
Valentine's Day Edition

**Separate F
grade policies**
page 2

**Pick up
Valentines**
page 10

**Mike Janedy:
team leader**
page 12

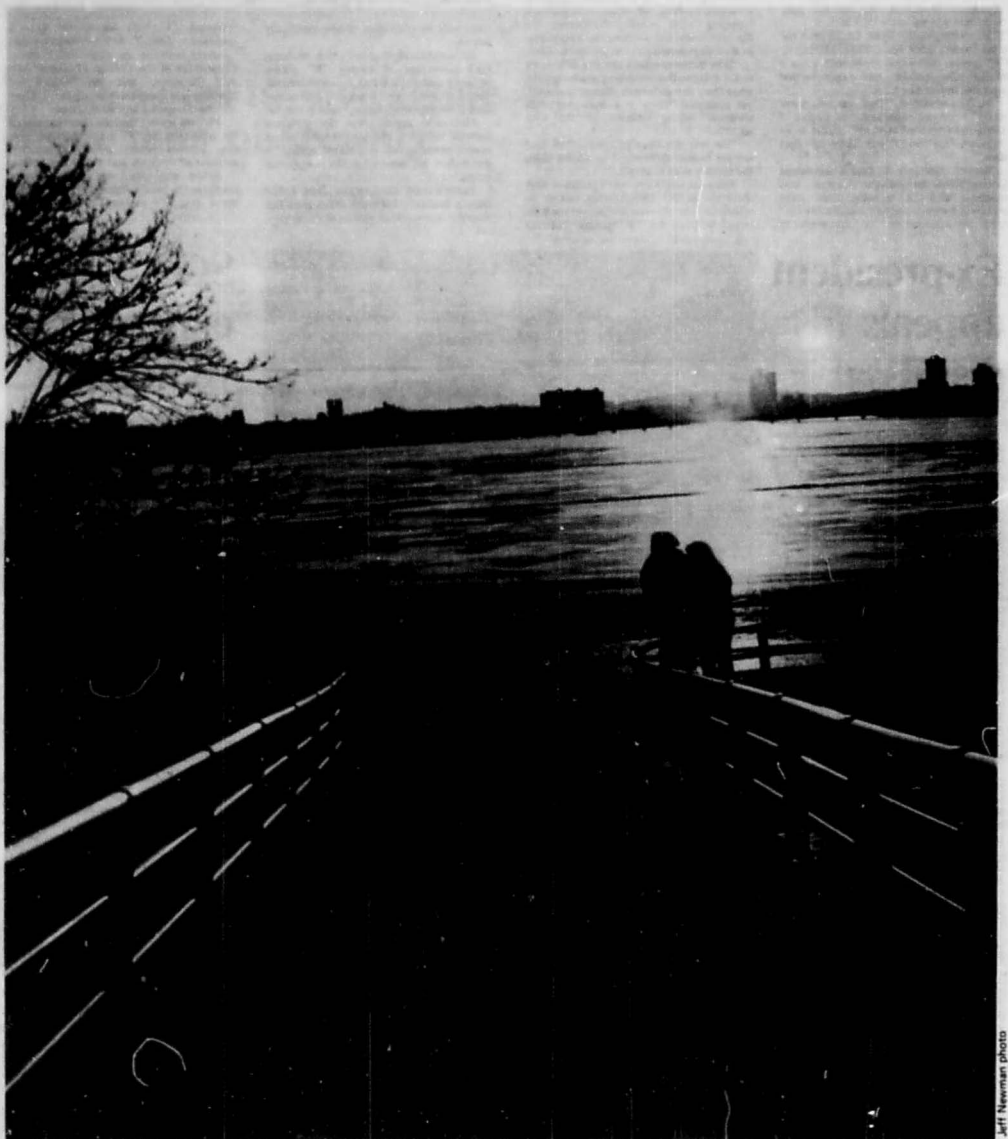
Horse opera
page 14

SUFFOLK JOURNAL

Vol. 35 No. 22

SUFFOLK UNIVERSITY, BEACON HILL, BOSTON, MASS. / (617) 723-4700 • 323

February 14, 1980



Jeff Newman photo

CLAS, business differ on 'F' removal

by Maureen Norton

Unknown to President Thomas A. Fulham, the College of Liberal Arts and Sciences (CLAS) and the School of Management (SOM) have separate policies dictating the removal of "F" grades on transcripts.

Students in SOM are allowed to have up to five "F" grades replaced, yet students in the CLAS cannot have a failing grade deleted from their records. This is due to disagreement over the policy between School of Management Dean Richard L. McDowell and College of Liberal Arts and Sciences Dean Michael R. Ronayne, Jr.

According to the CLAS 1978-80 bulletin the present system was altered in 1977. According to Grading System Policy in the SOM, up to five "F" grades may be removed from the student's record if the course is retaken and a passing grade received. The grade point average will be recomputed without the zero contribution from the "F" grade. . . The course must be retaken the next time the course (or laboratory) is offered. This does not apply to courses offered in the CLAS.

According to Ronayne, CLAS used the same system until June, 1977. Making up "F" grades was done away with after a compromise system was experimented with and disliked by CLAS.

McDowell stated, "That was before my time." Ronayne remarked, "In August of 1975, the CLAS allowed "F" grades to be replaced. McDowell was dean at that time."

Several attempts to find a consistent system failed. According to Ronayne, who referred back to agendas from joint meetings between the two schools, the "F" grade was changed to "NG" in 1960.

In September, 1975, "NG" was dropped and "F" was added to a new grading system. It was considered a compromise between the then College of Business Administration (now called the School of Management) and CLAS. Both schools allowed up to five "F" grades replaced for two years.

Ronayne cited, "In 1977, the CLAS saw a problem with altering a student's record. We got rid of the system and the SOM kept it."

Ronayne added, "The business school is an independent school and has their own policies. If should never have been in the book that if you take a course, and fail, it will allegedly be left off records. There is an obligation to record that "F" grade."

McDowell stated, "It does suggest we are more flexible. The initiative was taken by the CLAS and no one objected to it at the time."

Although Ronayne said his "majority was rusty on it" (the changes in grading systems), he said, "Elimination of grades is changing what actually happened. We thought it was not working and a poor way to do things leading to the present system."

"The business school sees the difference and it is up to them to have policies that fit what they see as correct, Ronayne stated, yet admitted "there is a cross-over with students taking courses in the two schools."

"Several different policies reflect that we are indeed different," he added, using the faculty as an example.

Ronayne said there was a problem with students in the CLAS being unable to afford to take the course over, yet since no credit is given for "F" grades, students



COLLEGE OF LIBERAL ARTS and Sciences Dean Michael R. Ronayne (left) feels "F" grades should not be removed from a student's transcript while School of Management Dean Richard L. McDowell feels they should be removed.

must take an additional course eventually anyway.

He mentioned that very few students took advantage of having "F" grades replaced and their GPAs recomputed.

"Most students with academic difficulties tend to change their major," said Ronayne.

McDowell agreed that the different policies between the two schools affect overall curricula. Yet, stated again, "It was before my time when the change was made."

Fulham said the grading system had been a problem for quite some time but thought a consistent procedure had been

achieved. "I think we should have a standard system. There is a committee that operates between the two schools (Joint Committee of the College of Liberal Arts and Sciences, and the School of Management), and I will notify them. They will meet together and work it out."

Fulham agreed that the disagreement in the treatment of "F" grades between the two schools could affect cumulative average of students and that it was unfair.

Asked what kind of system would be committed to him, Fulham replied, "I don't know that." He rather have the faculty decide on it.

Ex-president appeals his dismissal

by Maria Girvin

Sophomore President Sean Randall has appealed the Student Judiciary Review Board's (SJR) decision to remove him from the Student Government Association.

The three-page appeal was filed with President Thomas A. Fulham Monday of this week after a lengthy discussion with the president last Thursday. The appeal is in compliance with Article IV, a 13 of the student handbook. Said Randall, "I'm appealing it because first of all I don't think I missed any meetings, unexcused; secondly, I have in the workings a lot of things I want to wrap up that I don't think will happen if I get thrown off; and thirdly, I think I'm representing my class well."

Randall was dismissed from his SGA position last week by the SJRB on grounds of absenteeism and failure to meet his responsibilities. The SJRB decision was made on a 3-2 split vote. Junior Class Vice President Tommy Keavney was one of the members who voted to keep Randall on SGA.

Said Keavney, "I suggested that we put him on a month trial to see how that worked out. They (SJR) said no because it would be too late to do anything later, to switch over. They said Sean had showed no indication of improving."

While Randall declined to give specific details of his appeal, he did say that it rebutted the SJRB's decisions on grounds



President Thomas A. Fulham received an appeal by former Sophomore Class President Sean Randall, who was recently removed from the Student Government Association.

of how the case was handled. Fulham's secretary said the appeal is being investigated and an answer could be given by the end of this week.

Because of Randall's appeal, SGA special elections could be postponed until a later date. The elections are scheduled for Feb. 20 and 21. The elections are being held to replace Senior Representative Kevin Scott who has resigned, and Randall, who said he had not seriously considered running for Sophomore president in the special election. He said,

"People have suggested this to me and it's always something to consider but I don't know if it's worth it in the long run. A lot of Suffolk students are reading that their president is being thrown out and they're going to have a sour taste in their mouths. I think if they had all the facts they would vote for me again and those are the types of students asking me to run again."

When asked if he thought any malice had entered the SJRB decision, Randall said, "I don't like to speculate on things like that, but I do feel it was a slap in the face."

SGA curbs expense by tight sales

The Student Government Association (SGA) is tightening restrictions on ticket sales and allocation sheets to curb expense budgets for major SGA activities.

According to SGA Treasurer Joseph Paluzzi, \$85 dollars worth of Christmas Party and Jonathan Edwards Concert tickets are unaccounted for. In addition to this, missing bookshop money, estimated at \$100 is also being investigated by Fulham, the Student Judiciary Committee, and the Student Activities Office.

Paluzzi said the tickets sold for the party and concert did not match the amount of money deposited. Paluzzi was not sure why there was less money than should be but suggested that people giving away tickets could be one reason.

"We're also going to tighten up the matter of having money in obvious places," said Paluzzi. "It appears to be a little lax. Someone will take over when another person leaves and the money, but will at there."

Paluzzi thinks that ticket sales may be better controlled if they were sold at one table instead of the present practice of SGA members individually selling the tickets.

Allocation sheets is another area where SGA will tighten its control. These are sheets on which expenses for a particular SGA event is itemized, and then presented in an SGA meeting for approval.

According to Paluzzi these sheets are not always accurate and additional expenses trickle in after the event is over. "They forget to include additional expenses and it sometimes draws out over a six month period, said Paluzzi. "I think it would be better if everyone knew how much something is going to cost in the beginning instead of dragging on." Paluzzi cited the Christmas party as an example of four different allocation sheets being voted on by the SGA before the actual cost of the party was known.

ON THE COVER

TWO LOVERS STOP on the bridge to admire the view, in each other's eyes.

S.U. Counseling Center begins counseling seminars

by John Kelleher

Suffolk students and faculty members are invited to attend the spring seminars being held by the University Counseling Center on alternate Wednesdays, from 9 to 11 a.m. in the President's Conference Room (Anchor 12).

The seminars, according to University Counseling Center Director Dr. Kenneth Garsl, are part of the 20 hour per week doctoral training program which the center requires of its interns. This is the fourth semester that the center has held seminars and Garsl says that they intend to have them next year, as well.

Their main purpose is to help train the doctoral students to deal with clinical cases. They also serve to increase the awareness of center staff members in the selected fields as well as other members of the Suffolk community who are interested.

"Students are welcome to participate," explained Garsl. "All we ask is that they let us know in advance. This shouldn't just be a self-serving thing."

The topics of the seminars were picked by the interns. They chose topics that they wanted discussed, and the Counseling Center brought in specialists in those areas. There are four interns in the program this year, according to Garsl. "We have two doctoral students from Boston University, and two from the Massachusetts School of Professional Psychology," he said.

The first two seminars of the series were held on Jan. 29 and Feb. 6 of this year. The

topic of the first seminar was "Crisis Intervention" and it was presented by Garsl. The second seminar was "Psychopathology: An Overview," and was presented by Staff Psychologist Dr. Joan MacVicar.

Garsl reported that approximately 12 people attended the first seminar and about 15 attended the second one. Those totals include the interns or right staff members who were there.

"There hasn't been much faculty participation because the seminars are on Wednesday evenings," said Garsl. He did add that "some graduate students" had attended the first two seminars.

The upcoming seminars, all of which will be held in the President's Conference Room from 9 to 11 a.m., will be:

"Personnel Counseling," to be presented by Joan Callaghan of the Baccos Counseling Center, on Feb. 20.

"Death and Dying," to be presented by Dr. A. William Worden of the Department of Psychiatry at Massachusetts General Hospital, on March 5.

"Counseling the Homosexual Client," to be presented by Richard Jacobs of the Homophile Society, on April 2.

"Parent Discontinuation of the Recovery Method: A Systematic Method of Self-Help," to be presented by members of Recovery Inc., on April 14.

"Family Counseling: A Gestalt Perspective," to be presented by Dr. Melvin Rubin, on April 20.



BECAUSE OF THE RECENT INCREASE in vandalism and thefts in Ridgway Lane, the SGA voted to investigate security tightening.

SGA votes to investigate tightening of security

by Janet Constantinakos

Because of a recent increase in vandalism and thefts of Ridgway Lane offices, the Student Government Association this week unanimously voted to have the tightening of security looked into.

SGA Junior (Sam Representative and Campus Committee Chairman James McDonald) suggested that a television monitor be placed in the building. Other ideas will be explored at a Campus Executive Committee Meeting later this week.

SGA Officer (Sam President James DiBiasi) announced that a meeting will be held tomorrow in the SGA office concerning the revival of their attempt to obtain student representation on the Board of Trustees.

Hopkinton (Sam President Philip Hetherington) presented a Course Evaluation sheet that would be presented to the faculty at their March 4 meeting.

Junior (Sam Vice President Thomas Keaveney) gave a report on the Rathskeller Committee saying that the proposal which will be presented to Trustees D. Bradley Sullivan, was nearly completed. Keaveney planned to present the proposal to the SGA next Tuesday.

In other action, the SGA announced that a letter was sent to Dean Joseph Strain stating that the SGA wanted to list seminars that courses would be held in the course bulletin.

SGA Vice President Robert McCarthy about an extensive survey to find out what the best time and day of the week activities should be held. The survey would be done later this year.

— heard a report by Freshman Class President Ann Harrington about the Massachusetts Independent Student Coalition meeting she attended. Some of the subjects involved truth and testing (students getting questions and answers along with their test scores) for SATs and certain medical examinations, and changing the current drinking age.

— heard a report from the Social Committee stating that \$714.02 was made in total allocations for the first semester, total allocations for the spring semester were \$282.00.

— allocated \$1000 to three SGA delegates for black banking at the N.E.C.A.A. National Convention.

— announced that a meeting for Junior-Senior Week is scheduled for today at 1 p.m. in Pavilion 1114.

— announced that a Film Committee meeting is scheduled for Friday at 1:30 p.m. in the lounge.

— allocated \$57 for supplies for the camp Johnathan Edwards was going during the Suffolk Concert in November.

CORRECTION

Last week's front page article entitled "Proposal delayed for teacher funding" carried an incorrect by-line. The story was written by Dennis Lombardi.

NO SCHOOL

There will be no school Monday, Feb. 19 because of the Washington's Birthday Holiday. Monday day and evening classes will be held on Tuesday, Feb. 19. The library will also be closed.



COUNSELING SEMINARS are open to all members of the Suffolk community, but are geared toward psychology students, according to Counseling Center Director Kenneth Garsl.

PRIMO'S EATING PLACE

PIZZA
SUBS
SALAD
DINNER

AROUND
THE
CORNER
FROM
DIXON
BUILDING.

28 **742-5458** MON-SAT 10-11
SUN. 4-11

SPECIALIZING IN QUALITY FOODS

MYRTLE STREET

JOBIB

Domestic Special:

Ballantine Beer
12 oz. cans \$1.60 6/pk.
\$5.90 case

Imported Special:
St. Pauli Girl
\$3.39 a sixpack

170 Cambridge Street

227-9235



NO ENDORSEMENTS - Although the National Public Interest Research group has no official presidential endorsement, they feel that all candidates must adopt an anti-nuclear platform, according to PIRG Director Robert Clopak.

Nuclear power support rapidly evaporating

by John A. Hayes

Popular support for nuclear power is rapidly evaporating, and candidates who do not recognize this fact are heading for political disaster in 1980, according to Robert Clopak, the national director of the Public Interest Research Group (PIRG).

"On a factual basis," Clopak said during his Feb. 7 address at Suffolk, "I think we have won the case against nuclear power."
"Politically," he said, "the public's attitude toward nuclear power is shifting. The issue is no longer exclusive to your traditional liberal group."

Clopak cited a recent New York Times CBS poll, which indicated that 43% of the public would support a candidate with a strong anti-nuclear position, as proof of the "shifting tide" in public opinion.

"Pro-nuclear candidates," Clopak declared, "are heading for political disaster if they don't recognize this fact."

"But apparently this hasn't sunk into politicians' heads because the Congress and the president still support an anti-nuclear position."

"The fact is that we are not that dependent on nuclear power now. Nationally, only about 13% of our energy comes from nuclear. The Barry Commoner Report showed that 64 of the 72 nuclear plants in the country could be shut down without any 'brown outs' and 'black outs' of power."

"Future energy needs," Clopak said, "could be met if an aggressive energy policy which stressed conservation and renewable energy sources were devised."

Clopak said that PIRG is taking an active interest in the early presidential primaries in New England, which will be "a major battlefield" for opponents of nuclear power.

"Politicians don't see the light," Clopak stated, "but they do feel the heat," and PIRG representatives are putting the heat on all the presidential candidates who campaign in New England by attending all their appearances and asking them to take a stand on nuclear power.

"We're not supporting any of the candidates in this election," he said, "but we are trying to make them all responsible to the voters. Our ultimate goal is to have the Safe Energy Revolution accepted in the Democratic and Republican national platforms."

The Safe Energy Revolution is a three-point platform which calls on the federal government to declare a moratorium on further licensing of nuclear power plants and to begin an orderly phase-out of existing facilities.

"The crux of this operation," he said, "is students because they have the time, the energy, the passion, and the understanding of the issue," and Clopak has been "to virtually every college campus in Massachusetts," seeking volunteers for the campaign.

Clopak is disappointed with the quality of rhetoric in the presidential campaigning thus far.

"They try to avoid talking about the issues," he said. "It's lots of personality campaign - all symbols, buzz words, and catch phrases. They get away with such trash."

"This political system underestimates the intelligence of the American people, and politicians 'divide and conquer' strategy has the effect of leaving people feeling quite helpless."

"It's really a shame," he said. "We're trying to demonstrate that you can force the candidate to talk about the issues."

Latin Club allocation declared unconstitutional

by Don Jones

The Presidents' Council warned the Latin American Club that their request to allocate aid to Nicaragua would be unconstitutional, at their meeting this week.

Before the motion to allocate \$50 was tabled Council Secretary Elizabeth Jacobs suggested to Latin American Club President Gloria Arango to bring the matter before the Judicial Review Board.

Arango stated that she was unaware that the allocation did not follow constitutional guidelines. Council President Paul Pappas said that any money allocated should serve only the needs of student organizations at Suffolk.

A Latin American Club motion that \$30 be allocated for a film on Nicaragua slated to be shown on March 4, and will be cosponsored by the Commission Against Political Injustice (C.A.P.I.), was also tabled until Council's next meeting.

The Council allocated \$250 to the Black Student Association for a dance with refreshments, to be held Feb. 29, celebrating Black History Month.

The Modern Language Club received \$207.50 in allocations, \$135 to sponsor the German film *Strosch* & Feb. 27 at 1 p.m.

in the auditorium, \$35 for refreshments for Cuba Week; and \$37.50 for a lecture and recital of Cuban music on Feb. 28.

The International Students Association, Latin American Club, and Historic Club were allocated \$350 for a dinner during International Students Week, April 17-24.

The History Society received \$250 to sponsor Brandon Professor Rudolf Blason to speak on the "New Mind," March 4. The Society was also allocated \$75 for refreshments following the event.

The Council allocated \$61.50 to the Service Club for an class on energy sources, to be shown on March 3, and \$100 to the Literary Society for a Greek drama presentation. The American Oriental Society received \$50 for a speaker on photo calls.

The Council's Executive Committee was allocated \$100 for second prizes in this year's Springfest talent, photography, art, and literature contests, which will be held in May.

Council Treasurer John Glenon reported that the Council had spent \$6487.03, had \$9291.45 allocated but not yet spent, and has \$5871.92 available for allocation.

"THE SCRIPT IS PURE GOLD. MARSHA MASON IS OUTSTANDING." - Gene Sprod, NBC-TV

"THE FINEST SCREENPLAY SIMON HAS EVER WRITTEN. WARM AND EMBRACING, SUBTLE, INTELLIGENT, UPLIFTING AND REALLY ABOUT SOMETHING. 'CHAPTER TWO' IS THE BEST WORK CAAN HAS EVER DONE ON THE SCREEN."

Neil Simon, New York Daily News



Neil Simon's

Chapter Two

Columbia Pictures Presents a Ray Stark Production
James Caan • Marsha Mason in Neil Simon's "Chapter Two"
• Robert Moore Film • Also starring Valerie Harper • Joseph Bologna
Music by Marvin Hamlisch • Screenplay by Neil Simon • Produced by Ray Stark
PG PARENTS STRONGLY CAUTIONED Directed by Robert Moore • From Rastar
© 1979 Columbia Pictures Industries, Inc.

EXCLUSIVE ENGAGEMENT

CHERI 1-2-3
Show us the world. See us!

PLEASE GIVE BLOOD

I will _____ will not _____ donate at the bloodmobile

Name _____

Address _____

Home phone _____ Bus. phone _____

Preferred appt. time _____

Sponsored by Alpha Phi Omega
ALL BLOOD TYPES ARE NEEDED

Please tear off as your reminder

SUFFOLK UNIVERSITY

Feb. 26

10 a.m. - 4 p.m.

Ridgeway Building
Lounge

My appointment is _____

TYPISTS! STAT. DICTA. MAG. . . TECH. WP. 40-60 wpm IMMEDIATE!

Take your pick of many temporary openings in two campuses in Boston and Cambridge at the best rates around! Why commit to permanent work? When you can enjoy a flexible schedule - part time or full time for a couple of days, weeks or months at a time! Just call or come into

Office Specialists,

120 Tremont St., Boston
57-6300 9, 5 pm Mon - Sat
18 Brattle St., Cambridge
364-7215 12, 5 pm Mon - Fri

Pappas, Kerry, 28 dies last week

Kerry J. Pappas a College of Liberal Arts and Sciences junior, died suddenly last Friday at Coast Memorial Hospital, Woburn, at the age of 28.

Pappas, a lifelong resident of Woburn, graduated from Woburn High School in 1969 and was a member of the Woburn City Athletic Club.

Funeral services were held Monday at St. Laughlin Funeral Home, and interment was at Woodbrook Cemetery in Woburn.

He is survived by his mother Helen Pappas, brothers Theodore, Stephen, Patrick, and Darren, and his grandfather Despina Pappas.

Regular movie schedule to continue throughout semester

by Maria Ada Mbaezue

Student Government Association Film Committee Chairman, James DiBiasi promises that movies will be continuously shown at regular times until the end of the semester.

According to DiBiasi, the attendance at the evening showings has been poor, but the day attendance has been encouraging, usually numbering 70 to 80 people.

He emphasized that this semester has been the first that night movies have been shown at Suffolk and as such the movies will be continued despite the poor attendance. The reason for this decision, according to DiBiasi, is because some people are very busy during the day and can't see the movie at 1 p.m.

"Even if there are two persons ready for the evening movie, it still has to be shown.

People like myself," he continued, "who are very busy during the day will be able to relax with the movie in the evening."

The regular times for the movies are 1 p.m. and 8 p.m. every Thursday. The movie schedule for the semester is as follows:

Date	Movie	1 p.m.	8 p.m.
2/14	Tommy	A24	Aud.
2/21	Norma Rae	Aud.	Aud.
3/6	Monty Python Meets Aud.	Aud.	A14
3/13	Beyond the Fringe		A14
3/27	Night of the Living Dead	F134	"
	Winter Soldier	"	"
4/3	Vietnam Documentary		A14
4/10	Jesus Christ Superstar	F134	A14
4/17	Lenny	F134	A14
4/24	Clockwork Orange	F134	Aud or A14
5/1	The Graduate	F134	A14



THE GRADUATE and LENNY are two of the films to be shown this semester according to SGA Film Committee Chairman James DiBiasi.

for lovers

LOVERS SAY IT with cards and here is a large selection to choose from, at *Winn Card Shops* on Winter Street.

GET RESULTS

Advertise
in
the Journal

Deadline: Friday
12 p.m.

Springfest '80

TALENT SHOW

Friday, May 2 7:30 p.m. Suffolk University Auditorium
A variety show with Suffolk's most talented performers. Auditions April 9 and 10. Application deadline: April 4. All individual and group acts are welcome.
SHOW OFF YOUR TALENT! GET IN THE SHOW!

PHOTOGRAPHY CONTEST

Open theme. Color and black and white prints. Photos not to exceed 11" x 14" (mounting included). Entries due before noon, April 11.

ART AND CRAFTS CONTEST

Open theme and media. Pictures and drawings not to exceed 24" x 24". Crafts must be of reasonable size. Entries due before noon, April 11.

LITERARY CONTEST

Open theme. Two categories:
Prose: Not to exceed 2500 words.
Poetry: Not to exceed 600 typed pages.
Entries in triplicate due before noon, April 11.

BAKING CONTEST

Two categories: Something sweet (cakes, pastries, etc.)
Something tasty (appetizers, etc.)
Applications due before noon, April 11. Entries due on May 2 at 6:30 in the cafeteria.

All events are open to the entire Suffolk University community. Judges will select the winning entries in all contests. Prizes and awards will be presented at the Springfest Talent Show. Further information and applications available at the Department of Humanities and Languages, Fenton 436, Ext. 285, and at the Student Activities Office, Ridgeway Lane, Ext. 320.

BOSTONIAN

BOSTONIAN DELI RESTAURANT

116 Cambridge Street
Conveniently located near Suffolk

Best of all specials, the best in deli sandwiches, salads, soups, and char-broiled burgers.

OPEN
Mon - Fri 7 a.m. to 8 p.m.
Weekends 8 a.m. to 3 p.m.
Telephone 367-1480

Home of the Bostonian Steak Sandwich.
TAKE OUT TOO!

THE TRAVEL STORE

Your Full Service Travel Agency

- Prompt and Courteous
- Personalized Service
- Same Day Delivery
- Never a Service Charge
- Complete Vacation Planning
- Reservations for all Airlines
- Car Rentals and Hotel Bookings

Call 367-3300

Right in Charles River Park
Just Minutes from Suffolk University



WSFR · WSUB
presents
Robin Lane + The Chartbusters
with
The Features
Friday, Feb. 29 in The Auditorium

Tickets:
\$2.00 Suffolk students
\$2.50 Guests
\$3.00 All people at the door

Tickets limited,
buy early!

Tickets Available in the Radio Station RL16

SIR SPEEDY
The full service printer

Don't compromise on quality when you need your printing fast and inexpensive. From a simple Xerox® to professional quality offset we're here to help you. Open daily, evenings and weekends.

Offset Printing · Xerox® Copying · Binding
Computer Typewriting · Resumes & Legal Briefs

227-2237
44 School Street, Boston, MA

MENU

For Week, ending Feb. 22, 1980

MEALS		Serving Hours	
Breakfast	7:45 A.M. - 10:30 A.M.	Mon thru Thursday	7:45 - 6:00 P.M.
Lunch	11:00 A.M. - 2:00 P.M.	Friday	7:45 - 5:30 P.M.
Dinner	3:00 A.M. - Closing	Saturday, Sunday	CLOSED

ENTREES				
Monday	Tuesday	Wednesday	Thursday	Friday
Holiday	Hot Roast Beef Sandwich with Gravy Whipped Pot. Vegetable \$2.10 BLT Sandwich Potato Chips Pickle Spear \$1.85	Fricassee of Chicken Steamed Rice Cranberry Vegetable \$2.10 Baked Rigatoni Parmesan Cheese \$1.75	Beef Burgundy Buttered Noodles Vegetables \$2.10 Turkey Club Potato Chips Pickle \$1.65	Combination Plate - Clams & Haddock Tartar Sauce French Fries Coleslaw \$2.15 Salsbury Steak, Gravy Whipped Pot. Vegetable \$1.85 Clam Chowder Tomato Soup \$2.55 - \$2.75

Catering service available for all parties & functions est. 142

In addition to the daily menu we have a full Deli Bar, assorted desserts and beverages, Breakfast Specials, grill items, and Hot Sandwiches including:

Hot Italian Sausage	\$1.30
Grilled Reuben	\$1.50
Hot Pastrami	\$1.25
Flametchy Fries	\$1.50
Hot Meatball Sub	\$1.15
Steak and Cheese	\$1.75

This Menu is subject to change upon availability of the product

To My Valentine...

Whose secretary can keep tall buildings in a single bound? Student's Address "Super Secretary," that's who! Happy Valentine's Day Frank!

Love, Duane & Carol

Tommy —
"You're the best in the whole wide world." Just you and me to carry on! wicked dad forever and ever, 19-28-77

Debbie

QI,
NSKKY USFDHQBHRP
ESYI GR



TK,
I want to rock with you, tonight
and every Friday night at S-4

Love to be yours

Bebe,
My life is with you on this day of hearts
and always. (Sighs), have I mentioned
"how wonderful life is while you're in
the world?"

Tony,
You are someone special. There
will never be anyone as great
as you.

My Love Always, L.C.

Dear Mike Janady,
I don't go to S.U. but I Love
You! I go to S.S.C. come find me

Love, Lisa

See Carol!!! You sure look
good today!!!! Sorry kid I couldn't
resist it. Last time though. Yow!!

Zippy

Ron,
You make Suffolk the fun
school that it is — get
out of here you maniac we
love you.

Lila

To my favorite chem
lab partners Jon, Janet
John.

Love, Linda



Happy Valentine's Day to
Becky the prettiest WAVE
in the Navy.

Love, George

Bebe,
Although I sometimes don't
understand you, I always
need you and want you.
I love you.

CRHJ

I Just (Breath)
We hope you are having a nice
Valentine's Day in Iran. You Iranian
hostage!

Stay with Khomeini
(He loves you)
Trip No. 1, No. 2

Mark Baby —
Happy Third Valentine's Day !!
has been a great 27 months.
Here's to another 1,000,000
Valentine's Days together.

Love, "Your girl," Renate

To Bill from
Dawchester
Happy Birthday!
Luv, the Burb Fay

To Deena.

You mean so much to me
Baby, you know you're driving
me crazy. You mean so much to
me Baby, Oh! I want you for
my girl! — ooo. Yes I do.

Luv ya, Jimmy

P.S. Thank Southside Johnny

Buddy,
We love that picture in the
Journal. I thought it was gonna
get me sick. It just goes to
show you. . .

Your fellow D.J.

To my auditorium
friends. I love you all.

Linda

Adm!,
Roses are red, violets are blue.
the red is for the love from my
heart, which I give to you.

Happy Valentine's Day

Derf

To: A Quebollen
The classical music of the
High and Bl was not a fragment
of our minds. But like an in-
tense melody it ran its course.
Ask Chinese Pete Dixon and
hope the taxman tells the
walkie-talkie authoritarian. Its
been a good time ride for both
of us.

Signed "Looking Back
on Sat. Eve"

To Suffolk
Happy Valentine's Day
From Dr. Dee & Duff

Tommy Groundhog,
Happy Valentine's Day (and a
belated burrow day!) I hope the
ground thaws out!

Love always, Muskrat

Dardo,
I will never forget all my
dreams of you, if only they
could come true.

Your Loving Friend

Jack,
You are the greatest. You make
Science class worth going to.

Happy Valentine's Day

All my Love, Laurie

Mike,
I knew I loved you when I took
a drag of your cigarette at the
Flag Party. We love black lungs!

Love, Mel

Jar,
You are my darling, dignified
dear, dedicated, delightful
Valentine.

Love and Kisses, A

Stephen P.
Surveys show that you're a "10"
outside the office. We're waiting
for proof!

P.M., E.I.C., M.E., A.E., M.M.

Pat,
I am wishing on a star
Tonight and every night.

Luv ya, Lisa

You have made me a poet of
love — romantic — more than
words can say. On this day of
hearts I find a simple word —

love. More love that can fill the
time and space between the
Pacific. Go Go Go with my love

— more secure than mountains
of Zues. Free as free artists.
creating with delightful desire
spontaneous joy. O My Maria.
Thou are the greatest —

SGA Bill,
Damn Nice. You can preside
over us anytime.

G.

Happy Valentine's Day Mike. Thanks for
Wednesday's, bad mine, nose home and
caring. Your "best friend master".
Signed, the babers who lost your camera
in the woods.

Darling,
I just love your RED
sweater!

Be my Valentine

aprilsecondfourteenautumnlieve
lightsfairytalestourampullinghair
angelbunsunitedinwaterNantuck
etinspringloveinsnow.

Congratulations!!!
Kathy & Frank
You won the bet

My Darling Helen,
I can't tell you how much I Love
you; you're the sweetest there is.
Can't wait until August 16th —
Long live Bonfire Soap!! Happy
Valentine's Honey.

Forever Poe 2020

To Dawn - A Law Student's
Wife, for understanding when I'm
not there and for bearing with
me when I am.

All my Love Always, Jim

Happy Valentine's Day to all my precious
friends, who made my 22nd birthday
the best I've ever had. Next time we'll
have a party "over here."

Love, Renato

Hey Studs K. (APO),
I think you're pretty damn good.
You turn me on KID.

Keep it up. ED

Dear Mike Janady,
I loved you from afar, being as
sexy as you are, so if you
want to see L.O., come up to
S.S.C.

Roses are red,
Violets are blue,
I have a nook,
And 'til share it with you.
Happy Valentine's Day!

Love, - E -

To Eileen,
My love of my life and my
Valentine forever. Keep up the
good work and remember, we'll
have our day in court.

Love Peter '88

Patty (Breath),
You are the coolest. Always
remember incest is the best, so
put your brother to the test!

The Breath Sisters

To Marthe my favorite cat lady
What can I say about the best
heart in the cafeteria. Keep
picking up those brown bags.

With Love, An Admirer



To my Valentine...

editorials

Work study funds for student leader

The trustee Scholarship Committee has taken a move toward rectifying the absurd situation of student leaders having to pay tuition in addition to voluntarily providing a service to the school.

The committee recommended that student leaders who are eligible for work study can work their hours in the organization they lead. The full board of Trustees will vote on the proposal this week.

An added insult to the unfair use of free student labor is if a student leader is eligible for work study, that person must presently work in another department at school, not at his leadership post. This situation has to change. The adoption of this proposal would be a start to helping student leaders.

Financial Aid Director Darcie Lincoln and Scholarship Committee Chairman Joseph Shannahan took the initiative to find a way to help these students. Lincoln found there was nothing prohibiting using work study money to fund student leadership positions in the federal guidebook. She deserves the gratitude of the Suffolk Community. Even persons who are not leaders benefit from organizations such as WSPR radio station and the Beacon yearbook, to name just a few. A qualified person may not run for a leadership position in one of the organizations because he had to work a job to pay tuition. If this proposal is accepted, a student can earn tuition money while working in his leadership position.

Student Government Association President William Sutherland also helped with the proposal by conducting a student survey to get student reactions asking whether student leaders should be funded.

While this proposal is definitely an aid to student leaders, more is needed. All student leaders put in many hours and deserve compensation. The Journal feels the SGA, student activities directors, dean of students, the trustees and all who are interested in student organizations should fight to reinstate scholarships for all student leaders.

The failing grade practice Unfair to Suffolk students

There is an unfair practice in the College of Liberal Arts and Science where, if a student receives an F grade, that F will not be taken off the student's transcript, even if that student takes the course over.

If a student invests time and money to retake a failed course, that failing grade should be replaced with the second passing grade. If it is a major course, a student must take the course over again and suffer a lower grade point average because of the bad mark. If it is not a major course, it does not give a student the incentive to take the course over again, since it was probably a difficult course for the student who flunked and the mark will not be removed anyway.

In the School of Management, this is not the practice. If a student receives a failing grade he may take the course over and the failing grade will be replaced with a new grade.

This practice did not always exist. For two years CLAS

students could remove up to five Fs from their record if the course was successfully taken over. The zero would not be averaged into the student's grade point average, as it currently is. This practice is still in effect in the School of Management, but in all has eroded. CLAS Dean Mark R. Roskyne does not see a need to help out a student who failed a course but has made it up and passed the second time around.

President Thomas A. Pulfus said he did not know CLAS students could not remove an F from their transcript. This is absurd. Pulfus should be aware of something that affects a student so much. Pulfus should work now to see that this is reversed and that the CLAS adopts the same failure policy as the School of Management.

The Journal recommends that the CLAS Educational Policy Committee take up the matter of dropping the F grade if a student takes a course over. This is the only fair policy.

SUFFOLK JOURNAL

"... every issue of the paper presents an opportunity and a duty to try something original and true; to be above fear of criticism and fear of praise for or against."

— Joseph P. Hill

Best college newspaper in the country for school community under 10,000

1979

—Columbia Scholastic Press Association

Top college newspaper in New England

1977 & 1978

Society of Professional Journalists Sigma Delta Chi

EDITOR IN CHIEF Alice Rubin
MANAGING EDITOR Maria Gupta
BUSINESS MANAGER Mary Ann McManey
NEWS EDITOR Jeff Putnam
FEATURES EDITOR Marc Mitchell
SPORTS EDITOR Stephen P. DeMarco
ASSOCIATE SPORTS EDITOR Joe Coughlin
ARTS EDITOR Alvin Pflughaupt
ASSOCIATE ARTS EDITOR Steve Blumenthal
PRODUCTION MANAGER Elana of Extramur
PHOTO EDITOR Jeff Newman
COPY EDITOR Michael Grant
AD SALESMAN Al & Coughlin
CIRCULATION MANAGER Dan Agnes

STAFF
 John Abraham, John Aikman, Lillian Andriol-Lovett, David Baker, Carl Barret, Greg Bassman, Brian Black, Robert Caputo, Dana Chapman, Jeff Clay, Kevin Connell, Maryanne H. Conway, Janet Constantinou, Frank Curtis, Steve DeCelle, Carolyn Dyer, Gerry Edwards, Barry Dwyer, Joe Flaherty, New Garcia, John Gertrude, Andrea Goff, Art Harrington, John Hayes, Mary Kay, Peter Huxley, Tom Koway, Jan Kishardt, Heidi Logan, Barbara Lohrman, Donna Lombardi, Angela Luffino, Margie Mankin, Lynn Mitchell, Betty Muthman, Gene Murphy, Marvyn Newton, Nancy Olson, Liz Ripke, Joe Pitt, Donna Pugh, Rosemary Raymond, Gina Rubin, Amy Scarborough, Judy Youkin, Maryann Smith, Marjorie Smith, Elizabeth Spence, Freda Wilton, Tom Williams, Marjorie Young, Laura Zapp

FACULTY ADVISER Malcolm Barbach
BIRTH MOTHER Fran Givoli
 Articles and opinions expressed in the Suffolk Journal are not necessarily the views of the Suffolk University administration and/or faculty.

Published by Suffolk University and run under student management
 Typesetting & Printing by Belmont Printing Co., Belmont, MA



Student miss-Affairs Committee

To date the Board of Trustees have met three times during the academic year, their third meeting taking place yesterday. The Student Affairs Committee has not met. This is particularly alarming when considering that the Student Affairs Committee is the only committee by which Suffolk students have a vote.

The vote on the Student Affairs Committee was the result of a hard fought battle by last year's student body. The SGA planned three effective rallies, met steadfast opposition from the administration and were thoroughly denied participation in university government before and after the Student Trustee proposal failed to pass the board. Yet now when students finally have an opportunity to make suggestions to voice their opinions, they are asked to expand the Student Affairs Committee meeting agenda in blank.

Perhaps this is due to a communication breakdown. According to the committee's constitution, agenda items are presented to the Dean of Student U. Bradley Sullivan. However, very little contact is made with the students to inform them of an agenda deadline and trustee meeting dates.

Only Student Government Association President William Sutherland and Evening Review Student Association Margaret Reynolds were contacted for agenda items. Any other student in the school that might have had

a matter to take before the Student Affairs Committee was ignored by virtue of poor communication.

This leaves the Journal to wonder once again if the Student Affairs Committee is not just a token pesty by the board and college administration to purify student life for the time being, that in reality they are unconcerned with what students want.

To see SGA pass up their voting privileges is a clear fulfillment of administration and trustee prophecies, that students would lose interest and neglect their voting responsibilities.

The Journal is aware that some suggestions were approved in the first and last Student Affairs Committee meeting but only one key issue was solved (a student on the presidential search committee) and another one denied a student on the trustee's Building Committee. Has SGA bowed to defeat?

The Journal wonders what has happened to some of those endless proposals and the spirit of last year's SGA. The university has yet to see a student on the full board. A mere vote on the Student Affairs Committee is not enough.

Students gained a small victory with the formation of the Student Affairs Committee, however, they cannot expect to improve their voting status unless they utilize what they already have.

Gerry Delaney @graph

Commentary

Suffolk U. asked to open eyes to black student issues

Special to the Journal

February is National African American "Black" History Month. What Dr. Carter G. Woodson, Harvard scholar and historian (called as Negro History Week in 1926) has been expanded to a month long tribute to African American contributions to American history.

This February, through the efforts of the Suffolk Black Students Association (BSBA), Suffolk University, along with the majority of schools and other major institutions across the country, will pay tribute to black history. This year's effort on the part of the BSBA to make the Suffolk community aware of African American culture and history is long overdue. It is imperative that the entire Suffolk community support the program the BSBA has planned. There are three levels on which Suffolk need acknowledge Black History Month:

- 1) Suffolk as an institution of higher learning within the U.S.
- 2) Suffolk University as an institution of higher learning in Boston.
- 3) Suffolk University as an institution of higher learning which has chosen to ignore the needs of its black students.

As an institution of higher learning, Suffolk has the responsibility to report facts in a truthful and objective manner. Historically, the contributions of African Americans have been systematically excluded from the mainstream of American history. African American history is American history — from the first African brought over to Jamestown, Virginia, in 1619 to the free

(slave) labor of black Africans on cotton and tobacco plantations.

It was through the enslavement of African people that America first gained economic independence and superiority over the rest of the world. African American history is American history — from the many contributions of African American men and women have made toward this nation's development to the great number of black men and women who today remain at the lowest rung of America's socio-economic ladder: victims of American capitalism and racism. African American history is American history and yet it is excluded from the history books. Universities as institutions of higher learning have every responsibility to see that the truth is not compromised: a complete history of America must be written and the contributions of black Americans must be included. In light of these things, Suffolk University must acknowledge Black History Month.

Suffolk University must observe Black History Month as it is a learning institution in Boston. We, the products of a university education, should be logical, not least this is so. We should not succumb to the emotional filled hatred which has caused racism to flourish in Boston, in the home of bigotry, race and racism. While Boston is known as freedom's birthplace and the home of the abolitionist movement, it has likewise been the home of the KKK and the South Boston Marshalls. While it trains some of the best legal minds in the country it has demonstrated flagrant abuse of the law to justify racial attitudes. Our university must as part of the commitment to end racism in

Boston, Suffolk must acknowledge Black History Month.

Most importantly, Suffolk University must observe Black History Month for it must recognize that there is a black student population here. It must recognize that it is not meeting the needs of these students. The black student pays his tuition and does not receive in return those services necessary to his survival in an all white institution. It is clear that Suffolk is operating in the dark ages (pre 1970's) when it comes to the black student. The best example of this is that there is no full time minority counselor in the counseling center. Instead Suffolk hires a doctoral student on a part-time basis to attend to the needs of well over 100 black and minority students. There is clearly a lack of commitment to the black student by the Suffolk administration.

It is time for a change and this tribute to Black History Month is just the beginning. Suffolk must acknowledge Black History Month and is doing so — Suffolk's Black Students.

Tanya Skaker
(Economics '80)

So far this year

President Thomas A. Pulkman and Vice President and Treasurer Francis X. Plimbury have saved \$25.50 each by parking in the only free spaces in the university.

**SPRINGFEST
TALENT SHOW
MEETING**

Thurs. Feb. 21 1 p.m. F-338

- This year's show will be discussed and planned.
- We are looking for performers (singing, dancing, comedy, etc.)
- Also needed: director, assistants and stage crew.
- Videotaped highlights of last year's Springfest will be shown.

All interested students are invited to attend.

EVERYONE'S A GREAT LOVER on Valentine's Day according to Snoopy. Here are a few ways to say I LOVE YOU on Valentine's Day in the carrier mail card area.

Say... "pip-iii!"

Preparation and
Printing of

RESUMES
OUR SPECIALTY

FINE MATCHED PAPER AND ENVELOPES

523-3355

NICK BAKER
POSTAL INSTANT PRESS
4 Barnard Street
Boston, Massachusetts 02108

Don't Delay — Do It Today

POSTAL INSTANT PRESS
The Quick Mail Agency

**SIMMONS
PACKAGE STORE, INC.**

We carry the largest selection of chilled wines in the area.
Over 40 varieties of imported beers.

Come in to see
our various beer,
wine and liquor
specials.

210 Cambridge St. Boston
227-2223
Free Delivery 8-10 p.m.

the weekly break

Students win over hearts with clever pick up lines

by Tricia Kelley

No date for Valentine's Day? And too shy to ask for one? Well, I have a few suggestions, offered by your fellow students, that should break the ice.

"Wild" Bill Murphy (Finance '81) has two successful methods. When he notices a pretty girl that he would like to meet, he compliments her by saying she is definitely an "11." If that doesn't work he asks, "do you want to check out my back seat? I'm not sure that it is safe." Rick Loneragan (Crime and Delinquency '81) uses another back seat method. When he is in his car with a girl, he casually tosses his glove in the back seat. Then he asks "will you get that for me? And the rest is heaven."

Mario Colarosso (Crime and Delinquency '80) says the funniest "pick-up line" she ever received was when she was at Studio 4 in Lynn. A stranger, backed up by a group of menacing friends, asked if she would like to be a model. Colarosso never dated him, but she let him cut her hair for the next few weeks.

Al Gaudreault, who claims to major in class at Suffolk, takes an arrogant approach. He asks the girl, "isn't this the happiest day of your life?" When the girls ask why, he simply answers, "because you met me."

Tom Ventresca (Business '80) approaches a girl quickly and to the point. He walks up to a girl, poses like a model, and asks "how do you like me as a bar?"

Lauren Kane (Crime and Delinquency '81) remembers a line that just did not work very well with her. One evening she was at the nightclub, Janna's, a man walked up to her and asked, "gee, you look awfully familiar, have you ever been to the beach before?"

Her friend Billy seems to win over a few hearts when he says, "wow, you have beautiful eyes. Your father must be an optometrist." When Kane's friend, Tony, asks her to go to a party, he offers a girl a seat by saying, "Two love, two chairs, no waiting." Kane knows two other lines that she has overheard her male friends using. Her friend does't look around the lunch line and says, "I told you that you had a nice body, would you hold it against me?" The other is, "do you know what would look good on you? Me."

Chuck Goldstein, a law student, reveals secrets by apologizing for himself. He says, "excuse me, I have someone. I don't know what I'm doing."

Matthew Quinn (Health Services '81) once met a country from Texas at Pat O'Brien's in New Orleans. He asked her to go to his ranch to live with him for the rest of their lives.

Suffolk's cafeteria employee, Ross, whose birthday is on Valentine's Day, says her husband used to get her attention by asking, "was't you be my valentine, forever?"

One must be careful when using pick up lines. Their meanings can be often misunderstood. When Bradley Sullivan was in the cab, barely getting out and talking. When asked, if he used any unusual ways to meet people, he said, "come up and see me in my office in 15 minutes."

If all other methods fail and you are desperate for a date this Valentine's Day, simply go up to strangers, tell them that you are from the Suffolk Journal and that you would like to interview them. It is a great way to meet people.



GOING CLOCKWISE FROM top left are Bill Murphy, Lauren Kane, Rick Loneragan and Ross. All revealed their favorite pick up lines.

19th century valentine reveals love affair of Edgar Allan Poe

by Mark Mitchell

Who is this woman who has been mentioned in a poem for the last 184 years? And why did Edgar Allan Poe, who was married at the time, dedicate A Valentine to this married woman by secretly hiding her name? The answer is simple — love! Why else would a valentine?

If the first letter of the first line is put with the second letter of the second line and the third letter of the third line, etc. etc., the name Frances Sargent Ogden is spelled out.

Ogden was born Frances Sargent Lewis on June 18, 1811. She grew up in Hingham, Mass. and later married A.S. Ogden, a successful painter. She was a popular poetess of her time.

A man by the name of Thomas Dunn English once described her by saying that "she had a habit of sitting at gentlemen's feet at parties and looking up at them, but despite this previous of dignity she seems to have been a woman of strong mind."

In 1844, she had a quarrel with her husband and was temporarily separated from him.

In December of that year she published a poem dedicated to her husband, entitled — The Following Heartfelt and Womanly Farewell to a Faithful Lover.

Poe's poem, A Valentine, was first entitled, To Her Whose Name is Written Below. It was first read at a party for the literary elite at Anne C. Lynch's home in New York on February 14, 1845 — exactly 134 years ago, today. It is one of the many poems that he dedicated to her and it is only one small part of a literary courtship that took place (mainly in the "Broadway Journal" magazine) between the two poets.

On April 14, 1846, Ogden's poem, Let it be, To _____, was published. She signed it "Viola Vane." Two of the seven stanzas will show the romantic approach she took in their correspondence.

"Perhaps you think it right and not I."

A woman's name is hidden in this poem. To find out who Poe addressed the poem to, read the first letter of the first line in connection with the second letter of the second line, the third letter of the third line until you to the end. Her name will thus appear.

A Valentine by Edgar Allan Poe

For her this rhyme is penned, whose luminous eyes,
Brightly expressive as the twin of Ioceda,
Shall find her own sweet name, that, nesting lies
Upon the page, enwrapped from every reader,
Search narrowly the lines! — they hold a treasure
Divine — a talisman — an amulet
That must be worn at heart. Search well the measure —
The words — the syllables! Do not forget
The triviale point, or you may lose your labor!
And yet there is in this no Gordian knot
Which one might not undo without a sabre,
If one could merely comprehend the plot,
Enwritten upon the leaf where now are peering
Eyes' scintillating soul, there lie perdue
Three eloquent words oft uttered in the hearing
Of poets, by poets — as the name is a poet's too.
Its letters, although naturally lying
Like the knight Pinto-Menez Ferdinand —
Still form a synonym for Truth. — Cease striving!
You will not read the riddle, though you do the best you can do.

Since you are bound by never tins,
To greet me with that certain love,
With those arrows and silent eyes,
The fair hand girl, who at your side,
With her soul's dear light, doth live,
Could hardly have the heart to chide,
The way that Friendship would might give.
Poe replied on April 26 by poems which had been called "The Mary" and "To One Departed" but which became "To F . . ." On May 21, 1845, Poe published a poem entitled "To (Viola Vane)" and signed it "M I could not have it so by thy heart, Alas! I cannot read my own. Nor would I rob our boy's thought, From him who there shall reign alone.

We both have found a life-long love,
Where in our weary souls may rest,
Yet stay we not, my girl to find
Be each to reach the second best!

A love shall be possible free,
Fondness as pure as it is sweet,
A bond where all the dream's fun,
Of brother, friend and cousin meet, —
Such is the union I would form —
That thus we might be dumbly best,
With love to rule our hearts above me
And friendship to be second best.
She returned with her "Echo Song"
on September 6th, which began . . .
I have a noble heart that beats,
For one it beats how "wisely used!"
I love for whom it beats,
But I must never tell!

Poe and Ogden first met in the unromantic setting of the Astor House in March, 1845. She was one of the first literary women with whom he formed a warm friendship. She wrote of their first meeting . . . "A Mr. Willis handed me, at the table d'hôte, that strange and thrilling poem entitled 'The Raven', saying that the author wanted my opinion of it. Its effect on me was so singular, so like that of 'world, unworldly music' that I was with a living almost of dread. I heard he desired an introduction . . .

Poe mentioned her in the drawing, see POE page 17

1st graders define meaning behind Valentine's Day

by Elaine d'Entremont
"Do you all know what day February 14th is?"

- "Valentine's Day!"
- "Valentine's Day!"
- "Valentine's Day!"
- "Lincoln's Birthday!"
- "Valentine's Day!"
- "Valentine's Day!"

With the exception of one, all of the children had answered correctly. February 14th is indeed Valentine's Day.

"And what does Valentine's Day mean to you?" they were asked.

Fifteen hands shot up in the air and waved "call on me."

"I think it's groovy," answered one boy.

"Why do you think it's groovy?"

"Because you get valentines and candy."

Cathy Atchison
I like valentines day. I get valentine cards and candy hearts and all of that stuff so now we know I like valentines. (B)

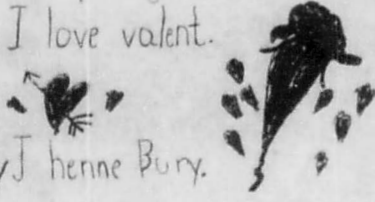
This was the general consensus of the class of first graders at the Montserrat School in Braintree. When the children spoke of Valentine's Day, it was in terms of valentine cards and (mostly) candy.

"I like Valentine's Day because I get valentine cards and candy hearts and all of that stuff so now you know (why) I like Valentine's Day," said Devin Atchison. He expressed a certain fondness for big red hearts filled with chocolate, as well as big chocolate bunnies. (Oops, wrong holiday again!)

Paul (P.J.) O'Brien said, "I like Valentine's Day because we have a big dinner and because we have a lot of candy for dessert, and because we go over my great aunt's and grandmother's houses."

(When mentioned visiting relatives on Valentine's Day, too. (Brian Mason said that his "Uncle Marty" (Auntie Mary) had a baby on Valentine's Day. He also said, "I like to get candy. I go to see my great, great aunt and grampa.")

be cos you get valent time cured.
and be cos you get valent cand.
be cos I love valent.



Amy J. henne Bury.

One of the only reasons that Stephanie (Burrin) Coughlin likes Valentine's Day is "because I get lots and lots of candy from my grandparents."

Erica Bunsley had a very different reason from the rest of the children, for liking Valentine's Day. She said, "I love Valentine's Day because we go to church and pray."

In addition to "lots and lots" of candy and presents, the first graders also spoke of giving cards to people they loved. Many of the children said that they like to give cards to their best friends and, yes, even to boyfriends and girlfriends. They also like to give valentines to their families and to their teacher, Nancy Sullivan.

Erica Bonsey
I love valentines we go to the church together.

Glenn Mason
My unttty marry has a baby. Vallen times day I like too get cenny. I go too see my grategrate Mamma and grampa.

One boy said that he likes to give valentines to all of his sisters and brothers, friends, and to the whole school.

"That's a lot of valentines!"

"Well, I have to buy two packs," he answered.

Andrew Lynn January said that she likes to give valentines to her best friends, "Susan and Holly and my mom and Dad."

On the other hand, Rumm (Ann Donato) likes to give cards to Andrew and Holly and her "mom."

The most unique answer of all came from a quiet little boy named Keith, who could his hand and announced that he likes to give valentines to his cat.

"But doesn't your cat chew them up?" inquired his classmate.

"Yes, he does," answered the little boy proudly with a smile on his face. Keith didn't care, as long as the valentine made his cat happy.

Isn't that what Valentine's Day is all about?

Rock and rollers boogie and rollerskate on a new wave

by Gerard Doherty

Now a person can tie their laces and roller-boogie to the beat of the 1980's "Spin Off," Boston's only roller-disco, located on 145 Ipswich St., is a sign of the changing times.

The club will now be called "Roller Emporium" and it offers New Wave Rock, a mixture of the Big Band sound and 50% Disco as a change in their music format. Owner of the club, Steven Foster says, "Skating is the new movement of the 80's, and it's a challenge to provide this music for the club's continually exciting atmosphere." Foster believes that people are ready to go beyond Disco and that New Wave Rock has sex-appeal.

"Roller Emporium" has since attracted many people whose taste in music vary. The age group ranges from 3 to 80 and the skating abilities from amateur to professional. Some people come to the club to improve their skating, to meet new acquaintances or to just have some real enjoyment.

A nurse at the Children's Hospital, Linda Terlecki says, "I think this is a great place for those who need an outlet for self-expression. It gives a person a chance to do their own thing — on skates. This is a place to be in step with today, and it's a chance to let your imagination roll. By the way doll face, would you care to boogie?"

Outside the club, there is usually a long line of persons, willing to endure the chilling cold to get inside.

Entering, one is confronted by a large oval skating platform that is elevated above the main floor. The music pulsates, and devices above the skaters project a rainbow of colored images throughout the club. There is a cafe for eating, drinking and smoking and ample room to stand and watch the skaters or to relax those aching



feet.

The club is a myriad of constant movement and a union of all types of very active people. There are the disco-types, the punk rock-types and "diner" and "country" types, all roller-people types skating to their heart's content.

"Roller Emporium" has skate-guards instead of the usual bumpers seen in most clubs. They have the responsibility to keep a watchful eye on the mass of people weaving in and out of each others way. These skate-guards are armed with whistles and react quickly to fallen skaters. They blow the whistle, create a barrier around him and help the skater to his feet. They also insure safety to others by preventing the horizontal skater from causing any collisions.

There are designated times when particular groups have a chance to finish their stuff. At one point, the disc-jockey may request all men or all women to approach the platform; it's almost like a battle of the sexes. There then is a time for the people to skate backward or to form a large circle and allow the individual skater a chance to show off his unique style.

Foster says, "We don't feel we are just a rock-and-roll, and our old name didn't do the place justice. We feel a roller-club should provide the best of sport, recreation, and the glamour of the night life. Foster believes that the best of the music is more important to a roller-club than it is to a regular club. Besides the format change in music, Foster plans to continue his improvements as he sees necessary. The additions will help to retain the club's uniquely vibrant atmosphere.

The "Roller Emporium" doesn't appear to be just a place for disco fanatics who enjoy skating, but it is also for the person who literally enjoys Rocking and Rolling.

Gerard Doherty graphic

sports

Jumbos extinguish Rams' playoff hopes, 58-51

by Stephen P. DeMarco

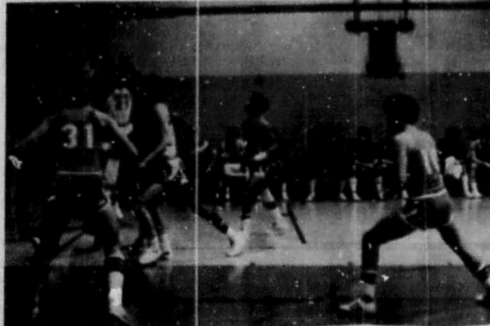
"Despite the great disappointment caused by the loss, the Suffolk basketball team can hold their heads high."

These were the words of Coach Jim Nelson after the game between Suffolk and Tufts last Saturday night. Both teams were embold in the Division III top 10, the Rams tenth and the Jumbos fourth. Both teams needed the game badly in order to make the playoffs. Both teams played with high intensity before the largest Suffolk home crowd of the season.

And so in a game which found Cambridge High School basketball phenom Pat Ewing in attendance, a game which saw the courageous Rams cheerleaders succeed on a cheer in which they failed miserably their first attempt, the Rams hung in valiantly until under a minute remained in the contest, and they had to foul to regain possession of the ball. Raphael Toro, a guard from Puerto Rico, was the man being fouled, and he stuck five out of six free throws in that decisive last minute to see the victory for Tufts, 58-51.

The Rams never led in this game; there were four ties before the Jumbos pulled off some quick ones to take a 18-0 lead, and Suffolk could not come closer than one the rest of the way.

Tufts started off in a 1-2-2 zone and because of their height were forcing the Rams for outside, and the home team had some trouble getting the ball inside. The Jumbos were the tallest team the Rams had faced since Northeastern, as their starting front line was 6'4", 6'4", and 6'8", and they had two players coming off the bench at 6'6". The Jumbos were getting a lot of second and third shots early, but the loss



ED MITCHEMER (23) has had a lethal corner jump shot of late, as he sees the Ram's want to down the stretch against Tufts and Merrimack.

reason the Rams were in this game at all in the first half was Steve Dagle. Dagle hit 16 of his gamehigh 18 points in this half, and they came on an assortment of layups off nice feeds, turnaround jumpers, baseline shots, and tip-ins.

The first half ended with Tufts leading 31-30. Tony Jenkins continued his strong play, as he displayed good court vision on a length-of-the-court assist to Ike Lewis (6 pts.), and he picked Charlie Neal clean and fed Dagle for another two. Both of these buckets brought the Rams to within one point.

The second half brought more excitement as the Rams were forced to

slow down the offense but they still stayed close. The Jumbos came out this time in a 3-2 zone, and the Rams went to the slower four-corner offense.

"We had to try and control the tempo because of their overall height," said Nelson. "We were particularly mismatched on two individuals - Mike Janedy and Dick Noonan on Troy Cooper." (Cooper is a 6'8" swingman whom Janedy and Noonan switched off on.)

"We attempted to turn these mismatches to our advantage by playing the spread offense, and obviously it brought some success. I would also like to compliment Ed Mitchner on his fine shooting from the corner."

Mitchner again played strongly, 16 led the reserves with eight points, six in the second half, and they came as runners in the Tufts' heart. He hit a long jumper to make it 41-39 Tufts. After the Jumbos scored, Mitchner blocked a shot, moved down-court, and promptly dropped in another jumper from the street to cut the lead to two again.

After that hoop, Tufts got the lead back to six, but jumpers by Donovan Walker and Mike Janedy (9) made the score 47-45. This team just would not quit.

With under a minute remaining Tufts possessed a 61-49 lead and the ball, and the Rams simply had to foul Raphael Toro one foul-by Dagle and he made the first and missed the second, but the rebound went to the Jumbos' way and Toro was fouled again. This time he dropped-in two. Mitchner then hit a layup, but the Rams still had to foul. Toro hit four more to create the 58-51 final.

"All stall games are boring," said Tufts assistant coach Bob Blyskal, who formerly played for the Kansas City Kings and the Boston Celtics. "But Suffolk had to stall because of the difference of height and speed. If I was Ramsey (Nelson), I would have stalled, too."

"We came to class to winning this game," said Janedy. "We should have beaten them. We didn't shoot as well as I thought we could have. There again, so we thought we could beat them. They were so big they were like trout; at times they were forcing us too far out."

Rich Sullivan, who scored six points and led the team with 10 rebounds, feels that his team should have won the game even though Tufts was much bigger.

The Rams continued to pass well, as they registered 20 assists on 23 field goals, Janedy leading with seven.

Mike Janedy: a team leader both on and off the court

by Joe Flaherty

Following in the footsteps of Chris Tipton, Pat Ryan and Steve Fortizan is no easy task. Each was a Ram captain. Tipton was the big center who could score and rebound. Ryan was a skilled shooter. Fortizan was a defensive standout and a handling team player.

Enter Mike Janedy, a similarly styled player as Fortizan. Janedy is not an offensive standout but a capable performer with laudable defensive instincts. But being captain goes far beyond the game itself.

The captain, says Janedy, is a "Nelson between the players and coaches." He is expected to "lead by example and keep the spirit of the team up."

Janedy leads by example. The Somerville product thrives on the pressure situation. He's not necessarily the man to take the game winning shot but will stop his man from driving, intercept a pass, steal the ball from an opponent and hit Dick Noonan or Don Walker for the open shot.

Watch the captain hustle. Watch him on defense. Know best, foul staggered, arms low and waiting, eyes on the opponent's hips. On the floor or in the stands, Janedy will draw for loose balls and steal passes with total abandon. There is no phony ball here.

Janedy will be his shot and drop in eight or nine points a game, but he looks for his teammates first. He hits the open man. Team play is a cliché but the term is quite applicable here.

One of Janedy's strengths is his solid floor play. It is not often that Janedy overthrusts a pass, he is not subject to turnovers and can push the ball up court quickly while under pressure from the opposition and the clock.

The Rams' team enthusiasm often revolves from Janedy. He is usually the central figure in the Ram laughter sessions

on the bus ride home after victories, ribbing and embarrassing teammates to the delight of all. Janedy loves to giggle.

"We ride each other pretty good," says Janedy, "but we don't want anything to carry on to the court."

Janedy, says Coach Jim Nelson, "has lived up to every expectation as we named as a captain of the Suffolk University team. He is indeed a fierce competitor while at the same time demonstrating a deep concern for team success and also a recognition of the worth of every player on his team. The choice of Michael as captain gives us a leader of whom the University can well be proud."

Janedy was a reserve on the 1974-75 state champion Somerville 18th team backing up former Rams Bob Meiko and Fortizan. After half a semester at Bentley, Janedy quit the university because of the same time demanding a deep concern for team success and also a recognition of the worth of every player on his team. The choice of Michael as captain gives us a leader of whom the University can well be proud.

"I walked on," said Janedy, "I was lucky I made the varsity the first year." Janedy averaged two points per game his first season at Suffolk as a reserve guard and also saw action with the substitute. Last year Janedy was Fortizan's replacement, averaging three points a game.

With former high school teammates playing at Suffolk, the advantages were obvious. Knowing "exactly what they're going to do made it a lot easier," says Janedy.

The seasons at Somerville High were complemented by hours of play at Lincoln Park where Janedy was able to compete with players such as Fortizan, Melio, Suffolk's Dan Lahiff and Dick Noonan and Salem State's David Knight.



COACH JIM NELSON has called Mike Janedy (above) "One of the truly outstanding defensive specialists in New England basketball."

Janedy enjoys his reputation as a "defensive gem." "I like it. There is no publicity in it. If I hold a leading player under a wrap I've done my job. I worked at what I was best at. I worked hard but I think he (Nelson) likes my kind of player."

Janedy's defensive abilities, says Nelson, "have made him one of the truly outstanding defensive specialists in New England basketball."

But Janedy's thoughts ultimately swing back to the team, the Rams. "Last year we were looking for Donovan Little. This year it's a working man's team. We should be in them all because everybody works so hard. We knew all along that we would be as good as last year. We just had to prove it."

"Playing basketball at Suffolk is not easy without an on-campus court and the fan support which benefits many schools. But this fails to sway Janedy from his love of basketball and playing college basketball.

"It hurts. You go out there and there are only 50 people in the stands. Start

wins and they start coming. The people who are there care about us, and that's all that matters to me. I'm just glad he (Nelson) gave me a shot. I know I could play and he gave me the opportunity to play."

And Nelson is glad Janedy transferred to Suffolk. "From a personal standpoint I have enjoyed the loyalty, humor, and competitiveness which will allow Michael and myself to foster a longer lasting friendship, even after his days at the University are concluded," says Nelson.

And as curly as it may sound, Janedy is a team player, whose own status matters only if the Rams win. And the Rams can win, says the captain. "Framingham St. and Clark are going to be tough but I think we can win them all. The Rams must play beyond their capabilities, says Janedy. These teams are filled with talent. We can outplay them."

Captain Janedy is useful on and off the court. He shares the ball and runs his leadership role as captain and the credit that goes along with it. "Actually there are three captains on this team, myself, Dickie Noonan and Dickie Sullivan. It's a title."

Women's basketball: the losing streak goes on

by Jon Gottlieb

Bo Derek and the women's hoop team are both less. The trouble is, what Bo rates in looks, Suffolk has in consecutive losses. Regis College of Weston continued the Beacon Hills side of no wins on the year with a 77-44 pounding last week.

Coch Pam Rossi said that the season-long problems of inconsistent play, lack of height, and foul troubles all hurt the attempt for win number one. "It seems we all have commendable games," Rossi said of her squad's offensive play. "We haven't put it all together on the same night."

When you have a small team as SU does (fringing from Guards, Linda Sattalamarchia and Tom Johnson, both 5-2, to forward Debra Schorr at 5-8), the tendency is to fall back and play behind the taller players, committing a lot of fouls as a result. They did, as virtually the whole SU roster was in foul trouble

throughout the contest. Three fouled out in the last five minutes.

Coch (Mike Nolan's) group used their height to force SU into mental lapses. "They (SU) jump out for the ball from lack of height," added Rossi. They're not protecting the baseline, and if a tall person gets in front of the hoop, it's hard to stop them from shooting without committing a foul. All this resulted in a lot of fast breaks.

First half action saw Suffolk come as close as four to six points in the first few minutes. The Regis lead swelled when they started their break against the visitors' 2-1-2 defense. A "not very complicated fast break" (according to Rossi) was helped out by the lapses of the SU guards. "Our guards came in for an offensive rebound and left them wide open for easy shots," said Rossi.

Regis had a 4-22 lead at the half. Rossi

did not club to ring tough on the offense. "Not to maroon, but to stay in the ballgame." The Rams scored another 22 points in the half, unable to further penetrate the tough 2-3 zone defense that Regis threw at them.

The small gym at the Regis campus got Suffolk fit. "There was almost no out-of-bounds," said Rossi. "There wasn't enough room for a give-and-go or an inbound bounce pass. The 'D' was right there. Many of the girls thought they were out of bounds when they were really in bounds."

Suffolk high scorer in the game was forward Karen Thomas (freshman, 6-6, Boston), who had 10 pts (27% shooting, six offensive and seven defensive rebounds). Schorr, the junior from East Boston, was next in line with nine points (40% on four F.U.'s). Co-Captain Mary Minihan (Jr. Forward 5-3 Mattapan), and Betty McCann (Jr. Center, 5-6,

Burlington), rounded out the high scorers with six apiece. Hester (13 pts.) and J. Miller (11 pts.) were the big gun for Regis.

RAMS' NOTES: "As well as getting more rebounds, we have to get more in the basket," Coach Ross added. She says the offense picking up in the last couple of games... Regis scored 20 of their 77 points on five threes... Rossi said that the diversity of competition her team faces is the reason for such erratic win-loss numbers, a clear one followed by a three-out pattern all year... Focus on individual improvement and cutting down frustration is the coach's major goal for the rest of the year... "I still feel that the ball club has come a long way since November, if not in just numbers alone, but in individual skilled development. These girls should not go unrecognized for their effort and determination," concluded Rossi.

Goats score two impressive wins over Tufts, Curry

by Joe Coughlin

"Blown and three sounds real nice to me!" Coach Tom Foley told his players after they had staged a comeback triumph over Tufts, the team's first win in over a year. The victory confirmed the belief that the Goats can play hockey with the big boys.

As they have done in most of their previous games, the Goats jumped out to a quick lead when the "Red Army Line" of Paul Doria, Jim Duffy, and Tony Camelo combined on a three-on-one break to beat Tufts goalie Jim Fitzgerald at 11:00 of the first period. This goal came just seconds after Doria had been robbed by Fitzgerald on a clean breakaway.

Thirteen seconds later Ken Pelton made it 2-0 with an unassisted goal.

The Goats appeared to be using a new strategy of dumping the puck into the A-zone zone and then skating in after it. Although Coach Foley has stated that he would like to see the Goats play the hard way, they clearly outplayed the Jumbos in the early part of the first period.

With some playmaking resembling that of a powerplay, Duffy and Doria set up captain Dave Hanson at 6:13 to make it 3-0 (assist).

Dick Harlowe broke the scoring drought for Tufts at 5:48 when he skated by Goats defenseman Joe Greene and Dan Doherty and then beat Goats goalie Kevin Penney with a nice shot to the top corner.

Things were now tightened up at 3-1. As they had done earlier in the game, the Goats scored two quick goals within seconds of each other to put the game virtually out of reach. Defenseman Bob Kelley took a mean slapshot from the point to set up number four (which proved to be the game winner) for the Goats. Jeff McLaughlin took the rebound and set up Pelton who beat Fitzgerald at 8:30.

Just nine seconds later, right off the start of center ice, Pelton and Cliff Mastrolia set up McLaughlin who scored number five for Suffolk.

Some good penalty killing, led by Ken Pelton, who was all over the ice playing a great game all night, ended the period at 5-1. During this time Kevin Penney, who in the next few periods would become a shooting target for Tufts, was injured only once, on a sweeping slapshot from the point by Tom Harlowe. By having a two-goal lead at the end of one period, the Goats had followed their trademark of getting ahead quickly.

Normally tired after a late night game with Rhode Island College in Rhode Island the previous night, the Goats did not turn out their best hockey during the last two periods.

Duffy scored at 19:22 of the second period after being set up by Doria and Ken Pelton on a three on one break to make it 6-1.

Tufts' Chris Swain scored two unanswered goals early in the second period, one unassisted and the other coming from Kevin Vitusius, and suddenly the Goats found themselves in a game leading by only 6-3.

Things seemed to be going from bad to worse when Doria went out for two minutes at 11:23 for high sticking, after he took a swing with his stick at an over-



OPPOSING GOALTENDERS have been kicking away Goat bargages all season long, but a lot of shots have also gone just there.



GOALIE BOB ROONEY (left) played a "seasonal game" against Curry, stopping 29 shots.

aggressive Tufts player. Tufts now seemed fired up and applied a lot of pressure on Penney throughout the second period. Penney was equal in the task however, turning away Jumbo shots from every angle.

The only real attack the Goats could muster up in the second period came in the closing two minutes of the period. The closest they could get (scoring during this time was when Cliff Mastrolia had a clean breakaway on Fitzgerald, but never got the shot off). With 20 minutes of hockey left to be played, and the Goats looking tired, the game was still not in the bag at 6-3.

Both teams were tired for the third period and sloppy, back and forth action resulted.

Bob Kelley broke the scoring drought (over 21 minutes) for the Goats when he took a Pelton pass and fired a slap shot past Fitzgerald from the point, making it 7-land in the game.

Isaac White closed out the losing when

he was set up by Dick Dalton and Duffy right in front of the Tufts net and scored it home.

The Goats were pleased with the outcome of the game. They had held their own after a late night before, but, although tired, had come out in an easy 8-3 victory.

Coach Foley felt the key to the game was their skating. "When we skate there's not a team that can play with us," Foley added. "The key that pulled them together for us was the return of Captain Dave Hanson. He generates spirit for the whole team."

Foley felt that good defense was also a big factor in the victory, pointing out the play of Defensemen Joe Greene and Dan Doherty.

"We got it together!" said defenseman Bob Kelley.

The record speaks for itself. At 11-3 Suffolk's hockey is "together."

by Joe Coughlin

The Goats scored three first period goals and then played tight defense the rest of the game, defeating Curry College 5-1 and improving their record to a superb 12-3 mark.

Mastrolia scored his first of two goals on the night to break the ice at UMass Rink in Milton at 11:28. Dan Doherty started the play when he picked up the loose puck at his own blueline. He looked as though he was going to tie it up along the boards before he saw Jeff McLaughlin skating up on-foot-of-him. Doherty hit McLaughlin, who in turn hit Ken Pelton with a quick pass up the boards. Pelton fired a shot on Curry's freshman goalie Bob Lampron. Lampron made the save but kicked the rebound right out to Mastrolia who easily tapped it home.

The Goats got a break on their next goal at 8:10 of the first period when Ed Livolski scored a fluke unassisted goal on a little flip shot which fooled Lampron to make it 2-0.

Just a couple of minutes later, at 6:07, the Goats took advantage of a poor defensive play by Curry. A Curry defenseman got sloppy and tried to skate the puck out of his own end by cutting in front of his own net. When he did, Pelton stole the puck off his stick and beat the unsuspecting Curry goalie Lampron.

Suffolk's goalie Bob Rooney played a sensational game, kicking away 29 Curry shots. He allowed only one goal, that coming with 3:53 left in the first period when Curry's Matt Keats tapped in a Phil Nicholson blazing slapshot to bring Curry the closest they would get to the Goats at 3-1. Rooney never had a chance on the goal. The period ended at 5-1.

The highlight of the action in the second period came when Curry's Bob Hutchinson, the team captain and leading scorer the past three seasons, became involved in an argument with one of the referees. Becoming very excited, Hutchinson pushed and shoved the referee and was immediately given a game misconduct. This along with several other calls, infuriated the Curry team and they continued and grounded to the referees on virtually every clean call.

During the second period the Goats had several powerplays (twice they were up two men for brief stretches) but were unable to capitalize. As usual, the Goats penalty killing was in top form. Mastrolia (from Doria and Camelo) and Tony Camelo (from McLaughlin and Hanson) finished off the scoring for the Goats while Rooney closed the door on Curry during third period action.

Although Coach Foley called the game a "superfreak" there were 8-6 in dirt spots on their 5-1 victory. Jim Duffy (possible separated shoulder) and Joe Greene (hip pointer) were both injured. Foley blamed the poor power-play performance of his team on the absence of Duffy.

Also, four Suffolk game shirts were stolen from their locker room at UMass Rink. All in all it was a good victory, with the Goats continuing to dominate their opponents.

MORE SPORTS

PAGES 17-18

arts & entertainment

Stunning visual images make *Stallion* a winner

The *Black Stallion*, starring Kelly Ryan, Teri Garr and Mickey Rooney. Directed by Carroll Ballard. At the Rarb Brown Hill.

by Greg Bowman

Every once in a while an inspirational film comes along and takes the movie industry by storm. Last year it was *Breaking Away*, and now it is Carroll Ballard's superb *Black Stallion*.

Movies

This film combines Walter Farley's novel, a story of a boy and his horse, with stunning visual images to create a memorable film experience.

Alec Ramsey (Kelly Ryan) and a wild black stallion are shipwrecked near North Africa in 1946. The horse saves Alec's life

by carrying him to a deserted island. The horse is at first wary of Alec, but grows to trust him. By the time they are rescued, Alec and the stallion have become inseparable.

Back in the United States, a former nurse-midwife (Daisy (Mickey Rooney)) tells Alec how his horse is to be born on his farm. When Alec discovers that Daisy once trained race horses, he wants to work with him to get his horse in shape to race. Daisy eventually agrees and the two put in long hours in preparation for a big race.

The performances are all first-rate. Kelly Ryan makes a remarkable film debut. In many scenes he is required to convey his emotions without dialogue, and he is able to do this exceptionally well. He brings just the right quality in Alec, he has all the wonder of a young boy and, at the same time, is intelligent without being the best bit player.

Teri Garr is excellent as Alec's mother.



A BOY AND A HORSE is a simple story told with as much detail as in *The Black Stallion*.

She is completely believable and is able to convey her love for Alec, avoiding the usually maudlin mother - son reunion. Mickey Rooney is outstanding as Henry Daisy. He is perfectly suited to the role of the retired trainer who decides to try once again to produce a winning horse. His performance in the film is effectively understated.

Carroll Ballard's direction deserves special praise. Ballard is a superb craftsman and this is evident in every shot of *The Black Stallion*. He knows how to use the camera to his advantage, a knowledge which many directors lack.

When Alec jumps from the shipwrecked boat into the sea, you feel his terror. Through Ballard's use of subjective camera, you are put in Alec's place, struggling to stay afloat and seeing the ship that once seemed so small now appear awesome and threatening.

Another example of Ballard's excellent directing is his ability to transform familiar material into something unique. Many times film characters have been threatened by poisonous snakes. Ballard, however, effectively uses high camera angle and a quick editing pace to make Alec's encounter with a snake something completely original and terrifying.

The photography by Carol DeFosse is magnificent. Many scenes are visually stunning, especially one featuring Alec and his horse riding on the shore of the island at sunset.

Adding to the film's impact is the excellent score by Carmo Coppola which is perfectly coordinated to the mood of each scene.

The Black Stallion is a visually beautiful film with an interesting story and excellent performances. The combination produces a winning and rare film experience.



SONA GRANT is one of the cast members of *Enough* at the Reality Theatre.

Enough leaves us empty

by Frank Conite

Enough. Written by Samuel Beckett. Reality Theatre.

This reviewer wanted very much to like the world premiere of Samuel Beckett's *Enough* at the Reality Theatre. However this adaptation of the master French playwright's minor but intriguing short story by local noted director Vincent Murphy is unfortunately simply because the work was not intended to be a drama.

Theater

Murphy's experimental direction is a failure. He divides *Enough* into two segments, a prelude with sections from the adaptation set to Mumagogy's vibrant classic *Pictures of an Exhibition* and the full dramatization by Sona Grant, a veteran Boston actress. The first segment is interesting but Murphy's choice to have moving cameras of painted sets stroll to a greatly abbreviated *Mumagogy* is a disappointment. The prelude does not effectively tie in with the second segment which turns into a depressing monologue. The most rewarding element in *Enough* is the design, an artistic statement itself. Certain like paintings, oversized paper-mache hand and feet, and an exceptionally well constructed dramatic lighting contribute to this remarkable masterpiece.

Upon entering the Reality Theatre one expects a thought provoking metaphysically larded theatre of the

abound - something along the lines of Beckett's earlier classic, *Waiting for Godot*. But such expectations are sure to cease when the overblown *Mumagogy* extends too far into the night. Furthermore Grant's existential psychopath is too chaotic much more than a Vladimir or an Estragon. However, Beckett's forte is existentialism and his characters are mortal meaningless beings with an explosive temperamental. Grant chronicles her seemingly significant life with a consuming passion acting out all the feelings from joy to sadness - within the confines of the purgatorial setting. Intertwined she tries to piece together the events in her life and explain her fantasies. She asks questions leaves her home and husband and finally tries to find answers in Beckett's *unverbalized*.

Were it not for the faulty structure of the play, Grant's acting would have easily saved the production. Unfortunately her effort is overshadowed by the heavy obscurity of the material. It appears that the lyrics in Beckett's short story, as used in the adaptation, *Enough*, written about ten years after *Godot*, is the Frenchman's dream "all that goes before forget" he writes early on in *Enough* and the relationship between fellow man and their inhumanity to each other is also present here.

But the Reality Theatre pushes Beckett's point too far by feigning this work from the back pages of the playwright. *Enough* would be better off as literature leaving the reader with the task of re-creating Beckett's imagery.

A slice of Americana seen by Suffolk alumnus

by S. A. Sepine

Something is very wrong here, Ward Cheever is mowing his sidewalk, his wife, June, is gulping pills. And back, the Beaver's playin' with bones, Wally.

Movies

"It's not supposed to be funny," says James Zinkowski, originator of this madness. "It's supposed to be disturbing." Zinkowski, a Suffolk alumnus, is the producer of *Leaves in the Wind*, a seven minute short video purportedly detailing the "dark side" of the popular American situation comedy, *Leaves in the Wind*.

Cheever is not Zinkowski's first video project. A earlier one, *Rich Rensch's Dangerman*, has earned a small but rabid cult following at Suffolk and around his native Quincy. Rensch co-wrote the tribulations of a reflexively violent Vietnam veteran turned private investigator as he hunts the killer of his friend Max. Suffolk University students and film majors showed in the production.

Suffolk and Suffolk students are cast in *Cheever*, WFRB Station Manager Barry Dwyer (Cheever's 1960 film show of Ward Cheever), the original Ward Cheever. Suffolk alumnus Dan Peitpas, wearing a mask and carrying a knife, plays the Beaver. Laurie Nelson (Journalist '83) renders a remarkable performance as June Cheever.

Dwyer established himself as a performer in *Rensch*, appearing as a gigantic thug whom the dangerman had to defeat in hand-to-hand combat. He states that the role of Ward Cheever is "the greatest role I've ever played." His part is crucial in establishing Cheever's feet on the ground, as the Beaver's mother, has

obviously performed her character after the parent in the *Rolling Stones* "Mother's Little Helper." She cooks brownies and wears June Cheever's trademark pearls, but also blankly swallows handfuls of pills to help her get through her tedious, suburban day. The role is easily the production's most demanding, but Nelson is equal to it.

"I had to keep eating that candy corn (the "pills"), and there was a specific massed in with it, so I started to feel pretty sick," said Nelson. In another trying moment, she was dragged off the set again and again until Zinkowski, a perfectionist, was finally satisfied with the way the scene appeared.

Craftsmanship and technique characterize *Cheever*, where Rensch was bayed on exuberance and impudant cynicism. *Cheever* is rigorously limited by stylized motifs and a flat, asygetic tone. The new fast imagery, carefully timed and placed camera angles, and dry menacing atmosphere are not endearing but they are effective. Not since the heyday of the 1960s has such a mood been established, as death has become a commodity.

Zinkowski, although claiming never to have seen John Carpenter's *Halloween*, has incorporated several elements of that film into his production, the most prominent being in the character of the Beaver himself. Another obvious influence is Hitchcock; the limbo, oblique camera angles and well orchestrated suspense recall the master. A less apparent influence may be the new wave of German filmmakers, directors like Herzog and Fassbinder, for *Cheever* exhibits the same raw, rustic, yet sophisticated grotesquery affecting disenchantment of the German main genre.

Cheever will not enjoy Rensch's popularity, but it is definitely a more mature production. Zinkowski has established himself as a creative force for the 70's.

Fog lifts, poor script revealed

by Dave Mullins
The Fog. Directed by John Carpenter, starring Janet Leigh and Adrienne Barbeau. Opens Feb. 13, Sack Theaters.

Suspense, thrills, and terror are all ingredients of a good horror film. But these talents are wasted when a director fails to respect basic film techniques like acting, dialogue, and plot.

Horror

Such is the case with *The Fog*, the latest film by director John Carpenter. Beautifully photographed and full of spirits that bump off people in the night, *The Fog* terrifies at first, but then woefully

lapses into corny dialogue and turns suspense into silliness.

Actually, Carpenter has all the tools necessary for a first rate horror film. The story follows the events of the inhabitants of Antonio Bay. They are under attack from a mysterious fog, the result of a 100 year old curse against the town. From the depths of the fog come six ghostly lepers and the ghostly *Clamshell Lane*, bent on claiming the six live last 100 residents.

Adrienne Barbeau stars as Steve Wayne, late night disc jockey and owner of a lighthouse. In re-rod-re-dia-ation. From her berth in the old lighthouse, Wayne runs the ghostly voice fog approaching. Unfortunately, as she reports the alternative path of the fog, the viewer can't see any of her acting skills, except her ability to look terrified and yell a lot.



MOTHER'S INSTINCT prompts Adrienne Barbeau to fear for the safety of her son, played by Ty Mitchell, in *'The Fog.'*

The rest of the cast includes veteran performers Hal Hollbrook, Charles Cyphers, and former *Psycho* star Janet Leigh. Cyphers is convincing as a sea therman, but he dies early in the film. For Janet Leigh, it is the first time she has been able to work with her daughter, co-star Jaime Lee Curtis. Curtis starred in Carpenter's last film, *Halloween*.

But all the actors share a common bond as they and their performances are nurtured along, the result of Carpenter's writing up the audience and building toward the climax. Once the climax arrives and the stars meet their ghostly tormentors, the dialogue immediately changes to muddled, inane clichéd babbling. Hollbrook is the chief victim of this problem, as his character, Father Malone, has lines resembling those of hundreds of other redneck priests from film history. His character won't kidding when he proclaims "We're all doomed." The end is certainly true.

There is nothing worse than being manipulated, and then being let down. Carpenter could have easily transformed *The Fog* into as good a thriller as *Halloween*. Too many similarities exist between the two films for a viewer not to make his judgment.

First, Carpenter shows his brilliance as a technical director. In *Halloween* he used numerous hard-hat camera-quences and superb lighting techniques which made the film that much greater. In *The Fog*, Carpenter dabbles in with shots of fog rolling under doors, and arms, legs, and even entire ghosts appearing to float in the fog. His use of color is extraordinary, as is his meticulous methods of on-location shooting, which brings needed realism to the film.

Even more noticeable is that Carpenter used the same directorial craftsmanship in both films. The viewer has a sense of danger from the opening minutes of each film, yet they are glued to their seats, wondering who will get it and how it will happen.

Carpenter's downfall is that the suspense in *The Fog* is more complex than *Halloween*, involving more characters and more lines. The simplicity of *Halloween* is missing. There is not one maniac attempting to kill one innocent victim, but rather six ghostly lepers trying to claim six lives, and managing to trap six victims in a church during the film's climax. More action means more film, which means more confusion than action.



THE HAND OF FATE emerges from the mysterious fog.

Despite these and other misgivings, *The Fog* is not a total waste. The first three quarters of the movie accomplish exactly what Carpenter had in mind in preparing the viewer for the approaching danger. Each character is spotlighted, delivers his lines, and the overall effect of terror is achieved. Unfortunately, when the climax arrives, the inane dialogue takes hold, and not even morose, ugly shots of the ghostly leper's faces can rekindle the suspense.

As the advertising campaign would have us believe, "What you can't see won't hurt you." In this case, it is what you can't hear that won't hurt you. For Lee director who gave the world *Halloween*, which has now grossed \$4 million dollars worldwide, *The Fog* is a big disappointment.

Even the biggest disappointments sometimes contain one bright spot. The performance of the true star of the film, the fog, is terrific. It follows all the director's commands, it glowed, and showed great elasticity in moving under doors and up walls.

But best of all, it didn't have any lines to say.

'Couple' fails as a satire on status of marriage

The Last Married Couple in America, A film directed by Gilbert Cates, written by John Herman Shaner, and starring George Segal, Natalie Wood, Valerie Harper, Richard Benjamin, Don DeLise, and Bob Dishy. At the Sack Theaters and suburban cinemas.

by Jeff Putnam

Marriage has been quite thoroughly dissected in recent years in the American cinema. Divorce (Kramer vs. Kramer, *An Unmarried Woman*, *Starting Over*), adultery (*Seduction of Joe Tynan*), and remarriage after the death of a spouse (*Chapter Two*) have all been dealt with as serious pressures and problems affecting contemporary married life.

Horror

However, in none of these works was marriage the dominant subject, marriage was always of secondary importance, and in some cases it was not important at all. Nevertheless, these films all succeeded in dealing, at various levels, with both the concrete and abstract of marriage.

Therefore, it is rather paradoxical that *The Last Married Couple in America*, whose primary focus is detailing how sociological and psychological pressures contribute to the breakdown of a marriage, is a total failure. It attempts too much, and accomplishes nothing.

Couple fails primarily as a comedy because its meager attempts at humor fall flat. Its subject matter begs to be taken seriously (and as shown in Kramer vs. Chapter Two, it can be funny too) but often is not. Its ludicrously stereotypical

characters turn off crude innuendoes and clichéd euphemisms, which by their immaturity detract from its serious overtones.

A married couple (in the Segal, Natalie Wood) each their close circle of married friends break up through a series of seemingly trivial events, which writes John Herman Shaner uses as metaphors for the "swinging" Southern Californian lifestyle. Watching their friends break up and enjoying their freedom, the central couple eventually find themselves caught up in what Shaner terms a "separation epidemic."

Ironically, Shaner and director Gilbert Cates, despite their candid satire of it, are all in favor of the new morality, which allows and encourages infidelity, wife-swapping, and other sexual liberties. Unlike *10*, or even *American Gigolo*, Shaner and Cates realize without conviction, many times they are in the position to level the knife, but their over-optimism to signal without support causes them to lose the handle.

After all, *Couple* bills itself as a comedy first and foremost and its inability to offer neither authentic situation comedy nor well-supported satire ruins its intentions. In much the same way that its comedic attempts fail, its effort to detail the pressures put on marriage by the new morality also becomes destructively ineffective.

In its ambitious attempt to deal with the couple's problems, as well as those of their separated and divorced friends, *Couple* cannot develop the obligatory individualism upon which the self-serving new morality is based. Since their focus is on the marriage, Shaner and Cates apparently feel justified in ignoring the individuals making up these partnerships.



LOVE AND MARRIAGE ... don't go smoothly for James Cain and Marsha Mason in *'Chapter Two.'*

Thus, the unmarried characters (Valerie Harper, Don DeLise, Bob Dishy) are far better developed than even the central characters. Segal and Wood, since only the superficial effects of their actions are evident while the causes are ignored, are characterized the most basic ingrained development personality. Ultimately, the

characters are not only unappreciated aspects of Shaner and Cates, but struggles whose actions are inconsequentially meaningless. *Couple* is an unfortunate combination of ineffective satire, unfunny comedy, and convictionless issue-orientation that is an embarrassment in parody to both marriage and cinema.

Simon's closing chapter spoils his latest film

Chapter Two — written by Neil Simon, directed by Robert Minkoff, starring Marsha Mason and James Caan. At the Rialto 87.

by Rosemary Rotondi

"You are sure not like Barbara!" James Caan yells at Marsha Mason during a climactic moment in Neil Simon's *Chapter Two*. What is happening here is of the utmost seriousness: Barbara is Caan's first wife who has recently died. Mason is Caan's second wife whom he has recently married. Caan's guilt and depression over marrying again so quickly is ruining the marriage before it has even begun.

Movie

Chapter Two has many powerful scenes about the painfulness of forgetting the past; yet, it is still essentially a comedy, due to Simon's belief in a happy ending. *Chapter Two* has an almost opaque quality to it — it is a dark comedy.

Simon's characters in *Chapter Two* want to let go of their past: Marsha Mason is a recently divorced actress; James Caan is a recently widowed writer; Valerie Harper wants to leave her husband, and Joseph Bologna is getting separated. The last two, Harper and Bologna, are chastised by Simon for not being able to hold on to any commitments: their scenes are played broadly for laughs, but Simon shows they have one thing in common: they do not take the time to examine their feelings and actions until it is too late, and their problems are not taken seriously by Simon.

Mason and Caan are treated more honestly and objectively. There is a reason for this: Mason is in effect playing herself in the film. Caan is playing Simon, and the dark drama they find themselves in

film's second half is what really happened to the *Simon*. Like Woody Allen's version of himself in *Annie Hall*, Simon's portrait of himself in *Chapter Two* is honest and somewhat harsh, but it suffers in the fact that James Caan is interpreting it. Though the film is so well written, Caan's dramatic abilities fall him where his character's life becomes mixed in guilt, anger, and depression. This gives the film a muted feel to it.

This is too bad, because Simon's *Chapter Two* is a film with many things to say. Once again, Simon's best interlocking things to say about relationships. Although it is hard to take other Simon films such as *The Odd Couple*, *The Goodbye Girl*, *Barefoot in the Park*, seriously it cannot be denied that he is quite adept at illustrating the conflicts which arise between two people. Whether it is two men in a New York apartment both fighting over their divorce, or a newlywed couple getting to know one another, Simon's primary concern is how people can make commitments during the hectic pace of everyday living. Though Simon was much more playful and philosophical towards the couple's dilemma in *Odd Couple*, *Goodbye Girl*, etc., he allows his characters' dark sides to come out in *Chapter Two*.

Shortly after Caan and Mason marry, their previously sunny personalities shiver off as Caan tells Mason constantly, "I won't reveal her life as your first wife." "I won't reveal her life as your first wife," Caan says a particularly painful night.

The screen ring with such authenticity that it is painful. (One wonders why Mason wanted to retrace this part of her life again.)

Simon's love for Caan is so strong it sees them through their entire marriage, even though without the usual playing inability many artists employ, Caan, and Mason



THE ROMANTIC GLOW still exists for George Segal and Natalie Wood in 'The Last Married Couple.'

In the film is not eloquent enough for the audience to relate to his depression and to understand and sympathize with his neuroticism. When he tells Mason that he is leaving her for a while to sort things out, and she bursts into tears, Caan tells her, "I was wondering when that cool exterior was going to crack," one wonders the same about him. Caan's inability to feel does not seem to be a result of his intense grief over his dead wife; it doesn't seem to have a basis in anything. As usual though, Caan is quite adept with a sarcastic line and he has plenty of those during his scenes with Mason where she tries to understand him. "You give so much room to hurt you," he tells her in a voice that is both sarcastic and cruel. Caan has always been best at

showing overt emotion, rather than quiet intensity.

Chapter Two's ending is one of the more contrived on the screen this year. Caan goes on his trip, and Voilà! his mourning is over, the guilt is gone, everything is fine. Mason asks him, "Are you sure everything is okay?" and the film ends with him saying yes. It is a very old-fashioned, happy ending which seems incredibly out of place after the pain that was evoked by Simon's script and Mason's performance.

This ending is a hymn to the restorative powers of commitment and loyalty; still, it is too heavy-handed and contrived for a film which until then was as honest and deeply-felt a movie one could hope for.

A badly needed screen hero

by Jeff Putnam

Hero at Large, a film directed by Martin Davidson written by A. J. Carothers, and starring John Ritter, Anne Archer, Bart Cramer, and Kevin McCarthy. At the Rialto Junction Hill and Sullivan theaters.

America was stripped of her heroes in the 1970s.

Movie

Wayne's disposal of bodies in the American political arena, legislation and free-igning, removed heroes from the sports world, the Vietnam atrocities made war heroes an extinct breed, and the underhanded dealings of the FBI and CIA removed the romantic heroes from American crime fighting.

Even the entertainment field lost its heroes during the decade. The amazing growth of television enabled the American public to invite a galaxy of stars into their living room, thus removing that mystic quality of heroism from those performers. John Wayne's death deprived the movie industry of its greatest movie hero, leaving in his wake a handful of morose, inactive, less physically powerful heroes, like Woody Allen, Al Pacino, and Dustin Hoffman.

However, these heroes were more concerned with straightening their own bow than in taking on either society or villains. Thus, on all fronts, America is desperately in need of a hero.

Hero at Large is more important than most critics and audiences take it as being, instead of being merely fluffy fantasy, *Hero* offers the best motion picture hero since Star Wars' Lulu Skywalker, both underdogs who become heroes. Because it's straightforward, *Hero* is a better attempt to offer a hero than the expensive budgets of 1970's *Faster* *Superman*.

Steve Nichols (John Ritter) is an

out-of-work actor hired by a public relations firm to promote a movie about a fantasy hero, Captain Avenger. While returning from a promotional appearance, Nichols is half-killed by a grocery store robbery. From there, the New York press takes over making Nichols a media star subject to both worship and skepticism.

Yet within it is simplicity, *Hero* manages to raise two important questions — "Do we need heroes?" and "What form should a hero take?"

Hero answers the former affirmatively. Especially in the dehumanized "Me Generation," a hero is genuinely needed, if only as a vehicle for people to live out their fantasies. Steve Nichols possesses no superhuman traits, he is eager to identify with than the alien Superman. Anyone can substitute himself into his red and blue suit.

In response to the latter, a hero is both a figure for public emulation and a crusader for justice. The media puts Nichols in a position where he can live out these fantasies, while his efforts against crime justify such a position. Only when the public relations firm determines his explicit does his heroic image fade, above all, heroes must be genuine, no matter if they are fact or fantasy.

And *Hero* is a fantasy. Nichols is merely uninhibited projection of everyman. He not only represents a fantasy hero, he also allows us to see their fantasies through him. He invites the city of New York, acts over the attractive woman hero, across the hall from him, and sees a child from an apartment house inferno.

Lately fantasies have taken place in space, and except for *Star Wars* we have seen generally dismal *Star Wars* and *Black Hawk*, especially *Hero* is fun, thanks to Ritter's light-hearted performance, A. J. Carothers' witty script, and Martin Davidson's spirited direction.

Hero not only provides a movie a badly-needed hero, but also an enjoyable night at the cinema.



CAPTAIN AVENGER is the new screen idol in *Hero at Large*.

Fighting Scots do not fight hard; Rams roll 91-70

By Joe Fickery

The Rams outscored and outplayed the Gordon Fighting Scots, 91-70, in the second half for a reversing 91-70 win that improved Suffolk's record to 10-9, and kept alive their hopes of a tournament bid.

Two stars shone in this contest, the second half brilliance of the Suffolk defense, which allowed the Rams to rush past Gordon, and the excellent effort displayed by Ram center Richard Sullivan, who poured in 26 points (the last 22 the previous night against Nassau), blocked two shots, dished out five assists and brought down 11 rebounds.

Before Suffolk's second half heroics, the Rams found themselves locked in a frustrating first half battle with the Fighting Scots (4-16 after this game) in which the scrappy Gordon team held the Rams to 26.38 pts.

"Gordon surprised me," said Rams coach Jim Nelson, "with their teamwork and overall ability which is a significant improvement over the past several years."

The Rams should have been out in front, but the defense allowed the Scots to smother Center Tom Marks, who dropped to 23 points, most of which came in the first half, was able to roll right to the glass for lay-ups throughout the first half while his inside shooting caused additional headaches for Steve Dagle.

The Lindens, Steve (13 points), Larry (eight points) and Doug (16 points) contributed to Gordon's less play in the frontcourt by finding the basket on jumpers and lay-ups.

Gordon played at optimum speed, with the fast defense benefiting from the uncommitted Suffolk shooting which saw the Rams hit only 30% of their shots. The Scots' defense forced the Rams to look for openings and, although Suffolk was able to penetrate and rebound effectively, the Gordon defense, working effectively, prevented the Rams from spurring out in front.

"We were tight in the first half," said Ram forward Dan Lohf (7 pts) added four points off the bench.

The lead was exchanged three times the first half, with the Rams taking leads of 16-16, 18-17, 30-19 and 23-21 midway through the half. The Scots held an early five point lead at 13-8 but neither team was able to open a margin as a three point lead until Gordon tied and a 27-24 lead on a Larry Lins lead basket.

Effectively, the potential Scots were not overpreparing but they got the job

done and capitalized when Suffolk did not get into position on defense. Suffolk retained the lead, 30-29, on a basket by Sullivan, but Gordon countered with a Doug Lindens basket. Marks was relatively not overpreparing but he is quick and moved to be where the ball was. Gordon grabbed another three point lead, 37-34, but Suffolk came back, tying it at 38 on a lay-up by Dave Lewis on the buzzer.

The second half was a little different. Dick Nassau started it off with two of his eight points. A Dagle steal set up a Lewis lay-up, the defense held and Lewis added another lay-up. A steal by caps Mike Janczy set up a basket by Dagle, giving Suffolk a 45-38 lead. Suffolk fell behind 52-50 and then sped away.

"It was exciting," said reserve forward John Sherrill. "We weren't as physical as we should have been."

There was not a lot Gordon could do. Suffolk outshot and outrebounded the Scots.

"The defense started coming around," said Janczy. "More pressure, long passes, we had guys pick them off." The key, said Janczy, was the "defensive pressure up front."

"Up front" means Dagle and Sullivan. Sullivan's defense may have been overshadowed by his offensive performance, but it was a vital factor in the win. Dagle's fine defensive play was another ingredient in the win. Dagle pulled down six rebounds and added 10 points while rigging the middle. And as a result, Gordon's offense slowed and the Rams breath flowed.



RICHARD SULLIVAN (13) is somewhat inactive here, but for most of the game he was more than active, scoring 26 points and reeling 11 rebounds.

With Dagle and Sullivan doing it all inside and Suffolk's punting defense forcing turnovers, Gordon started to prove on offense.

Gordon closed to within four at 64-60 but three-point plays by Sullivan and Don Walber ended the Scots' threat. Two consecutive steals by Janczy led to baskets by Dagle and Sullivan making it 76-64. Janczy keyed the defensive pressure

with five steals to complement his seven assists and 12 points. It was another strong offensive effort by Janczy. Janczy was the spark that ignited the surge. Janczy's "unusual play," said Nelson, "is contagious to all of the other members of the team."

Suffolk's lead reached its pinnacle when see RAMS page 18

RIZZO'S MEN'S HAIR STYLIST UNISEX SALON
21A Beacon St. Boston, Mass.
Next to State House
For appointment call 435-2538

SUPER TYPISTS CRAZY HOURS
6-10 PM & 11 PM-2 AM
9 AM-5 PM & 6-10 PM
Word processing & copy typing
Word & letter, we need typists
for draft transcriptions. Exp.
not necessary. Interesting work,
flexible hours, convenient,
etc. No correspondence. The
work will be done in our own
offices. Call 433-2988. Down-
town/H. Sq.
THE SKILL BUREAU

Looking for a future... Not Just a Job?
Lucrative Marketing — Management Business seeks individuals with above average desires. Marketing — Management Background helpful but not necessary. Ownership Potential No Financial Risk.
Call Mr. Sheff 387-2401

What you can't see won't hurt you... it'll kill you!

JOHN CARPENTER'S **THE FOG**

JOHN CARPENTER'S "THE FOG" A DEBRA HILL PRODUCTION
Starring ADRIENNE BARBEAU, JAMIE LEE CURTIS, JOHN HOUSEMAN
and JANET LEIGH as Kathy Williams
and starring HAL HOLBROOK as Father Malone
Produced by DEBRA HILL Written by JOHN CARPENTER and DEBRA HILL Directed by JOHN CARPENTER
Executive Producer CHARLES B. BLOCH an ENTERTAINMENT DISCOVERIES, INC. PRESENTATION Read the **BATTLE** Book

From the creator of "Halloween" comes the ultimate experience in terror

AVCO EMBASSY PICTURES PRESENTS **R**

20-2 spurt does in Rams

by Jeff Clay
"Every player on the team went cold during a seven minute span," said Ram coach James Nelson. That, in essence, is the entire story of why his Suffolk team lost to Merrimack College Monday to the tune of 79 to 66.

The Rams had overcome an 11-point Merrimack lead (into at the half) to tie the game at 44. With twelve minutes left and the score 53 all, the Ram strategy seemed simple — get the ball to the hot shooter, Ed Mitchell. "He's our best corner shooter," explained Nelson, "and he had early success with his shot tonight."

Indeed, Mitchell hit four 25-footers in a row at one point, so with the score tied he was the obvious man with whom to go. Unfortunately, the strategy backfired as he proceeded to miss three in a row and a stretch resulted in which no one on Suffolk could hit and Merrimack went wild, outscoring the Rams 20-2 to put the game away.

For most of the contest, Suffolk was able to stay close to their tough Division II opponents. Despite some unwanted shooting by Merrimack big man Mark Hartel (7-foot-7 in one stretch) the Rams refused to let the game get out of reach in the first half.

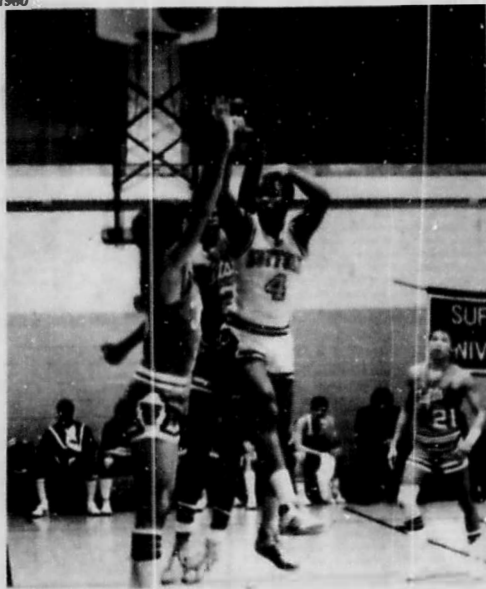
Center Steve Dagle, giving up four inches in height, held his own against Hartel, scoring 10 first half points of his own. "For the second night in a row Dagle played extremely well," said Nelson, "and he finished with a game-high 18 points."

The Ram bench helped Dagle keep the game respectable in the first half. Trading by 11 (26-14) and their offense bounding, Nelson inserted Mitchell, Donovan Walker, Pat Duffy and Tony Jackson, and the four super-olms sparked the team. Walker hit three baskets in a row underneath a Merrimack hoop and Dagle did it twice to cut the margin to five at 38-34, and again at 41-32.

The lead did get back up to 41-32 for Merrimack at the half, but when Nelson sent in a rotated Dave Lewis and Mitz Janedy into the lineup to open the second half, the team caught fire.

The two combined on a fast break two-on-one for a Lewis basket and Dagle suggested a perfect feed from Janedy on an "illy-nip" play, cutting the lead to five.

Mitchner then followed a Merrimack hoop with one of his bombs from the



DONOVAN WALKER (4) was one of four "super-olms" who spruced a comeback against Merrimack which fell short. Walker averages double figures.

corner and Dagle took a nice feed from Lewis for an easy layup and the deficit was cut to three.

Merrimack then employed a full-court press and it worked as they stole the ball after a foul shot and scored again for a six-point lead. However, the one time Suffolk was able to break the press, Mitchell was left all alone downcourt (for an easy basket).

Walker followed that with a 20-footer to cut the gap to two. Janedy then took the ball the length of the court after a jump ball and laid it in. That tied the score for the first time since the early minutes of the game and it looked like the Rams had taken control.

Little did anyone know that, after Lewis had hit a 20-footer to tie it again at 53, the Rams would score only one more basket in the next 17 minutes and the game would be history.

It started with a Merrimack steal off their full-court press. "We turned the ball over three out of the four times they put

on a press after a foul shot," said Nelson, "and that's about it. I happen. We've worked on that from the onset."

Nevertheless, it did happen. Following a Merrimack foul shot, they employed the press, stole the ball and scored. The net shot the ball up in. By the time Mitchell had two three of his shots go around the rim and out and everyone else on the team was missing, the score was 75-54. Suffolk had suffered their second home loss in a row to drop their record to 10-11 (7-3 at home) and the Rams had lost their season — you can't win a half game when the entire team goes cold for seven minutes.

Women fall again despite hot hand of DeMarco

by Stephen P. DeMarco
The female basketballers are improving steadily, although they suffered their ninth consecutive defeat at the hands of Fitchburg State last week, 51-47.

The women had built a 10-point lead early in the first half when Betty McCann offered a minor injury on a play in which Coach Pam Rossi was upset because no foul was called. "From then on, all the momentum went downhill for us," said Rossi. "We had been playing strong and aggressively." Fitchburg regained the lead at the half 22-21.

During the second half the lead changed hands a number of times but the Rams encountered foul trouble. "When we are aware of that foul trouble," said Rossi, "we do not play as aggressively as we normally do, although we were still putting down a lot of offensive rebounds."

With 53 seconds remaining in the game, Fitchburg was up 49-47 and Rossi called a time out. She was hoping for one shot off the rack to get the lead but it did not work and they turned the ball over.

The Rams then had to foul with 15 seconds left on the clock and Fitchburg sank two free throws to secure the victory. "A lot of the errors we made in this game have to do with inexperience, not having played together for a while," said Rossi.

Robin DeMarco led the team with 17 points, shooting seven for 11 from the field. Mary Marhan and Karra Thomas each added 10 points.

In the women's last seven defeats up to and including this game, their opponents' average margin of victory has been 29.7 points.

... Rams

continued from page 17
Walker made it 90-84. Walker contributed 15 points, many of which came during the second half surge and free rebounds. The play of Walker, said Nelson, "was obviously pleasing."

Lewis, who dashed out as a main player, played another strong game directing the offense from the post. Lewis kept Suffolk close in the first half and in the right place at the right time for several plays.

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

EXCEPTIONAL MANAGEMENT OPPORTUNITIES

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

If you see personal growth, early responsibility, leadership experience, and post graduate education in your future, we are interested in meeting you.

WE OFFER:

- starting salary up to \$13,500;
- increases to \$22,000 in 4 years
- 30 days paid vacation annually
- fully financed graduate programs
- superior family health plan
- more responsibility and leadership opportunities
- world wide travel and adventure
- prestige and personal growth potential

CURRENT OPPORTUNITIES:

- NUCLEAR ENGINEERING
- BUSINESS MANAGEMENT
- AVIATION • LAW • NURSING
- MEDICAL SCHOOL SCHOLARSHIPS
- INTELLIGENCE
- CIVIL ENGINEERING
- SHIPBOARD OPERATIONS

If this sounds like your kind of opportunity, contact your Navy representative at (617) 223-6216 collect, or send resume to:

NAVY OPPORTUNITIES
470 Atlantic Avenue, Boston, MA 02210

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

"From the moment he first saw the stallion, he knew it would either destroy him, or carry him where no one had ever been before..."

FRANCIS FORD COPPOLA PRESENTS

The Black Stallion

"THE BLACK STALLION"
Screenplay by KELLY RENO • TERRY CARRE • CLARENCE MUSE
Hoyt Axton • Michael Higgins • Mickey Rooney
Music by CARMINE COPPOLA • Editor ROBERT DALVA
Director of Photography CALEB DESCHANEL
Produced by FRED ROOS and TOM STERNBERG
Directed by CARROLL BALLARD from OMNI ZETROPHE STUDIOS
DOLBY DIGITAL • Technicolor • INTERNATIONAL ASSOCIATION OF UNITED ARTISTS
Copyright © 1977 United Artists Corporation. All rights reserved.
EXCLUSIVE ENGAGEMENT

BEACON HILL
1 Beacon at Tremont 723-8110

Poe--used by a clever woman

Continued from page 10
 room. Osgood wrote "... From that moment on we were friends; although we only met during the first part of our acquaintance ..."

Poe's wife, Virginia encouraged their friendship because she felt that Osgood's influence over her had a "subtling and beneficial effect." Poe had made a promise to Osgood to give up his use of alcohol. Virginia also encouraged their friendship because she felt that Osgood was less of a threat than the many literary women who truly desired Poe.

Poe and Osgood's relationship seems to have been ended by a Mrs. Ellet, a literary woman who was jealous of their close friendship. How she persuaded Osgood to part her later remains a mystery.

After seeing one of Osgood's letters lying open on Poe's desk, Mrs. Ellet and two women to Poe's cottage to retrieve the rest of Osgood's letters. Poe, who became a bit upset by this intrusion, told the women that "Mrs. Ellet had better come and look after her own letters!"

In a letter to Mrs. Whitman, another one of Poe's literary friends, Poe wrote "... My poor Virginia was continually tortured (although not deceived) by her anonymous letters, and on her deathbed declared that Mrs. E. had been her murderer ... You will now

comprehend what I mean in saying that the only thing for which I found it impossible to forgive Mrs. O. was her reception of Mrs. E."

Poe and Osgood's friendship was interrupted and they did not meet after 1847. If they were in love it was something that neither E.B. Osgood or Virginia wanted to object to.

Poe and Osgood's relationship which seems to have been dramatized by their loving correspondence, was not readily understood by many people. Poe was widely criticized for deserting a dying wife for a playful poetess. The gossip that came out of it caused quarrels and scandals.

Francis Sargent Osgood was reconciled to her husband in 1847. Thomas Mabbott, editor of The Collected Works of Edgar Allan Poe, writes about the Poe-Osgood relationship, "Poe broke up no home, but was used by a clever woman as part of a successful campaign to win back an errant husband."

The original manuscript of Edgar Allan Poe's A Valentine was found among the papers of Rufus W. Griswold, Mrs. Osgood's literary executor, and is now kept in the Harvard College Library.

Photographers!!

enter the

Springfest '80 photo contest

sponsored by the
Suffolk Journal

entries due by
12 p.m., April 11

theme is open.

UP TEMPLE STREET

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

- | | |
|-----------------------|---------------------------------------|
| Thurs. Feb. 14 | WSFR Meeting |
| F134A | Jr/Sr. Week Meeting |
| F134B | Modern Language Meeting |
| F430A | Irish Cultural Society |
| F430 | Cheerleading |
| F803 | Committee Against Political Injustice |
| R-2 | Tau Kappa Epsilon |
| R-3 | Alpha Phi Omega |

Tues. Feb. 19
 No activities Period due to Monday Holiday

- | | |
|-----------------------|--------------------------------|
| Thurs. Feb. 21 | Springfest Talent Show meeting |
| F338B | Cheerleading |
| F530 | SGA Meeting |
| F338A | |

Events/Activities

- | | |
|-----------------------------|--|
| Thurs. Feb. 14 | SGA Film Comm. presents film TOMMY |
| 1 p.m. A-24 | |
| 8 p.m. Aud. | Career/Life Planning DAY workshop beginning. Contact Counseling Center K228 |
| 1 p.m. | CAPL Sponsors Open Forum on the Social Responsibilities of Education, featuring: Pres. Fulham, Prof. Elmusa, Prof. Robbins and R. Caprio |
| F803 | |
| Sun. Feb. 17 | Hill House sponsors film "Oklahoma" \$2.00 |
| Aud. 7 p.m. | |
| Tues. Feb. 19 | American Marketing Assoc. sponsors Career Day |
| Boston Univ. | |
| George Sherman Union | |
| 12 p.m. - 4:45 p.m. | |
| Thurs. Feb. 21 | Goetheana Week, a film will be presented on Goethe. The Universal Man |
| 1 p.m. F405 | |
| 1 p.m. F134ABC | Black Students Assoc. sponsor film "The Harder They Come" |
| 1 p.m. 430 AB | SGA sponsors Hap Ellis representing George Busch |
| 1 p.m. Aud. | SGA sponsors Film Norma Rae |

ROY SCHEIDER ROBOFEST

AL THAT JAW

Prepare Yourself for what goes on before the curtain goes up.

STARTS FRIDAY FEBRUARY 15

ROBOFEST CHARLES 1-2-3 1111 E. Main St. #111 337-2500	ROBOFEST ONSTREET HILL 1111 E. Main St. #111 337-2500	ROBOFEST ROBOFEST 1111 E. Main St. #111 337-2500
ROBOFEST BRAINTREE 1111 E. Main St. #111 337-2500	ROBOFEST WILMINGTON 1111 E. Main St. #111 337-2500	ROBOFEST ROBOFEST 1111 E. Main St. #111 337-2500

Face the issues

Threat not strong enough for draft registration

by Alice Whoolley

For the first time in almost 10 years, cries of concern over a national issue are being heard on college campuses.

The recent signs of the possible return of the draft have caused students to ponder the crucial question of why they would be willing to fight for their country. The varied responses among Suffolk students in an informal Journal poll earlier this week was no exception to the concern being felt all over the country.

Paul Popokitis (Biology '80), a Vietnam veteran, feels that the draft really isn't needed at present. Popokitis said, "It's all a big wave back in it, it's really too much. They're overdoing it and taking it out to be more than it is." He continued, "If I could get drafted again, it would depend on what it was if I would go. Vietnam left the very anti-war, it would have to be a very serious threat."

David Leo (Journalism '83) believes that we should have registration for the draft. "Because the Russians are asking for force in Afghanistan. By having registration we are showing Russia that we are willing to go to war."

Stephen Joyce (Biology '80) feels that we should not go to war. He said "In World War I, 4 million lives were lost and in World War II there were more. This was even before computer registration. People who are asking for the return of the draft are only adding to the war hawk attitude in this country. "Joyce says, "If I thought that the situation warranted it, I would go to war. I wouldn't go to war over the

present situation in Russia. I feel that my life is more important than that."

Staine Amendola (Crime and Delinquency '83) feels that if there is a draft it should be a voluntary one. Amendola commented "If I had no choice, I would go." She feels that "people shouldn't be forced."

Bernadette Barytown (Crime and Delinquency '81) feels that there should not be a draft. Barytown said "There shouldn't be a draft. It is foolish to get billed for nothing. We shouldn't have it." But she said she would most likely go to war if she was drafted because "it's my country and I love it."

Most of the people polled were unsure or against the idea of woman being drafted. Elizabeth Greely (Journalism '80) said "The Equal Rights Amendment has not even been passed yet. If we are not being treated fairly in other areas then we shouldn't be drafted."

Maria Oriente (English '83) said "I wouldn't go. There are very few things I can do myself giving my life for and all we're one of them."

Robert Viner (Business and Finance '80) feels that "They should definitely not be drafted."

Donna Neo (Crime and Delinquency '82) said that "I don't think we should go until we have equal rights. But, if I were drafted I would go."

Valerie Vantis (Management '81) said that "only if the country were in jeopardy would I go."



IT IS FOOLISH to get killed for nothing, says Bernadette Barytown (Crime and Delinquency '82).



DRAFT REGISTRATION will show Russia force, says David Leo (Journalism '83).



DEFINITELY NO DRAFT, says Robert Viner (Business and Finance '80).



EQUAL RIGHTS for women essential before they are drafted, says Donna Neo (Crime and Delinquency '82).

STUDENT GOVERNMENT ASSOCIATION

EVERYONE'S GONE TO THE MOVIES...

TODAY

The Rock Opera

"TOMMY"

1 p.m. A24

8 p.m. Aud.

FREE COMING ATTRACTIONS

"NORMA RAE"

LEAP YEAR PARTY

Celebrate Sadie Hawkins Day with a leap year at the Sons of Italy Hall in Quincy on Saturday, March 1st. There will be music, dancing, and food. Watch this space for details on tickets and directions. An event like this only happens once every four years...

THE CANDIDATES 1980 COME TO SUFFOLK...

John Anderson will speak Feb. 21 at 3 p.m. in the Auditorium.

Representing George Bush will be his nephew, Hap Ellis, Speaking the same day, Feb. 21, in F430 from 1-2:30 p.m.

Topics that may be discussed will be issues facing the nation in 1980, educational policy in the 1980's, and the role of the president. A question and answer period will follow the speeches.

SPEAKING OF CANDIDATES... Senior class representative and Sophomore class president nomination papers are due TODAY in SAO at 12 Noon, speeches will follow at 1 p.m. in RL3. Elections will take place Feb. 20 and 21 10-2, Caf.

LAUGH OUT LOUD

With Comedian

A. WHITNEY BROWN

Thursday, Feb. 28, in the Auditorium, 1 p.m.

