

Norfolk Prison becomes a branch of Suffolk once a week

by Dennis Blain

Every Wednesday night Norfolk Prison becomes a branch of Suffolk University when Professor Hagler der Mardanian and his Directed Study Program class travel out to the medium security institution to debate with the prisoners. The Suffolk Journal accompanied the class on its first visit to the prison this week.

We arrived at approximately 6.30 p.m. just when the music stopped playing, barely dusk on the ground. It was a typical clear night and the lights of the

prison shined out like a beacon against the dark sky. It was awfully cold that night and we were glad to feel a surge of warm air as we opened the door. Not knowing what to expect, we stepped inside.

CORNER VIEW

The lobby where visitors must wait to be cleared was empty except for one family who was trying to get in to see someone. The eldest boy didn't have any identification, therefore, he could not be let in. The family left.

The guards behind the glass readily recognized Professor der Mardanian and soon Al Dove, Community Director of Norfolk Prison, came out to get us cleared.

"Small group tonight," he said as the two of us lined up to sign the register.

After we passed all of our possessions in a locker, Dove nodded to the guard behind the glass wall to open the metal door. We stepped into a smaller room where we passed through a metal detector. We were almost there.

After passing through several more

doors which open by themselves after we had been checked by some hidden security personnel, we found ourselves in a courtyard. What he below us could have easily been mistaken for a college campus except for the high fence that surrounded the ends of the long courtyard.

Norfolk Prison is a six-dorm security institution and most of the inmates live in dormitories. They have more freedom of movement than maximum security prisons and a few of the prisoners could be seen walking around.

see CONVICTS page 7

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March 6, 1980

Colleges may unify 'F' policy

by John A. Heysa

A decision to coordinate the grading policies of the School of Management (SOM) and the College of Liberal Arts and Sciences (CLAS) may soon be reached, according to SOM Dean Richard McDowell.

Since the Journal report about the differences in grading policies, CLAS Dean Michael R. Ronayne, McDowell, and several committees have been working together to coordinate the grading policies of the two schools.

McDowell, who serves on SOM's Educational Policy Committee (EPC), has urged the Undergraduate Academic Standards Committee to amend the School of Management's 'F' grade policy which allows five 'F' grades to be removed from a SOM student's transcript.

McDowell said that SOM wanted to change its policy of allowing failing grades to be removed if the course was taken again and passed "because of the problems it was creating."

McDowell's recommendation to implement the same policy used by CLAS will be considered by the Academic Standards Committee at its formal meeting on March 13, according to Professor Harold Sloan, the committee chairman.

SOM and CLAS had similar 'F' grade policies until 1977, when CLAS rejected the system of dropping 'F' grades if the classes were successfully repeated, as reported in the Journal on Feb. 14.

Experiments with a cumulative grading system were initiated soon after that, but failed to win acceptance among Suffolk faculty members and committees, so CLAS developed its own policy of keeping 'F' grades on students' records.

The separate grading policies have been creating "a tremendous amount of confusion academically" since that time, according to Dean of Students D. Bradley Sullivan.

Suffolk President Thomas A. Pughan, who was unaware of the two schools' separate grading policies, is in favor of a coordinated system for computing 'F' grades and urged the two schools to come up with a common system.

He said that the discrepancies between the two schools' 'F' grade policies could unfairly affect students' cumulative averages, but did not spell out the kind of system he would like to see enacted, saying it was a decision for Suffolk faculty members to make.

But there was no sentiment at CLAS to return to its previous policy of dropping up to five 'F' grades, according to Ronayne.

"The attitude among faculty members and at the dean's level" at CLAS, he said, was "that this was an appropriate policy change," and that any change in grading policy would have to be initiated by SOM.

According to CLAS Dean Peter Hartwell who is chairman of CLAS Undergraduate



A DEAD ISSUE is how CLAS Associate Dean Peter Hartwell describes the 'F' policy discrepancy between the two colleges.



SCHOOL OF MANAGEMENT (SOM) Dean Richard McDowell remains that SOM's new co-op program could be a stepping stone for other academic disciplines.

Co-op starts for business school in fall

by Maria Girvin

Fall, 1980 is the scheduled date for the School of Management (SOM) to begin their recently approved co-op program.

"It is a most significant step for Suffolk and will offer diversified options for the students," said Board of Trustees Chairman Vincent Palmer about the program, approved last month.

According to SOM Dean Richard McDowell, 10 to 15 students will begin the program. It is hoped that eventually 100 students will participate in the program over a five year span. Priority will be given to marketing, management and finance students.

Students of the program would be divided into two groups. Group I would work during the summer and then return to campus in the fall semester. Group II would then begin their work assignments.

The program would be limited to full time undergraduate students who have completed two semesters at Suffolk. This includes transfer students who must first complete one year regardless of their class status. In addition, they must also have a 3.0 grade average.

"I think we are kind of going into this quietly and without a lot of fanfare," said President Thomas A. Pughan, who also said that he thinks co-op programs are fine in some disciplines but inappropriate for others. "I think co-ops are wonderful if the student is working on something in his field, as long as you make sure that the work and study experience flow along together."

Pughan did suggest the possibility of the co-op program being wrapped around problems also in the next five years.

Although McDowell was unable to name the corporations in which Suffolk students would be working, he did say that Barbara George, who wrote the proposal,

see CO OP page 4

New CLAS curriculum proposal now debated

A new proposal has been added to the on-going debate by Educational Policy Committee (EPC) members trying to find a new curriculum for the College of Liberal Arts and Sciences (CLAS).

The new proposal was submitted by CLAS Dean Michael R. Ronayne in February, and according to EPC speaker and Associate Psychologist Professor Margaret Lloyd, combines input from EPC members and the dean with the original proposal.

The original proposal was formulated over two years ago by the Curriculum Committee, a sub-committee of EPC. At that time sub-committees of the Curriculum Committee were formed in the three academic divisions of humanities, natural science and social science to define each division's philosophy and to describe what students should learn from each division.

However, despite the added proposal, Lloyd is optimistic that EPC will have a curriculum proposal for faculty debate and vote by the end of this semester.

According to Lloyd, the general consensus within EPC is that the Bachelor of Science curriculum is too loosely

structured while the Bachelor of Arts curriculum is too tightly structured. Approximately 21 hours less credits are allowed B.A. students compared to 48 hours for B.S. students. "Formally, I think there's an imbalance and would hope to see it cut back," said Lloyd.

Among the questions debated in EPC are how many, if any, hours should a student be required to take in foreign languages, math requirements, history requirements or computer science.

Lloyd gave an example of such a debate in referring to required hours in the foreign language. According to her one could argue that foreign language requirements were not necessary because it is classically oriented and there are not classical times, that English is spoken and perhaps a computer science requirement would be more appropriate. However, she said that an argument in favor of language requirements could be the need to acquaint a student with another culture and its philosophies.

Lloyd said that a main consideration in developing the new curriculum is how transfer students will fit their credits into Suffolk.

In
this
ISSUE

SGA member's absenteeism investigation tabled
page 2

Big band memories relived
page 6

La Machine captures championship
page 10

Robin Lane: a 'chart buster'
page 8



MOTION TABLED — A motion for Student Judiciary Review Board to investigate Junior Class Vice President Thomas Kavaney (above) and Junior Class Representative Daniel Doherty was tabled by the SGA, until the SGA's meeting next week.

Repeated absences cause SGA Board investigation

by Jeff Putnam

The Student Government Association tabled a motion at their meeting this week, to call the Student Judiciary Review Board into session to investigate two of its members because of their repeated absences at Program Board meetings.

The motion to investigate Junior Class Vice President Thomas Kavaney and Representative Daniel Doherty's repeated absences at Program Board Meetings was tabled because neither were present at the SGA meeting.

Assistant History Professor Kenneth Greenberg introduced to the SGA his proposal for a self-structured major, which he will present to the College of Liberal Arts and Sciences Curriculum Committee today. The proposal, if accepted, would enable students to construct their own majors from existing courses in various departments of the university. The SGA did not act on Greenberg's proposition because the members present did not have adequate time to study the lengthy proposal.

Tribute to late Suffolk poet closes Black History Month

A tribute to poet Lee Sipe, Jr. is how Suffolk's Black Students Association finished Black History Month.

Poems from Sipe's soon to be published collection "Thirty Three Hours in a Pond," were recited by student Tanya Straker. In addition, a class friend of Sipe, Christian Science Monitor reporter Michael Aband spoke, informing the audience that \$1,600 had been raised by the "Friends of Lee Sipe" group to publish Sipe's book.

Sipe died Nov. 1, 1979 after a lung and bladder infection, less than a year

after he received a degree in education from Suffolk.

Sipe often wrote and recited his poems for the Suffolk community. He also gave many poetry readings in the Boston community including one at the "Party at the Plaza" which was given at Lionheart Center as part of Superbilled. The Christian Science Monitor also was a publisher of many of Sipe's poems.

Sipe taught Sunday school in the Christian Science First Church of Christ where he had said he acquired an interest in education.

'Rats' likely to continue but locale still unknown

by John Kofcher

The Student Government Association Rathskeller Committee plans to have more rathskellers before the end of the semester, but it is not yet known if they will be held in Suffolk's cafeteria or at Riley's Beef and Pub, according to Committee Co-Chairman Daniel Doherty.

Doherty explained that the committee is in the process of deciding whether to stay there (at Riley's) or to bring them (the Rathskellers) back on campus. That will be decided within the next month of work.

The proposal to bring rathskellers back to the cafeteria was brought to Dean of Students D. Bradley Justice last Wednesday by the Committee Co-Chairman Doherty and Thomas Kavaney. But the proposal, according to Doherty, was found to be "lacking a few things" and would have to be reworked before being submitted to President Thomas A. Fulham.

The rathskeller that was held at Riley's last Friday presented no problems. "Things went over well," Doherty said. "There were no problems whatsoever."

Doherty estimated that there were 125 to 150 people at that rathskeller, which he

called a fairly good turnout. He also added that the people he talked with seemed to enjoy it.

"Everybody seems to want them there," he explained. "I don't hear any adverse comments about having them at Riley's. Everybody really liked it."

Rathskeller Committee Member Edwin Hickey, said that the favored having rathskellers at Riley's rather than in the cafeteria. One reason for this, he said, is that the atmosphere there is "more relaxed."

"However, I seem to think that there was more of a crowd of people over at Riley's," he explained.

Before the decision is made concerning the future location of rathskellers, Doherty said that there will probably be at least one more at Riley's. "We're hoping to get Jim Plunkett for the Friday after vacation," he said. "He's usually a good draw." Plunkett played at last year's St. Patrick's Day Rathskeller.

In addition to the location of rathskellers, other questions present themselves in the committee's future of these rathskellers. Doherty said that these rathskellers were making food available to students, having a band, or expanding the time of rathskellers.

Awards given to high school journalists

Scholarships amounting to \$5,100 were awarded to young journalists at the Tenth Annual (Invited) Boston High School Newspaper Awards sponsored by the Journalism Department.

Awards were given Tuesday night in the category of news writing, editorial writing and typography.

Some of the scholarship money was donated by the William Randolph Hearst Foundation. A General Executive Award was also given by the Massachusetts Press Association (M.P.A.).

The Celtics from Lynnfield High School won a full tuition scholarship in the news writing category, the Celtics Times from Scituate High School won \$1,200 scholarship for editorial writing and the Crusader from Everett High School won \$1,000 for typography. The Noblemen from Noble and Gainsborough High School in Dedham won the M.P.A. award.

Robert J. Sabin, managing editor of the Boston Herald American, addressed the group of high school editors and their advisors who attended the awards dinner held in the cafeteria. He told the group that the most rewarding part of being a journalist is the people one meets. He said journalists become good acquaintances with presidential candidates as well as thieves.

Chairman of the Board of Trustees Vincent Fulmer also addressed the group. He spoke about the importance of the press in a free society, saying that the primary objective that was going on that night could not be taking place if there was not a free press.



BOSTON HERALD AMERICAN Managing Editor, Robert J. Sabin, speaks at Suffolk.

Writer, critic visit planned

Jean Kilbourne, writer and social critic, will give a slide presentation on the media's portrayal of the news in the auditorium at 1 p.m. on March 11.

The presentation entitled "The Naked Truth" will deal mainly with woman in advertising, however, the media's portrayal of both sexes will be discussed. Kilbourne's presentation has been described as "funny, relevant, and ultimately engaging," and she has traveled with it all over the country.

The show is being presented by Pi Gamma Mu, the American Marketing Association, Psychology Club, Women's Center.




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Students urged to take advantage of career planning aids

by Ulan Huumil

The Graduate Follow-up Placement Report, Alumni Career Advisory Network and the Employment Newsletter are three valuable sources of information to aid students for future employment and are available at the Career Planning and Placement Center.

The report, which began last year, can be helpful to students who are interested in finding how their academic majors relate to the job market and how much money they can expect to earn, according to Career Planning and Placement Assistant Director Frank Owen.

"The report is a breakdown of where Suffolk students went after graduation, the type of job and salary they were able to get, as well as the graduate schools they got into," Owen said.

Freshmen and sophomores need to come down to the Career Planning and Placement Center to see the placement report and what people are achieving after graduation," Owen said.

"If you're making a four-year commitment you need to get an idea of where Suffolk graduates are going and the names of employers," said College Placement Director Michael Rubino.

Students may have their whole focus changed if, for example, an English major says that teachers are getting very low pay, according to Owen.

"It's to get feedback on programs," continued Owen. "You realize majors can see how journalists are doing and what to expect in five years."

"This is how it really is. You're getting it from graduates. It's something you can't get in just reading books. This type of report, that just accounts professional skills, gives faculty, administrators, and advisors that valuable information they need to relate to their students," Owen said.

"It's good to know that you can see that there are interesting areas to apply for certain positions," Rubino said.

"Where the administration moves the students to, the Placement Center moves the students out. We know what's going on," added Rubino.

"Freshmen should be looking four or five years down the road and should be



"IF YOU'RE MAKING a four-year commitment you need to get an idea of where Suffolk graduates are going and the names of employers," according to College Placement Director Michael Rubino.

trying to plot their career planning," Owen said.

"The more information you have, the more appropriate decisions you can make. The workshops offered at the center can help clarify some of this."

"Students need to expand and take a part time job in an area they'll get their degree in to enable them to generate experience even if they don't get paid," Owen said.

"Students can find out if their personalities fit with their jobs by taking a test and counseling at the Counseling Center. It works in conjunction with the Career Planning and Placement Center," Owen said.

"The Placement Center is in the process of putting together an Alumni Career

Advisory Network," according to Rubino. The network would enable students to talk to advisory alumni who can answer questions about a particular major.

"Information is kept on a computer file and constantly updated," Rubino noted. "The network is becoming more sophisticated."

"20 to 25 percent of responding alumni have agreed to come to Suffolk for a career day and it will help underclassmen a lot."

It's an information dissemination vehicle," said Owen. "You'll find out if you need to bring your paper or photographic skills that you should be getting on the outside."

"This is information to help someone make a career decision. They can follow someone around an office for a day and see how they like the job," Owen added.

"Students may mean that employers make a lot of money, yet aren't doing a week. Potential social workers can find out what it's like to be confronted by real physical and mental problems while on the job. It's a realistic approach learning the positive and negative side of a job," he said. The Employment Newsletter began in October 1979 and is a biweekly publication of a listing of jobs available that seniors and alumni can subscribe to for \$2 for 12 issues.

The jobs listed are immediate openings, but may be a couple of weeks old because of the time it takes for them to come in, be printed, and sent out, according to Rubino.

Additional information included in the newsletter are reports on future state civil service exams and industries worth watching in the 80's.

Freshmen and sophomores need to get familiar with requirements of jobs and work on getting some of these skills. They may have to start thinking about another field or a lower salary, Rubino stated. "It's too late to say to a senior, 'you out and get a job in your related field,'" Owen remarked.

"A goal of this office is to get more freshmen and sophomore participation. There'll soon be a difficult to work with them in their junior and senior years. We want to help them get off to a good start," according to Rubino.

"Come earlier than they've got a fix on their areas. They have good resumes and are more advanced than the person who sits there in a chair and says, 'where do I begin?'"

"It's too competitive a situation. They'll be excluded from the best jobs. You can't wait until you're a senior. It'll affect you over a course of your lifetime and could mean thousands of dollars. Students need to get over to the Placement Center, research materials, and take a workshop. They need to start working towards their goals to get the best jobs," said Rubino.

"There has been great success with the newsletter. We have a private acquaintance of job listings that come up around the country and include the best jobs we find to correspond to include them in the newsletter. We're in the business for the newsletter here and the subscription for the newsletters, which are kept on file, are going up and up," Rubino concluded.

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Forensics team wins 15 trophies

by Jeff Pulano

Buffolk won 15 trophies in a Forensics tournament held last weekend in Connecticut, including nine individual event trophies and the cumulative overall trophy.

It is the second time the Buffolk team has won the overall trophy, having taken it two years ago in the semi-annual competition.

Other schools competing in the tournament included Niagara University, Columbia University, and Cornell College.

Buffolk's winners will compete nationally in Alabama next month.

Co-op program starts for business school in fall

Continued from page 1
has lined up several companies, similar in size to the *Millier Corporation*, as prospective employers.

Fulmer sees Miller's proposal as a possibility for other academic disciplines, such as the journalism department. According to him the idea has been discussed with members of the department, and they were more enthusiastic. "Each time I've been glad to see the number of people going to for it," said Fulmer.

Journalism Department Chairman Malcolm Barach said the program would have to be studied first before determining its feasibility for the Journalism

Department. "If it did appear to have some validity, there's a strong possibility that we would try to implement it. It would be like an extension of the internship program

except more complicated." However, Barach also said that because of the Boston job market, finding jobs for journalism students "could be tricky."

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Clubs/Organizations 1 - 2:30 p.m.

Thurs. Mar. 6 1-2:30 p.m.
F337 Committee Against Political Injustice
F338 American Marketing Association
F407 New Directions
F530 Career Life Planning
F803 Literary Society
R-2 Tau Kappa Epsilon

Tues. Mar. 11 1-2:30 p.m.
F338B Presidents Council
F407 New Directions
F803 Literary Society

Thurs. Mar. 13 1-2:30 p.m.
F430A&B Humanities and Languages
F530 Career Planning
F803 History Society and CAPI
R-2 Tau Kappa Epsilon

Events/Activities

Thurs. Mar. 6
1-2:30 p.m. Science Club presidents Panel on Nuclear Energy
F134AB SGA Film Comm. sponsors Monty Python Meets Beyond the Fringe

1 p.m. SGA Film Comm. sponsors publisher/Editor/Agent Joan Norris

Fri. Mar. 7
8 p.m. The Studebaker Mime Company will be performing in the Aud. Tickets \$4.00

Tues. Mar. 11
1-2:30 p.m. Pi Gamma Mu, American Marketing, Psych. Club, Political Science, Women's Program Center, and Lecture Series sponsor Jean Kilbourne
Aud. Women's Program Center sponsors Prof. Phyllis Mack speaking on "Women and Alcoholism"

3 p.m. PCR

1 p.m. Literary Society sponsors George Gloss owner of Brattle Book Store

Thurs. Mar. 13
1 p.m. Women's Program Center sponsors Elaine Noble on "Women and the Draft"

1 p.m. F134 SGA Film Comm. presents Night of the Living Dead
8 p.m. A-14

editorials

Co-op program, a valuable tool

A School of Management co-operative program recently approved by the Board of Trustees, is a great idea that should be expanded to include the College of Liberal Arts and Sciences (CLAS).

With co-op, students can learn on the job and not just in the classroom. This is important in many fields where practical experience is equally important to education. When students graduate from college, they enter a competitive world. Having experience will put that student ahead of someone with a diploma and no experience.

CLAS has many disciplines that could benefit from a co-op program, including Journalism, where experience is a must. Other majors, such as English, where a job in a publishing house or on a magazine could be beneficial, or government related jobs at City Hall or the State House for government and economic majors.

Presently, CLAS offers an internship program where students work at a job and get credit for it. While this can be beneficial, it is really something the student arranges and not the school. A student finds the internship and must write a paper at the end of it. The really discouraging fact about interns is that a student must pay in order to get credit for it. Why should students pay as if this were a course when they are not getting instruction or guidance from the school in return for their money?

The co-op program is attractive because a student would be earning money to pay for tuition while at the same time they will be earning valuable experience.

So for this year

President Thomas A. Fulham has earned \$191.00 and Vice President and Treasurer Francis A. Flannery has earned \$303.00 by parking in the only free spaces in the university.

SUFFOLK JOURNAL

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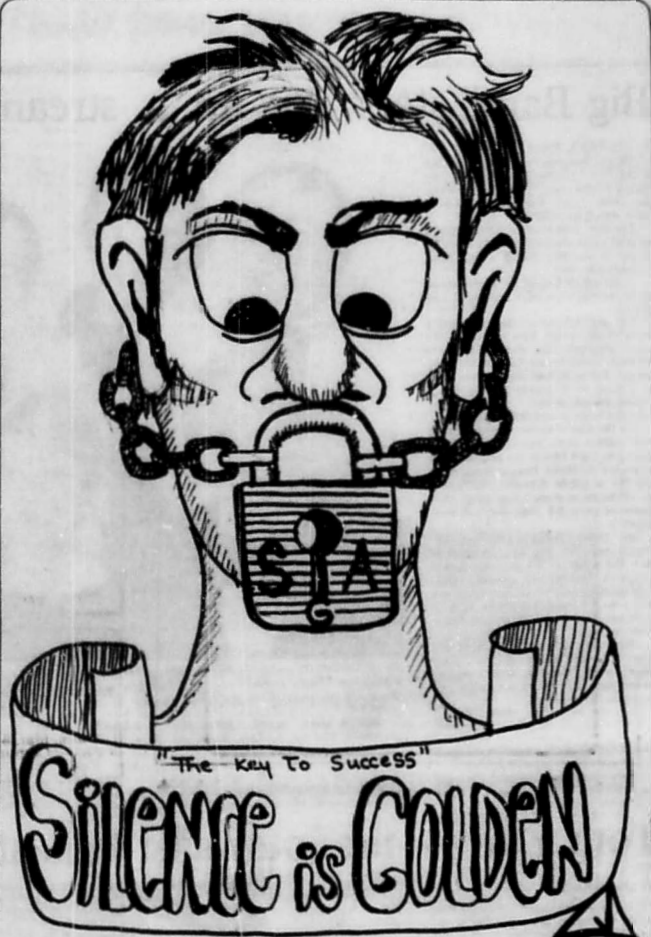
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FACULTY ADVISER BARTH MOTHER II

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Noisy libraries, Suffolk's worst problem?

The library is noisy. Does this sound like a wisecrack or a cry for help? Perhaps if you are cramming for an exam or trying to do your homework it does. It also sounds like something the library staff could correct. So why is the Student Government Association (SGA) bothering to lobby about it? They have a thing better to chatter about. —Noise in the library brings to mind the SGA's earlier campaign on specially chairs. Perhaps election speech this spring should include experience with an oblong can and practice at putting one's finger to one's lip and repeating "Shhh!"

The only sensible remark made at last week's SGA meeting concerning the "Shhh" campaign was that Junior Class President Vincent Conte realized if there were adequate lounge facilities where students could socialize, they would not have to crowd the library. Instead of wasting its time investigating noise levels in the library, the SGA should refer the problem to the people who are supposed to run the library, namely, the library staff. More important issues for the student government are: lack of lounge space is only one of many problems. Battles over lounge space has been a struggle through recent Suffolk history. As enrollment grew, the Ridgway

Lounge space was cut down and classes are now held where students used to gather to socialize. —When the Proctor building was built, the bottom floor was designated lounge space. However, lounge never materialized. Classroom occupied the ground floor from the time the building was opened. In 1975, the SGA demonstrated about the lack of social facilities, and during last year's rallies and strike, this was also an issue. Now that this year's SGA has realized there is inadequate lounge facilities, it should try to remedy the situation. There are other issues at Suffolk that need the SGA's attention. One is a student on the Board of Trustees. Legislation is presently being filed by State Rep. Nick Palocci (D-Woburn) to withhold public financial aid to private colleges and universities that do not have a student trustee. The SGA would be wise to help with lobbying efforts for this bill. Before the year ends, the SGA should really do something to improve the school, and not just tap students on the shoulder when they are talking in the library and say, "Shhh."

'Rats' at Rileys — why not at Suffolk?

Holding last week's Rathskellar at Rileys put not only gave students an opportunity to vent but should give the Rathskellar Committee some credence in showing it can run the event smoothly.

Friday's Rathskellar ran well and the 126 to 150 estimated crowd caused no problems. If the Rathskellar committee can repeat this successful formula at the St. Patrick's Day "Rat," it would be a good indication to President Thomas A. Fulham that all Rathskellar could be peaceful.

Rathskellar was cancelled by Fulham after the Christmas "Rat" ended in a brawl. While there was no cause for canceling them the "Rats" can be controlled by checking identifications and only allowing a limited number of non-Suffolk persons to attend, then they should be reinstated.

Also, the Rathskellar Committee is to be commended for finding an alternate to the barred criteria event. The committee found a location across Cambridge Street at Rileys' pub.

the weekly break

Big Band stars dig up a stream of memories

by Marilyn A. Spurr

Do you remember when Pepsi-Cola was a nickel for 12 ounces? Or when they paid people to sing about "you'll wonder where the yellow went, when you brush your teeth with Peppodent?"

The Big Broadcast of 1944 brought back all those commercials and a whole lot more. It was like taking a trip down memory lane, and

the music played by Harry James' orchestra that night was a blessing to tired ears.

The stage was set up exactly the way a radio studio would have looked to the studio audience. They even had a man in overalls sweeping the floor, as the band played, taking me back through the years to 7 p.m. on a Sunday evening. When homework was done, it was time to relax and listen to Jack Benny and Co.

For the sake of reality, there was an old style cabinet radio, right in front of the stage, playing a tape of the programs that preceded the Benny hour. A man with an arm full of papers appeared; "Let's have the orchestra on stage." Like magic, men scrambled onto the stage and took their places.

Don Wilson, Benny's announcer and straight man, for over 20 years came in from the wings as the orchestra played J-E-L-L-O. That was the sponsor's name, and I suddenly realized just how long it had been since I'd heard that theme. Over 35 years, but it sounded as good to my ears as it had, back then.

Wilson took over and announced that there would be a lot of good entertainment, including some surprises, starting right then. "And now, ladies and gentlemen, Harry James."

Harry may look a little older and have a little less hair, but he still plays a mean trumpet. The memories went across the older members of the audience, sweeping them up and rolling back a lot of years.

After James played several of the songs that had made his name legend in those days, Wilson took over, again.



THE PIED PIPERS are one of the many groups that help to create a 1944 radio broadcast on the Showboat Theatre. (From left to right, back row: Art Lambert, Jeff Meyer, Jerry Greff, Lynn Roberts; front row: Warren Covington and Lynn Roberts.)

"For a special surprise, to the and gentlemen. The star of stage, screen and radio's showbusiness, Larry Ross."

A tall, handsome, mature man stepped to the mike and sang. He still has that guileless look that might not be as powerful as it was when he was one of the heart-

throbs, but the quality was still there.

"Do you think this type of music will have a resurgence, Mr. Ross?" he was asked later.

"This kind of music never went away," he answered. "You've had your Feders and others to keep this kind of music fresh

for you. I don't think it has to come back. It never went away." How right it was.

Then came Hildegard, the incomparable. She still is a show stopper. Warren Covington, who took over Tommy Dorsey's orchestra, after Dorsey passed on, and the Pied Pipers, who were Dorsey's singing group, sang some great songs, as did Fred Warren.

The program was excellent. There were the Jack Spotts, who made recording history in the 40's. They had Gold Records when hardly anyone had heard of one. They must have appeared to the unsupervised, because there were shouts of "More, more," coming from a group of young people in the audience. The more they heard, the more they wanted. It was when the show was over.

Orson Welles performed. His wit and mastery of the art of mimicry have not diminished. He looked as young that night as he did in 1944 and he still has a magnificent voice, of which he has fantastic control, from a fully powered, strong tenor note to a whisper, without changing gears.

Act after act came on stage, digging deeply into the stream of memories with their theme songs and hit records of the 40's. There were even two Youngsters, Lennie Haynes and Gary Coogan, doing the After-bug. And, they say that Disco is good service. Try the After-bug and find out what real service is all about.

Terrie Hildner, a Nevada Whopper, did her Hollywood gossip column and guest upler act. When she was through, the audience was left over with laughter.

The finale did it, though. Since 1944 was a year before WWII ended, everyone did a patriotic number. Then, they asked if, "for the boys," the audience would join them in singing God Bless America. The audience did and there was many a lump in many a throat before it was over. As the cast eagerly accepted the applause, the audience was on its feet and singing for "more."

Tom Ellis — the journalist beneath the anchorman

by Alice Whoolsey

The young man leaned against the door leading to Fenlon 330 and smiled at the sight of the handsome gentlemen in the dignified navy blue suit, his usual.

When you've been doing nightly television news as long as Tom Ellis has you grow accustomed to being accepted as a celebrity while newspaper journalists are treated in a more reserved manner. A prime example of this took place last Friday when a young lady exclaimed "I love a Tom Ellis fixation," as she left the Fenlon building. Ellis' handsome features, resonant voice, and polished style have become as much of a part of Boston television news as sports and weather.

Ellis dominated the classroom with the same ease that he relaxed death, disasters, and presidential primary results at six and 11 on WCVB. But, he insists that underneath his mild-mannered, personable, and impeccably coiffured hair is a journalist who has paid his dues to his profession several times over.

If it was not for an aversion to "math and chemistry" Ellis might never have made it into the homes of thousands of Bostonians nightly. Ellis originally majored in civil engineering in a small college in Texas where he was a football scholarship. After failing all but one of the courses first semester Ellis followed the advice of a fellow student in his dorm and switched to a broadcasting major. A curriculum where there was no math or chemistry." Soon Ellis was heavily involved in his major, working at a radio station in North Worth Texas for 50 cents an hour, and on his college newspaper. Ellis explains that the radio station job "gave me a foot in the door." Eventually he became a full time reporter and was paid \$1 cents an hour.

After graduation Ellis got a job at a television station located next door to the radio station. There he learned to "edit



TOM ELLIS FLAUNTS his skill in front of Professor Walter Littlefield's communication class.

film, shoot film, and write stories." He also kept his full time reporting job at the radio station, "I wasn't being paid enough to give it up yet." He continued this arrangement for six years. Ellis does not regret these years for "I was forced to do everything and it was an excellent way to learn. Today it is a very specialized process to put together a news show."

Tom Ellis revealed to a group of predominantly Spanish and communications and journalism majors last week that he wasn't born an anchorman. Not, then again no one was.

After being promoted to an anchor man in Texas, moving to Boston and working as a news broadcaster of WRZ for several years, Ellis made "the big move" to New York. He became co-anchor of the Six O'clock news on WABC in there. But, word got back to Boston that Ellis wasn't working out in New York and the ratings

showed it. At time ABC was going through what Ellis defines as a "drastic change," preparing for the exit of the then head ABC executive Fred Silverman. ABC was debating as to whether making Ellis a foreign correspondent, or move him to Chicago, or the west coast. Ellis decided to choose one of these options and one of them insured how much air time he would actually get. Instead he moved back to Boston to the then newly launched WCVB.

Ellis explains the real difference between the television news operations in Boston and New York. Ellis says that the "major television stations in Boston spend about three five million dollars a year compared to 13 million in New York." Although Boston may be more conservative about their news budgets Ellis believes that "Boston stations have been committed all along to local news." Ellis spoke about how there were simply too

many people involved in the news operation he worked on in New York. He said that on WCVB the 11 p.m. news is a much better produced news show because there are fewer people involved and it is a tighter group.

Responding to the figures that more and more people are depending upon television news as their only source of information, Ellis replied that these people are "cheating themselves." He broke down an average television news broadcast in the following way "six minutes of commercials, five minutes of features and four for weather. The rest of the 30 minutes (or 15 minutes) is dedicated to news."

Even God with Walter Cronkite as his co-anchor couldn't specialize a 30-minute into that amount of time.

Ellis believes that the field of television journalism will continue to expand. Its attributes are "that it is quick and it has a lot of impact."

Confronting the question that only the most attractive journalists make it on air as anchors Ellis stated, "aesthetically beautiful people have a better chance at almost anything in life. But, it doesn't mean you shouldn't try to be whatever you want to be. If you have the ability to do something you should do it." He pointed out several examples that show that television might be moving away from the trend of only having "the most attractive" as on air people. He cited Geraldo Rivera as an example.

Summarizing his own career Ellis said, "I started as a journalist. I've had to work hard to escape becoming a personality. When you appear in someone's home nightly you become almost a member of the family."

You wonder if Ellis smiled as much when he was a struggling reporter in Fort Worth radio station. It is doubtful. But, he seems to have the same dedication to his profession that he had then.

George Gloss proves to be a generous survivor

by Dan Murnane

Even with three strikes against him, George Gloss is still in the ball game. Gloss, proprietor of the Brattle St. Bookshop, has survived vandalism, urban renewal and fire.

Gloss acquired the bookstore in 1948. "We were at 32 Brattle St., then we went to 50 Cornhill St. We were forced out of Cornhill by urban renewal in 1964. From '64 to '69 we were at 163 Washington St. In '69 we were forced out again and moved to 5 West St."

Three Gloss and his bookstore remained until fire claimed some 400,000 volumes on February 1. "You can still see them tearing down the building, just down the street," says the owner from his new store at 25 West St. "There isn't a single book left." Gloss adds tells of the loss of first edition Faulkners and Hemingways, along with other rare documents, letters and manuscripts.

"It was the sixteenth time they broke in," laments the 67-year-old book buyer. "This time they burned it down. Last time I found the papers they had lit on fire in two weeks."

Despite his heavy losses, Gloss will soon have the bookmart, which dates back to 1925, in operation again. "We have to start from the beginning." He is opening the new shop with selections from his personal collection. "I had a storage of books at home," says Gloss. Faithful patrons have also donated many items. The "Herald American" reported Bobby Vinton made a gift of 1,000 copies of his autobiography, "The Polish Prince."

The official opening of the new Brattle Bookstore will be in three or four weeks. However, George Gloss is "amused to buy books." Actually the bookshop is unofficially open now. As in the past, the shop will cater to all kinds of clients. The struggling student

and those who wander in off the street will both find what they are looking for.

George Gloss has long been recognized as an outstanding Bostonian. In 1973 he was awarded the "Nikolaus Dorn Club" by Governor Francis Sargent. The award was given "in recognition of his efforts to provide the tools of learning and joy to thousands of people, his charity, civic and historical pride in his city and state." The citation describes Gloss perfectly. "For almost three decades, George Gloss has positioned himself at the front of his store generously surrounded by thousands of books. He daily meets the great, the near great and the also runs of our society, discussing philosophy, opinion, advice and recommendations to all who enter his world of books. Nowhere in America is there a more distinctive outlet than Brattle Book Store. Its crisscrossing shelves contain 350,000 volumes and it has

been said that George Gloss can tell a customer about the contents of each book in his stock."

Gloss is also known for his generosity. Each time he was forced to move, the good books Gloss had got to give away. When he was evicted from Brattle St., the proprietor gave away

25,000 books. To lighten his load from Cornhill St. to Washington St., he dispersed 50,000 volumes to 10,000 people. When he relocated to 5 West St., greedy customers snatched up 100,000 books. The last time all he had to offer was books.

George Gloss is not just a local celebrity. In 1976 an article by Emily Yoffe appeared in the "Wall Street Journal." Yoffe described the Brattle Bookshop this way, "Welcome to the Brattle Bookshop. You can pick up a Harold Robbins best seller here or a novel by Dickens. Or a 10-cent copy of "Love with a Harvard Accent" or a 1950 first edition of "Finnegans Wake," autographed by Joyce. Or a curious century-old volume with a guide map to hell."

Although he was obviously devastated by the recent blaze, Gloss maintains his quiet wit. "Every time they broke in they'd just take the few dollars in the till. They'd leave precious books. Unless we do something the intellectual level of criminals in this country is doomed," he says.

George Gloss is just as much an institution as his bookstore. Whether you're looking for something in particular, or just talking time, George Gloss is eager to talk to you.

George Gloss will appear at Suffolk on March 11 in room F-603, 1pm on March 11 in room F-603.



GEORGE GLOSS sits amid the clutter of his newly acquired building.



A PASSEY BY PEEKS into George Gloss' new beginning on West Street.

Convicts debate with students

continued from page 1

We walked up the pathway and into the small auditorium where the "class" was to be held. The students did not know what to expect, but the prisoners on the debate team soon put them at ease. They walked up to the students, introduced themselves and soon the students had divided into groups with the inmates and were working on the topics for informal debates.

The subjects for the evening were "Traditional Prisons Should Be Abolished," "Sexual Values Should Not Be A Concern of the Law," and "All Prisons Should Be Cohabitational." The teams were divided to have one student working with at least one prisoner.

"This cross breeding of backgrounds is part of the educational process," said det. Marderosian.

Each of the debates lasted approximately 20 minutes. The prisoners were obviously more at ease as they walked around while speaking. It seemed strange to see a prisoner arguing for the necessity of traditional prisons. Of course, it all could have been role playing but at least, through their argumentation, they became aware of the other point of view.

At precisely 10:30 pm we had to leave. The students had decided on topics for the next week's class and they had chosen topics. It didn't take very long to get out of

the prison. We crossed the courtyard went through the wires of metal doors, and re-entered the lobby. We took whatever had placed in the lockers, turned in our keys and went into the night.

The prisoners that were working with the students are all members of the Norfolk Prison Debate Team, which began in 1983. Of course, the members of the team have changed over the years (Haroldin X was on one of the first teams), but the team has a startling record of 17 wins to only 6 losses. The program is that the students in one of the debating team's program. Other universities may come in to debate but Suffolk and Essex County where det. Marderosian is also a professor in Speech and Communications, are the only two schools to come in as part of a continuing program. Over the course of the semester, the students will become more adept in speaking techniques. They are graded each week by det. Marderosian on the basis of the research they have done and their presentations. But another important aspect of the program is to learn how to interact with people of different backgrounds who live in a different environment. Norfolk Prison is the perfect place for such a learning experience to take place.

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arts & entertainment

Robin Lane: a non-trendy rock 'n' roll woman

By Alice Wobusky

She's definitely not trendy. She's dedicated to her background of folk, rock, and performing. Last week she captivated a sell-out crowd at Suffolk Auditorium with her energy and stage presence. She's what used to be called a rock 'n' roll woman. Her first album will be released soon and her second one is already in the planning stages. Her name is Robin Lane and she is definitely not trendy. She

has forsaken trendiness for being a good musician and a superior performer. I think she got the better part of the deal.

Last week after her performance she talked backstage about the difference in performing now that she has signed with Warner Brothers Records. She said "before you had to work to get the attention. Now there's a lot of hype and you have to work to live up to it. We're in the middle of the whole Boston band cover. People have

been giving us a lot of attention."

One of the people who has been bestowing attention on Robin Lane is Rolling Stone contributing editor Dave Marsh. Marsh recently stated on a Boston talk show about how impressed he was by a recent Boston performance he saw by Lane. Lane recalls the incident: "the only thing I saw exceptional in this man was his resemblance to Jean-Claude Kilby. I kept asking him questions about talking to the n word so he had to read a tape of mine at David Marsh's house (another Rolling Stone editor). Then asked him what he was doing at David Marsh's house and he said he just knew him."

Definitely not the covers of a trendy person.

Lane said, "People in this town they put in their brains and it's not trendy enough. We're not stylish. Next year will be trendy."

Trendiness aside, for \$2 a ticket, Suffolk students and music enthusiasts were furnished with a hot night of pure rock 'n' roll. The Festive, which opened played a set of considerably good music. Lead vocalist John Wren set the stage for a night of excellent showmanship with his stage theatrics. The material they sang, most of which was written by band members Ed Toney and Jeff Leach, were all tuneful and in several instances, exceptional. "She's Got the Magic" and "Boat Ride" were especially effective.

Lane got on stage and with her dramatic appearance still had enough energy, power, and show talent to fill the entire auditorium. Her cover version of "I Wanna Love You," her original "Want to Make Violent Love to You" and her piece "Why Was I The Last To Know" were the standouts of her amazing set.

Lane can be peevish in any style: the ballad, the rocker, and the convulsing sounds she is becoming widely known for she does so let the stage with her band, derived from ex-members of the Moders Love and other Boston bands.

Lane described her thoughts on "winded" by saying, "The writing class will think over our new album and the trendy people will say, you I understand." The title of her new record to be released first album will be *Robin Lane and The Christmases* and the second will be entitled *Nice Tramps*.

She commented satirically on the philosophy of the group and said, "sometimes I hate performing, sometimes I love it. Music, the stuff for saying what we want. I like my band and they make me want. They are wicked awesome."

Lane found her first experience in putting out her own album "a lot more exciting. I got real nervous and I had to play a lot. I said to myself a few times what am I doing here. I had to sing over the tracks and my voice sounded a lot weaker."



THE DYNAMIC ROBIN LANE ... stunned the sell-out crowd at Suffolk Auditorium last week.

Lane's 10 years in the business have given her insight that someone who was an overnight success wouldn't have. She thought about when she talks about the career of Neil Young, who she has sung with, "he does what he wants to do and he always does. Neil still cares about stuff a lot and it shows in his music. Lane continued Young's career with that of Stephen Stills, another member of the Grand Country, Stills, Nash, and Young who in her opinion was "genetic."

The non-trendy Lane plans to continue to live in Boston after her album is released. She said "it's a good place to live. A lot of tradition is in this city. It has a lot of culture and it's really pretty."

Lane considers the music business very "absurd." She seems to be trying to free above it and make her own decision about her career. When she changed from folk to rock she said it was because "she was sick and tired of being quiet. I needed a new style."

But, Lane is not vain enough to believe that she is entirely in control of her own destiny. "My faith is more important than anything (Lane is a born-again Christian). My faith is what made it all possible. It will be with me forever."

Let us hope that the music that Robin Lane creates will remain with us at least for a while.



A DIFFERENT KIND OF LOVE STORY ... is 'Just Tell Me What You Want' starring Al MacGrath and Alan King.

Don't get what we want Don't get what we need

by Craig Bosman

Just Tell Me What You Want. Starring Alan King, Al MacGrath and Peter Weller. Screenplay by Jay Presson Allen, based on her novel. Directed by Sydney Lumet. At the South Shore and Barbours.

Just Tell Me What You Want is billed as "a smashing comedy." Al MacGrath does punch and kick Alan King, so, in that sense, it can be called smashing, but in real life a comedy is a mistake.

Married

A comedy is supposed to be funny. Most of the time, this film is not.

Jay Presson Allen's screenplay is extremely uneven. He attempts to combine romance and humor with a believable situation. This does not work. The story is just not credible — it should have been played out farce in order to be successful.

Max Herchel (Alan King) is the very rich president of Herchel Industries. He has driven his wife into alcoholism and she is in a sanitarium. Under Herchel's wing, however, with "Boone" Burton (Al MacGrath) under Herchel's wing, Boone works her way up the corporate ladder, and, after 15 years, has her own television production company.

Although very successful, having won four Emmy Awards, she wants to "prove herself" by taking over a failing film studio. Herchel won't agree to this and Boone, who has found a new love (Peter

Weller), decides she is being used and terminates her relationship with him.

Boone, though, realizes that she really does love Herchel and comes back to him; he also is still in love with her and they agree to "negotiate" their differences.

Presson Allen, creator of the television drama *Fame!*, was fit to include some drama here as well. Scenes such as MacGrath punching and kicking King in a department store, are paired with scenes dealing with a miscarriage and death. This mix does not work.

It is ironic that *Fame!* is one of television's most realistic series and this film is so ridiculously unrealistic. MacGrath, on the spur of the moment, decides to marry Peter Weller, but later in the film he disappears. Did she divorce him? Weller is found.

It is surprising that a director with Sidney Lumet's experience could not have realized what a mess Presson Allen's story was. Maybe he thought he could make something coherent out of it. Unfortunately, he could not.

Alan King makes a surprisingly good film debut. It is too bad he was not provided with better material. His character is stale, but King makes the most of it.

All MacGrath, on the other hand, is terrible. Her performance is even more unconvincing than her character. It is amazing that someone with so little talent can continue to make film after film.

Just Tell Me What You Want has very little to offer. Alan King shows promise, but he cannot save this mixed up concoction. What we, the audience, want, most definitely, is a better movie.



THE FEATURES ... played their first major performance in Boston at Suffolk Auditorium.

Meaningful, simple, superb place to be

by Jeff Putnam

Being There. A film directed by Hal Ashby, screenplay by Jerry Kosinski based on his book of the same name, starring Peter Sellers, Shirley MacLaine, Melvyn Douglas, and Richard Dyrus. At the Sack Paris and Suburban Cinema.

Imagine a man whose only contact with reality is through his television set and through his work in a walled garden, which he has tended since childhood for a rich old man.

NOVELTY

Imagine that man, upon the death of his benefactor, and into the outside world with no place to go and no one to turn to, and his only way being who will bring his lunch.

Imagine that man suddenly caught up in the world of finance, politics, and high society, as a result of his being fortuitously bumped by a limousine and his subsequent handling by its owner, the wife of the head of America's largest corporation.

Imagine that man, within the space of two days show his expertise from his benefactor's home, being seriously considered as a major contender for the American presidency, although he can neither read nor write.

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owner, Eve (Shirley MacLaine), being touted by her husband, Benjamin Rand (Melvyn Douglas), as a successor to his corporation chairmanship, and conversing with the American president (Jack Warden).

Ashby tempers *Being There* with the same type of intricate dark humor that characterized his second film, *Harold and Maude* (1971). It is not a madcap comedy, as Sellers' presence suggests, but rather one which forgoes slapstick for more cerebral forms of humor, satire and irony.

Similarly, Ashby delivers *Being There*'s tender moments of personal interaction with the same poignancy (without sentimentality) that he choreographed the love scenes between the teenage Harold and the octogenarian Maude in that earlier film.

His brilliant symmetry (among trees, umbrellas, furniture, and actors) and occasional juxtaposition, as well as his exacting attention to detail, elevates *Being There* from successful comedy to a captivating work of art, as triumphantly clever as its images in its actions.

As Deodato's "Also Sprach Zarathustra" (originally employed in Stanley Kubrick's 2001: A Space Odyssey as a symbol of man's search for intelligence and interaction with new horizons) resonates in the background, Chance ascends a sloping roadway, with traffic flowing on either side of him as traffic lights blink in perfect synchronization, as the Capitol building grows on the horizon. Just as 2001's space travelers were searching for intelligence and incorporating new experiences, so is Chance.

Chance is a tabula rasa, a blank sheet, upon which, according to philosopher John Locke, a person's sense experiences are inscribed as he goes through life (or as Aristotle said, "There is nothing in the mind which was not first in the senses"). The only thing inscribed on Chance are the images from his television set.

Through Chance, Kosinski attacks a society of "ivory-towers" (as he calls them in his book). Chance cannot read, he cannot write, he cannot converse intelligently and speaks only in deliberate misperceptions. He is stripped of his emotions and knows nothing of pain or love, except for what he can estimate through his television.

Everything Chance knows is either television or gardening, and what he cannot comprehend he relates to either of these two. While riding in the limousine (his first time in an automobile), he peers



MR. SELLERS GOES TO WASHINGTON... and is surprised by what he sees at 'Being There.'

out the window and observes that the world is "just like TV, only you can see much further," or when introduced to the president, he spatters that he "looks much smaller on TV."

Chance is unable to relate to himself. The only time that he actually sees himself is on a wide-screen projection in a television store window. But that is only his exterior; his inner self, like his emotions, is never realized. Since that inner being cannot be projected onto a television screen, it cannot exist.

But still Chance retains control of his world (when isolated in his original benefactor's home) with his remote control device. He is unsuccessful in changing channels with it in the real world. In the confusion following his accident with the limousine, Chance loses the device and correctly surmises that he will no longer retain control over his life.

Inasmuch as Chance is a victim of television, he is also a measure of simplicity against the shocking complexities of contemporary society. Just as Chance is unable to discuss anything except in relation to television and gardening, those that he converses with constantly construe his simplistic references to gardening as brilliant metaphors for the economy. To the politicians his simplicity is refreshing, and is accepted as a sign of profound intelligence, rather than an indication of vacuous ignorance. He is someone the voters can trust because he has no past to haunt him politically.

He is heralded as a godsend by the political elite and his affable simplicity and engrossing intensity (which is a study a combination of awe and confusion) cause him to be regarded as Christ-like by his acquaintances, especially Eve. Indeed the film closes with his walking upon the water of a pond on Rand's estate.

There are other Biblical parallels throughout the film as well. Chance is cast from his Edenic garden upon his initial encounter with human frailty, but unlike

Adam's behavior, he receives no artistic knowledge from the experience. Eve brings him to a party where, while conversing with a publisher, Chance takes a bite out of an apple as he admits that he likes to watch television. After eating the apple, although he registered no emotion upon his benefactor's death, Chance's eyes reveal with tears upon Benjamin's death; only after seeing that apple does Chance understand human frailty.

Befores, but knows as the limousine inspector (Douglas) of the First Family movie and a member of district and containing, plays Chance's own chaotic resignation and inarticulate speech to brilliant perfection. Although "unintentional," because of its nature of absurd and confusion, Chance is Sellers' best and most convincing role, blending and moving intense emotions.

As the dying tyrant, Douglas enhances the film with an air of dignity and charisma is equalled as his dignity and nature with, who once finds himself loving two men. Both offer perfect support for Sellers' virtuoso performance, but do not sacrifice their own identities to do so.

Another source of *Being There*'s brilliance is its clever balancing of the television equipment with the film's action. Chance mistakes camera flashes and beams to him from a satellite even in a late night movie. As Eve attempts to seduce Chance, Melvyn Douglas sings "you are my friend, you are special" in the background. Edward G. Robinson takes over Peter Montagna's territory in a late night scene of Little Caesar as Benjamin lays dying and it appears that Chance will assume his territory both with his limousine and his wife.

Being There is that rarest breed of contemporary film comedy which is both entertaining and meaningful, which in a world of *Lovers and Liars* and *Moh and Mandy* and *The Ark and 1341* is as refreshing as its protagonist's simplicity.

Langston Bragg Therr'

Badly concocted recipe spoils taste of *Fatso*

by Richard Robert Caprio
Fat 80. Starring Don DeLuise. At Sack Theatre downtown and in the suburbs.

Some films tackle serious material and deliver humor for effect, when handle humor and the serious stuff is there for comparison. Unfortunately, *Fat 80* does both and the viewer isn't really sure if this film is supposed to be funny or serious.

NOVELTY

Anne Bancroft has proven herself an amazing actress, but she should learn to leave the writing and directing to her husband, Mel Brooks. In her debut as a Hollywood writer and director, Ms. Bancroft fails miserably.

The biggest problem is the story line itself. It never asserts itself as a comedy or a straight film. This leaves the patrons wondering whether to laugh or cry. Had it been limited to one view or the other it might have worked, but the picture is a dismal flop.

Don DeLuise is believable as a compulsive eater whose only means of solving his problems is to eat himself to the point of bursting. This is a part of human nature that many of us have experienced

and can sympathize with. The humor is scattered in all of the wrong places, though, and the feelings of sympathy are lost among the laughs.

DeLuise is a fine sketch actor, and like his colleagues (i.e. Don Costin, Harvey Korman) he is just not interesting enough to carry an entire film. This film may not have worked even with a name comedy star, but with a second banana there is no hope at all.

Even the comedy is lacking in originality. What we are shown are random versions of the fat skills that were done much better years ago by the Marx Brothers, Laurel and Hardy, and Uke Three Snoges. There is a scene where three fat people try to enter a doorway at the same time, with the resulting vibrations like that of a Jello explosion. Several politicians struggle with an over-inflated tire but just end going to fit into a much smaller country plot. All provide momentary humor, but don't add anything to the already shallow plot.

Fatso is a completely mixed-up movie, with all of the evidence of how terrible comedy can be. An example of how terrible the movie was, nobody even felt guilty eating popcorn during the entire picture. If you want to see DeLuise and Bancroft you should really wait until *Subliminal Messages*.

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sports

Doris propels La Machine to intramural title, 63-43

by Kevin Connal

Paul Doris tossed in a game-high 31 points to ignite La Machine to an impressive 63-43 come-from-behind victory over The Elite in the Intramural Basketball Championship game Monday at the Cambridge YMCA. La Machine was able to win the game on quickness and strong outlet passing which resulted in numerous fast break layups. Despite a definite height advantage, The Elite could do little after jumping out to an early lead.

La Machine missed their first nine shots of the contest, and it looked as if The Elite would have little trouble capturing the title. After Mark Sotowski (3) opened the scoring with a short jumper, Harvey Cannon (team high 12 pts.) took over, scoring eight straight points to busy The Elite to a 10-0 advantage.

Tom McDonough (14) finally broke the drought for La Machine, popping home a

12 footer from the left corner. However, The Elite nursed right back, surging their lead to 14-2 before La Machine spent a timeout to regroup. The clubs then traded hoops, with Bill McCarron (10) penetrating inside for two quick buckets for La Machine, only to be answered right back by The Elite's Rick Alberta.

With the score at 22-10, La Machine finally got going, running off nine consecutive points (seven from Doris) to pull within three at 22-19. Tom Miller and Steve McDonough (7) rallied The Elite back to a 26-19 lead.

At this juncture, the momentum totally swung to La Machine. Doris' three-point play, a Tom McDonough swish, and two free throws from scrappy Paul O'Connor (6) with no time remaining on the clock pulled La Machine to a 26-26 intermission deadlock.

La Machine wasted little time asserting

themselves as the better team in the second half, as they outscored The Elite 21-6 in the opening eight minutes, and then roared to the victory.

With the score tied at 28, McCarron put his club ahead for good with an easy bank shot from the left side. McCarron scored again, following an Elite miss just seconds later, to up the count to 32-26. After Harvey Cannon converted on one of two free throws, O'Connor hit two from the charity stripe, making it 34-29. Two more layups off fast breaks boosted the lead to nine at 38-29, and there was no looking back.

Tom McDonough, who had been kept pretty much in check until this point in the game, scored two quick buckets, and triggered an impressive fast break which culminated in another Doris layup. Doris came right back down the floor, after a missed Elite shot, and sank a short jumper

propelling La Machine to a 47-32 advantage.

The Elite then did need signs of life and a possible comeback, as Herb Smith and Miller made quick buckets. The club then had a chance to pull within one, but a three-second violation negated that possibility, and after Paul O'Connor's driving layup, The Elite would never threaten again.

The game was unusual in that very few outside shots were made or taken. La Machine scored a remarkable number of fast break layups and inside shots on The Elite, when it would seem that with their large size advantage, The Elite should have been the team scoring inside. However, that was not to be the case, as La Machine proved to be the "Clam" of this year's intramural league. One statistic which really stands out is that The Elite shot a paltry 7 of 21 from the foul line (33%).

Richard Sullivan: an example of success from hard work

by Joe Flaherty

Experience and healthy knees are prerequisites for college basketball, yet Suffolk's Richard Sullivan ignored the odds, ignored the competition and had himself a four year Ram career.

Sullivan was sidelined with five knee operations in his junior and senior years at Kew-Forest High School, where he backed up James Bailey, who now plays for the Seattle Superstars. Those two lost years were not only physical setbacks but serious blows to Sullivan's hopes of playing college basketball.

While rival players improved their all-around play, ran up their point totals and had the hours of the game imbedded in the muscles of their arms and legs through hours of play, Sullivan could only sit, wait and hope to make up lost time that he knew could never be replaced. He fell two years behind on his court.

Such misfortune can only be accepted and overcome, Richard Sullivan did just that.

"I had to play a lot to catch up," said Sullivan. "I didn't have the gift of ability a lot of other people had. I never got the fundamentals of the game. You have to get the playing time. I'm two years behind everybody else. When I went to college, I was at the sophomore level in high school as far as experience went, and had a lot more work to do. I had a lot to prove. I surprised people, I surprised myself."

Sullivan proved himself at Suffolk and dressed smartly for four years. But it was not until his junior year that Sullivan was noticeable floor time when he nabbed for Steve Dugas and Duovan Little in the Ram frontcourt.

Sullivan went on an intensive training program last year in preparation for his senior season. The improvement in every facet of Sullivan's game is evident.

"I was looking forward to this year," said Sullivan. "I worked a lot on inside hook shots and layups. Even if you don't score, keep it (the ball) on the boards all over. Basically my game is inside. My abilities are from 10 feet in."

Sullivan's strength and style of play are comparable to that of Cedric Maxwell. Like the Celtic forward, Sullivan is able to utilize his build against opposing forwards with his long arm blocking shots, scoring and rebounding.

Once Sullivan can plant himself low the two footers soon begin to mill in. It's nothing spectacular, just a Maxwellian ability to throw in the tankers and lay out. But Sullivan's knack of putting up the tough shot and drawing the foul should not be overlooked. Defensively, Sullivan is a position player who worked well within the context of the team defense this year, and who started Suffolk with an occasional standout defensive play.

"He surprised a lot of people this year, scoring and rebounding," said Rams captain Jandy. "It was good having him on the bench."

Sullivan credits Little with much of his improvement with particular regard to his positioning underneath.

A three guard style in our past team at a disadvantage inside but this can not be used as an excuse, says Sullivan. Sullivan feels he works very well with Dugas.

"We can both run out of five or four (center or forward). Either of us can run the offense. Sometimes when we were down Dugas would take the shooting corner and he'd be open," said Sullivan. "A couple of times this year he was off on a set and the other guy would pick up."

Jandy is not the only one impressed with Sullivan's play this year.

"The play of Richard Sullivan, more than any other aspect of the 1979-80 Rams season has been the most rewarding and pleasant that I can envision," said coach Jim Nelson. "His consistency, both offensively and defensively has placed him in the position of the team's most valuable player."

"This has not come easily to him and is only the result of a strenuous summer program which has made Richard physically stronger and thus more confident in his athletic skills. A comparison one could make of him is that offensively he is reminiscent of Cedric Maxwell in body control and efficiency at scoring under watchful eyes and more physical play. From a defensive aspect, Richard has been asked to guard individuals three to four inches taller and 25-30 pounds heavier and although at times consuming a physical pounding he has nonetheless not only held his own but frustrated his opponents by showing that he is mentally tough enough to neutralize their advantage."

"The personal qualities I have admired in Richard Sullivan are his loyalty, humor, and recognition of the qualities which make a total person — one who strives to the outer limits of his abilities and succeeds."

After losing four starters from last year's lineup "we were written off," said Sullivan. "We surprised a lot of people around the school. Tenwin is a building year is pretty good. Mr. Nelson leaves a lot of credit. He took a team that really didn't have much talent and built a team that was respected. Mr. Decker, Neumann, and Michael kept up the Suffolk tradition."

"It's too bad it has to end. For six months you see these kids. It takes two months to know them and then you have to say goodbye. At the end of the year it's our big family. Some of the kids are my best friends now. I wish them a lot. Nobody knew about me. He stuck with me."

Sullivan's basketball career is far from over. He already has plans to play in the summer and winter leagues in Somerville



DESPITE MISSING two seasons at Kew-Forest High School due to five knee operations, Richard Sullivan bounced back to enjoy a solid hoop career at Suffolk.

with teammates past and present. Sullivan, a sociology major, enjoys working with kids and would like to teach or coach. This spring, Sullivan and Jandy will be coaching the baseball team at St. Mary's

High School in Brookline. But before any other games or any other sports appear on the horizon Richard Sullivan can say to himself "after this year I proved I could play."

Warriors of Love fall short

by Joe Coughlan

The Elite, playing with only four players for the final nine minutes of the game, fought off a strong P.H.W.O.L. comeback to win 57-53 on Thursday at the Cambridge YMCA to advance to the intramural finals.

Both teams had double getting their offense intact, resulting in several missed shots during the opening minutes. The advantage was going to the Elite however, because they were controlling the boards by using the two big men, Tom Miller and Herb Smith.

With 12 minutes remaining in the half, The Elite started to pull away with some good shooting by Harvey Cannon (11 points) and Mark Sotowski (10 points) and Tom O'Connor (11 points) usually set-arch the outside shooting, was playing on a bad ankle and was not his usual accurate self. O'Connor, although he would heat up in the second half, also had an "off" first half.

Both teams went over the limit in foul early, slowing the game up with several one-on-one situations. After the half ended at 38-19 Elite, it looked like a runaway.

Early in the second half, aware that they were in foul trouble, The Elite switched their strategy and went into a stall offense. In the nine minute mark of the second half P.H.W.O.L. got the break they needed. With the score 45-32, the

Elite's Harvey Cannon fouled out of the game, leaving them to play with just four players against five for those opponents.

The Elite kept in the stall, however, aided by good movement and a big bright advantage. This left P.H.W.O.L. frustrated, but they hung tough, closing the gap to 45-30 with 4:45 left in the game. Cannon and Alberti were scoring the points while the other P.H.W.O.L. players were pulling together in a good show of teamwork.

Some frantic play and clutch shots highlighted the last two minutes of play as the Elite succeeded in hanging on to their victory. P.H.W.O.L. had put up a strong bid for victory in their futile attempt, and the Elite breathed a sigh of relief when the game ended with them hanging on to a slim four point lead 57-53.

FINAL INTRAMURAL STANDINGS			
EASTERN DIVISION			
	W	L	CB
La Machine	6	1	—
Yaks	6	1	—
Blazers	5	2	1
Kool and Glog	3	4	3
Wild Hops	1	6	5

WESTERN DIVISION			
	W	L	CB
P.H.W.O.L.	5	1	—
Elite	3	3	2
THE Warriors	3	4	2 1/2
Stiffs	2	5	3 1/2
A.P.O.	0	7	5 1/2

Tom Foley called it his 'most successful season'

by Joe Coughlin

"Dedication and hard work." These are the words used by Coach Tom Foley to explain the success of the Suffolk Goats, who finished their season with an outstanding 15-4-1 record, surprising everyone, including team captain Dave Hasenfuss who "never expected it."

"I'm very pleased with what we accomplished," said Coach Foley who is awaiting word from the Athletic Office regarding his return as coach next season. "It was the most successful season since I've been here, and that's not just because of our win-loss record but because of the team attitude that was developed. There's always room to improve though."

"We won some games we should not have and vice versa. I have no real complaints." Foley felt, "the biggest improvement without a doubt was the team skating. We could skate with anyone. It's the best skating team I have ever seen, and that came from hard work and practice."

"The big game for us was beating Worcester Polytech in Worcester. It went on our way and proved we could play with any team. The Hawthorne victory was big for us, also." Foley took pleasure in beating Curry College twice this season, a team which dumped Suffolk 15-2 last season.

The well-balanced attack of the Goats proved to be a key during the season. Although the team suffered several injuries (among them a key one to Hasenfuss) the



CAPTAIN DAVE HASENFUSS "never expected" the Goats to finish 15-4-1 this season. The "Red Army" Line (pictured here) had a very productive scoring campaign.

Goats pulled together, creating a new hero each game.

Referring to sophomore Tony Camiolo as "money in the bank" Foley said, "he's probably one of the most fluid skaters I've seen. He was one of the big additions to the team."

"I was very impressed with the way these guys picked up the slack after Dave

got hurt, especially Duffy, Doris, and Perfino. Doris became the leader on the ice."

Good goaltending was also a key to the success of the Goats. Bob Reaney and Kevin Penney shared the duty and Foley calls them "the best one-two goaltending of any team we have played." He has the

a 3.66 goals against average and a 7-2-1 record, while Reaney had a 1.70 goals against average and an 8-2 record. "The goals against is a little high but that's more a team effort and not the goaltender," Foley said.

The youth of the team should prove to be a big plus for the team the next few seasons.

"You look at our top seven players and you see only one junior. They're a mix of what they have to come against - from opponents and myself. The most important thing they learned is that they're a damn good hockey team. No matter what, a healthy Jim Duffy is the key to the team. He has as much talent as anyone on the team."

Coach Bob Reaney agrees that the new players helped the team greatly. "They gave us the spirit we needed. Also, the fact we're going Division 3 next year made us push."

Hasenfuss gives the credit to Coach Foley for the team's success.

"He did a damn good job with the new players. He put it all together."

"The main thing to me is that we're really confident now," Foley said. "A lot of teams realize it now. Suffolk University has a hockey team. I see big things for this team. The future is very bright and we have an excellent nucleus to build on."

Foley sums up the season bluntly. "It was a damn good start heading towards Division 3."

Hasenfuss' 100th point in finale

by Joe Coughlin

The Goats ended a 7-7 tie with Clark in their season finale, a game which Coach Foley called a "tough lesson to learn."

Sophomore defenseman Bob Kelly led the scoring attack for the Goats, getting a hat trick just minutes into the second period.

Kelly put the Goats on the board first just nine minutes into the game when he scored on an unassisted goal on a shot from the point, beating Clark goalie John Lober.

Continuing his one man show, Kelly scored again at 14:08 from Doug Lawson and Ed (twisted) to even it at 2-2.

Kelly got his hat trick at the 1:53 mark of the second period from Cliff Glatkowski and Tony Camiolo, as the Goats started to dominate second period action. Mattiello then scored two in a row 4:21 and 18:07 to put the Goats up by one 3-4.

Captain Dave Hasenfuss, along with Jeff McLaughlin, set up Mike Angelo at 18:07 to make it 6-4 Goats, but it was not just another play for the team leader. Hasenfuss had just scored his 100th career point at Suffolk (considering he missed most of this season with a knee injury, it was a tribute to the captain to get his 100th point in his last game as a Suffolk defender).

The Goats let the momentum of power in the third period and "We were lucky to get out with a tie," according to Foley.

Paul Doris saved the game at 14:09 when Mattiello and Camiolo set him up to beat Lober and even the game at seven.



ROBIN DEMARCO (22) of East Boston scored 21 points at Lasell, which was the single game high point total of any women hooper this season.

'W' column comes up empty

by Joe Harrington

The Women's basketball team played their last game of the season, recently. Although they kept it competitive, the team lost again to Lasell 55-47.

The game, played at Lasell's gym in Newton, received complaints from the Rams' coach Pam Rossi. "They just waxed the floor and it was slippery," said Rossi. "Passes we should have got normally were no good and we gave up a lot of turnovers."

In the first half, the Rams trailed by as much as 12 points but they caught up. Robin DeMarco led the team with 21 points and numerous rebounds.

Melanie Hastings, although she scored just 2 points, did a good job under the boards.

The first half ended with Suffolk and Lasell tied at 22.

When the game resumed Lasell began scoring and built up a momentum that lasted until the end of the game.

Co-captain Betty McCann was the leading rebounder and Mary Minihan was the second highest scorer with 12 points.

Coach Pam Rossi claims the team could have won. "We had a tough time in the beginning. Lasell took advantage of it and built up the lead," said Rossi.

McDonough's 26 boosts La Machine

by Gerry Fym

Tom McDonough shared game-high scoring honors with 26 points and propelled La Machine to a 79-60 victory over the Yaks in intramural basketball semi-final action.

McDonough's perimeter shooting and nifty follow-ups (14 points in the first quarter) boosted La Machine to a three point lead which was sewed until half-time. The "up and down" action of the first half was highlighted by the Yaks' offensive and defensive rebounding of Bill Korzenkowski. The third quarter proved to be the Yak's downfall as La Machine rolled on to a 12 point lead.

La Machine's scoring was balanced with four players hitting double figures. Paul Doris hit for 14 points, including a half-court bomb that ended the game. Bill McCarron poured in 13, Mark Tagliaferro scored 11 and Dennis O'Connor added eight from the field. Pat Travers left the game with 11 minutes left, suffering from an ankle sprain.

Bill Korzenkowski was an offensive force for the Yaks. His 26 points was the high for the team. Rudy Ventresca tumbled in 12 points. Dan Taylor, Bill St. Martin and Tom Doherty scored nine, eight and five respectively.

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"BETTER ACTIVITIES" should be provided by the SGA, according to Donna Tocchie (Journalism '82).



"STUDENT GOVERNMENT ASSOCIATION should be helping students get what they want," according to David Serranti (Accounting '82).

A reminder from the accounting office. 2nd and final tuition payment for the spring 1980 semester is due on March 14, 1980. Please remit payment by mail.

Face the issues

SGA's role seen as different things

by Alice Whoolley

The Student Government Association has a number of duties which effect student life.

What are those duties, and what should the SGA's main objectives be? Should more emphasis be put upon social activities at Suffolk or should the SGA be striving for activities space in the Ashburton Place Building or a student on the Board of Trustees? According to a recent *Journal* poll a majority of students are unsure as to the role of the SGA.

Donna Tocchie (Journalism '82) said that the SGA "should provide us with better activities. They should also form more clubs so that the students can get to know each other better." She feels that the SGA, "is trying hard and working but is not being helped by the adults in this school."

Jeanne Lama-hia (Government '83) said that the SGA should act "the same as a

regular government. They should enforce rules and regulations and try to improve the school." When asked if she felt that the SGA was fulfilling its obligations Lama-hia commented "they don't inform you about what they're doing. Students never know much about what they're doing."

David Serranti (Accounting '82) said, "they should be helping the students to do what they want, things like more building space. They shouldn't just be doing what they feel like doing." But, Serranti commented, "I don't think they are doing a bad job."

Robert Lee (Public Administration '82) said "they do something for the students but they do a lot for themselves, trying to benefit themselves and to better their positions."

Angela Taffaras (Journalism '81) feels that everything is " geared toward a certain group, which is not very

representative of the student body. They are getting a lot more money from the activities fee and I'd like to know where that fee is actually going." Taffaras said that "recently a group of them went to Washington. That was all our money that paid for the trip. There's a lot of spewy and they're enjoying it."

Audrey Hayes (Journalism '83) said the main objective of the SGA should be to keep "activities going. They should unite the student body, and they should keep the students informed. They shouldn't have no leverage power though."

Mark Stanton (Marketing '81) said that the SGA "should regulate funds. They should also make sure that the students benefit from the activities more than they have been." Stanton feels that they have been giving the students "a degree" and would rather use a career night than more parties.

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ATTENTION

All leprechauns and those who wish they were leprechauns, the social committee of the Student Government Association will sponsor a ST. PATRICK'S DAY party on Friday, March 14, at Dunfee's Parker House, 8 p.m. Watch this space for details concerning, music and tickets.



**COMMITTEE MEETINGS
OF THE WEEK**

Remember, all student government meetings are open meetings, and all are welcome to attend. Next meeting is Tuesday, March 11, 1980, 1:10 pm. President's Conference Room.