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# Suffolk Journal

Vol. 30 No. 10

SUFFOLK UNIVERSITY, BOSTON, MASS.

February 10, 1975

## John Dean Lecture Sparks Campus Debate



Boston Globe Cartoon

### Anti Dean Group Fails to Prevent Talk

by Linda Carroll

John Dean is coming to Suffolk on February 25th as originally planned. After hearing both pros and cons from students in attendance as to whether Dean should be allowed to speak here, the SGA voted 16 to 1 to stay with its decision. Jim Torney was the only opposing vote.

Last week a petition was passed around the university to gain student support in stopping Dean from speaking. Susan Canavan, a senior, and two other students who prefer to remain anonymous, initiated the movement. They base their objection on the grounds that Dean is a convicted felon and paying him to speak here would be "making crime pay."

The petition states:

"John Dean III is scheduled to speak Feb. 25, 1975 for an amount of \$3,000 as reported in The Boston Globe. This is unreasonable as we are paying for an immoral government official.

Please sign below if you are against his speaking at Suffolk University."

An estimated 200 signatures have been received. A final count is yet to be taken.

Canavan called a meeting in Room 517 at 1 p.m. Tuesday to rally support. The meeting was attended by students on both sides of the issue.

Initially a question-and-answer forum was held, but as the group became more informed, opinions began to fly freely. The major objection was the \$3,000 fee, not Dean's right to speak. Initiators of the petition objected to payment of anything but Dean's expenses. Some anti-Dean supporters were vehemently opposed to his appearance under any circumstances.

Dean supporters brought up the issue of censorship. They also stated the fact that although Dean

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### SGA Vote of Confidence Taken; Judiciary Review Board Renders Verdict

by Patty Fantasia

The John Dean controversy reached its peak last Tuesday at the regular meeting of the SGA in the unusual surroundings of the student lounge. After a lengthy discussion between both SGA members and interested students, the members passed 16-to-1 a motion made by Jim Mallozzi and seconded by Karen Kelleher to take a vote of confidence regarding the Watergate witness's visit on Feb. 25, despite the signatures of approximately 200 Suffolk students on a petition protesting his appearance.

Major reasons cited by the students were either moral, pecuniary or both. It was argued that a convicted felon, such as Dean, should not be paid out of student funds to speak at any college because it sanctioned his violation of the law.

Susan Canavan, initiator of the petition, commented, "We don't feel these people should be encouraged. They've already proven they can take advantage of the public," she later added, "It's a money and a moral issue."

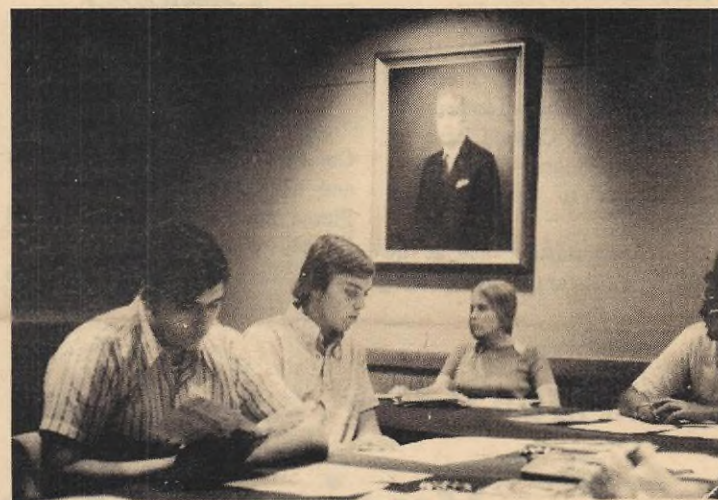
SGA members, however, side with the majority of their constituents, who believe that canceling Dean's speaking engagement would be violating his right to freedom of speech and a significant educational loss to the students denying knowledge that might be imparted to those desiring to hear him speak.

The Vice President of the Political Science Association, on behalf of his organization, said, "We are 100% in favor of bringing John Dean here. Anything else would be censorship."

It was also argued by SGA members that Dean's involvement in the Watergate scandal should not prevent inviting him to Suffolk because he has already served his sentence.

Karen Kelleher stated, "I think John Dean has paid his debt to society."

SGA Treasurer Jim Brown agreed, "As treasurer I'll be glad to pay \$3000 or sign a check for \$3000 to have John Dean come and speak. I'll be more than happy if he can enlighten me about anything



SGA in Session

concerning the American political scene or Watergate."

After the debating had ceased, SGA member Chris Spinizzola said, "I think it's still pro-Dean from what I can see here."

If the SGA had changed its decision concerning either Dean's invitation or the amount of his fee, there would still have been the problem of his contract, which has already been sent to his agency for his approval but has yet to be returned.

"As far as the agency is concerned and SGA is concerned, the contract has been signed," SGA President Dave Cavalier said.

Commenting on the sum Suffolk is paying Dean, Helen Orcutt said, "He set a price of \$3,000, which is less than he's getting at other schools. I don't think he'd go down any more."

Jim Torney said, "If John Dean wants to come, he comes. If we don't want him to, we still have to pay him after the contract is signed."

"The only choice is whether they want him to come in earnest and earn \$3,000, or not allow him on campus and pay him \$3,000," O'Leary added.

It was mentioned that no monetary reference had been made at the previous SGA meeting, at which Dean's visit had been discussed.

Cavalier responded, "The reason I asked Helen not to put money into it was I hoped that Professor (Dion) Archon would match the amount from the Student Lecture

Series Committee or that the Law School would come down in price."

Under "new business," the unanimous decision of the Student Judiciary Board was that it had no jurisdiction to act upon William Ander's complaint that last year's SGA election had been illegally conducted.

On the grounds that the alleged charges broke university rules, not SGA rules, and that he would have to appeal to the Dean to convene the Student Conduct Committee for a hearing, the decision was subjected to several conflicting opinions.

The decision reversed an earlier one that had favored holding the hearing.

Spinizzola said, "I think it's a form of passing the buck." He then later added, "It makes us look like a joke. There should have been something done."

John Switekowski told members of the Board, "I think you were just trying to find a way to sweep it under the rug and send it to (President) Fulham. I think a matter like this should have been left to the students and not passed on to the administration."

"We're indicting them for sweeping it under the rug, but they had no jurisdiction," said DonMcGruk, defending board members.

"I don't think I was biased because I wasn't here last year," Karen Kelleher, a member of the Board stated. Later she commented, "I did everything I could."

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## POLL

Please be kind enough to fill out the questionnaire on the back page.

# Conspiracy "Schmeeracy"

by Bruce Jackson

I've just come from attending a weekend conspiracy conference at Boston University and, after checking over my shoulder, I think I'll write some notes down for you.

From all parts of this country, even Dallas, crossing many state lines, conspirators — no, no conspiracy investigators — flew into Boston.

When I went to the conference, I knew it would be exciting and controversial, but I didn't know that the evidence presented would be incontrovertible.

President Gerald Ford and his like might well wish to scoff, "conspiracy schmeeracy" (although I don't know if he has put it just that way). Even a can't-be-bought lawyer like Leon Jaworski might declare: at this time there is insufficient evidence to pursue this investigation any further ... hell, we've found the smoking gun — and it was Oswald's!

But both Gerald Ford and Leon Jaworski worked on the Warren Commission, the men (what! no women?) appointed by President Lyndon Baines Johnson to hear the evidence in the Oswald case — behind closed doors — and report their verdict to the American public.

Was I ever startled, and at the same time instantly made wise

when I heard that!

Mark Lane, the author of the bestseller about the assassination, *Rush to Judgment*, who was a New York State assemblyman when Oswald's mother asked him to defend her son in court, tells this tale: "Jack Ruby spoke to Warren (Earl Warren, Chief Justice of the Supreme Court and head of the Warren Commission) and

they replied, 'Anything you have to say to us you can say right here.'"

Well, now I myself have seen the famous Zapruder film, and I can understand why Ruby wanted to split Dallas before spilling any beans.

William Zapruder was just one more tourist with a movie camera that day in Dealey Plaza. (One reason the conspiracy investigators

around and Zapruder's movie is the only sequential picture we have of the seconds of the assassination.)

I was particularly surprised at Mark Lane's revelation about Dan Rather. The Zapruder film was never shown to the public and Dan Rather's commentary to the film, plus a few stills in *Life Magazine*, none of them showing any shooting, were all the American people were allowed to see about the killing of their President.

Rather, then a young newcomer to the CBS staff, in a nationwide report, unaccountably seemed to goof up the key sequence in the film — the instant of the impact of the bullet to John Kennedy's head.

Rather reported to us that you can clearly see the President's head flying forward with the impact of the shot. But if you go and see the film for yourself, which I hope you will do, you will see President Kennedy's head jolting violently backwards as a gigantic, visible explosion takes place in the front of his brain, and a thick blur of blood quickly spreads on his forehead. Then, as the limousine speeds up, his body slumps forward.

The crucial shot obviously came from in front, and to the right, of the presidential motorcade.

(Rather, says Lane, has now seen the film again and apologizes for his error. He says he was nervous

and, as Lane explains, all the advance expectation was to see a bullet striking from behind.)

Incidentally, I said the film was never released to the public and that's still true. All the Warren Commission evidence and records are still locked up — (where have I heard that before? or since). But the Zapruder film was subpoenaed in the Jim Garrison trials and some elfish early Ellsberg bootlegged copies of it.

(Garrison, then District Attorney in New Orleans, attempted to prove in court a conspiracy of right-wing, anti-Cuban crazies, some of whom Oswald was close to. All of those named by Garrison have since died, some bizarrely, and the named leader, Clay Shaw, has just now been revealed by ex-CIA top agent Victor Marchetti as a high-level CIA operative in the New Orleans area.)

The Zapruder film is awful to watch, but the pain of hearing that shattering explosion and feeling that wound grow as it takes this beloved young man's life away makes me very angry if I have been lied to.

And there is more.

**NEXT WEEK:** If you think the John Dean case is disgusting, wait till you learn about E. Howard Hunt and his employers.



Congressman Ford and Jaworski and he said, 'I can't talk here. Please take me to Washington and I'll tell you everything I know, please, take me out of here.' And

have amassed so much evidence is that everybody that day seemed to have a camera and to be taking pictures of the young President.)

There were no TV cameras

## Others May Follow

# Business Career Conference Held

by Dennis Vandal

High School students often face a dilemma as their graduation draws near. Many have decided to go to college, but the problem of where to go and what to study lingers.

Suffolk has realized this and, under the direction of Dr. Leo Lieberman of the Psychological Services Department, the problem will be less perplexing for many of those graduating seniors.

A Career Conference for High School Students was held here December 3 for the juniors and seniors of the high schools in the area.

Thirty-five students and several counselors from seven high schools came to the afternoon seminar.

The idea at this first conference was to give the graduating high school senior a fairly complete idea of what it is like to be a student in the College of Business Administration.

A wide variety of Suffolk officials were on hand for the afternoon, including University Vice-President and Treasurer Francis Flannery who welcomed the students.

After introductory remarks, each faculty member present spoke to students on each of the areas of concentration offered by the College of Business Administration.

Assoc. Professor Bernard Meyler spoke to the group about accounting and what the prospective student needs in terms of in-

terests and ability requirements.

Finance and banking were the subjects discussed by Prof. David G. Rismiller; Dr. Joel Corman talked about management; marketing was discussed by Prof. Anthony G. Eonas and the topic of public management was taken by Dr. Donald Levitan.

After this first hour, everyone chose the group of his/her interest which was set into the same categories. Finally, there was an opportunity for all those in attendance to have a private conference with a professor or a student.

A social hour and critique was held after the activities of the day. Reactions from the students was favorable. In addition to finding out about the various areas available for study, the students also picked up an interest in Suffolk.

"I'm glad I had a chance to see what college students and faculty look like in a college setting," said one student visitor.

Besides acquiring an excellent image of what college life is like in relation to academics, those who attended found insight into what the future would bring with a particular degree major.

Another student said, "It was very valuable to hear descriptions of what future we might have if we took certain majors." Many students were impressed with the seminar and were willing to return at a later date to audit a class during a regular day.

Questions concerning this were often raised, and they were told



Dr. Leo Lieberman reviewing results of the Career Conference

that arrangements could be made by contacting Asst. Dean Robert Graham.

Dr. Lieberman, the man responsible for the day's activities, said, "The students were impressive in their sincerity and desire for career knowledge." He expressed great satisfaction concerning the great

success of the project and also said this university would probably stage more of these activities as a public service for the high schools in the area.

In a memorandum to Suffolk officials, he recommended that "we proceed with career conferences as a public service in the Natural

Sciences for the spring of 1975, a Social Sciences forum during the Fall of 1975 and another forum in the spring of 1976 for the Humanities.

The high schools represented were St. Christopher Columbus, Arlington, Lexington, Medford, Stoneham, North Quincy and Manton.

by Frank W. Pereira

Adolf's dad thought it was a disgrace having such unsightly trash  
continued on page 8

# SIGHTS

Charles Welch:

## On And Off Broadway

by Bruce McIntyre

There is something about the stage, be it the pomp and circumstance, or the feeling of satisfying an inner drive, that keeps the theatre vital with young blood.

The competition is tough; there are hundreds of thousands of actors and an obviously limited market. But there is room for the enterprising individual with desire, ambition and talent.

Charles Welch, actor, singer and otherwise warm human being, found the answer early; his perseverance and drive. He was born in New Canaan, Connecticut, with the gift of personality and an unforgettable manner.

His early career was undramatical. Charles attended the Rollins School in Lenox, Mass. where he studied acting, thinking this to be a good place to start and develop his talents. It was affiliated with the Yale School of Drama, and it afforded Charles the opportunity to act in some of the Yale productions as well.

He was graduated in two years and packed his bags and headed for New York with \$600 in his pocket and barely a friend in the city. After finding a job running an elevator, he began calling on agencies, willing to try anything, and found himself acting at the Y.M.C.A. American Theatre wing, while he improved every day. Eventually he started meeting people and hearing about new jobs.

Without an Equity card, the highly competitive market for actors seemed near impossible, so he left for summer stock in Gloucester, Mass. where he finally got his card.

This enhanced his confidence and talent to a degree that when he



Actor Charles Welch

Photo by Georgianna Hucul

got back to New York he was working within a month.

A group of friends he met at Sawdust Trails, a one time hang-out for actors, started their own repertoire company called "Actors Theatre 49," comprised of eleven or 12 people. Together they wrote, directed, built the sets and acted in about six plays in a year while collecting unemployment. "We were a healthy group, always working and looking for opportunities."

Charlie then got a tour called "Three men on a Horse" which played one night stands in places like

Maine, New Hampshire, Vermont, Massachusetts and Pennsylvania.

Cramped into a stationwagon with three dogs and seven or eight people, they drove to every job, and this left no apprehensions in Charlie's mind about what they were doing and why. "You figure it's a training ground. You'll just do anything to get out and get experience plus if you take a tour like this, you can save money so when you arrive back in the city, you've got a little bank account."

But there is so much more to breaking into this profession:

meeting people, finding where the castings are being held, getting an agent and delivering what is expected if you get the chance.

"When I first hit New York, I hung around the Sawdust Trail. I would walk my feet off trying to get acquainted with agents or their secretaries, and they would tell you 'no, we're not casting.' But I would the secretaries. This way they got to know me personally.

"Then CBS had a cattle call where loads and loads of kids would line up and you would go and say hello to the director and assistant. Then they were doing lots of T.V. suspense and Studio I. Eventually I began to get walk ons and two or three line parts."

Charles still sees some of the old gang who are still doing walk-ons and extras. They have families and homes and just sort of get along. "They just earn enough to keep going. There is something about the business that makes you keep going."

Even with talent, there has to be desire to act. A need and want. Charles says, "A lot of kids sit in a room and say what good actors they are and they work in front of a mirror, but you've got to get out and get hired. Get in an off-Broadway show and then you can go back to an agent and say 'Come and see me I'm in a show now.'

"Once you've been in a show or commercial they are interested. They always ask 'what are you doing now?' They want to know when you're working."

Charlie's success is due because he never thought of himself as being above a part. He would take walk-ins, commercials and extras. "People would ask me why I took all those extra parts saying 'they'll

go back the next day and the next. Some people were afraid to be told no and would never go back again. But I said, 'Damn it! All I really want is to get my foot in the door. I have something to offer. I had a gimmick where Welch's candy people put out Welch's Mints and I would buy bags of them. So I would go around and give them to never give you a part as long as you do that.' I would ask them if they wanted to match bank books."

He admits that he worked damn hard at first, running into himself going between jobs. Charlie says that even today with the competition the way it is, the economy the way it is, and the lack of creative theatre in most places, you can still make it. There is a lot of off-Broadway and theatre groups in every hometown.

He says, "Even if it is an inferior group, as long as you are bringing something to it and getting something out of it, stay with it until you're ready to try a better group."

Charlie is one of the few freelance actors that can work continually even without an agent. It took him 20 years to get to know all of the people but he did. "I began to get jobs and be appreciated and people started calling me directly. I had agents that would ask me to sign, but they would want a percentage of the jobs I obtained on my own as well. I would have to tell them to forget it."

Charlie Welch has a successful and happy life in the theatre. He did it his way and with hard work. He's maybe no Redford or Chamberlain but he has got as many credits as either of them.

## STARDUST

by Diane Costa

The hardships of a rock superstar is portrayed sharply in the latest rock film, "Stardust," at the Cheri. A sequel to "That'll Be The Day," Jim MacLaine and The Stray Cats follow the well-worn path to stardom.

Managed by Mike Menarry, old friend and ex-fairground worker, the band becomes The Beatles plus one. The familiar scene occurs again — screaming fans, building pressure and a Number One spot throughout the world. Menarry and the newly acquired promoter convince MacLaine to go solo, leaving his long-time friends to hang in mid-air.

On his own, he creates "Dea Sancta," a rock opera dedicated to women and his dead mother in particular. Televised worldwide, it brings eternal fame to the confused singer. To get away from the hectic life, MacLaine purchases a secluded castle in Spain.

Living with Menarry, MacLaine stays in hiding for two years until he consents to an exclusive interview. O.D.ing during the show, he is rushed to the hospital, as Menarry yells, "You can't die! I own 50% of you!"

David Essex as MacLaine, reminiscent of Paul McCartney; Adam Faith as the manager, Menarry; and Larry Hagman, the promoter (Sure, boah. Whatevah you' wan') all acted with perfection. Ines des Longchamps, MacLaine's girlfriend, seems to have lived the part herself.

As for the music — the opera, "Dea Sancta," reminds one of a touted "Tommy." The title track, "Stardust," runs through your head for the next week. It's a movie highly recommended in sight and sound.



by Robert C. Mullen

After seeing *Lenny*, at the Charles Playhouse, it becomes difficult to avoid the use of cliches in describing Marty Brill's portrayal of comedian Lenny Bruce. Brill's performance is, well, it is BRILLIANT. He makes the audience feel as if they were back in time about ten years, watching the real Lenny in a West Coast nightclub.

The play opens with a group of Mickey Mouse Club members bickering over what would be the best thing to give up for the Lord. They finally decide that "to give up sex for Him makes you the best; to not give up sex makes you second best; and to talk dirty, they'll bust your ass." Which is exactly what happened to the real Lenny Bruce. They, being the police, the courts and even Time magazine, busted him for talking dirty.

The remainder of Act One chronicles the rise of Lenny from the traditional comedian to the man who could make people laugh at the truth. He refused to "do an act." Instead he preferred to do unrehearsed bits — impressions of our ridiculous society. The act

follows Lenny's career out of the small clubs of New York and Montreal, through the gay bars and the striptease joints, and leaves him at the peak of his career in the beatnik spots of California.

The scenes in which Brill works alone doing the bits of Lenny are among the best of the play. The script by Julian Barry, a man who remembers Lenny long before he became the cultist hero that he is today, couldn't be better unless it were written by Lenny himself. Indeed, it is the script that enables Brill to do such a fine job of handling his re-enactment of Lenny's life. Barry is also the writer of the film version of Lenny Bruce, starring Dustin Hoffman. Barry has attempted to remove Time's "sicknik" label of Lenny. His script does this. The audience leaves the theatre feeling that the real sickniks are the vice and narcotic police who arrest him and the courts which drive him to his suicide.

Lenny's feelings of happiness, the knowledge that he's finally made it don't last very long. It is in the second act that the people he's been poking fun at have the last

laugh as they completely devastate the man and his life. The marriage of Lenny and his stripper wife, Rusty, has ended in divorce. And after a four month court battle, Lenny has received custody of their daughter. It is up to him to bring up the child alone for Rusty is soon to be busted for narcotics and imprisoned.

Lenny is finally felled by his attackers via the judicial system. After being busted in two cities for obscenity it is only a matter of course that he be busted in the next city. Forced to stop performing to defend himself in court, Lenny eventually runs out of money and self-control. He literally goes to pieces in the final courtroom scene. He begs the judge to allow him to do his bit for the jury, so that it won't be given a false image by the cop who performs his "obscene" act. The pressures become too great and he loses control of himself. His confident cackle, which follows his jokes, is reduced to a nervous giggle. He prances around the courtroom waving law books, court transcripts and tapes of his performances, refusing to

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## Brill's 'Lenny'

# AND SOUNDS

## Vinyl Pirates

by Paul Todisco

Although infamous characters such as Long John Silver and Captain Hook are gone, their profession, piracy, is still very much alive. Instead of directing their assaults on Spanish galleons, the modern pirates are concentrating on the music business — recording in particular. Pirate albums, or bootlegs, which ever you prefer, is a dirty business.

What are wrong with bootlegs? They are nothing more than musical plagiarists. Not that these shady characters are trying to palm the material off as their own, but they use the artist's name and talent for their own profit. That, of course, is illegal and anyone who attempts such an act is committing a felony.

Most pirate albums are in the form of concert records. A person with a tape recorder attends a concert and records the entire program. He then takes the stolen goods to a clandestine recording outfit. From there, the tape is reproduced into album form and prepared for mass distribution to merchants who stock these hot items on their album shelves. To

safeguard against this, many theater and arena owners will not allow concertgoers to bring in tape machines even if they are recording for their own enjoyment.

Another form of bootlegging is when unreleased studio tapes are stolen or somehow re-recorded and made into an album. The artist and his record company have no knowledge of the occurrence until after the illicit product is sold. They do not collect any royalties at all because the money goes to whomever hijacked the material. For instance, session tapes by Bob Dylan and The Beatles have been lifted and pirated.

Who is behind the bootleg syndrome? The accusing finger must be pointed at organized crime. The operation has become too slick to be handled by overzealous musical fanatics who believe that all music should be made available to the public even if the artist does lose out. Like in every other underworld move, the "big boys" discovered that there was a lot of money to be made in pirate albums.

Today, instead of appearing in plain white jackets, bootlegs have outer album designs. Some of them even look authentic at a quick

glance and occasionally they are recorded in stereo. However, the sound quality of most bootlegs are poor. Terrible humming and hissing sounds, bad editing, and other terrible noises are usually associated with the pirate album. But despite that fact, bootlegs are on the increase, and more people are handling and selling them openly.

For instance, there is a store in a rather exotic section of Boston which has a sign in its window that reads, "We sell albums, you'll get a boot out of these." Inside they have racks full of bootlegs. The albums sell anywhere from \$4 to \$10 depending on how rare they are or if they are double pockets.

Bootlegging seems to be making quite a future for itself. Today these albums are becoming more plentiful, and most people are beginning to view bootlegging as an accepted branch of the recording industry, but they couldn't be more incorrect. To organized crime, it is just another vice that the public wants like gambling, prostitution, and drugs. As long as it is in demand, musical piracy will continue to thrive.

## THE DEPRESSION CLIP

Or, How To Save Money By Using Your Head.

Back in 1933, the best way to save on a hair cut began in the kitchen and ended with a bowl on your head.

Now, all it takes is a trip to Gazebo, where in addition to our more exclusive line of hair care services, we'll give you The Depression Clip for only \$8. That means, for \$8, we'll wash and style your locks and still give you a cut above the rest.



139 Newbury St., Boston, MA. 02116, (617) 247-3403

## \$500 IN PRIZES

### SUFFOLK UNIVERSITY SPRINGFEST COMMITTEE ANNOUNCES

there will be a

### TALENT CONTEST

for our Bicentennial Spring Celebration Program  
on Friday night, May 9, 1975, the last day of classes

### Theme: AMERICAN SPRING

\$500 in prizes for the best student performances  
**COME SING, DANCE, PLAY, MIME,  
IMPROVISE, ANYTHING**  
singly or with friends

Announce your intention to enter the contest to the  
committee chairperson, Mrs. Fang of the Modern  
Language Dept.

**BEFORE FEBRUARY 21**  
(auditions thereafter)

## WSUB Pleasing to the Ear

by Mike De Sario

WSUB-TV has added audio programming for the music lovers at Suffolk. Program Director Amyl Durgin and Music Director Tim Tobin are working hard to make it a success.

The music program includes three shows a day at two hours apiece on Monday through Friday. It begins at 9:00-1:00 and 3:00-5:00, with television programming in between.

On Monday, Keith D'entremont begins with his "Morning Madness Music". Helene follows with her show at 11 and then Paul and Blaine get it on at three with their "Jazz" program.

Tuesday opens up with George Akerley and his "Rock" show followed by Steve Seto's "Classical" section and ending with Roy Le Blanc and Jim Barretto on alternate shifts.

More "Morning Music" is on the agenda for Wednesday with Steve Cohen and Howie Lerner. Tobin rocks on next with his "Jazz Rock" sound, with the finale headed by Blaire de St Croix and

his alternate, Frank MacDonald.

On Thursday, wake up to nostalgia with the fresh sound of the "Oldies but Goodies" with Lou Delena and Mad Man Mike De Sario. Brush back your ponytail and slick down your DA as the songs of yesteryear are brought back.

Jane Healy presents "Show Tunes" as her alternate Bob Brazeau, puts on a "Mellow Rock" show. Thursday ends with Bonita's "Classical Hours" for music appreciation lovers.

The Christine Ebinger show on Friday contains some mighty fine music followed by Dave Sanford with some "Folk and Country Rock." The final program is complete with Amazing Amyl and his "Peripheral Underground Radio Show", a real freak trip that shouldn't be missed.

There is certainly a variety of programming in this set of shows so pick your favorite. The jocks programs will also consist of announcements on the current events at Suffolk, news, weather, sports, features, and requests for music.

The Department of Student Activities is sponsoring a Seignury Self-Defense Course during the spring semester. The course is *FREE* and open to all Suffolk University students, both men and women. The course is taught at the Boston YMC Union by a certified instructor; Hours can be arranged with the instructor to meet your schedule. For additional information, contact The Student Activities Office, RL5.

# Sports Arena

## Rams Defeat St. Anselm's After Win Streak Snapped

by Steve Corbett

Shooting a torrid 72% from the floor in the first-half and 62% overall; Lowell Tech upset the Suffolk Rams 88-81 at Lowell January 31. The loss snapped Suffolk's recent winning streak at eight games.

Although it was a close game throughout, Lowell was scoring on remarkable shots. Their starting five were all in double figures and Steve Chimelski (22) had a strong inside game blocking out, especially on 6'5" sophomore Chris Tsiotis. This, coupled with Lowell's strong, consistent floor game, was a big factor in the Rams' upset.

Steve Barrett played an exceptional game for Suffolk, scoring points and snagging 13 rebounds, nine of them off the offensive boards. Chris Tsiotis (21), Bob Ferrara (16), and Kevin Clark (12), who also had seven assists, all played well in Suffolk's strong bid for their ninth win in a row.

A few days later the Rams edged their way back into the win

column, travelling out of state for the victory.

A key steal by Clark and a Tsiotis tip-in on a missed Barrett basket were the deciding factors in the Rams' 77-76 victory over St. Anselm's Tuesday night at Manchester, N.H. It was a big win for Suffolk over a strong Division II St. Anselm's, and the Rams' ninth win in their last ten outings.

The Rams had to rely on speed and precision as Anselm's employed their four big men along with one guard throughout a most physical contest. The Suffolk tandem of Tsiotis and Barrett battled furiously off both offensive and defensive boards to negate St. Anselm's height authority. The Rams' hit the locker room at half-time down two, 41-39.

However, Anselm's steadily built up a big second-half lead and their win seemed assured. But with 6:30 left to go in the game and St. Anselm's up 14, Suffolk came back to roll off 8 straight points.

The Rams were then spurred by

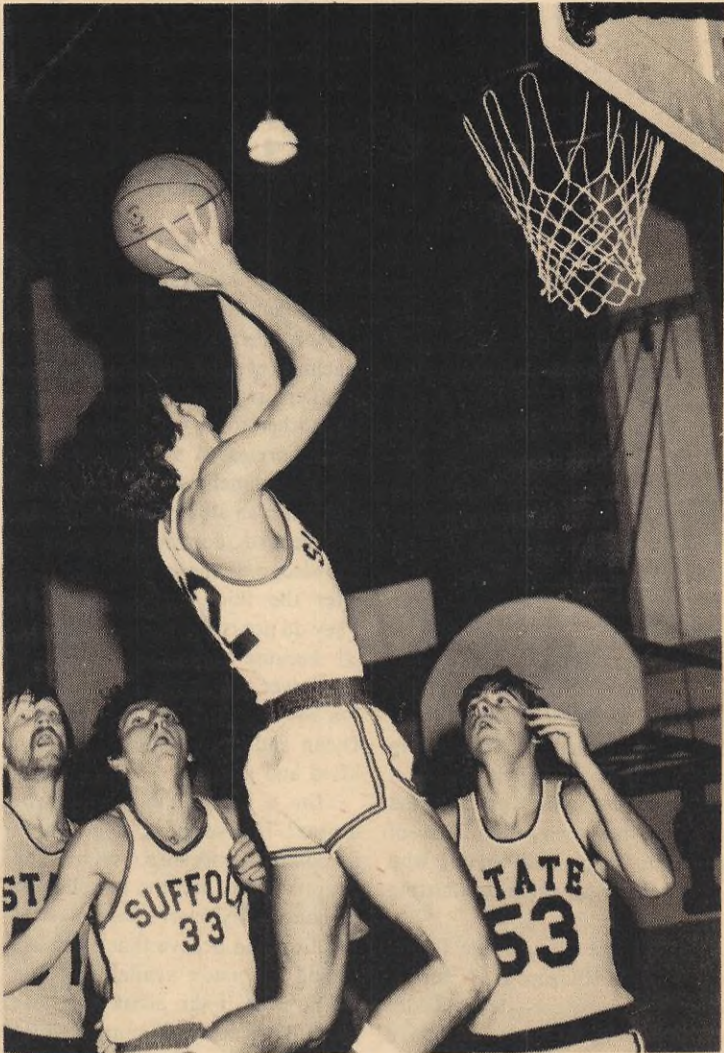
a superb shot-block by 5'10" freshman Larry Van Stry (or Sky, if you will) on Anselm's 6'5" John McManaman.

This seemed to have a devastating effect on St. Anselm's as they only scored 6 points in the last three minutes.

A determined Suffolk man-to-man defense during this span resulted in numerous Anselm turnovers and hurried shots. Suffolk's 17 free throws to Anselm's 4 also was a big factor.

Then two key steals by Clark, the last one coming with 14 seconds remaining, gave Suffolk the ball but still trailing 76-75. The Rams called time out to set up a play which gave Clark the option to shoot or to hit the open man. He wasted 8 seconds, then hit Barrett underneath. Barrett, however, missed the shot, but a magnificent tip-in by Tsiotis at the buzzer gave Suffolk the win as the Rams' bench burst into pandemonium.

The victory increased Suffolk's record to 11-5 and keeps hope alive for post-season play.



Bob Ferrara, named to the ECAC team of the week twice this season, drives for two against Lowell. Chris Tsiotis (33) anxiously looks on.

## 'Baseballitis'

By Brian Donovan

*The box score, being mostly arcane, is a matter of intense indifference, if not irritation, to the nonfan. To the baseball-bitten, it is not only informative, pictorial and gossipy but lovely in aesthetic structure.*

Roger Angell, from *The Summer Game*

Each year around this time, the malady strikes. With the end of the football season, there comes a lenten period which runs from the end of January to the beginning of March when the baseball training camps go into full swing.

I'm not sure when the serpent struck, but with the days going by I realize that the medicine will have

to be stronger this year than it was in 1974. Can the Red Sox and the American League East drag me once more through the summer dog days to the fall classic while retaining a mental norm?

It should.

While every year some new savior comes to Winter Haven to quell the aphorism of pessimists, "wait till next year," the pale hose appear to have no more support than last year, with the possible exception of one Bob Heise.

This year Lord Darrell will have to do with the serfs of season's past, and unless some of the fools gold of past campaigns pan out, it looks like I won't be sitting in the bleachers in Fenway Park when the

next ration of October comes up.

The coming year looks promising on other fronts, though. Where in years gone by I missed out on seeing some great National Leaguers (such players as Mays, Clemente and Koufax) because of "segregation," this year I get to view entertainers who might one day rank as good as the above mentioned.

For one thing the Yankees will be using Bobby Bonds this season. Bonds is supposed to be bringing another pinstripe pennant to the Big A.

There is Lee May on the Orioles, a team that also got Ken Singleton, who has shown his power in the past only on the local socket boxes.

The climax, however, must be Hank Aaron. The Red Sox open up on April 8 against the Brewers in Fenway, and for the first time since I got all A's in school (first grade at St. Pius) I'll be waiting in line for autographs. Despite the fact that Hammerin' Hank is nearing the octogenarian age bracket, I'm still anxious to see the man (is he mortal?) who broke Babe Ruth's record.

But what do I do till then?

I've contemplated pitching a tent on Jersey Street to make sure I don't miss Aaron. And, of course, there are plenty of basketball and hockey games around. But their action is only saccharin in my cup of coffee, sweet, but not the real thing. And for all their excitement, I'll take the dull sixth inning with the diamond crowd, Scoremaster on my lap and the viper's teeth marks in the back of my neck.

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**SABBATH: 9 A.M.**

**OUR MINYAN NEEDS YOU!**

## Intramural Results

by Steve Corbett

Second-place Delta-Alpha suffered its only loss so far this season to Massacre by a score of 47-34 but not before slipping by the Gutterats earlier in the week by a similar 41-33 score.

Joe Morgan was high scorer for Delta with 16 points, while Steve Jacques poured in 14. The Gutterats' Tom Marchant was the games' high scorer with 18. It was the fifth win for Delta, which now stands 5-1 on the season, its only loss coming at the hands of Boston Massacre.

Massacre, 3-2 on the season, was led by the scoring of Bruce Cosgrove (12), Tony Romano (10), and Steve Mastrangelo (10) in virtually the only upset the league has seen thus far. Steve Jacques chipped in 11 points for the losers.

In National League action,

Lawyers Edition handed the Young Dudes their second straight loss in one of the highest scoring games of this young season. Jim Eisenhut's 31 points paced the Lawyers while Rick Boriskin and Lance Clarke dropped in 10 apiece. Mike Gerstein had 17 for the Dudes.

In somewhat of a close contest, the Conspirators, in a team effort, defeated the Stiffs 43-38 despite a 17 point performance by Steve Callahan. Holly Carnright (11), Luke Dillon (10), and Chuck Rotondi (10) were the high scorers for the 1-0 Conspirators. The Stiffs now stand 1-2 in league play.

The first-place Beavers (2-0) trounced the Advocates 48-28 as Doug Bishop and Kevin Finnegan threw in 14 and 13 points, respectively for the Beavers, while Paul Cianelli banged home half his teams' points. It was the second such defeat in as many games for the Advocates.

**WSUB**

**WSUB is going through a reorganization of its news staff. A productive and regular news program schedule will be put into effect in the near future.**

**With this new organization people are needed to help in every facet of the production.**

**This is a unique opportunity to become involved in a program that will afford experience, fun and a valuable entry on your resume.**

**Please contact any one concerned with WSUB if you are interested in this type of activity at all. We will be in touch.**

### Box Score

	Suffolk		
	G	F	P
Tsiotis	8	1	17
Clark	3	0	6
Howard	5	6	16
Ferrara	5	1	11
Barrett	6	9	21
Ribbon	2	0	4
Kalogeris	1	0	2
Totals	30	17	77

	St. Anselm's		
Shannon	6	2	14
Dumbrowski	6	1	13
McMenaman	10	0	20
Lydell	2	0	4
Helton	6	1	13
Civiello	2	0	4
Hamilton	4	0	8
Totals	36	4	76

## Esthetic Photos of the Week

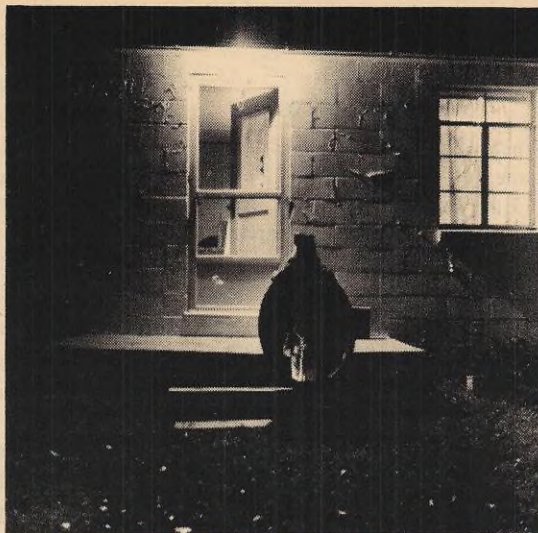
In the interest of providing an outlet for photographers, be they beginners or advanced, the Suffolk Journal will print the three best photographs we receive each week. They will be evaluated on quality of the print, creativeness in choosing subjects and artistic value.

The specifications are:

1. Photos must be printed in black and white and must be at least 3 x 5.
2. They can be of any nature, from portraits to experimental photography.
3. Photos taken in 35mm. or larger will be preferred, but any 3 x 5 black and white photo is acceptable as long as it has not appeared in any other publication.

Both students and faculty are encouraged to participate in this experiment. Together we can provide an expressive outlet and enhance the artistic quality of the Suffolk community.

The deadline for each issue is Tuesday at 3:00; all



Photograph by: Michael Schorrock

others will be considered for the following issue. For more information contact Bruce McIntyre at the Journal Office Monday through Friday between 1 and 2 P.M. Thank you.

## INFLATION:

# BAR NONE

by Dennis Vandal

Inflation has found a new partner in recent months. This new addition to the mound of economic problems is recession.

At the Cercle Laurier Bar in Woonsocket R.I., the combination has become too much to bear for the blue-collar American.

Raymond Cote (not his real name) is one of the patrons who seeks to ease the crunch of economic woes. He does it with a few beers.

He is 37 years old. Until about four years ago, he was married and he supports his ex-wife and three children as well as he can.

"It's really been getting tough," says Cote "I've got my ex-wife and the kids to take care of. Ever since this recession and inflation business, I've been having a tough time."

Cote said that he had a fairly good job. After dropping out of the 10th grade, he managed to acquire his certificate of equivalency for a high school education. He spent four years in the U.S. Army. Then he went to work.

"I was a happy-go-lucky guy before everything came down. I was making about \$160 per week. I'd give my wife some extra money for her and the kids. Now — forget it."

He finds it difficult to keep up with the payments required by the

state courts. Just as so many others, the recession began to gouge into his earning power.

Soon, his hours at New England Container Company in Smithfield, were being reduced. Before he knew it, he was working only 10 hours per week.

"I'd be a lot better off if I'd go on unemployment but the boss won't lay me off. He says he needs me to run the machines and fix them when they break down."

Cote said his financial loss would be too great if he were to leave his job voluntarily. "I'd have to wait a real long time just to get my first check," he mused.

As a result, he works 10 hours per week and loses \$20 or more on each check he receives from the government.

The dive in earnings has had more than one effect on his personal life. Cote said that despite the divorce, he still maintains an excellent relationship with his wife. She lives directly across the street, and he is allowed to see his children as often as he wants.

He took a sip from the glass, sipped the brew from his upper lip and fell into thoughts for a few seconds. "You know, back in August, my wife and me talked about getting married again. We get along better than ever. We thought it would be better for the kids, too. They're young and this

whole thing mixes them up."

He said he and his ex-wife still feel the same way. They both want to re-establish the bonds of matrimony but economic conditions have ruled this out.

"So, sometimes I go over there for a few days. We don't feel right about it but we do it anyway," he said.

Because of the situation he finds himself in, love and marriage have no place in his life. Cote said his ex-wife is on the welfare rolls and that she receives Mother's Aid as well. With these two sources of income, combined with the alimony payments, the children are well cared for.

"Aw, hell. I guess I'll just have to wait until this thing is over with. I'll be in better shape then."

He raised his finger to the bartender and handed him 50 cents. Bert returned with a lottery ticket.

"Ha. Who knows? Maybe I'll hit the million."

## Good Wool

by John J. Gallo

Id was blue, fii-ine blue.  
I'd never seen Cashmere before,  
bud I'd no'ed id was cashmere.

Wid ids fii-ine looks,  
n ids fii-ine fee-el,  
n Jeff Davis pressed right in  
ids baby brass buttons.

I'd never seen Cashmere before,  
But I'd no'ed id was cashmere.  
Id was two n ninedy five . . .

## Lenny — the play is tremendous . . .

continued from page 4

"pay the two dollars," as his mother begs him. He could have avoided all his hassles by simply changing the content of his act. He wouldn't because he thought that his fans would help him to beat the system. After all they weren't the ones who took the complaints out against him.

In the last scene two agents bust one member of Lenny's band for pushing bad heroin. They force him to produce a list of all his customers so that nobody will die from the bad junk. The cops remark based on learning that Lenny is one of the buyers sums up the attitude of those who hated the truth he represented. When one cop asks the other if they should inform Lenny, the other replies, "no, fuck him." Which is exactly what the system and its representatives did to him.

The play ends with a naked Len-

ny slumped over his toilet, dead.

The works lie on the floor beside him. Even when dead, the cops continue to harass him. They position him sitting on the seat, head thrown back, with the needle stuck back in his arm. All this is done to give a newspaper photographer a "sensational" picture.

Seeing Brill onstage after the play it was apparent that he was physically, as well as, emotionally drained. He was so deeply immersed in his role that it was like watching the real Lenny. Besides his obvious physical resemblance to Bruce, Brill was able to capture many of the comedian's mannerisms as well. The way he held the copy of the court transcript, resembled Lenny in a scene from his film, "The Lenny Bruce Performance Film." Even the arm and hand gestures of Brill caught the style of Lenny. It was difficult to separate Lenny from

Brill's Lenny.

The play is tremendous because Brill is able to get inside Lenny Bruce. Brill and the script work well in removing Lenny's sicknik tag. The two create a feeling of sympathy for this man who dared make fun of sex, pornography, religion, contraceptives and, most of all, the American leaders of his time. He even had the foresight to see Nixon for what he turned out to be, 15 years before we even heard of Watergate.

The rest of the cast is fairly good. They contribute a fine example of a supporting cast. None of their roles really develop to any depth. This can be attributed to the fact that each cast member plays not one role, but several. Even some of their lines are shallow. It is clear that the play is written for one role, that of Lenny.

February 10 - 14, Monday - Friday

THE SUFFOLK UNIVERSITY ENGLISH DEPARTMENT THROUGH ITS COLLECTION OF AFRO-AMERICAN LITERATURE, THE UNIVERSITY LECTURE SERIES COMMITTEE AND THE MUSEUM OF AFRO-AMERICAN HISTORY CO-SPONSOR "AFRO-HISTORY WEEK." THE WEEK FEATURES MR. BRYANT ROLLINS, A BLACK POET AND NOVELIST, AND AN EXHIBIT IN THE DONAHUE BUILDING LOBBY.

February 11, Tuesday

1:00 pm - SGA Program Committee presents the Dinglefest Theatre Company performing "Guessworks," humorous vignettes both pre-rehearsed and improvised. Open to all free of charge; Suffolk University Auditorium. Come join the Dinglefest Company for an enjoyable, unusual experience!!

1:00 pm - Suffolk University English Department through its Collection of Afro-American Literature, the University Lecture Series Committee and the Museum of Afro-American History present Mr. Bryant Rollins, Black poet and novelist, discussing his work. Open to all free of charge; President's Conference Room.

1:00 pm - Students' International Meditation Society presents a "Preparatory Lecture on Transcendental Meditation;" 510 Donahue Building. Open to all interested.

1:00 pm - Campus Ministries (Catholic, Jewish and Protestant Chaplains) sponsors "An Open Discussion on Faith and Values;" 10 Archer Building (Campus Ministries Office). Everyone interested is welcome to attend!!

7:30 pm - Suffolk University English Department through its Collection of Afro-American Literature, the University Lecture Series Committee and the Museum of Afro-American History present Mr. Bryant Rollins, Black poet and novelist; topic: "A Writer Looks Back at Roxbury." Open to all; Museum of Afro-American History, 90 Warren Street, Roxbury, Mass.

February 13, Thursday

12 noon - Environmental Law Association presents the first two films in its new *Environmental Film Series*; today's featured films are "Energy: The Dilemma" and "Energy: The Nuclear Fission Alternative." Open to all free of charge; 218 Donahue Building.

1:00 pm - SGA Movie Committee presents the hilarious Marx Brothers film "At the Circus;" Suffolk University Auditorium. Open to all free of charge.

1:00 pm - L.I.F.E. Committee presents "Civilisation: The Light of Experience," the eighth of the thirteen part Civilisation Series which will take you on a guided tour of the ideas and events which have forged Western Civilisation as exquisitely illustrated by man's most magnificent paintings, architecture, sculpture and music. Open to all free of charge; 24 - 24A Archer Building.

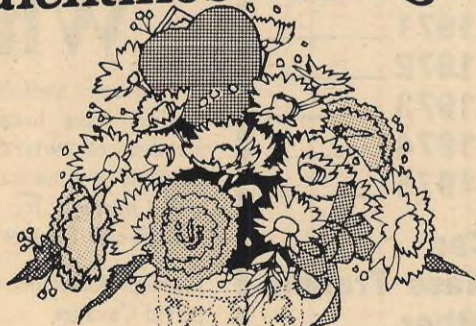
February 18 - 21, Tuesday - Friday

THE HISTORY DEPARTMENT AND THE HUMANITIES CLUB SPONSOR "CHINA WEEK." THE WEEK FEATURES AN EXHIBIT ON CHINESE CRAFTS, CALLIGRAPHY AND PAINTING IN THE DONAHUE BUILDING LOBBY AND COLLEGE LIBRARY, LECTURE-DEMONSTRATIONS ON CHINESE PAINTING AND CHINESE T'AI-CHI BOXING AND CHINESE DISHES IN THE UNIVERSITY CAFETERIA.

February 18 - 20, Tuesday - Thursday

ATTENTION SENIORS!! ALL SENIORS INTERESTED IN HAVING THEIR SENIOR PORTRAITS IN THE BEACON YEARBOOK SHOULD SIGN UP TO HAVE THEIR PICTURES TAKEN AT THE BEACON TABLE IN THE DONAHUE BUILDING LOBBY ON FEBRUARY 18, 19 or 20 FROM 10:00 AM - 3:00 PM. PICTURES WILL BE TAKEN BY PURDY STUDIO ON CAMPUS IN THE RIDGEWAY STUDENT LOUNGE ON FEBRUARY 25, 26 AND 27 FROM 9:00 AM - 4:00 PM.

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# Growing Pains

by Gail Toft

I find myself very insecure in these times. The future looks not so great anymore. Growing up in the 1960's gave me dreams of being a career person, living in a progressive society with a comfortable income. Everyone I grew up with knew they'd be light, carefree, liberal, and employed in a job they really wanted.

Bad news is heralded by Gerald Ford.

Being a pessimist, I take the news of an economic slump very hard, and my picture of a bright future darkens quickly. Afraid of what is to come, I have reverted to the past to find comfort.

Realizing that my best evenings have been spent reminiscing about bygone days with friends (sipping alcoholic beverages to keep it mellow and pleasant), I long to go back to that era.

Memory, I learned from an Introduction to Psychology course, begins to develop at the age of 3 or 4. I often have difficulty distinguishing my earliest memories from dreams or false impressions. There are innumerable situations and feelings I recall, my first day of kindergarten, my impressions of nuns in Catholic school, getting on the wrong bus at nursery school day camp, and on and on. But what is it about these experiences that made them permanently impressed in the mind?

The first event permanently recorded by my un-master mind was having my tonsils removed at

the age of three. Needless to say, the memory is hazy and fragmented, the entire affair was frightening.

As time went on, I fell out of trees, broke bones, poked at my inferior little brother, snuck candy from the kitchen cabinet, soaped up windows and master-minded a plot to spray paint "class of '72" on the high school clock tower. It was delightful and all very innocent.

But didn't we all do similar things? (Some of us pulled more serious pranks than others — the child prodigy of delinquency always took a prank one step further than most kids.)

A child of the sixties had more to deal with than simply playing out childish fantasies and being devilish. The Sixties made its children aware of every candy wrapper on the street, every smoke stack, and every bite of food. We are skeptics. We grew up analyzing the contents of hot dogs, questioning the right of a teacher to do this or that, following closely "campus unrest"; we grew up in silent pursuit of another Robert Kennedy — the young political idol taken away before he could be understood.

Without a Kennedy, an Eisenhower or a Truman, or any leader for that matter, with doubts about our drinking water, our food, the environment, and with the thought that our children may see the earth die an untimely death, I wonder what we will be, what we will do and what grueling effect the seventies will have on its children.

## SGA

continued from page 1

When we went to the lawyer; a lot came out we didn't know."

Jim Brown, another Board member, agreed, "We extended our power to the fullest."

Both Dean and Kelleher said they intend to discuss the matter with President Thomas Fulham.

When asked for his opinion concerning the situation, Ander said, "I have three options. I can take it to the Student Conduct Committee, the local courts outside of the school, or form my own mass drive."

As to the Board's ruling, he commented, "It's called the great escape. Members of student government seem, for the most part, to be part of the body, to see it "on their college record, not to handle anything important."

Because of the differences in opinion, no agreement was reached as to whether official congratulations should be given by SGA to members of the Board for their work.

Helen Orcutt, Jim Welch and Jim Torney were also on the Board.

Spinizzola reported that the Trustee Bill to abolish the six life members of the Board of Trustees and change them to nonlife members had been favorably approved, referred to the Education Committee, and given House Bill #5421.

The SGA also decided to have a poll conducted concerning the changes in the exam schedule and the student activity period to Mondays, Wednesdays and Fridays from 11:30 a.m. till 1:00 p.m.

This poll, however, was taken after the SGA had already made a

recommendation to the Joint Council favoring the activity period change.

It was said the recommendation could be withdrawn before the Feb. 11 Joint Council meeting if the poll showed opinion was adverse to it.

The unrenewed contract of assistant French professor Ronnie LaCroute also was discussed.

Spinizzola said several students, who felt she was an excellent instructor and did not want to see her leave, had asked him to call it to the SGA's attention.

President Cavalier appointed a committee comprised of Spinizzola and Jim Welch to solicit foreign language students to compose a letter to Dean Michael Ronayne.

Vickie Hayward replaced Sharon Penta on the Education Committee because the committee member is required to be a liberal arts major, which Hayward is, and Penta is a business major.

Peter George made the motion for adjournment and Mallozzi seconded it.

## Dean

continued from page 1

was indeed a convicted felon, he had paid his debt to society according to the court system.

Midway through the meeting a poll was taken which resulted in a near-even split, 25 to 20 in favor of Dean.

SGA Sophomore Class Representative Peter George was there and suggested moving to the SGA meeting, already in progress in the Ridgeway Lane Building.

At the SGA meeting, further comments were heard before the SGA and press representatives Natalie Jacobson and Walt Sanders from television stations 5 and 4.

Ms. Canavan was asked to present her case. After hearing what she had to say, SGA president David Cavalier, recognized students from the floor.

Cavalier said, "This will not be a Mickey Mouse meeting. We will go by strict parliamentary procedure."

Comments heard, again brought up the question of censorship. Bob McKillop, editor-in-chief of *The Suffolk Journal*, rebutted, "They're offering the service, you decide. It's not censorship."

Chris Spinnizzola, SGA member, said, "We're paying him for any knowledge he may have."

When questioned about the types of speakers SGA engages, Cavalier said, "Our program committee is diverse. It takes in all kinds of interests."

For the sake of expediency a poll was taken to determine student support of Dean's appearance before a vote of confidence. The overwhelming majority supported Dean. SGA saw little reason to change its plans.

Dean has stated that he is seriously considering cancelling his tour and coming out again only if sentiments across college campuses change. He was unavailable for comment on this recent controversy at Suffolk. According to his press agents, he desires to lead as private a life as possible.

Dean was the second choice of the SGA Programs Election Committee. First choice, Dick Cavett, declined the invitation because of a previous engagement. If Cavett accepted, his fee would be \$3,500, \$500 more than received by David Frye last year.

## Evergreen

continued from page 3

living in the neighborhood and had Boots dumped somewhere where nobody could see him.

"Adolf you're not bringing him home for supper."

"But Dad . . ."

"You want your mother, your sister, to eat . . . WITH HIM?"

"But Dad . . . he's a human being."

The kids in the neighborhood missed him though.

On Sundays the Yellowloves and their neighbors go to church.

The *Suffolk Journal* is participating in a poll concerning college students and their economic state of affairs. It is hoped that through widespread student response the *Journal* will develop an accurate profile of the current economic situation and its effects on college students.

Polling drop boxes will be situated at the elevator on each floor of the Donahue building, the Student Activities office in RL 5, and the hall of Mt. Vernon St. Please fill out the questions, detach the page, and place it in the nearest drop box.

The *Journal* greatly appreciates each and every student's participation in this important poll.

## COST OF LIVING

### The Student Money Crunch

Please fill out and place in the questionnaire box. It is essential that all students fill in the following questions. A study is being conducted on the current economic crisis and its effect on the college student. Your personal situation in the money crunch is important and should be noted. Cooperate by filling in as much as possible and in places where not applicable place NA.

Living at \_\_\_\_\_ Home  
\_\_\_\_\_ Apartment  
\_\_\_\_\_ Other

Tuition costs \_\_\_\_\_ 1971-72  
\_\_\_\_\_ 1972-73  
\_\_\_\_\_ 1973-74  
\_\_\_\_\_ 1974-75

Rent \_\_\_\_\_ 1971  
\_\_\_\_\_ 1972  
\_\_\_\_\_ 1973  
\_\_\_\_\_ 1974  
\_\_\_\_\_ 1975

Employment \_\_\_\_\_ full-time  
\_\_\_\_\_ part-time  
\_\_\_\_\_ NA

Food costs per month in 1971 \_\_\_\_\_  
1972 \_\_\_\_\_  
1973 \_\_\_\_\_  
1974 \_\_\_\_\_  
1975 \_\_\_\_\_

Transportation \_\_\_\_\_ Car  
\_\_\_\_\_ Mass Transit  
\_\_\_\_\_ Other

Transportation costs per 1971 \_\_\_\_\_  
week in 1972 \_\_\_\_\_  
1973 \_\_\_\_\_  
1974 \_\_\_\_\_  
1975 \_\_\_\_\_

### Financial Aid

If financial aid monies at Suffolk were to decrease for the next year, what would you have to do to remain in school? \_\_\_\_\_

## Who's Who

Fourteen Suffolk University Seniors have been selected as members of "Who's Who Among Students in American Universities and Colleges" for the 1974-75 school year. The new members are:

Kenneth Anderson  
David Cavalier  
Virginia Creeden  
Wayne Fick  
William Galatis  
Joseph Gavaghan  
Clifford Gibson  
Michael Higgins  
Nancy Kruse  
Sheila McDonagh  
John McShane  
Helen Orcutt  
Charles Rizzo  
Jean Wallace

The *Suffolk Journal* would like to take this opportunity to congratulate these seniors.