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 current 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 is earned. The grade point average will not be recomputed without the zero contribution from the 'F' grade. The course must be retaken the next time the course (or laboratory) is offered before it can be applied to courses offered in the same system until June, 1977. Making up the lost time, the 'F' grade was changed to 'NG' (no grade) 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 not be recomputed without the zero contribution from the 'F' grade.

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

McDowell stated, "It does not hurt us. The initiative was taken by the CLAS and no one objected to it at the time."

While Ronayne said his "memory 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 we see as correct."

Ronayne stated, "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 faculites 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 would need to 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 effect overall cumulatives, 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 discrepancies in the treatment of 'F' grades between the two schools could affect cumulative averages of students and that it was unsafe. Asked what kind of system should be set up, Fulham replied, "I don't know that. I'd rather have the faculty decide on it."

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, the 1979-80 dollars were spent on a Christmas Party and Jonathan Edwards Concert tickets are unaccounted for. In addition to this, missing Eta-Kappa money, estimated at $500, was never investigated by Paluzzi, the Rainikker Committee, and the Student Activities Office.

Paluzzi said the tickets sold for the party and concert were set at a price and 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 this matter of leaving money in obvious places," said Paluzzi. "It appears to be a little lax. Someone will take over when another person leaves and the money box will sit 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.

On the Cover

Two lovers stop on the bridge to admire the view, in each other's eyes.
SGA voted to investigate tightening of security

by Janet Constantakes

Because of a recent increase in vandalism and thefts in Ridgeway Lane, the student representation on the Board of Trustees, the SGA Junior Class 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 Security Committee Meeting later this week.

Senior Class President James DiBiasi announced that a meeting will be held tomorrow in the SGA office concerning the revival of their attempt to obtain semesters that courses would be held in the course bulletin, time and day of the week activities should be held. The survey would be done later this year.

Garni reported that approximately 12 people attended the first seminar and about 15 attended the second one. Two totals include the seven or eight staff members who were there.

"There hasn't been much faculty participation because the seminars are on Wednesday mornings," said Garni. 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:

- "Feminist Counseling," to be presented by Joan Callahan of the Beacon Counseling Center, on Feb. 20.
- "Death and Dying," to be presented by Dr. 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.
- "Family Counseling: A Gestalt Perspective," to be presented by Dr. Melvin Kahn, on April 30.

COUNSELING SEMINARS are open to all members of the Suffolk community, but are geared towards psychology students, according Counseling Center Director Kenneth Garni.
Platform, according to PIRG Director Robert Clopak.

'I feel that all candidates must adopt an anti-nuclear policy which stressed conservation and renewable energy sources were devised.'

"The core of this operation," he said, "is that we are trying to demonstrate that you can force the candidate to talk about the issues." Clopak 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 said. "They get away with such trash," he said. "It's been a personality campaign so far. 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." 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.

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Regular movie schedule to continue throughout semester

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:

<table>
<thead>
<tr>
<th>Date</th>
<th>Movie</th>
<th>Time</th>
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<tbody>
<tr>
<td>2/14</td>
<td>Tommy</td>
<td>1 p.m.</td>
</tr>
<tr>
<td>2/21</td>
<td>Norma Rae</td>
<td>1 p.m.</td>
</tr>
<tr>
<td>3/6</td>
<td>Monty Python Meets And</td>
<td>8 p.m.</td>
</tr>
<tr>
<td>3/13</td>
<td>Beyond the Fringe</td>
<td>8 p.m.</td>
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<tr>
<td>3/27</td>
<td>Night of the Living</td>
<td>8 p.m.</td>
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<tr>
<td>4/3</td>
<td>Vietnam Documentary</td>
<td>8 p.m.</td>
</tr>
<tr>
<td>4/10</td>
<td>Jesus Christ Superstar</td>
<td>8 p.m.</td>
</tr>
<tr>
<td>4/17</td>
<td>Lenny</td>
<td>8 p.m.</td>
</tr>
<tr>
<td>4/24</td>
<td>Clockwork Orange</td>
<td>8 p.m.</td>
</tr>
<tr>
<td>5/1</td>
<td>The Graduate</td>
<td>8 p.m.</td>
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</table>

The regular movie schedule to continue throughout the semester, according to SGA Film Committee Chairman James DiBiasi.

LOVERS DAY IT with cards and here is a large selection to choose from, at Miles Card Shoppe on Winter Street.

GET RESULTS
Advertise in the Journal
Deadline: Friday 12 p.m.

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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

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ENTREES

<table>
<thead>
<tr>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
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<tr>
<td>7:45 - 6:00 P.M.</td>
<td>7:45 - 5:30 P.M.</td>
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<td>7:45 - 5:30 P.M.</td>
<td>7:45 - 5:30 P.M.</td>
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<tr>
<td>Mon thru Thursday</td>
<td>Friday</td>
<td>Saturday, Sunday</td>
<td>Mon thru Thursday</td>
<td>Friday</td>
</tr>
<tr>
<td>7:45-5:30 P.M.</td>
<td>7:45-5:30 P.M.</td>
<td>CLOSED</td>
<td></td>
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</tr>
</tbody>
</table>

Catering service available for all parties & functions excl. 143
In addition to the daily menu we have a hot Deli Bar, assorted desserts and beverages, Breakfast Specials, grill items, and Hot Sandwiches including:
- Hot Italian Sausage...
- Grilled Reuben...
- Fishwich...

This Menu is subject to change upon availability of the product.
To My Valentine...

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

Love, George

To Donna,

Happy Birthday! Luv, the Burb Fag

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

Love always, Muskrat

Darce, 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, Me!

To Bill from Dawchester

Happy Birthday!

Luv, the Burb Fag

To Donna,

You meet 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 going to get me sick. It just goes to show you...

Your fellow D.J.

To my auditorium friends, I love you all.

Linda

Adnil,

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 Quebecois

The classical music of the High and Bl was not a figment of our minds. But like an intense melody it ran its course. Ask Chinese Pete Dixon and hope the taxman nails the walkie-talkie authoritarians. Its been a good time ride for both of us.

Signed "Looking Back on Sat. Eve"

To Suffolk

Happy Valentine's Day

From Di, Dee & Damon

To my Valentine,

Darling, I just love your RED sweater!

Be my Valentine

april second fourteen autumn leave

lights fairytale touse roupulling hair

angel bundles dite water Nantucket
tinspring love snow.

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 Bops!!

Happy Valentine's Honey.

Forever Poe xoxo

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, Renata

Hey Studs K. (APO),

I think you're pretty damn good. You turn me on KID.

Keep it up. ED

Dear Mike Janedy,

I love you from afar, being as sexy as you are, so if you want to see L.D., come up to S.S.C.

Roses are red, Violets are blue, I have a rook, And I'll 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 '80

Patty (Breath),

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

The Breath Sisters

To Martha my favorite caf lady

Of us.

To my favorite chem lab partners Jon, Janet John.

Love, Linda

To my Valentine...

O, NSKKY USFHDQHBR'P ESY!

GR

To F.A.C. With Love

You were always there.

Thanks for The Light.

To: A Quebolian

The Bundtress that hid you and the world.

Insistent that no more darkness would descend from matchsticks. Love from me.

Thanks For The

Mark Baby —

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

Love, your girl,” Renata

To my Groundhog,

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

Love always, Muskrat

Darce, 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.

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Happy Valentine's Day

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To Suffolk

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Be my Valentine
The failing grade practice
Unfair to Suffolk students

There is an unfair practice in the College of Liberal Arts and Sciences where, if a student receives an F grade, that F grade 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 recorded into the student grade point average, as it currently is. This practice is still in effect in the School of Management, but in all his wisdom, CLAS Dean Michael Fulham 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. Fulham said he did not know CLAS students could not remove an F from their transcript. This is absurd. Fulham should be aware of something that effects a student so much. Fulham 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.

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 met once. 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 students wanting participation in the Student Affairs Committee meeting but only one key issue was solved (a student on the full board. Yet now when students finally have an opportunity for fulfillment of administration and trustee prophecies; that students want.

This leaves the Student Affairs Committee to worry once again if the Student Affairs Committee is not just a token gesture by the board and college administration to pay students for the time being; that in reality they are unconcerned with what students want.

To see SGA pass up their voting privileges in a near 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 meetings 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 these endless proposals and the spirit of last year’s SGA. The university has yet to see a student on the full board. A new 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 utilise the strength they already have.
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 initiated 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 (BSA), 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 BSA to make the Suffolk community aware of African - American culture and history is long overdue. It is imperative that the entire community be aware of African - American culture and history.

Students Association (SBSA), Suffolk University, along with the Suffolk community support the program the SBSA has planned. There are three levels on which Suffolk needs to 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 Africans brought over to Jamestown, Virginia, in 1616 to the free (stolen) 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 who 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 misrepresented: 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, rational thinkers. We should not succumb to the emotion - filled hatred which has caused racism to flourish in Boston, the home of hypocrisy, irony and racism. While Boston is known as Freedom’s birthplace and the home of the abolitionists which has caused racism to flourish in Boston, the home of hypocrisy, irony and racism, Black History Month is just the beginning. Suffolk must acknowledge Black History Month and in doing so — Suffolk’s Black Students.

So far this year

President Thomas A. Felham and Vice President and Treasurer Frances X. Flannery have saved $63,50. each, by parking in the only few 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.

Say... “pip-it!”

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Students win over hearts with clever pick up lines

by Mark Micheli

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 and so on 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 twins of Loela,
Shall find her own sweet name, that, nestling 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 trivial point, or you may lose your lover!
And yet there is in this no Gordian knot
Which one might not undo without a sabre.

Since you are bound by nearer ties,
To greet me with that careless tone.
I would not lord it o’er their heart,
That thou mightst be doubtless loved,
With love to rule our hearts supreme
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 loves here “swolewid”!
I love for it whom it loves,
But I must never tell!

Poe and Osgood first met in the autocratic setting of the Astor House in March, 1846. She was one of the first literate women Poe ever met, and with whom he formed a warm friendship. She wrote of their first meeting...
A mere child... But that was published. She was a "healthy, smoothly magnetic, music" that was with a feeling of "acutely..."
First 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!"

"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.

"I think it's a great day when you have chocolate bunnies. (Oops, wrong holiday again.)" Paul (P.J.) O'Brien said.

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

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

This was the general consensus of the class of first graders at the Montaquot School in Braintree. When the children spoke of Valentine's Day, it was in terms of Valentine cards and candy hearts.

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

Paul 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 house."

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

Rock and rollers boogie and rollerskate on

by Gerard Doherty

One of the only reasons that Stephen (Steve) Congdon likes Valentine's Day is "because I get lots and lots of candy from my great and grand parents."

Erica Bonsey 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 get candy and presents."

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 send cards to their best friends and, yes, even to boyfriends and girlfronds. They also like to give valentines to their families and to their teachers, Nancy Sullivan.

One boy said that he likes to give valentines to all of his sisters and brothers, friends, and to the whole class. "That's a lot of valentine's."

"We have to buy two packs!" he answered.

Andrea Lynn Jersey said that she likes to give valentine's to her three best friends, "Susan and Holly and my mom and Dad."

On the other hand, Susan (Ann Donato) likes to give cards to Andrea and Holly and herself.

The most unique answer of all came from a quiet little boy named Keith, who raised his hand and announced that he likes to give valentine's to his dog. "But doesn't your cat chew them up?" inquired his schoolmate.

"Oops, he does," answered the little boy proudly. He said, 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?

Erica Bonsey

Lowe, I love valentines.

We go to the church bazaar.

One boy said that he likes to give valentines to all of his sisters and brothers, friends, and to the whole class. "That's a lot of valentine's."

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

A new wave

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 rocker-types and T-shirt and corduroy types, all roller-boogie types skating to their hearts content.

"Roller Emporium" doesn't appear to give cards instead of the usual bouncers seen in most clubs. They have the responsibility to keep a watchful eye on the mass of people skating in and out of each other ways. Those 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 fallen skaters from causing any catastrophe.

There are designated times when particular groups have a chance to flirt with their stuff. At one point, there may request all men or all women to approach the platform; it's almost like a battle of the sexes. Then there's 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 roller-disc, and our 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 basis 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.
Jumbos extinguish Rams' playoff hopes, 58-51

by Stephen P. DeMarco

"The Rams had a bad day on both ends of the floor," said Boston University coach James M. Nelson after yesterday's 58-51 setback to the Jumbos. The Rams thought they could win by the third quarter, but the Jumbos came out strong in the fourth, bolting to a 15-point lead. The Rams made some adjustments in the fourth, playing a full-court press, but the Jumbos were able to make enough baskets to maintain their lead.

Suffolk, on the other hand, was able to keep the Rams in the game for the entire 40 minutes. Suffolk's guard play was key, as they were able to force turnovers and score in transition. Suffolk was able to get some easy baskets, and the Rams had to foul to get the ball back in play.

The Rams were able to get some shots in the paint, but the Jumbos were able to get some easy baskets on the other end. Suffolk's defense was able to keep the Rams from getting easy baskets, and the Jumbos were able to get some easy baskets on the other end.

The Rams' team enthusiasm often evolves from Janedy, who is usually the first player on the floor. Janedy is a leader on and off the court, and he is known for his hustle and intensity. He is known for his defensive abilities, and he is known for his ability to make clutch free throws.

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

by Joe Flaherty

Following in the footsteps of Chris Forlizzi, Mike Janedy has become a key player for the Rams. Forlizzi was one of the most versatile players in the Northeast, and Janedy is trying to follow in his footsteps.

Janedy has been a leader on and off the court. He is known for his hustle and intensity, and he is known for his defensive abilities. He is known for his ability to make clutch free throws.

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

Janedy enjoys his reputation as a "defensive gem." He says, "I like it. There is no doubt in it. If I hold a leading player under average I've done my job, 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 his own team. "Last year we were looking for a leader. This year a team's man's team. We should be in 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 fun 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 winning and they start coming. The people who are there care about us, and that's all that matters to me. I'm glad he (Nelson) gave me a shot. I knew I could play and I gave him the opportunity to try out.

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

And as decoratively as may sound, Janedy is a team man, as his own actions prove. He is not only if the Rams. And the Rams can only win with Janedy."

Seniors John Noonan and Dickie Forlizzi, along with junior Mike Janedy, have helped lead the Rams to a third-place finish in the NEAC.

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

And as decoratively as may sound, Janedy is a team man, as his own actions prove. He is not only if the Rams. And the Rams can only win with Janedy."
GOATs score two impressive wins over Tufts, Curry

by Joe Coughlin

"Eleven and three sounds real nice to me," Coach Tom Foley told his players after they had staged to another impressive victory, this time over Tufts 5-3 last week. 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 Doris, Jim Duffy, and Tony Camiolo scored on a three-on-one break to beat Goats' Jim Fitzgerald at 11:05 of the first period. This goal came just seconds after Doris had been echoed by Fitzgerald on a clean breakaway.

Three seconds later Ken Pefine made it 2-0 with an unassisted goal. The Goats appeared to be using a new strategy of dumping the puck into the Jumbo zone and then skating it. Although Coach Foley has stated that he would like to see the Goats play the body more, they clearly outplayed the Jumbos in the corners during the first period.

With some playmaking resembling that of a power physicist and defensemen Joe Greene and Dan Doherty as partners, the Goats scored two quick goals within 13 seconds of each other to put the game virtually out of reach. Defenseman Bob Kelley broke the scoring drought with a point by Tom Honsher. By having a great game all night, ended the period at 5-1. During this time Kevin Penney, who in turn hit Ken Pefine with a quick pass up the boards, Pefine fired a shot on Curry's freshman goalie Howard Lampron, Lampron made the save but kicked the rebound right to Mattapan, who easily put it home. It 2-0.

In 20 minutes of hockey left to play, the Goats had a 44-22 lead at the half. Betty McCann (Jr., Center, 5-6, Minihan (Jr. Forward 5-3 Mattapan), and Debra Schorr, the junior from East Longmeadow, ended the period at 5-2, to forward Debra Schorr at 5-8), the Goats scored two quick goals within seconds of each other to put the game virtually out of reach. Defenseman Bob Kelley broke the scoring drought with a point by Tom Honsher. By having a great game all night, ended the period at 5-1. During this time Kevin Penney, who in turn hit Ken Pefine with a quick pass up the boards, Pefine fired a shot on Curry's freshman goalie Howard Lampron, Lampron made the save but kicked the rebound right to Mattapan, who easily put it home. It 2-0.

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Stunning visual images make Stallion a winner

The Black Stallion, Starring Kelly Reno, Tori Garr and Mickey Rooney, Directed by Carroll Ballard, At the Sack Beacon Hill

by Greg Beeman

Every once in a while an unpretentious 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.

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 Reno) 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 farmer named Henry Daley (Mickey Rooney) lets Alec keep his horse in the barn on his farm. When Alec discovers that Daley owns trained race horses, he wants to work with him to get his horse in shape to race. Daley eventually agrees and the two put in long hours in preparation for a big race.

The performances are all first-rate. Kelly Reno 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 to Alec; he has all the wonder of a young boy and, at the same time, is intelligent without being the least bit precocious.

Tori Garr is excellent as Alec’s mother.

She is completely believable and is able to convey her love for Alec avoiding the overly mushy mother character. Mickey Rooney is outstanding as Henry Daley. He is perfectly suited to the role of the retired trainer who decides to try once again to win a promising horse. His performance, like Alec’s, 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 makes him unique among his contemporaries.

Alec Ramsey’s journey from small boy to trained race horse is perfectly told with scenes of Alec’s growth both on and off the track.

A Boy and a Horse is a simple story told with exquisite detail in “The Black Stallion.”

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 tight close-ups and a quick cutting pace to make Alec’s encounter with a snake something completely original and terrifying.

His photography by Caleb Deshoncellis 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 Carmin 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. This combination produces a winning and rare film experience.

A Slice of Americana seen by Suffolk Alumini

by S. A. Scipione

"It’s not supposed to be funny," says James Zikoizkovski, originator of this madness. "It’s supposed to be disturbing.

Zikoizkovski, a Suffolk alumini, is the producer of Lease it to Beaver, a seven minute video purportedly detailing the “dark side” of the popular American sitcom comedy, Lease it to Beaver.

Chaver is not Zikoizkovski’s first video project. An earlier one, Rick Runach, Dangerously, has earned a small but rabid cult following at Suffolk and around his native Quincy. Chaver concerned the tribulations of a reflexively violent Vietnamese veteran turned — private eye as he hunts the killer of his friend Max. Suffolk University students and landmarks abound in the production.

Suffolk and ex-Suffolk students are cast in "Chaver, WSPV’s Station Manager Barry Dayce (Government ’80) fills the shoes of Hugh Beaumont, the original Ward Cleaver. Suffolk alumini Dan Pettigrew, wearing a mask and carrying a knife, plays the Beaver. Boston University Journalism ‘82, renders a remarkable performance as Anne Cleaver.

One himself established as a performer in Chaver, appearing as a giant thug whom the diagnostician had to defeat in hand-to-hand combat. He states that the role of Ward Cleaver is "the greatest role I’ve ever played." His part is crucial in establishing Chaver’s foot motif. Nixon, as the Beaver’s mother, has obviously patterned her character after the Jovial Mother in the Rolling Stones’ "Mother’s Little Helper," the cools brownies and brownies. The Beaver’s "pills," however, also blankly swallows handfuls of pills to help her get through her tedious, suburban day.

"It had to keep eating that stuffy'" (the “pills”), and there was aspirin mixed in with it, so I started to feel pretty sick," said Nixon. In another trying scene, her horse was dropped off the set again and again until Zikoizkovski, a perfectionist, was finally satisfied with the way the scene appeared.

Craftsmanship and technique characterize Chaver. When Runach was laid on exasperation and impatient cynicism, Cleaver is rigorously limited by stylized motifs and a flat, savage tone. The eerie foot imagery, carefully timed and placed camera angles, and dry muted atmosphere are not enduring, but they are effective. Not since the heyday of the Doors has such a mood been established, and with such obsessive consistency.

Zikoizkovski, although claiming never to have seen John Carpenter’s Halloween, has absorbing several aspects of that film into his production, the most prominent being in the character of the Beaver himself. Another obvious influence is Hitchcock: the timing, oblique camera angles and well orchestrated violence recall the master. A less apparent influence may be the new wave of German filmmakers, directors like Herzog and Fassbinder, for Cleaver exhibits the same cold, ironic, yet nonetheless grotesquely terrifying effect.

Chaver will not enjoy a Runach’s popularity, but it is definitely a more nature production. Zikoizkovski has established himself as a creative force for the ’80’s.
The Fog lifts, poor script revealed

by Dave Mullins

The Fog. Directed by John Carpenter. Starring Janet Leigh and Adrienne Barbeau, Opens Fri.Sat.Sack Theaters. Suspense, thrill, and terror at 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.

Synopsis

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 lapse 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 ghost ship Elizabeth Dane, bent on claiming the six survivors 100 years later. Adrienne Barbeau stars as Stevie Wayne, late night disc jockey and owner of a lighthouse - turned - radio station. From her berth in the old lighthouse, Wayne can see the glowing eerie fog approaching. Unfortunately, as she reports the destructive path of the fog, the viewer can't see any of her acting skills, except her ability to look terrified and yell a lot.

THE HAND OF FATE emerges from the mysterious fog.

The rest of the cast includes veteran performers Hal Holbrook, Charles Cyphers, and former Psycho star Janet Leigh. Cyphers is convincing as a beacon, but he's only in his last film. For Janet Leigh, it is the first time she has been able to work with her daughter, actress and singer Lee Curtis. Curtis starred in Carpenter's last film, Halloween.

But all the action share a common bond as they and their performances are nurtured along, the result of Carpenter's setting up the audience and building toward the climax. Once the climax arrives and the stars meet their ghostly tormentors, the dialogue immediately changes to mediated, inane cliched babblings. Holbrook is the only character of this problem, as his character, Father Malone, has lines resembling those of hundreds of other endangered priests from film history. His character wasn't kidding when he proclaimed "We're all doomed." The audience isn't, either.

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 this judgment.

First, Carpenter shows his brilliance as a technical director. In Halloween he used numerous hand-held camera sequences and superb lighting techniques which made the film that much gloomier. In The Fog, Carpenter duplicates almost shot for shot of the fog rolling under doors, and arms, legs, and even entire ghosts appearing out of the fog. Its use of color is extraordinary, as are his meticulous studies of costuming, which brings needed malaise to the film.

Even more noticeable is that Carpenter used the same directorial craftsmanship in both films. The viewer knows someone is in danger from the opening minute of each film, yet they are spared their seals, 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 macabre attempt to kill one innocent victim, but rather six ghostly lepers trying to claim six lives, and making to trap six victims in a church during the film's climax. More actors mean more lines, which means more confusion than suspense.

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 innue dialogue takes hold, and not even murder, ugly shots of the ghostly lepers' 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 the director who gave the world Halloween, which has now grossed 84 million dollars worldwide, The Fog is a big disappointment.

Even the biggest disappointment 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 did have any lines to say.
Simon's closing chapter spoils his latest film

Chapter Two — written by Neil Simon, directed by Robert Moore, starring Marsha Mason and James Caan. At the Sack 5.

by Rosemary Rettondi

"You are sure not like Barbara," James Caan tells at Martha 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.

Simon's characters in Chapter Two want to let go of their pasts: Marsha Mason is in a new relationship; James Caan is a recently widowed writer; Valerie Harper is a recently widowed actress. Their scenes are played by 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 want to examine their feelings and actions until it is too late, and their problems are not taken seriously by the audience.

Simon 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 the 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 talent falters him when his character's life becomes mired in guilt, anger, and depression. This gives the film a motley feel to it.

This is too bad, because Simon's Chapter Two is a film with many things to say. Once again, Simon has interesting 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 hurting over their divorces, 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 dilemmas 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 many personas are thrown off as Caan sets Mason constant, all the while comparing her to his first wife. "I won't recreate her life so you can relive your first marriage," Mason tells Caan after a particularly painful fight. The scene rings with such authenticity that it is painful. (One wonders why Mason wanted to recreate part of her life again. Mason's love for Caan is so strong it swells through their entire script. Mason plays straight through the small clinging mannerliness many actresses employ, Caan's moodiness

by Jeff Putnam

Hero at Large. A film directed by Martin Davidson, written by J. A. Carriker, and starring John Ritter, Anne Archer, Bert Corven, and Kevin McCarthy. At the Back Beach Film and Suburban Cinemas. America was stripped of her heroes in the 70's.

Out of work actor Martin Davidson hired by public relations firm to promote a movie about a fantasy hero, Captain Avenger. While Robinson Crusoe, 1961, has been considered a fantasy hero, America no longer has one. This is due to the media putting out-of-work actors into fantasies, a substitute for the real thing. America is a country of the future, and America has no heroes. Her heroes are stereotypes of old, with no substance to follow through. America is a country of the future, and America has no heroes.

The American media is now looking for the next big thing, the next big hero. How can America be a country of the future, and still have no heroes? This is the question the media is asking. America is a country of the future, and America has no heroes. Her heroes are stereotypes of old, with no substance to follow through. America is a country of the future, and America has no heroes.

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

Hero answers the former affirmatively, specifically in the defining moment of Generation," a hero is genuinely needed, if only as a vehicle for people to live out their fantasies. Since Nichols possesses no superhuman traits, he is easier to identify with than the alien superman. Anyone can substitute themselves 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 dominates his ego 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 un inhibited projection of Everyman. 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 dominates his ego does his heroic image fade; above all, heroes must be genuine, no matter if they are fact or fantasy.

A badly needed screen hero

out-of-work actor hired by a public relations firm to promote a movie about a fantasy hero, Captain Avenger. While Robinson Crusoe, 1961, has been considered a fantasy hero, America no longer has one. This is due to the media putting out-of-work actors into fantasies, a substitute for the real thing. America is a country of the future, and America has no heroes. Her heroes are stereotypes of old, with no substance to follow through. America is a country of the future, and America has no heroes.
by Joe Fancher

The Rams outscored and outplayed the Gordon Fighting Scots, 53-32, in the second half for a convincing 91-70 win that improved Suffolk's record to 10-9, and kept alive their hopes of a tournament bid.

Two stories surface in this contest, the second half brilliance of the Suffolk defense, which allowed the Rams to run past Gordon, and the excellent effort displayed by Rams center Richard Sullivan, who poured in 26 points (he had 22 the previous night against Nason), blocked 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 a 28-28 tie.

"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 too much. Center Tom Marks, who dropped in 25 points, most of which came in the first half, was able to roll to the glass for lay-ups throughout the first half while his inside shooting caused additional problems for Steve Dagle.

The Lindlands, Steve (13 points), Larry (eight points) and Doug (10 points) contributed to Gordon's fine play in the first half by finding the basket on jumpers and lay-ups.

Gordon played at optimum speed, with the Scots defense beneficiary from the incalculable Suffolk shooting which saw the Rams hit only 38% of their shots. The Scot defense benefited from the inconsistent Suffolk shooting which saw the Rams out of the game in the first half.

"We were tight the first half," said Ram forward Dan Lohoff who added four points in the first half. "But the defense allowed the Rams to roll right to the glass for lay-ups throughout the first half while his inside shooting caused additional problems for Steve Dagle."

Gordon's offense slowed and the Ram defense started coming around," said Nelson. "More pressure, long passes, we had guys pick them off."

"The defense started coming around," said Nelson. "The defense held and Lewis added eight points. A Dagle steal set up a Lewis lay-up, the defense held and Lewis added another lay-up. A steal by capt. Mike Janedy set up a basket by Dagle, giving Suffolk a 46-38 lead. Suffolk fell behind 52-50 and then sped away.

"It was coming," said reserve forward John Siewicki. "We weren't as physical as we should have been." Suffolk outscored and outplayed the Rams 52-38 in the second half for a convincing 91-70 win that improved Suffolk's record to 10-9, and kept alive their hopes of a tournament bid.

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

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

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

Gordon closed to within four at 64-60 but three-point play by Sullivan and Don Walker ended the Scots threat. Two consecutive steals by Janedy led to baskets by Dagle and Sullivan making it 76-64.

Janedy keyed the defensive pressure with five steals to complement his seven assists and 12 points. It was another strong defensive effort by Janedy, Janedy was the spark that ignited the surge. Janedy's "animated 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
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 73 to 68.

The Rams had overcome a 13-point Merrimack lead (nine at the half) to tie the game at 48. With twelve minutes left and the score 52-52, the Rams strapped in — get the ball to the hot shooter, Ed Mittchur. "It's our best corner shooter," explained Nelson, "and he had early success with his shot tonight."

Indeed, Mittchur hit four 25-footers in a row at one point, and 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 won wild, confounding 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 uncharacteristic shooting by Merrimack big man Mark Harttell (7-for-17 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 Harttell, scoring 10 first half points of his own. "For the second time in a row Dagle played extremely well," said Nelson, "and he finished with a game-high 18 points.

The Ram bench helped Dagle hoop the game respectable in the first half. Trailing by 11 (25-14) and their offense floundering, Nelson inserted Mitchner, Donovan Walker, Pat Duffy and Tony Jenkins, and the four super-subs sparked the team. Walker hit three baskets in a row and including this game, their opponents's average margin of victory has been 29.7 points.

The lead did get back up to 31-22 for Merrimack at the half, but when Nelson went in a rested Dave Lewis and Mike Jasoni into the lineup to open the second half, the Rams caught fire.

The two combined on a fast break two-on-one for a Lewis basket and Dagle converted a perfect feed from Jasoni on an "alley-oop" play, cutting the lead to five - 28-23, and again at 33-28.

Walker hit three baskets in a row after a foul shot and scored again for a six-point lead. However, the one time Suffolk was able to beat the press, Mitchner was left all alone downcourt for an easy basket.

Walker followed that with a 25-footer to cut the gap to two, Janedy then took the 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 25-footer to tie it again at 32, the Rams would score only one more basket in the next seven minutes and the same would be history.

It started with a Merrimack steal off a press after a foul shot," said Nelson, "and that shouldn't happen. We've worked on that from day one."

Nevertheless, it didn't happen. Following a Merrimack steal that, they employed the press, stole the ball and scored, then stole the ball again. By the time Mittchur had seen three of his shots go around the rim and out and everyone else on the team was missing, the score was 73-64. 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 learned a lesson -- you can't win a ball game when the entire team can't win a ball game.

"We turned the ball over three out of the four times they put on a press after a foul shot," said Nelson, "and that shouldn't happen. We've worked on that from day one."

Merrimack then employed a 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 shouldn't happen. We've worked on that from day one."

Merrimack continued to out-press the Rams, but when Nelson saw that his Ram strategy was working, he went back to his starting five.

Without Nelson's starting five, the Rams went on a 20-2 spurt during a seven minute span," said Ram coach James Nelson. "We've worked on that from day one."

Nevertheless, it didn't happen. Following a Merrimack steal, they employed the press, stole the ball and scored, then stole the ball again. By the time Mittchur had seen three of his shots go around the rim and out and everyone else on the team was missing, the score was 73-64. 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 learned a lesson -- you can't win a ball game when the entire team can't win a ball game.

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room. Osgood wrote "... From that moment on we were friends; although we only met during the first year of our acquaintance..."

Poe’s wife, Virginia encouraged their friendship because she felt that Osgood’s influence over him had a “restraining and beneficial effect.” Poe had made a promise to Osgood to give up his use of stimulants. 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 permit her interference is a mystery.

After seeing one of Osgood’s letters lying open on Poe’s desk, Mrs. Ellet sent 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 S.S. Osgood or Virginia seemed 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.

Frances Sargent Osgood was reconciled to her husband in 1847. Thomas Mabbott, editor of The Collected Works of Edgar Allan Poe, wrote 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.
Face the issues
Threat not strong enough for draft registration

by Alice Whooley

For the first time in almost 30 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 whether they would be willing to fight for their country. The varied responses among Suffolk students to an informal Journal poll earlier this week was no exception to the concern being felt all over the country.

Paul Popielski (Sociology '80), a Vietnam veteran, feels that the draft really isn't needed at present. Popielski said, "It's all a big scare tactic. It's really too much. They're overrating it and making 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 me 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 II, 1.4 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 hawks 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 oil."

Elaine Amendola (Crime and Delinquency '81) feels that if there is a draft it should be voluntary. Amendola commented "I had no choice, I would go." She feels that "people shouldn't be forced."

Bernadette Bazykewski (Crime and Delinquency '80) feels that there should not be a draft. Bazykewski says "There shouldn't be a draft. It is foolish to get killed 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 women 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."

Marie Celeste (English '83) said "I wouldn't go. There are very few things I can see myself giving my life for and oil isn't one of them."

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

Donna Nee (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 Vastis (Management '81) says that "only if the country were in jeopardy would I go."

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.

STUDENT GOVERNMENT ASSOCIATION

EVEUONE'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...