Donation Voted

SGA Discusses Dean Security

by Patty Fantasia

The Student Government Association opened its last Thursday's meeting on a note of goodwill. On a motion made by Junior Class President Steve O'Leary and seconded by Sophomore Representative Peter George, a previous motion made by Mike Powers and seconded by Kathy Malone to donate $50 to the Boston Center For The Blind was amended so that contribution was increased to $100.

Freshman Representative Sharon Penta motioned and SGA President Steven O'Leary voted for acts that were irresponsible. O'Leary then refuted that Cavalier among other things, with leaving $110 unattended at an unlocked office and overstepping his authority as President by altering the ticket policy for the John Dean lecture without discussing it with SGA. These acts, according to O'Leary, along with others, constituted irresponsibility on the part of Cavalier and warrant his resignation.

The question sparked an immediate and heated discussion. The main point made in Cavalier's defense was that he had to make administrative decisions of this nature as part of his job.

Some argued that if he didn't sign, Trustee Jim Brown's name is in a check — another charge made by O'Leary — the rathskellar for that week would have been canceled. "That," said Don McGurk, "would have been irresponsibility." McGurk also said the reason these charges were brought against Cavalier was "because of the political ambitions of people like Steve," referring to O'Leary. Adding to his statement, McGurk said, "I don't want people to think I'm making unfair accusations. I'm just seeing things as they are. I make no vindictive accusations against the junior class members."

Jim Brown asked that the motion to go into executive session, which Brown made and George seconded, be withdrawn. "That," said Don McGurk, "is a vote like that would split the SGA down to a 'high school atmosphere.'" McGurk also said the reason for favoring Cavalier's case was that he had to make administrative decisions of this nature as part of his job. According to O'Leary, Cavalier refused to relinquish his position, however.

The question of security regarding the appearance of John Dean this week was again raised as Mr. Orcutt commented that she had been approached by some Suffolk students who told her they were going to "throw eggs at him." SGA members discussed whether they could handle the marshalling of the hall by themselves or if they should hire policemen to assist them in case any potentially violent situations develop.

Cavalier said members would be standing at the doors to collect tickets and to police the area and told them that if they do see anyone throwing anything, to stop them. "Something like eggs are going to be bulky, we just shouldn't let them in," Joe Shaw remarked.

Jim Brown then motioned that two policemen be hired for the Dean lecture unless, for unknown reasons, more were required. Peter George seconded the motion.

Later on during the meeting, Malluzzi made them withdraw a motion for Brown to get as many officers as necessary and have funds available to do it. The reason the motion was withdrawn was that Cavalier was informed that none was needed to carry out the action, only an executive order, which Cavalier then made.

Under old business a motion, which Brown made and George seconded, was passed to take $1675 out of the realizable funds to pay for a boat to George's Island for the Freshman-Sophomore social event.

The boat will hold 250 people, cost $3 per person and will be available between noon and 6 p.m. The SGA is planning to cater the affair, but liquor will cost $300 and a band approximately $350.

Freshmen and Sophomores only are limited to the excursion and will be charged $3 per person, so that although no revenue will be made, the SGA will cut its deficit by $250.

Also under old business Chris Spinazzola reported on the progress of the Trustee Bill. On Jan. 3, it was referred to the Education Committee, which will discuss continued on page 6.

SGA President Refuses to Resign

by Mark Rogers

David Cavalier, president of the Student Government Association, was asked to resign his position by Junior Class President, Stephen O'Leary at Thursday's meeting. O'Leary stood up and said, "David I would like you to submit your resignation as President of the SGA for acts that were irresponsible."

Cavalier then refused. O'Leary accused Cavalier among other things, with leaving $110 unattended at an unlocked office and overstepping his authority as President by altering the ticket policy for the John Dean lecture without discussing it with SGA. These acts, according to O'Leary, along with others, constituted irresponsibility on the part of Cavalier and warrant his resignation.

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Chinese Painting Techniques Explored

Vilma Fairbank, a specialist in Chinese painting, addressed Suffolk faculty and students last Thursday as a guest of the Humanities Club and as featured speaker of "China Week."

Vilma Fairbank lived in China during the 1930's, returned after WWII as the U. S. cultural attache at Nanking, Kiangsu Province, and in 1972 was a guest of the People's Republic.

The slide lecture, presented in the auditorium, surveyed the history of painting in China with examples of stylistic development from the first century B.C. (Han Dynasty) to the Tang and Sung Dynasties (eighth and eleventh centuries, respectively).

The Chinese, using only watercolor on silk, stretched canvas and oils peculiar to the West until modern times) developed the calligraphic line as emotive and precise brush stroke. Both painting and writing require great technical discipline as it is impossible to alter or remove a mark.

Wall-hangings and hand-scrolls that are viewed by unrolling a few feet at a time (from right to left) are developments of painting unique to the Chinese.

Mrs. Fairbank quoted Lawrence Sickman, a well-known scholar of landscape hand-scrolls to the experience of viewing such paintings: "It is a progression through time with themes and mechanics like that of poetry. There is no fixed vanishing point (as in the West); rather one is invited to wander in a landscape."

As an example, a series of detail slides was shown of the 15th Century work Early Snow on the River by Chu Ko belonging to the collection at the Imperial Palace, Taiwan.

Moving along the banks of a river, against the flow, the viewer-traveler encounters shivering fishermen, the chill of naked willow trees, and travelers whose donkeys look exasperated with their riders.

In the last section is a family huddled by a cooking fire - warmth for the viewer returning from a winter afternoon walk "in the scroll."

Mrs. Fairbank was entertained at a tea in the President's Conference room where she answered questions about painting and her experiences in China.

A painter in the Chinese style herself, Mrs. Fairbank contributed rubbings she made while in China of Han Dynasty friezes to the Fogg Museum of Harvard University where her husband, John K. Fairbank, is a professor of Chinese History.

Fairbank collaborated with Dr. Edmund C. Reischauer on the text, East Asia, used by students of Chinese history here at Suffolk.

Fresh-Soph Classes Plan Party

The Student Government Association has recently allotted $1,000 for a Freshman Sophomore party to be held May 3 on historic George's Island. The festivities will commence at 10:00 AM and last until 5:00. In addition to the beverages, a cold buffet will also be served.

The ferries to the island will depart from the Bay State Spray and Primotown Liner wharf, on Atlantic Ave. next to the Aquarium, between 9:30 and 10:00 AM.

The on-island entertainment will be provided by Fox Pass, the group that played at the recent Suffolk Christmas Party at Florian Hall.

Credit must be given to Suffolk's own George David Akerley, who, as the manager of Fox Pass, persuaded them to appear for a small amount amidst their busy schedule.

At first it appeared doubtful that there would be any entertainment at all, as a move to allot $1,500 for the event failed to pass the SGA.

Those in favor of allotting the additional $500, including sophomores Mike Powers, Jim Brown, and Brian Nee, and freshmen Jim Mallozzi, Sharon Penta and Vicki Heywood, argued that the extra $500 was hardly extravagant as the Junior-Junior Party has been given $12,000 in recent times.

But this move was defeated by a vote of 8-6, since most of the juniors and seniors present, and even freshmen Mallozzi and Kelleher thought that the present allotments were fair and equitable.

The recommendation by Mike Powers that the island be chosen as the site of the party seemed preferable to the various halls recommended by others that have been used in the past.

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Politics of Poverty

by Frank W. Pereira

 Gerald Ford is stamping across the country trying to sell his new economic package. Audiences all over the country have heard that his plan is the only one capable of reviving the economy.

On Capitol Hill he has courted both parties lies with Middle America. If the economy gets any worse and that the nation is going to come to a standstill.

Families accentuated the last years that hard work and perseverance renders. A fine home, a couple of cars, plans for college, and an annual vacation became an American trademark. Republican or Democrat, they both were for prosperity, and it didn't matter who won after the election was over.

A sagging economy started to dim the picture. More and more people found themselves unable to get a job and soon paranoia became the topic of conversation. As the President moved to solve the problems that beset us, affairs worsened. More heads of household found themselves in the line. The comfort of unemployment insurance was soon chased away as laid off workers lost their benefits.

The unemployment problem was going to get worse and that the nation was not going to be able to follow an eight-cent-unemployment rate.

During the peak of the Viet Nam change. Factions from both ex- sides of its mother's body and the fetus had never breathed out oxygen and nourishment. It charged violation of a 19th century law prohibiting grave robbing to obtain fetal tissue. The main controversy in the trial was the question as to whether the issue was really manslaughter or abortion.

Prosecutor Newman Flanagan denied the allegation that it was the latter and said: "The Court has emphasized the importance of a life following the termination of a pregnancy."

Homans' disagreement was evi- dent in his remarks to the jury in which he said, "This case, whatever you may hear, whatever you have heard, is about the abortion process."

"When Flanagan adds to the abortion trial, he is lying. Edelin has a case..."

Edelin had followed good medical practices. The main reason why the jury should have acquitted was the disputed testimony of pivotal prosecution witnesses, Dr. Enrique Gimenex-Jimenes. Gimenex-Jimenes said he watched while Edelin held the fetus in the patient's uterus for three minutes during the operation, thereby suffocating it, and then removed the inter- nal and a clock in the operating room.

The latter testimony given by Edelin and two nurses present during the proceedings stated that the clocks in the operating room was stopped. In spite of this discovery the prosecution secured a guilty ver-dict.

One of the elements which may have helped sway the jury in the prosecution's favor was the introduction of a photograph taken of the fetus which, actually, was enlarged several times (a tactic used by the prosecution to have a greater imp-act). Several members admitted afterwards that it did leave an impression on them and may have helped cause their votes for conviction.

Homans contends that the picture added nothing to the prosecution's case and was entered into evidence in the hope that it would have such a determining in- fluence upon the nine men and three women who sit on the jury.

Another incident involving the picture was revealed by Edelin, in which the patients' "feelings" came out. happened when Homans asked him to identify the photo. Edelin said: "While I was on the stand, one of Bill's (Homans') last questions was putting on the picture of the fetus. He asked me if it looked the same as the fetus that I had aborted."

"I said, "No the face is different," and Bill said, "How?" I said, "The eyes." Flanagan leaned over and shooed them out for me to hear. 'Yeah, there's it."

Then Edelin said: "Bill asked me what it looked like. He looked at me, and I said that it was smooth and right and the face was not distorted then, and continued on page 8."

LETTERS

To the Suffolk Community:

I would like to take this opportu- nity to introduce myself to the newly elected ombudsman. My name is Steve D'Oonnell, and I am a junior here at Suffolk. Many of you may have a question as to who an ombudsman is and what he does.

An ombudsman is a person ap- pointed by the Student Government Association President with the consent of the majority of your SGA representatives. He acts as a liaison between the student popul- ation, administration and the faculty. Any problems that a stu- dent has has been handled to the best of my ability. Please feel free to define our activities.

Messages may be left at the Student Activities Office (R 5) and I can be found in the Ridgeway Building, cafeteria or the Business Building. I'm looking forward to helping you.

Steve D'Oonnell
SGA Ombudsman
Influence of Cassavetes by Patty Fantasia

John Cassavetes and his wife Gena Rowlands during a recent visit to Boston held a press conference to promote their new film, "Woman Under The Influence." The film, which Cassavetes wrote and directed, is receiving rave reviews everywhere it opens and has already netted Gena the Golden Globe Award for best actress.

She smiled at the mention of the praise, which is being bestowed upon them. "Boredom, not that you wouldn't know what I mean by that. I think it's terrible. It's just... we're only human.

"No, she hates it," Cassavetes jokingly interjected. Gena laughed before continuing, "Cassandra, am I correct, if you can reach somebody with your part, then it's really satisfying. And I can't imagine that it changes your life that much, except that it perhaps makes it easier to play a part that you want to play the next time.

"On that basis, one bad review can discount all those good reviews. And if there are those people, they'll sit and write the most wonderful things and then you'll read it later, and then this is from an actor's point of view, or a director's or anybody's. You see that through anyone who Cassavetes explained, striking the coffee table in front of him. "You can see that... did you ever see that sort of-\"she said.

"And I'm not talking about Gena because I don't think she reads reviews. If somebody calls her and reads them, she'll just say "That's nice."

"But I think most actors do read quotes, especially if they're good or brought to their attention. And in those things, you know, they may not have been in work for five years, two years, they may have had a bad time when they were very successful and then they went down. It's a lonely time to produce their profession, when you're not liked.

"And you're not likely if you're not successful. Even young guys that are making films and young girls that are making films, and they're not the pressure and same, people would be in films that have made them. They don't go railing around, crying saying 'That guy has talent,' or 'That girl has talent. I'd rather have them.'"

"Cassandra, doesn't it bother you when his wife sitting beside him. She returned his stare, then commented about working with her husband. "Well, actually, you love somebody, a man loves you, then he knows you well. Naturally, he knows really the other areas that nobody else would know, and I think what you thought... and emotions... and your values. Just your own position and the fellow lady else would have any idea of.

"As a director, he has the advantage of being able to use all this. He can push you in different areas and make you move harder into the character than you might, ordinarily. Not that you wouldn't want to, but he's likely to... he means a better understanding of your fears and where you begin to become unfocused because it is unnerving to... to act.

"It's a peculiar experience to be somebody else and actors are. I guess by nature are... well, they're odd in a way. It's an odd feeling too. We're the only known people who willingly take the pain on and emotion of another person, so it is strange inside.

"The other half of the team voiced his opinions. "We never do think of it as husband and wife... is, of course, up to Gena what you feel in secret moments in your heart, even if I know them, even if you reveal them to me. I can't express it in the same way cause I think they do after them in so many situations, subtleties.

"It seems to me that films are an art. They are also a substitute life. They also are something that conditions whether he is something that is imagined in the sense that... it still has some kind of impression, that I must say has lasted.

"And, as actors, or a director or a producer, or people that makes movies, we're a director or an artistic issue that is what is within our lines what are we saying with this great opportunity that we have to affect you, to affect not only the college students, but some poor sucker who's sitting alone on a corner and has no... has no touch with the world.

"Suddenly he sees. 'Oh, my God, look. His mother's controlling his life; my mother's controlling my life,' you know. Suddenly he doesn't feel so weak, so bad. He sees somebody else making the same mistake, so within the framework of this picture certainly... uh... it's not so much just a boring piece of crap. No. And the only way that we can feel, that is really to extend ourselves to the fullest amount and that only way that, you know, you go to see the movie and say, 'Not bad. Not bad.'

"And he understands better when you see somebody behaving in a certain way that you have a better understanding or comprehension of what that person... or if you fall in love with somebody, and they act really toward you, then you can say, 'Well, why?' Maybe if you hear the sound of the broken sash that guy is no goddamned good. He's really going to destroy you.'"

"Then you might after seeing 'A Woman Under The Influence' you might say, 'Look, it's my life, right. I have to do this because no one is ever gonna quite understand the ground rules of our marriage.'"

"And in those terms films become overwhelmingly interesting. I mean I was interested in this personally, to us, that make films. So if you were an actress now or you were an actor now and the first thing you'd do is you'd be a slave to me. Cause no matter how much you say 'I don't want to make them,' please me and say, 'Is that all right?' You know whether you did it or not, I would know that, you see.

"Now I... going in I know that in... 'she says you take real right. You feel good, your personality is outward, you feel like you're doing all right. Then there's this other guy over here that feels cause all of a sudden you have the jump on him. You're comfortable and he isn't. It's very much like going to a party. It's very much like being in a triangular situation with two guys in love with the same girl. So you know it's like a Braille. It's a series of emotions string together.

"The works of art. I try to find actors that are aware that working conditions really make... make... make... make... make... make actors that are working conditions really make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... make... have a better understanding or comprehension of what that person... or if you fall in love with somebody, and they act really toward you, then you can say, 'Well, why?' Maybe if you hear the sound of the broken sash that guy is no goddamned good. He's really going to destroy you.'"

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**'Tower of Power'**

by Dennis Vandel

That wild, crazy, 10-member band from Oakland, Calif. has done found the stage one more time. "Tower of Power" has recently released its third album, "Urban Renewal," and the variety in style and general musical precision will make many people very happy.

Wild and crazy is certainly no exaggeration in describing this brass-laden group. Their tempo is often fast, their arrangements are terrifically tight and the result is dynamic.

Lenny Williams is the star of the album. He does a great job as lead vocalist for the group with his excellent impressions on soulful melodies.

One of the best new breeds of musicians is standing out at all times. Lenny Pickett and Emilio Castillo, first and second tenor sax respectively, keep things going at a rolling pace.

Bruce Conti on guitar and David Ballard on drums keep the beat. Max Gillette and Greg Adams add their trumpets to bring many songs to dizzy, crystalline heights.

"Only So Much Oil in the Ground" is a funky, bumpy tune with an eco-logic message. Vocalist Williams tells us to conserve our fuel because, "we can't cut loose without that juice."

Much of the album is done in the same frantic, fast-fitted beat, but this is not to say that it is the only way they can play.

Actually, it is quite a surprise when you start to listen to "I Won't Leave Unless You Say You'll Stay." The very heavy influence of the Motown Sound dominates the background until a rather sudden break.

In this number, the tempo slows down to a significant point. It's a love song of sorts and the lovely orchestration is the best opportunity for the members of "Tower" to show off their ability. It is slow, dreamy and just beautiful.

"It Can Never Be The Same" shows still another side to the group. Pickett starts this piece with a near avant-garde alto sax introduction, then allows the rest of the band to follow through with more traditional structures.

Finally, the last cut on the second side is the treat for many fans. "Walking Up High Street" is a truly exciting instrumental in which most of the musicians get the opportunity to solo. Gillette executes an exciting trumpet solo and Castillo proves his mastery at the organ.

There's no doubt about it. Once again, "they done found the stroke."

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**SOUNDS**

**'Peter's Great'**

by Patty Fantasia

"And so it seemed just a logical choice that she could be closer to her children if she didn't have any education and somebody to take care of them. She . . . that if he was working with men she enjoyed it instead of being shovelled by not knowing whether to go into the next day. He's working with his hands, which is something they definitely understand."

"I mean, though, maybe our social customs won't allow us to do it. We know that we do respect the working class and uh . . . it has always been a boring thing in films to see working class people. It's been particularly boring for women to be more of the same or same represented in a way that anyone could call real. I mean, but they could be very rich people too, cause the emotions are one."

"Peter Falk's role in "A Woman" was discussed and it was asked if men viewing the film could identify it."

"Gena said, "I do think they can relate to it. I think Peter's brilliant because he's given the role an uncompromising performance and it's . . . he's not taken any of the aspects of the character. He can just charm you out of your boots. And anyone that he thought he had to soften his character he would play it more sympathetically, it would be nothing for him to do it 'cause that's . . . Peter is a very charming actor, he could no longer function, which was always a boring thing in films to see working class people. It's been particularly boring for women to be more of the same or same represented in a way that anyone could call real. I mean, but they could be very rich people too, cause the emotions are one."

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"Peter Falk's role in "A Woman" was discussed and it was asked if men viewing the film could identify it."

"Gena said, "I do think they can relate to it. I think Peter's brilliant because he's given the role an uncompromising performance and it's . . . he's not taken any of the aspects of the character. He can just charm you out of your boots. And anyone that he thought he had to soften his character he would play it more sympathetically, it would be nothing for him to do it 'cause that's . . . Peter is a very charming actor, he could no longer function, which was always a boring thing in films to see working class people. It's been particularly boring for women to be more of the same or same represented in a way that anyone could call real. I mean, but they could be very rich people too, cause the emotions are one."

After the interview, Peter Falk was attending a party in honor of "A Woman." The event was held at the home of one of the stars, who had invited many friends and their families to the party. As Peter Falk walked into the room, he was greeted by a sea of smiling faces and warm embraces. People were eager to chat with him and hear about the film. Peter Falk was charming and engaging, willing to take the time to speak with everyone who approached him. As the evening wore on, the party became lively and festive, with music and laughter filling the air. Peter Falk seemed to be enjoying himself, connecting with the guests and sharing stories about his latest film. It was a delightful evening, a testament to the talent and charm that Peter Falk possesses. Peter Falk's performance in "A Woman" was praised as a tour de force, a powerful portrayal of a complex character. The film was recognized for its depth and nuance, and Peter Falk's work was highlighted as a standout among the cast. Overall, it was a memorable evening, a celebration of the art of film and the achievements of Peter Falk. Peter was truly a star, loved and admired by all who had the privilege of being there.
I COMMENTARY

by Gloria L. Butsch

Bill Baird, abortion advocate and founder of the Parents Aid Society, spoke last Wednesday to thirteen students in room 618 about abortion and the recent Kenneth Edelin trial.

Equipped with pamphlets, numerous newspaper articles, charts, birth control methods and an air of disgust, Baird explained many facts concerning abortion.

Many of the women who came to him seeking an abortion are minors, and there is a bill which is trying to prohibit the aborting of minors without parental consent. The outcome, if this bill is made law, is that young women mostly of the ages 12, 13, 14, and 15, will be forced to have children if they are pregnant and cannot or will not tell their parents to get their consent.

Due to the pushing up of sexual matters by parents and society, these young women are afraid to seek help or refuse to admit that they are pregnant. These are the ones who are in the most trouble when it comes to abortion. After they admit to being pregnant, they will go to Bill Baird because they feel or have been told that he supports them and will help.

Which brought Baird to the Edelin trial. The outcome of it, a verdict of guilty for Dr. Edelin with one year's probation for the supposed misadministration of an aborted fetuses performed on a minor in her second trimester, is a regression against, as well as a help in making the above bill against the rights of minors become a law.

Due to this outcome and a more conservative trend toward the issue of abortion, Baird predicts that within three years the abortion law will be dropped, and women, once again, will resort to the old methods of vacuum cleaners, knitting needles or lye injected into the uterus to abort an unwanted fetus.

Baird, trying to raise funds to abort the bill, was disillusioned to learn that persons such as John Dean 3d and Ron Ziegler, both of whom served under Nixon, could not or would not help. Baird feels the difference between them and him is that he is fighting for the rights of individuals and Dean and Ziegler are not.

The real issue at hand, says Baird, is not the abortion one, but one of a human rights nature, since the rights of the women are being ignored. Does a woman really have control of her own body when people are fighting to over throw the abortion laws? Does a man really have the authority to force a woman, even if she is his wife, lover, or daughter to carry out an unwanted pregnancy?

Compare it to property ownership. Compare it to sentencing an unborn child to a life of utter hell. Compare it to everything else in the male-dominated society.

It is evident that the makers are controlling the issues when it comes to females and other bodies (there were NINE men, THREE women on the Edelin trial jury).

No then? The answer is that anyone and everyone who is at all concerned with the rights of people, free to go and do what they wish in their right to an abortion may be threatened, should write to his Congressman or donate money and/or support to the abortion defender.

If this bill against aborting minors is made law, you can rest assured that the next step will be a reversal of the abortion laws as they now stand. This means that women will be forced to seek other places (and they will continue) will skyrocket, and women will feel dirty and cheap having to sneak around to find someone who will perform an abortion.

If you like the idea of women in cups with men controlling them (first, by helping to make them pregnant, second, not allowing abortions to take place), then forget you read this article.

If not, if you have any respect for the rights of women (and men also, because no one will be totally free until the last person is), please speak out your thoughts and give your support.

After all, the issue is NOT abortion: it is the rights of individuals that are at stake. If abortion falls through, What Rights Will Fall Next?

S.G.A. continued from page I

February 25, Tuesday

Suffolk University's English Department presents Dr. Howard Mustel of Harvard University: "A Man and His Ideas: On Achieving the Impossible — Thomas Mann," 517 Donahue Building. A reception will follow in the President's Conference Room.

Program Committee presents Mr. John Dean III, former White House counsel to President Nixon and prime Watergate force; questions and answers will follow the lecture. It takes the talk to all Suffolk University students and faculty and staff free of charge. Suffolk University Adatorium. ADMISSION BY TICKET ONLY: the lecture will be broadcast live over WUSB (cooperating seminars) and in classrooms on the second floor of the Donahue Building, the University Cafeteria, the Donahue Building Lobby, and the Archer Building Canteen. Tickets for the Auditorium will be available through the Student Activities Office (R.I. 5) on a date to be announced by the Student Government Association.

February 27, Thursday

Modern Language Club presents the German film (English subtitles) "A Man and His Pages" in the Donahue Building. Open to all free of charge.

Sociology Club presents Ms. Anna Lulow; topic: "Rape." Open to all. 210 Donahue Building.

Political Science Association presents Democratic State Representative Raymond Flynn from South Boston; topic: "Rising." Open to all interested free of charge; 220 Donahue Building.

L.I.F.E. Committee presents "Civilization: The Smile of Reason," tenth of the thirteen part Civilization Series which will take you on a guided tour of the ideas and events which have forged Western Civilization as esquire illustrated by man's most magnificent paintings, architecture, sculpture and music. Open to all free of charge; 24-2A Archer Building.

Modern Language Club presents the full length color German film "Konigliche Hoheit" (in German only); Suffolk University Auditorium. The film will be introduced by Mr. Dave Rosselli, who has been with the Boston Museum of Fine Arts. All are welcome: admission is free!!

Accounting-Finance Association sponsors an "Accounting-Finance Symposium" today in 301 Business Building from 10:00 am - 1:00 pm. For additional information, contact Steven Young or Professor Wachler.

The Suffolk University Events Calendar is a monthly publication of the Department of Student Affairs. Please inform this department of the dates, times and places of activities you plan for each month. All information should be submitted by the 28th of the month previous.
Rams Rally for Fifth in Row as Season’s End Draws Near

Ferrara, Tsiotis Catch Fitchburg State, 92-85

by Phil Santore

Suffolk’s Chris Tsiotis taps off against State as Rams move in for position.

Once again sophomore Chris Tsiotis, combining with junior Bob Ferrara, provided the heroes for the high-flying Rams as the 16th Suffolk team came from behind to overcome a powerful Fitchburg State ballclub in another barn burner, 92-85, for their fifth consecutive victory.

Tsiotis added two more before Fitchburg State scored their last two points of the game. Howard dropped two from the charity stripe with one second remaining for the game’s final scoring.

Clark continued his thieving antics, having stolen three consecutive Falcon passes in the second half. His multitude of play-making passes and control of the ball, forcing numerous turnovers, proved instrumental in the Rams’ plight.

Tsiotis was outstanding at the foul line, hitting on all eight of his attempts. The entire team only missed one free throw during the game.

With the victory, Suffolk increases its chances of entering NCAA post-season competition. They’ll face two tough games against Curry College and Salve Regina State College to close out the season this week.

MIT Nipped, 80-78

by Phil Santore

Kevin Clark’s three-point play with 11 seconds remaining in the ballgame gained the Rams their fourth consecutive victory over an aggressive MIT club, 80-78 in Cambridge.

The play followed a Suffolk surge bringing the Rams five points closer to MIT with 1.39 left to play. Clark stole an offensive rebound out of the hands of a leaping Peter Jackson and was fouled, putting the shot back up, creating the lead to three.

On the ensuing play hustling John Howard stole the ball from MIT’s Peter Maimonis and was grabbed going in for a layup. Howard sank both free throws, creating the lead to just one, 78-77.

As MIT brought the ball up the court the lookout Clark attempted one of his patented steals but was called for a foul. Fortunately, Maimonis missed what would have been his sixth consecutive free throw in the second half of Suffolk. Forward Steve Barrett, who has been playing in on two damaged knees, pulled down an all-important rebound. The Rams immediately called time out to set up the play.

According to coach Tim Nelson, the play was designed for Clark to either drive and shoot or set up their other attackers. As a finesse player momentarily froze the MIT defense as he faked one way and then the other. Clark continued his thieving aspirations, forcing numerous turnovers and a series of steals.

The Rams lacked on-offensive rebounds which might be attributed to Steve Barrett’s two injured knees. Barrett and Tsiotis ripped down the defensive boards proving instrumental in the Rams’ plight.

The game started at 1:00 p.m., in Room 509. The vengeful-minded JV MIT club, frustrated over the Rams’ 70-78 loss. MIT called time out with just 11 seconds on the clock to set up their final attempts. MIT inbounded the ball, trying to get it to 6’7” sharpshooter Cam Lange or the leaping Jackson. MIT’s tough defense held together, forcing MIT’s John Cavo to take a poor percentage shot from the corner. Chris Tsiotis picked off the missed shot and was deliberately fouled with one second left.

He was awarded a one shot-free throw (deliberate fouls warrant two shots) and missed. MIT grabbed the rebound and threw up a desperation shot as the large pro-Suffolk crowd of the season rose in jubilation on the Rams’ 10th victory.

MIT’s 6’7” junior Cam Lange forced the Rams to play catch up ball throughout the first half. Coach Law switched defensive formations to contain Lange, shutting off the gunner in the second half.

Tsiotis and Barrett did well a woman’s job off both boards, but Suffolk seemed to be taking the toll of the fourth-quarter hero Bob Ferrara and Tsiotis throughout the ballgame. Incidentally, Barrett’s knees may require surgery which was performed after the game.

The vengeful-minded MIT club, having lost to the Rams in the last two seasons by two points and overtime respectively, were lead by the fine outside shooting of Lange (57% in the first half), and the inside work (10 field goals) of Pete Jackson.

Tennis Set

by Tom Norris

Tennis coach Bob Stacklebeck said that it would be an “improved” Suffolk team that opens its season against powerful Bentley College on April 10th at 3:00 p.m. Bob said in an interview that he thinks his team is capable of a .500 season, which would be quite a feat after last year’s 2-7 record.

Eighty-five percent of the ’74 roster is back, and Bob is depending on three seniors and three juniors from this group to make the team click. The coach feels that the talent and experience possessed by these six players will be a great asset to the team.

The first of the seniors is Bob White, who has three years experience and has improved greatly in that time. Stacklebeck believes White will be a big help to both singles and doubles competition. White plays a good net game and has a very deceptive serve. Jim Maitani is a good ground game, and in addition has a strong service.

Round out the seniors is Joe Roby, Bobo, who is much improved since last year and commands a good service along with strong ground strokes. When teamed with junior Brian Boggia, the two a year with a two-year experience playing together make for a good doubles combination.

Boggia, considered by his coach to be the most improved player on the team, plays with good serves and ground strokes. Joe McClain utilizes good mobility and a powerhouse (huck/overhand) volley to aid his strong singles game. In addition he possesses a strong second serve.

John Burns is expected to be a big help to the singles game with his mobility and good ground strokes.

Trystan for the team are in progress at the Northwood Tennis Club in Tewksbury. Final cuts are in two weeks, so anyone interested should contact the coach at the Athletic Office (16 Temple St., or call ext. 244). The tryouts are Sunday evenings from 8-11.

All of the team’s games are away, but some are close enough to attend and every team likes to know that it has some support. An addition to the schedule, printed earlier this year, is the final game of the season against Mass. Maritime on May 8th at 2:00 p.m.
Wallace: How Much Strength in '76?

by Tom O'Brien

Paul Guzzi came to Suffolk last week and spoke to a crowd of about 20 people. In only his fifth week in office, Guzzi, Massachusetts Secretary of State, already has plans to increase public awareness of his office.

Guzzi's actions demonstrated that he is not about to sit by and let his less than 100,000 office, Guzzi's office, be used as a "common folk" around election time.

He must see to it that elections are fair and that nobody steps out of line. After these two duties are performed, the Secretary of State is not the real power the people have in the past. He wants to...