopagitica

by Marshall Brooks

Sept. 30, Boston — The style was easily recognizable. The word-punch, that of a reporter's. Tom Wicker, associate editor of the *New York Times*, ardently defended, before a capacity evening crowd at Ford Hall Forum, the press' duty to inform the public and right to print the truth.

"Somehow this idea of a merciless press has arisen... The President can dominate the press anyway he wants to. The press is the best challenge we have to this kind of authority," Wicker contended.

The press has its flaws, Wicker pointed out. He enumerated five crucial soft-spots on the controversial belly of American journalism.

First, too much news is based upon official sources; the truth remains hidden.

Second, newspapers tend to sensationalize.

Third, competitiveness.

Fourth, dailiness — where yesterday's story is buried by

today's big splash.

Fifth, newspapers tend to glorify, especially presidents.

Wicker is a big bushy-browed man who maintains himself on a rigorous diet of experience. He looks every inch a newspaper man. The piquant Southern drawl and worked-in dark suit exquisitely help define a man that has a rugged sense of freedom.

Before ending his talk, Wicker admonished his *Times* suckled audience, they would be deluding themselves if they blamed the Watergate affair entirely upon the present administration without indicting the system itself.

Wicker ended with a facet of that fine stone Freedom shining.

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Events

- Oct. 11— 1:00 P.M. — Transcendental Meditation Lecture, 510 Donahue
- Oct. 11— 1:00 P.M. — Woman's Committee Program presents a Sexuality Teach-In: Unmasking the cultural forms of sexual domination. By Meg Zeremba, 220 Donahue.
- Oct. 11— 1:00 P.M. — "Greece Today" — A talk on Greece by Ingrid Bonatti. Sponsored by The Humanities Club. Art Studio, 45 Mt. Vernon St.
- Oct. 12— 8:00 P.M. — Evening Students "Oktoberfest" Old Vienna Hofbrau, Brighton.
- Oct. 15— 7-8:30 P.M. — Suffolk Singing Society's "First Sing" Faculty Dining Room. All interested invited to attend.
- Oct. 15-19 — Flu shots available, 9:30-11:30, 1:30-9:00 P.M. Price \$1.00 Student Health Office, Archer Building.
- Oct. 18 — 1:00 P.M. — "Millhouse — A White Comedy" Auditorium
- Oct. 23— 1:00 P.M. — The Humanities Club presents a lecture-demonstration on the No Drama of Japan, Auditorium, FREE.

Cambridge Baptist Church, halfway between Harvard and Central Squares at 1151 Mass. Ave.

The stage is merely an open area surrounded on three sides by two rows of folding chairs on short plywood platforms. The exposed lighting on raw wood structures contrasts with the carved cherubs on marble church pillars. And here, playing to small enthusiastic audiences, the Ensemble glows with its own brilliance of innovation and talent.

The Ensemble will continue to perform "The Jewish Wife" and "I Came Into the World" Thursday, Friday, and Saturday evenings at the church until October 13.

MEMORANDUM

TO: All Students
FROM: James O. Peterson
Director of Student Affairs
SUBJECT: JOB OPPORTUNITY
DATE: 28 September 1973

The Digital Equipment Corporation is holding a Role Play Interview Session in the Copley Plaza Hotel on October 9, 10, 11, 12, 24 and 25, from 10:00 a.m.-4:00 p.m.

The pay is \$15.00 per session (\$2.50 per hour) and includes lunch. You may work one or more days if you wish.

For more information contact Mr. Randy Love at 897-5111 ext. 4717 or ext. 3844.

You may call him collect.

POEM by Fredo Jacques Pierre- From Les yeux de verre

I am back from heaven
the gods were not there
to the empty sound of my
voice
human voices answered:
"the kings are resting...
come back later."
—And then?
—I come back down
to earth
to live
amidst the angels.

Je reviens du ciel
les dieux ne furent point la
aux cris sourds de ma voix
des hommes ont répondu:
"les rois se reposent...
repassez apres."
—Alors?
—Je redescends
sur terre
vivre
parmi les anges.

(Translated from the French
by Charles Asselin)

STUDENT GOVERNMENT ASSOCIATION FEATURE FILM SERIES 1973-1974

October 27, Sat.
Camelot
November 17, Sat.
The French
Connection
December 1, Sat.
The Last
Picture Show
February 9, Sat.
Dr. Zhivago

March 2, Sat.
Vanishing Point
April 20, Sat.
Play It Again Sam

Location: SUFFOLK
UNIVERSITY AUDITORIUM
Time: 8:00 P.M.
Admission: 99 cents "Saturday
Night Special"

Suffolk Enrollment Climbs

(Continued from page 1)

development in view of earlier expectations. The biggest jump was reflected in the number of special students — 490 as opposed to 316 a year ago.

Day college enrollment totaled 2068, up from 2019 in 1972. The number of day freshmen dropped from 456 to 430, but a significant statistic was the return of 452 sophomores, 102 more than 1972 figures. President Fulham termed this “tremendously encouraging” as the dropout rate was reduced drastically.

The evening division enrollment took a big jump from 1710 in 1972 to 1861. More than 40 per cent of these students are graduate candidates.

Vice President Flannery pointed to a new program with Health, Education and Welfare which enrolled about 40 of that agency’s employees, plus a dozen students from Burdett College, and an increase of applicants in the Western Electric program (84) as contributing factors to the growth in enrollment.

Total university enrollment is presently listed at 6067, including 2020 law school students. This is very likely the peak enrollment for some time since the law school rolls are scheduled to be reduced eventually by a fourth to narrow the teacher-student ratio.

World Without End, Amen

(Continued from page 4)

explain the troubles in the North. Through Dermot’s eyes the struggle is merely a disturbance to be quelled as quickly as possible. He does not realize the political and socio-economic ramifications behind the historic conflict. As a policeman he instinctively sides with the forces of law and order, in this case, the English soldiers.

It is not until he is trapped in a slum apartment with a mother and several small children, choking on the CS gas being pumped into the houses by the British troops, that Dermot begins to explore the conflict in non-authoritarian terms.

While in the woman’s house Dermot talks with a girl he met in a bar before the riot broke out. She is a member of the Official IRA, the socialist wing of the organization. Her political beliefs are totally alien to Dermot. All his life he was led to believe that the communist theory was sinful and Godless. He resists her efforts to convince him that Socialism is the only solution for Northern Ireland.

Breslin skillfully blends Dermot’s reaction to the girl on several levels. The girl is young and attractive. Her moral code is fairly liberated and this causes Dermot to desire her. On the other hand she is a communist and Dermot hates communism. He finds himself squarely in the middle of a conflict that is far too deep for him to fully comprehend.

His solution comes too late

and shattered he returns to the South where he meets Johnno. Dermot recounts his experience to Johnno who is totally unsympathetic to the political ideas Dermot has been exposed to. While in the South, Johnno fell in with the Provisional IRA, known as the “provos”. They espouse violence as the only effective means of solving the conflict. Their attitude compliments Johnno’s perfectly.

Dermot’s brief encounter with political beliefs opposite his own is too fleeting and shallow to create any long-lasting change. He quickly returns to his old beliefs and attitudes.

Within the pages of WORLD WITHOUT END, AMEN Breslin captures the true nature of the age-old conflict in Ireland. His blunt, coarse style of writing lends itself to the story in such a way as to create a graphic, brutal effect.

Using Dermot as a filter for his background of the conflict, Breslin digs into the causes and effects of the horrible struggle. His conclusion is subtle yet powerful. It leaves the reader feeling helpless and distraught.

After reading WORLD WITHOUT END, AMEN the reader can understand why the Irish conflict has raged for centuries and will continue for a long time to come.

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