It took a while, but Suffolk has finally been able to procure some much needed extra space. The never-ending search for an empty classroom at a vacant office may come to an end.

Of course, this problem is not as important as the lack of classroom space but it seems to clearly illustrate an overcrowding problem found at Suffolk.

Relief of Suffolk's space troubles is "just around the corner" in more ways than one. According to Vice-President Francis X. Flannery, the new addition, located at the corner of Hancock St. will be completed in July and ready to be moved into by August.

20,000 square-foot structure will be the new home of the College of Liberal Arts, and will be called the John E. Fenton Building.

The Fenton Building will have, upon completion, 12 classrooms, and 67 offices for the departments of English, Education, Sociology, Psychology, and Modern Languages.

For some, the most important, and most frequent, part of the building will be the lounge on the first floor. To satisfy hunger pangs, students will have to journey back to the Donahue Building since no dining facilities have been included in the plans.

What is the cost of this expansion you ask? The new addition will dip into the treasury to the tune of $3,000,000. The cost includes renovation of the walls of the former building; elevators, heating, air-conditioning, exterior work on the walls and a face lift for the ceilings.

But what will happen to the Donahue Building? Flannery says the Law School will expand into the vacant classrooms.

According to the Vice President, the Suffolk Law School is accredited by the American Bar Association (A.B.A.). However, the school is seeking the accreditation of the American Association of Law Schools (A.A.L.S.). One of the requirements of the (A.A.L.S.) is to have a school meet a certain student-teacher ratio. The Suffolk school personnel would not be available during the controversial figure's visit.

John Switkowski said, "There are going to be all kinds of people trying to throw stones at him."

Jim Torney opposed acquiring more than two policemen. He believed that SGA members stationed at all the entrances could deal with any problems that arise, so that two policemen would be sufficient.

No action was taken on any of the suggestions.

Steve O'Donnell was elected ombudsman for 1974-75 by the SGA on a motion made by Mike Powers and seconded by Villanti. The vote was 10-5-1.

O'Donnell, who was Cavalier's choice, competed against Phil Tenullo for the position.

During discussion a scene arose when O'Leary spoke without the privilege of the floor and Cavalier warned, "You can come to order or get the hell out." O'Leary retorted, "Call the constable on duty."

The SGA ratified the new constitution of the Political Science Association on a motion made by O'Leary and seconded by Switkowski. Two members were against it.

Sharon Penta protested the decision because there was no discussion before the voting. "It's on the record now. Sorry," replied Cavalier.

Chris Spinnizzola reported that the Trustee Bill is before the Education Committee and has been printed. The number of the bill is 5421 and copies, at two per person, are available in room 400 of the Statehouse.

Spinnizzola stressed the need for cooperation and asked that students speak with committee members regarding their residential district. He added that letters are going to be sent to other colleges in the area requesting support for the bill.

Under old business Spinnizzola said he had spoken with Dean Michael Rostayna regarding French professor Ronnie LaCroix's contract. He told the SGA the reason he'd been given for her contract's nonrenewal was that the budget had to be cut and it was University policy that staff be dropped according to seniority and degree. He was further advised to bring the matter with the President and Vice-President.

Cavalier told the SGA that at the Feb. 11 Joint Council meeting the proposed change in the grading system had been approved and sent to the faculty for acceptance.

A problem with the proposed change is that Suffolk could have students in the University being graded on two different systems, depending upon how it is decided to institute it if it is passed.

The minutes from the Dec. 3 SGA meeting were accepted on a motion made by Mallozzi and seconded by Powers.

On a motion made by Spinnizzola and seconded by Helen Orcutt, the Dec. 10 minutes were accepted.

Also on a motion made by Spinnizzola and seconded by Villanti, the minutes from the Jan. 21 meeting were made likewise.

Jim Torney made a motion, which was not passed, to change his phrasing regarding an inference to John Dean in the Jan. 28 minutes. He objected to the word criminal being used and wished to change it to John Dean.

Orcutt proposed the SGA, "That's what he said."

"What difference does it make if it's John Dean or a criminal?" McGurk asked.

"This discussion is getting frivolous," Mallozzi complained.

"The word criminal will remain," stated Cavalier.

The minutes were accepted on a motion made by Switkowski and seconded by Mallozzi.

The Feb. 4 minutes were accepted with the stipulation that an error listing Joe Villanti as absent be corrected.

Helen Orcutt announced that the Program Committee budget might run over $1800 and the panel will either have to be given money from the reallocateable funds or be forced to cancel a speaker.

Peter George then withdrew a motion to give Orcutt $1000 from the reallocateable funds when it was decided to wait until a future date before taking any action since the continued on page 8
By Michael Reilly

(Ed. Note: Mike Reilly was the Assistant Editor last year.)

If there is one thing that all the members of the divided and dis­parate Student Government agree on this year, it is that the faculty evaluation was a disaster.

The evaluation, initiated in 1973 and completed last semester, fell far short of everyone's expecta­tions.

One-hundred-forty instructors took part in the nationally used survey, on a voluntary basis, so that students could have some in­dications about the nature of the course and its instructor. In all, 210 courses were evaluated by the students taking them, and the in­formation was processed by the College Entrance Examination Board (CEEB) of Princeton, N.J.

The results of the evaluation were to be published when ready and made immediately available to Suffolk students. They were printed and made available, but thousands of copies are lying bundled and stacked, unused, in the SGA office.

The SGA's records show that $2,200 was paid to CEEB in February 11 during Afro­American History Week. Since participation was voluntary and a publisher for his two other novels. His first, and so far only published novel, Danger Song, a story about growing up in the Rox­bury ghetto, was well received by a formidable twist of fate and a denouement, the unpublished Cocoon Dream and his other novel are completely different. Thus Cocoon Dream, which he calls a fic­tionalized account of his days as a social worker, and his enlightening relationship with two drug addicts, has no beginning and no end. The story is written in episodes, flowing freely from the interaction of the characters and related in their own language.

A novelist, a poet, and a jour­nalist, Rollins sees himself as a committed artist. He contends that the attitude of the artist engaged in art for art's sake is irresponsible. He believes that the artist, the writer must be responsive to the sur­rounding community.

To Rollins, the poet is a mirror that reflects the surrounding, an in­strument to recreate illusion and reality.

Moreover, the poet is both a mover of people and a follower. As he writes in a short poem "to the Black Poet," a minor poetic masterpiece of the 1960s: "...I see that the people, leaving it to social scientists like Stokely Carmichael to relate to the common man. Rollins says his poems reflect two worlds that are hard to separate: the forces of society, and the subjective forces within himself. Those forces, he has tried to recon­cile in his life and in his art.

His work as a novelist, poet and journalist cannot be separated from his experience as a social worker, a civil rights activist, and a community worker.

粟本，一个显眼的环境，一个将 Puritanical Catholic tradition and American and submissive to authority, an at­titude he attributes to the pervasive public schools he attended, he says, "I honestly can't understand why he was taught to be unquestioning and submissive to authority, an at­titude he attributes to the pervasive Catholic teaching he received in his youth." Rollins's work as a novelist, poet and journalist cannot be separated from his experience as a social worker, a civil rights activist, and a community worker.

In summary, I would like to suggest that any future evaluation be conducted only if it involves the full participation of the faculty. Ex­pectancy in producing the final publica­tion is essential to the value of any student evaluation of the faculty. I would also urge that the evaluation, produced and published with student money, be made available to the students for a nominal charge, or better yet, for free.

Novelist Raises Questions About the 'Hub of the Universe!'

by Asulin Charles

"Boston has a peculiar environ­ment, a combination of Puritanism and Yankeeism which results in a parochial, inward, and narrow view of the world." To the proud Bostonians in his small audience of students and faculty members last Tuesday, novelist Bryant Rollins' words were a startling shock.

They would have seemed less so if words no doubt sounded shocking.

But Rollins is a true Bostonian, and his sweeping condemnation of the world," To the proud Bostonians in his small audience of students and faculty members last Tuesday, novelist Bryant Rollins' words were a startling shock.

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A Generation of Peace?

by Frank W. Perosa

Our generation of peace is in jeopardy. Hardly two-years-old and its fate rests in the hands of a Congress which has disapproved the policies of its initiator.

"The past administration may have promised to support the Thieu regime for ten years, but this is Congress you are talking to," shouted Sen. John C. Culver (D., Iowa), to Gen. Fred C. Weyland, Army chief of staff, in a recent Senate hearing for a request of funds.

"You have no right to tell Congress it has to fulfill a commitment unless it was a commitment first voted on by Congress." And so it goes these days, after 55,000 American dead and over $150 billion spent, the Congress may call an end to our Indochina war.

The relationship is not expected to receive an immediate severance though. There still exists a powerful lobby, which feels we should maintain the peace since Paris. That "peace" since Paris is something that is being given a bit of scrutiny in Congress. Some worried congressmen feel that with the financial commitment, we may not be forced into reintroducing armed personnel.

Some feel the least we should do is financially support the Vietnameses people's quest for freedom. Others, which include Senate majority leader, Mike Mansfield, feel that our involvement should come to an end completely.

Those who demand the immediate severance of our ties with Thieu and Nol, base their decisions on the value of what we have already accomplished in Southeast Asia. The two-year peace has certainly been unique.

The "peace" since Paris has cost the lives of 100,000 Vietnamese people on both sides. That many deaths during a ceasefire, is hardly what one could call "a just and honorable peace."

Despite the facts, evidence leads us to conclude we have accomplished little in the way of peace; the hawks use the same old arguments to support our involvement in the half with many influential industries and voters, and for that reason, we may be in Southeast Asia for 10 more years, if not in heart, at least in dollars.

Congress has the opportunity to put an end to this past administration's methods of attaining world peace. The past administration stated the South Vietnamese could not peace unless they had both arms and ammunition. The alternative to this "peace" may be safer for the people and the world.

Peace all over the world is being sought with jets, tanks, and rifles. Turkey has notified the White House that it refuses to re-negotiate with Greece unless its arms shipments from the U.S. are continued.

Ira and Saudi Arabia are assuring the future of its people, by amassing an army that any nation would respect. The S.A.L.T. talks haven't accomplished much in the way of arms limitations. Sure there is a ceiling, but somewhere in the celestial heavens.

It's about time we all re-embrace the meaning of world peace, and what should be done to achieve it. Our present course has not even been provided us with an after-battle calm.

Rape

by Bob Carr

I was curled up in the fetal position, cozy and warm. There was a dull throbbing in my head; the final stages of a terminal hangover. There was a voice in the room. Someone was talking to me. There should not be voices in my bedroom. I live alone. I didn't imagine anybody, so why are voices talking to me?

"Voice, why are you talking to me?" I groaned. "And just for the record, who the hell are you?"

"C'mon Bob, it's me Nino. You promised yesterday, to come changing with me."

I thought of denying it, but it was useless. Nino lived around the block from my buddy, John. John has been converted to some sort of Buddhist cult, and is hell bent to get converted. He took one look at John and sort of wrote him off. (John being reminiscent to the creature from Boggy Creek.) But I ignored him so as not to hurt John's feelings. Since then, he's been on me like a tick.

Last summer, while I was working construction, dog tired and not thinking clearly, he sucked me into buying a subscription to the sect's newspaper. I think the subscription was for six months or something like that. I received my entire six months worth of newspapers in one week. Every time I opened my mailbox, four or five newspapers would fall out. Each issue carried five or six photographs of smiling people. The photographs were interchangeable. In fact, they used to cheat and run the same picture half a dozen times to see if anyone would notice. I was not about to care.

After awhile, the papers stopped coming and I thought I was in the clear. The other day, as I was going up to John's place to borrow the broom, (we've only one) I thought of denying it, but it was useless. Nino lived around the block from my buddy, John. John has been converted to some sort of Buddhist cult, and is hell bent to get converted. He took one look at John and sort of wrote him off. (John being reminiscent to the creature from Boggy Creek.) But I ignored him so as not to hurt John's feelings. Since then, he's been on me like a tick.

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Half awake, and more or less fully dressed, I was hustled into a car and driven to someplace on the North Shore. The meeting was in a basement apartment. The apartment was small, but it looked like it was expensive, not because it was elegant, but simply because the walls were not cracked and were painted. There was a rug on the floor and paintings on the walls. The paintings were originals by a very minor talent, possibly our own.

There were about twenty people in the room, all kneeling, mumbling some sort of rhythmic incantation. They were mostly mid-to-upper-class types. One wore Earth Shoe types, but they mostly looked like they were used for living in the woods. They were black, as well as their orientals. This made me suspect immediately.

They took off our shoes and entered. The faoi odor of incense permeated the room. There was a brown wooden box at one end of the room. The box was old, with doors that could be closed. Inside the box was a scroll covered with Chinese characters, and what looked like two tomorrow's academy awards. Next to the box was a small brass goat. Most of the people were facing the box, chanting. There were two men on either continued on page 7
Cassavetes:

'A Woman Under The Influence'

by Patty Fantasia

"A Woman Under The Influence" is destined to be one of the most compelling and provocative films to grace the cinema in 1975. Written and directed by John Cassavetes of "Shadows" fame and produced by Sam Shaw, it stars Cassavetes's wife, Gena Rowlands, and her brother Mikis Loizoglou, a working-class housewife whose only function in life is to love and take care of her husband and children.

Her problem is the solitude she has to face when her family isn't home during the long hours of the morning and early afternoon. She's left lonely and confused, with what is called her domain, but is in reality a prison which keeps her trapped in her small, restricted world. She is not allowed to grow as an individual or as a woman but is forced to exist within the limiting circumstances she finds in her existence.

She realizes she's unhappy, but she is not sure why. She has questions about herself and how to find her without sacrificing her family.

Part of Nick's conflict is the result of her husband, Nick's insen

ative way of life. Nick, brilliantly played by Peter Falk, is a working man who is fulfilling his job, gratified with his home and unable to comprehend his wife's needs and emotions. He lives with this woman and he knows she can't understand her feelings.

Cassavetes captures a realistic situation nearly every woman experiences at one point in her life, the loss of her identity for the love of a man, and examines it in the picture through Mabel, making it very easy for a woman to identify with her.

He delves into the man-woman relationship in terms of her nature, for me, was a m a n r e a l i t y a s s e e n m a n i f e s t

In his tragic anti-hero. Bob Slocum is not the exception that proves the rule. He has already a staple of the cocktail con­versation. set. Pay lip service to the nature and the case of Bob Slocum in the past tense. It was as if he were some relic, recently raised up from late American anti­tiquity, a foil to be anthropolo­gized and then returned to its un­marked grave.

Slocum's life is typical of those working-class housewives whose men, women and the loving it are obscure; his music is sometimes

The huge difference is that Genet's ghosts are internal and uniquely his. American everyman touching all of America today. His unspoken fears and terrors haunt us all. His life is almost too painful to observe carefully. There is too much there to remind us of our own lives — if honestly we are looking glass. That is which is slowly destroying

Heller: Ten Years After

by Joe Garaghan

Something Happened
by Joseph Heller
Alfred A. Knopf
$10.00, 569 pages.

Once in a great while a book comes along that is deeply disturbing, that leaves the reader in a state of mental distress. The last book of this nature, for me, was Joseph Heller's "One Lady of the Flowers." That book told of the hero's prison life and internal struggles. The disturbing elements were fairly obvious and stated.

Joe Heller has written a book with the same disturbing quality. The huge difference is that Genet's ghosts are internal and uniquely his own. Heller's demons are the common property of a sick culture

Cohen proceeded to sing two of the songs from the sound-track of the movie, "McCabe and Mrs. Miller," including "Sisters of Mercy," and the dealer song ("I told you when I came I was a stranger").

Cohen sang a few of the songs from his new album, including "Is This What You Wanted?", "A Singer Must Die," "Leaving Greenstein," and "There is a War."

Quite a few of Cohen's favorites were songs including "You Know Who I Am," "SREDIT of Isaac," and "Story of Greeneleeves," and "There is a War."

The audience laughed when they realized he was joking. Cohen's ex­pression remained the same.

by Gloria L. Butch

On Sunday night, February 9, Leonard Cohen made a rare appearance in Boston for a concert at Symphony Hall. Performing with him were the musicians who played on his last album, "New Skin for the Old Ceremony." John Linnauer, the producer of the album, was the all-round musician playing piano, flute, clarinet and saxophone within the course of the evening.

Two women, Emily Bindiger and Erin Dukin, sang harmony and played rhythm guitar on most of the songs. Johnny Miller alternated between electric and acoustic bass, depending on the song. Jeff Layton played lead guitar, piano and man­dolins.

After Layton had tuned the guitars, Cohen stepped out from between the songs and started his famous, "Beard on a Wire." After that came "So Long Marianne," and then the song made popular by both Judy Collins and Roberta Flack (in their own styles, of course), "Hey, That's No Way to Say Goodbye."

Cohen then praised Janis Joplin, whom he once made love to in the Chelsea in New York where Joplin spent a lot of time before her demise. "Chelsea Hotel" cap­tures this experience perfectly.

"Lady Midnight," "Tonight Will Be Fine," and "No Diamonds in the Mind" helped to complete the list.

"Seasons" was one of the long­awaited songs and Cohen pro­duced this near the end. The concert had started at eight. By 10:15, after a ten minute inter­mission, the concert had ended. But the crowd wasn't satisfied. It isn't everyday that Cohen makes an appearance anywhere. The audience wouldn't let him go until they had heard all the songs, repeating quite a few of the songs.

Cohen's voice was better in person than on vinyl, probably due to the good back-up band. His lyrics are obscure; his music is sometimes somewhat appallingly bad, but there's one thing you can't deny, Leonard Cohen is a great musician with a large following in Beantown.

"This Singer Must Live"
Tracks Are Laid

by Leonard Murray

"Blood On The Tracks," Bob Dylan's new album, is likely to surprise a lot of people who had given up on him and possibly disappoint those who had been hoping for something better.

It is a record that reeks of personal pain and confusion and shatters myths. It is not a record that invites new friends but attempts instead to consolidate some loyalty from friendships of the past. And, unlike most of his other records, this one is a more personal reflection than topical observation. However, if you were expecting another chapter down Highway 61 with its soaring guitars and kaleidoscopic lyrics, you might as well forget this one right now. The pace is slow, the music largely autobiographical, and the sense of loss overwhelming.

Unlike the Rolling Stones and the individual Beatles, Dylan resists that temptation. His concert tour last year (out of being a new beginning, was simply one more rolling stop at trying to say goodbye. He hasn't been able to come up with any new musical ideas in years, and the lyrical messages, always his greatest strength, have been obscured by the chaff once more. In short, he knows that there is no real reason why he should go on, and the thing is, he doesn't think he really cares.

Like J. D. Salinger, he has reached his dream of self-imposed, isolated, middle-class comfort, and if he really has no need for his fans any longer. For the most part, they've all been to the finest clubs and have their homes in Wellesley Hills. And if they don't, more's the pity.

Dylan has always personified and cherished the material aspects of the American Dream. The so-called "sherry" that goes with it as Malcolm X once mentioned, is a tasteless joke. But Dylan, the arrogant hater of all authority, knows this all too well. The landscape he painted of America was always bleak and tasteless, yet infiltrated by buoys who would never admit the reality of the situation. "Masters Of War," probably the greatest anti-war song ever written, is horrible for the simple reason that it is about the U.S. rather than the Commerce. But Dylan is, of course, paranoid and now realistic is that you can't change the world, but you can change yourself" has always been his message. And outside of a small circle of friends nothing really does matter.

The most important thing in Dylan's life is his wife, Sarah, and what she does. "Blood On The Tracks" attempts to musically extract them from the fraternities of the music business but is so muddled that it only partially succeeds. The romantically separated between him and his wife was apparently true. They are now back together again and Dylan is indeed happy.

"If you see her, say hello" is a beautiful plea for reconciliation, and at least Stu人事有足不 about how important a woman can be to a man. Throughout all of his work, he has shown the love of women as man's only salvation. "You're A Big Girl Now" and "You're Going To Make Me Lonesome When You Go" continues this theme.

The irrational idealization of Dylan by his fans, which he detests intensely, is evident in "Idiot Wind." He has never understood that people love him for what he represents rather for who he is.

"Tangled In Blue" explores a Joni Mitchell theme with harmony on the duet, and "Beards Of Tears" hints of Dylan on his first album.

As far as the music on this album goes, much of it is quite good, and it's definitely the best thing he's done since "Nashville Skyline." But that's beside the point. He has done it better in the past and won't do it better in the future. It is an adequate record, that's all. Just a fresh way of saying still here and that's about all.

If you've never heard of Bob Dylan before which I consider an impossibility, or if you've never been interested in him, you should be.

He was a much greater influence than either the Beatles or the Rolling Stones during the sixties, and his best albums, "Highway 61 Revisited" and "Blonde On Blonde" are as brilliant now as they were then. There is no reason why anyone should deny the raw power of "Blood On The Tracks" when they can still race Highway 61.

"Everyone said they'd stand by me when the going got tough." **

"From Just Like Tom Thumb Blues" (c) 1965.

Britain's Best Rock Anthology

by Paul Toddisco

HISTORY OF BRITISH ROCK Vol. 2: SASH:3705-2) provides a neat package of some of the best British to emerge from the late 1960's. The album recreates the extraordinary "British Invasion" which conquered the United States and still has a great influence on music today.

Of course, no rock anthology would be complete without The Beatles, and they open up the two-record set with a rare version of the old standard, "Ain't She Sweet," recorded in 1960. Underlying Beatlemania should get a kick out of this hard-to-tack hot, John Lennon's vocals are, at best, laudable and a big amazing. Paul McCartney's simple, but effective, bass lines enhance the number, and George Harrison's guitar break is basic but nice.

Billy J. Kramer and the Dakotas are represented by "Bad To Me," a Lennon-McCartney opus which was given to the band by the two composers. The song wasn't as big a hit as "Little Children," it was one of their better tunes. Other artists who appear on side one Peter and Gordon (Peter is Jane Asher's, brother remember her) the lovely Cilla Black, The Dave Clark Five, The Searchers, and Gerry and The Pacemakers (real heart throbs).

Side two bursts open with the crunching chords of The Kinks' "All Day All Day All Of The Night." Ray Davies and his band are "one of the rock's roll survivors" of that era. They are probably the most progressive of the early British rock groups and the more one listens to them, the more one is convinced that Davies is a genius. The word "genius" is used carefully and reserved for only those, and they are few, who truly deserve it, Ray does.

Donovan's "Colours" is next, they could have chosen a better song, followed by a super rare Rod Stewart number. Rod does "Little Miss Understood" which was recorded just prior to his union with Jeff Beck. The song is typical of the Scott's style which should make his fans very happy.

The Hollies contribute their big hit, "Bus Stop." Although this number is not their best, it was a great success for them. They always had fantastic talent and were capable of churning out exceptionally good singles. Graham Nash and Allen Clarke gave the group musical direction, and when Nash left in 1969 to join Crosby and Stills, Clarke took sole control and still holds that position today.

The remainder of the second side is made up of London's sweetheart Sandie Shaw, Chad and Jeremy, and Manfred Mann.

After one gets through the first two songs on the third side by The Tremeloes and The Troggs respectively, one is greeted by Dusty Springfield's blockbuster, "Wishful And Hoping." Dusty should have been much more popular for her voice with so much talent.

Van Morrison's "Brown Eyed Girl" follows, a song that began his solo career after leaving Them.

It stands today as his most successful single. "Silhouette Of Your Love" the heavy Cream hit is next. Eric Clapton, Jack Bruce, and Ginger Baker made up that hard rock combo, and unfortunately, it's like will probably never be seen again.

Small Faces entertain the listener with the delightful "Lucky Sunday." At that time, Steve Marriott, now with Humble Pie, sang the lead vocals. He was later replaced by Rod Stewart.

There are few pleasant surprises on this album and side three closes with one of them. The Who perform a song entitled, "Call Me Lightning," which was never before available in this country. It was recorded shortly before Tommy and is quite a rocker. Listen to the bass lines by John Entwistle; they are vaguely reminiscent of the bass break in "My Generation."

Side four opens with Badfinger's "Come And Get It," written by Paul McCartney, and is followed by The Bee Gees' "Massachusetts." Why they picked that song to represent the band is not too clear, because they have recorded much better.

Another big surprise which the album affords is Elton John's followed by the line by line Entwistle; they are desperately true to the depiction of "Lady Samantha." Their only album was recorded in 1969 and produced by Peter Townshend of The Who. "Something In The Air" was used on the soundtrack for the film "The Strawberry Statement," which was about the revolution of the late sixties. It could be considered the theme song for the entire album since the British Rock Revolution is still shaking everyone up.
**SPORTS**

Rams Assured Winning Season While Taking 2 of 3

Merrimack Halts Surge 107 - 93

by Steve Corbett

The Suffolk Rams, caught up in a wild shootout with hot-handed Merrimack College, finally succumbed to the revenge-seeking Warriors late in the fourth quarter in a high scoring 107 - 93 contest. Joe Jenkins shot four consecutive free throws to ice the game for Merrimack.

The Rams jumped out to a quick 15-2 lead while employing a vicious full court press. Inexplicably Merrimack soon abandoned the zone and Suffolk, behind the fine shooting and superb driving of junior guard Bob Ferrara, was able to cut the margin to eight, 59 - 51, by half-time. Incidentally, Ferrara collected 20 of his game high 29 points in the first half.

Merrimack was relentless in shooting a high percentage throughout the second-half. But Suffolk, thanks to a unified effort of the two big men, 6'5" Chris Tsiotis and 6'5" Steve Barrett (the thief), was able to maintain the same pace until 4:00 remaining in the game.

At this point the lead was cut to 91 - 86. Then four consecutive free throws by Merrimack's Joe Jenkins enabled the Warriors to go into a control halftime and Suffolk had to go into a desperation press and was never able to threaten seriously again.

![Suffolk's Chris Tsiotis goes baseline in last week's action.](image)

**at Merrimack**

**Merrimack**

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<tr>
<th>Team records</th>
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**at Gordon**

**Suffolk**

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**Suffolk's Chris Tsiotis goes baseline in last week's action.**

**Scots Scoured at Gordon, 88 - 62**

by Steve Corbett

The Rams, after a very slow start, literally crushed the Fighting Scots of Gordon College 88 - 62 in still another away game last Tuesday night. The Rams, who are now assured of a winning season, were the decided favorites, as attributed to Gordon's lowly 1 - 11 record. Still the game started slowly for the Rams due to over-confidence and also the superb play of the Fighting Scots.

The Rams man-to-man defense was in fact consistent and effective, but their offensive couldn't seem to click. A box and one defensive stance by Ferrara (14) was John Howard's equally superb driving got him 12 points for the second half behind the sensational driving of junior guard Bob Ferrara who blasted in 36 points for the Rams first half.

**UNDERGRADS**

The high-flying Scots continue to roll along in the American League East. The high-scoring attack is led by Doug Ross, who has been averaging better than 20 points a game. Right behind the Scots is a strong Delta-Alpha unit led by Captain Steve Jaques. Boston University is also fighting for the number one spot with a 9 - 2 record. The West Division sports a battle between the Huns and the Gunners for first place.

**LAW SCHOOL**

The Law School standings find the Beavers leading with a 3 - 0 record, behind the fineshooting of Bob Ferrara, who has been a steadfast influence on the club.

**Totsis Taps Babson 91 - 89**

by Steve Corbett

For the second time in the last three games, Chris Tsiotis provided the heroics with a last second bank to Suffolk in a 91 - 89, at the Cambridge YMCA last Saturday night.

Tsiotis ripped in a perfect pass from playmaker Kevin Clark in "David Thompson" style with five seconds left to climb the Rams 12th win in 18 games.

The game, like many this season, was a squeaker throughout as is experienced by the 39 - 39 score at the end of the first half. Tsiotis, who blasted in 36 points for the evening, paced the Rams first half attack with 13, as guard Bob Ferrara chipped in eight. Bobson's Chris Johnson, a 6'7" freshman, led his team with 12 points.

Babson came out red-hot in the second half behind the sensational outside shooting of Charley Kelly, and Joe Connory combined for 36 points with consistent 25-foot buckets. Johnson, however, was held to only four points the entire second half.

Ironically, it was Tsiotis and Ferrara who ripped down 39 rebounds, leaving them with backboard paint wedged beneath their fingernails. Nonetheless, the lead changed hands numerous times and with 300 remaining in the contest, the Rams were up 84 - 83.

**ATTENTION BASEBALL CANDIDATES**

There will be an important meeting for students interested in playing varsity baseball on Thursday, Feb. 27, at 1:00 p.m., in Room 509 of the Donahue Building.
Students View Chinese Exhibit
by Janet McAffrey

Washington on the verge of February with 14 Bostonians sitting at the rain-soaked tents and streaked granite monuments. Starting through the van full of swaying windows, we see our capital. Weaned from ten hours on Interstate 95, leaving Cambridge after 11 P.M. and arriving at the Harrington Hotel at 9:30 in the morning, we are surprised to have New England’s freezing rain arrive as well.

First members of Suffolk China 3.96 class and a post graduate student, accompanied by the fencing in the entrance, by the Fung, professor of German and history of the Far East, joined with a group from the Cambridge chapter of the China People’s Freedom Association for this seemingly peculiar excursion.

The ride was ended and the cost surrendered for the privileged good fortune of visiting The Exhibition of Archeological Finds of the People’s Republic of China. The exhibition is attracting a chance to experience the Chinese Communist philosophy acting in a people-to-people forum. Ostensibly separated from the diplomatic platitudes implicit in international relations, a recent article in New Republic magazine examines the changes made in each edition of the catalogue, delineating the “proper utilization” of the socialist process. Also noted in the theory that “the National Gallery was chosen as host rather than the more prestigious ‘Met’ in New York because Harry Kansinger wanted it that way.” Cited as plausible continued on page 8

Walden 6 minus 1 continued from page 3
side of the box.

Somebody hit the gang and the chanting stopped. A tall good-looking guy in a suit jumped up. The guy had a white toothpick smile. He welcomed everybody in a cherky voice and asked if anyone had brought a guest. Nino jumped up like he’d been goosed. I kept trying to look inconspicuous. There were three groups of four even before I noticed the other two looked as shanghaied as I felt.

There was a girl who brought her roommate and a guy who brought his father-in-law. Each of the faithful was required to do show-and-tell with their particular guest. Then everybody knelt down to confess. The first volunteer was an elementary school roommate and a guy who brought his father-in-law. Each of the faithful was required to do show-and-tell with their particular guest. Then everybody knelt down to confess. The first volunteer was an elementary school roommate and a guy who brought his father-in-law. Each of the faithful was required to do show-and-tell with their particular guest. Then everybody knelt down to confess. The first volunteer was an elementary school roommate and a guy who brought his father-in-law. Each of the faithful was required to do show-and-tell with their particular guest. Then everybody knelt down to confess. The first volunteer was an elementary school roommate and a guy who brought his father-in-law. 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A Wounded Country

by Bruce McIntyre

It was the familiar face and voice on the screen, the star of the television series "The Defenders," E. G. Marshall. The well-known actor spoke slowly to recount the bizarre circumstances that led to the death of four students and the wounding of nine others.

That night, in Washington, D.C., Marshall was on his way to a meeting about the future of the National Guard when the plane carrying him and other members of the Kennedy administration crashed into an office building.

The plane had taken off from Andrews Air Force Base in Maryland with the intention of delivering the president's message to Congress. However, the flight was interrupted by a mechanical failure, and the plane went down without warning.

Marshall, who had just returned from a trip to Vietnam, was on his way back to Washington. He was scheduled to testify before the Senate Committee on Appropriations the next day.

The crash site was located in downtown Washington, near the Capitol Building. The explosion destroyed several office buildings and caused widespread damage to the area.

In the immediate aftermath, President Kennedy ordered a full investigation into the tragedy. The National Transportation Safety Board was charged with determining the cause of the crash and recommending future safety measures.

In the days following the crash, the nation was plunged into mourning. The public mourned the loss of one of their own, a man who had dedicated his life to public service.

And so, on this day, we remember E. G. Marshall, a true American hero whose legacy lives on in the memories of those who knew him and in the hearts of all Americans.