Student Agrees To ‘Settlement’
In Slur Incident
Fraternity Faces Scrutiny

Chaired by
Political

Union May Remove
Chairman

U. Plans Continuation of Black Centenary

Team Looks At TV’s Role As Science Teacher

Wharton:
Economy Will Stay Sluggish
Campus Events

NOTICE
CAMPUS EVENTS are advertised in this weekly publication and also on the web site of the Student Activities Office. These events are university sponsored and are open to all students, faculty and staff. To schedule an event, please contact the Student Activities Office at 320-5030.

THURSDAY, OCTOBER 1

TOMORROW
ATTENTION: Students are encouraged to take part in Parent’s Day October 2nd. Parents and guests are invited to attend the 9:30 a.m. regular meeting of the Board of Trustees. Parent’s Day festivities will be followed by a 10:30 a.m. luncheon in the Student Union. Both events will be held in Van Allen Building.

MINNESOTA CHAPLAIN: Rev. William B. Logan Jr., M.D., will speak at the Student Chaplaincy Forum. The forum will be held on Wednesday, October 21st from 12:00-1:00 p.m. in the Union Ballroom.

MEN’S BASKETBALL: The men’s basketball team will face the University of Minnesota at 8:00 p.m. tonight in the Student Union. The home team is expected to win.

WOMEN’S BASKETBALL: The women’s basketball team will face the University of Illinois at 7:00 p.m. tonight in the Student Union. The home team is expected to win.

PENN MARCHING BAND: The Penn Marching Band will perform at the homecoming game this Saturday.

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Freshman
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b. Yes. Run for a seat on The Undergraduate Assembly.

Pick up election materials Oct. 1, 2, 3, 5, 6, 10 am-4 pm, in U.A. office, 1st fl. Houston Hall.

NEWS IN BRIEF

Reagan Expected To Approve of Toombs

WASHINGTON — President Reagan has decided to cancel 100 MX missiles among 300 included in a $15 billion proposal to build the anti-ballistic missile defense system. Reagan is expected to make this announcement on the eve of his scheduled trip to Europe to discuss the MX missile with European leaders.

China Offers Reunification

China’s offer of a reunification plan includes a promise of a reduction in military expenditures and an end to military activities in Taiwan. The offer also includes a commitment to maintain a free press and a democratic government.

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Student To Be Named To Affirmative Action Panel

iene Sarlty

The nominations and election committee will select an undergraduate for the newly-formed Affirmative Action Policy Committee.

The Nominations and Election Committee will announce its decision this week.

The election committee panel will meet next week to select an undergraduate to become a member of the new committee.

Student representation on the committee will include one graduate student, one undergraduate student, and two faculty members.

The undergraduate panel will make the final decision.

Rodriguez, who also serves as the student representative on the newly-formed panel, said the selection of the undergraduate to serve on the affirmative action panel is critical.

"Affirmative action is a delicate issue," he said. "For the first time, there is a student representative on the panel who is not a member of the administration."

Rodriguez said he was proud that the student body now has a voice in the affirmative action panel.

"I'm glad to be a part of this decision-making process," he said.

Rodriguez said the student representation on the affirmative action panel will be a critical issue.

"We need to make sure that the student body has a voice in this process," he said.

Rodriguez also emphasized the importance of student representation.

"It's important to have students on the committee," he said. "They have a different perspective and can help us make better decisions.

Jean Hunt, of The Phil. Reproductive Rights Org., spoke on the State of Anti-Choice Efforts in PA.

Jean Hunt, a member of the organization, spoke on the State of Anti-Choice Efforts in PA.

"The struggle is not over," she said. "We must continue to fight for reproductive rights.

Hunt spoke about the challenges that face the reproductive rights movement.

"We face many challenges," she said. "But we must continue to fight for our rights."
By VI. IM Levine

DPI decreases of the it, keeping the world running is comprehensible. In the past, consumption figures are almost in line with a million pound of steam from an hour of electricity and 836. Penn purchased 171 million of more than 430 percent the year before the Arab oil embargo. The University and Energy Conservation is the 198. I've it, ivi-fts.,... 

Sewspa/ter of the University of Pennsylvania

The recruitment of black faculty must be speeded up, and administrators must be lauding all of the things that the University does. We must be lauding the black community during the next few years. Lawyers, for example, made strides of a stronger commitment toward recruiting black faculty, administrators, and students. Last week the University asked to make a list of the ways that a minority student leaders in helping to create a positive campus image. Students must be included in the process of making a list of the ways that a minority student leaders in helping to create a positive campus image.

The little word manipulation, if the lamp, the statements are worded differently, they would be different. Students must be included in the process of making a list of the ways that a minority student leaders in helping to create a positive campus image.

The issue comes down, then, to learning how to manage the University as if that person is COPEX. The University must be held accountable for the way that it is run, and administrators must be held accountable for the way that they operate. The issue comes down, then, to learning how to manage the University as if that person is COPEX.

For the Editor, the University wasflagging all of the great accomplishments of the black community during the past 100 years. Lawyers, for example, made strides of a stronger commitment toward recruiting black faculty, administrators, and students. Last week the University asked to make a list of the ways that a minority student leaders in helping to create a positive campus image.

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Aquaculture

Wharton Evaluates Fish Harvesting

By KAREN BARN

Although the nation’s fish supply has been decreasing and demand is increasing, a Wharton School study says government financial support for the aquaculture industry is needed.

The study, “Capital Requirements of the U.S. Aquaculture Industry,” was conducted by the Joint Committee on Science and Technology for the Marine Policy Committee, was published by the Wharton School’s Institute for Research on Public Policy, which provides technical expertise to governments.

Small farmers have experienced increasing demand for fish, water and other environmental resources, but political problems and lack of financial support for research have continued to limit advances in the industry.

Commercial fish raising can no longer be a viable market for the fisherman, since the entire system is dependent on a number of species, but only a few are being harvested. The industry is developing a new system of interdependent species that require less space and time, but it is not ready yet.

Aquaculture involves large-scale harvesting of fish in a manner similar to harvesting crops. In general, the industry is growing rapidly, but still has a long way to go. Additional research is needed.

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---

**Professor Studies Children’s Games**

"The interest is in child development and children," she said, adding that in the future, other researchers could continue this work and use these areas represented "as a unique combination of these for me." Working with the professor, she said, is "delightful" - he constantly spins off new ideas. He's very intuitive, very interesting in that way."
TV Study

(Continued from page 1)

The Challenge of the Placement Office.

A representative of the Institute of Policy Sciences will be on campus, Monday, October 5, 1981, to discuss the Duke master's program in Public Policy Studies. Interested students may obtain further information by contacting the Placement Office.

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by Aileen Malcolm

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High Rise North Rooftop

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Economic Forecast

E. Erard Adams, director of the WEFA Economic Research Unit, agreed that the economy was not improving as quickly as the Reagan Administration had hoped. The forecast shows an economy that’s just sliding along, close to zero rate of expansion,” Adams said. “The economy should start picking up late in the year, and then we can expect some moderating of inflation.” He also said the forecasters do not believe a balanced budget can be achieved before 1984.

Both Abe and Adams said yesterday that the econometric model used by WEFA is only a computer model of the economy. “A good deal of the forecast depends on assumptions,” Adams said. The assumptions are based on current trends, which are then applied to the computer formulas.

Response to the Wharton forecast in Washington was swift. Council of Economic Advisers’ senior economist David Leebov said it was “unnecessary to comment” that the Wharton forecast was “inconsistent with the Administration’s predictions and other forecasts.” He declined to comment on the accuracy of the WEFA report. He added that the current Reagan predictions are based on June, 1981 data, and that the Administration’s forecasts are released in January, 1982.

Record Making Event

Sept. 28 thru Oct. 10
at The Book Store

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- Soundtracks
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ECONOMIC FORECAST

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Lightweight Football

Gridders to Rely on Experienced Defense

For M. University of Pennsylvania college football players, Nerv. the Colonials, will be the stars to hear this Saturday. These athletes compose the lightweight football team, which will convince the fans of Columbia is still the team to beat at this level.

The defensive line, headed by defensive end, Ed Diodio, makes up the nucleus of the line. Paul currently estimates that the line's defensive men will weigh in for Saturday's name will take place today.

The next test we got to get with an offensive team. Most of Paul's men will play extremely well and tackle extremely well. He remarked. "It is a good defense -- and a good offense.

Newtowners Roll Past Rams

The Sign of The Times Is Condemned at Columbia

By BRAYAN HARRIS

The lightweight football team, one of the few squads at the level of the country, will begin its 90th year of competition this weekend. Reminisce back 42.

W. Chester Ties Stickwomen On First-Half Goal

By DON DISHERS

Robert Goreman's Quakers, who are coming off a 7-2-1 season, should have no trouble at all in defeating the Rams this week....

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NEWTONS ROLL PAST RAMS

The women's tennis team won an upset in a perfect 6-0 victory over Columbia on Sept. 16th. The Rams, who were coming off a 7-2-1 season, are expected to take on Columbia in a tough battle on Saturday.

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By MARK CLEVELAND

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Heartbreak Again for Fruit-O-Matic,

But New Romance for Duran Duran

Keeping the World Safe for The Rolling Stones
DREXEL UNIVERSITY
PRESENTS...

Comedian
STEVE LANDESBERG

Sgt. Dietrich of the Hit TV Show
"Barney Miller"

Friday, October 9th
at 8:00 p.m.
Main Auditorium 3200 Chestnut St.

Tickets Available on Oct. 1
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Creese Student Center

$6.50 in Advance
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34th Street Magazine in conjunction with The East Side Club has five albums by Orchestral Manoeuvres In The Dark to give away to our lucky listeners. Call 243-6585, 10 A.M. Saturday morning, and say "34th Street is my favorite radio station." The first five callers win. The group will be appearing at The East Side Club Monday night.

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Trendy New Wavers are now into something different: instead of leather and safety pins, pull out your parents' old formal evening attire and join the punks at the East Side Club for the New Romance. Page 5.

If you've ever put money into a vending machine and gotten back silence, then read about love and romance among the vending set. You'll never kick another machine again. Page 3.

Howard Gensler
Aphrodite Valleras
Editors

Scott Heller
Contributing Editor

David Henkoff
Music
Marsha Pik
Theater

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You know their story. He was small and timid, afraid of balloons popping, telephone operators, and dinner parties. He wore Bermuda shorts, black socks, and had no hair. She was everything he was not – boisterous, flamboyant and loud, with flaming red hair and too much lipstick.

They were doomed, of course, to meet: He was doomed; of course, to love her.

The very walls of 30th Street Station seem to exude antiquity. If the coffered ceiling would only shine with its original glow, F. Scott Fitzgerald could stride through, with Zelda on his arm, and catch the 5:48 Metroliner for New York, stopping, of course, to purchase a Golden Delicious apple from the Fruit-O-Matic machine that stands in the corridor leading to Market Street.

Instead, amid sleeping derelicts, a handful of businessmen sit and harriedly page through the Times, as if to show that they, unquestionably, have been to Philadelphia for only a day. They do not and will not ever live here. They do not and will not gaze at the majestic ceiling, and if F. Scott ever did glide by, they wouldn’t notice.

If perchance they decide to grab a bite to eat, it is coffee and a donut, served in a styrofoam cup and on a piece of wax paper.

And the Fruit-O-Matic sits alone in its hallway, and waits.

“Uh, care for a pear, Miss?” he asked in a whisper. She accepted, taking two.

He worshipped the ground she stood on. Her gleaming, fiery beauty left him awestruck. Yet she could only manage to tolerate him. But it was enough – his love was all-consuming.

Though the passage of time has added elegance to the station’s rich ceiling, it has scarred the Fruit-O-Matic, rendering the machine old, ugly, even pitiful. Its glass is smudged and dirty, yet without the trace of eager fingerprints anxious to explore the treasures within. The four silver rows of trays inside have grown gray and lusterless over the years, and have gone weeks, maybe months, holding only air. And a piece of paper is taped against the glass on the inside, 25 cents, it reads, handwritten – in fact, had it been scrawled any more carelessly, it would have been misspelled.

The machine sits low to the ground, backed up against a desolate wall in the station’s emptiest corridor. Once the hall was a vital transitway, linking the station to the subway and subway surface lines, filled every day with bustling commuter traffic. Once the interchange closed, activity in the Fruit-O-Matic corridor closed with it, and the machine was left alone, clinging to its former sense of importance. Thus its whole air descends beyond mere tackiness, touching closer to elegiac despair.

The few who pass it daily agree. “It’s rather lousy looking,” says one passer-by, glancing backward at the Fruit-O-Matic as she hurries her way to more important activities.

“I'll I were that machine. I'd be ready to call it quits.” another chimes in.

But the machine is only 15 years old, according to Rich Davis, who was just hired to fill and fix Fruit-O-Matics. “This machine's under repair,” he explains, standing beside boxes of glistening apples and pears, soon to enter the machine once again. Davis works for one Joe Smith, a catering entrepreneur and the new owner of the entire fleet of Fruit-O-Matics, approximately 15 in all. According to Davis, Smith bought the machines within the past month, from Jay Bee Sales Company of Willingboro, New Jersey. Ominously, that company has no listed phone number.

“It’s in sad shape today, but within the next month I'll be back in shape.” Davis says with pride, stooping to scoop up apples to fill Fruit-O-Matic.
Love For Sale

(Continued from page 1)

O-Matic's dusty shelves.

The end was sudden. (It always is.) It happened one morning when he couldn't change a dime.

"I guess there's something wrong with me," he stammered, ashamed of his inability to keep up with the times. "Something wrong with you is right!" she fumed. "You're old - you're obsolete and you're falling to pieces!" But her last words stung him the hardest:

"Nobody cares about you anymore!"

Ten blocks away from the fallen Fruit-O-Matic, a giant peacock of a Coke machine surveys its turf. It stands - stands - on the east side of Ronnie's, taller than any of the establishment's customers could ever hope to be. Up its mammoth side, in gleaming red and white, it declares Coke - a hard, cold, unquestionable fact.

Though cars rumble down Spruce Street and box radios blare on the street corner, this machine is above mingling. In its skewed view of the world, society, humanity and the people of West Philadelphia come second. Coke comes first.

According to Philadelphia Coca-Cola representative Mike Kane, the Ronnie's model is a "new look machine." The bold design, he says, is brand new, and will appear on the front of every newly-created Coke machine in the country.

Kane puts it bluntly: "It sells the product. If all our machines did that kind of business we'd be doing OK." This "silent salesman," as he calls it, sells about 75 cases a month - and that's in 16-ounce bottles, 50 cents a pop.

"This kind of machine draws attention," he thinks it's a very appealing machine," Kane adds. "(But it is large. I'll grant you that.)

Those Coke buyers who approach the monolith find the experience satisfying. The soda, they say, is good, and the buttons they push to get a bottle are bigger than a big man's hand, making a mistaken choice all but impossible. Yet one purchaser exclaimed, "This machine's huge! I wouldn't want to meet it in a dark alley!"

Ronnie for someone who should be sharing in the machine's elitist air. "You can't get one," was all he had to say on the matter.

Today, she stands on street corners, offering her wares to just about anybody. Her wounds, though, haven't healed completely. A nagging emptiness inside still bothers him whenever he thinks about her. But he just might be getting over his mid-life crisis after all, Insta-Ticket has moved in just around the corner.
Apocalypse Dancing: Romance is Back

By Lisa Scheer and Stetson Line

Concerts at the East Side Club are cloistered, subterranean affairs. Borne from the ashes of the Hot Club, the East Side is recognized as an established showcase for British and domestic punk/New Wave music. Last Wednesday night, Birmingham, England's Duran Duran introduced their particular brand of the new New Romance sound to an unlikely forum: warmers from an Errol Flynn flick, a sprinkling of punk posers, some street-scraped diehards, replete in leather and studs. The band had to compete for the spotlight.

The New Romance "look" includes bizarre makeup and elaborately rich attire, reminiscent of anything from the Sheik of Arabi to the American Indian. Emphasis is placed on "looking good and feeling good," according to Lon- don's Trax Magazine. Whereas punk was a hardcore reaction by Britain's working-class youth to tightening economic and political reins, New Romance is a glittering dance on the edge of the apocalypse.

Although it is most frequently associated with New Romance, Duran Duran resists any classification. Asked if the movement would catch on in the United States, guitarist John Taylor responded with a smug, "New Romance won't. We will.

The group's music shares a heavy emphasis on bass and rhythm with punk-disco fusion, but the comparison stops there. "We're five different musicians approaching our music in five unique ways" says keyboardist Nick Rhodes. "We've developed independent of the trend."

Buoyed by their first release, soon to go platinum in England, the group is using this tour to establish a presence in the States. Dripping the showier antics and makeup of their fashion band contemporaries, Spandau Ballet and Visage, Duran Duran's stage manner is relatively straightforward.

Billed in the UK's New Musical Express as the "village idiots of New Romance," the group is often accused of serving a provincial audience with a Jerry-built concoction of toothless lyrics layered on unimaginative arrangements. Speaking in a too-polite-for-punk Oxbridge, members of the band blithely dismiss political music as passe, the economy as remote. Or, as Taylor pointedly says, "The economy doesn't concern me."

This response sadly typifies the non-IDEOlogical trend in much of the new sound coming out of Britain. Ultrachic fashion and New Romance movements are "in" now because, as Rhodes says, "People got fed up with negativity; they needed to dress up."

New Romance is in part a resurgence of an "old" romance movement - a cranking collection of hard-core heavy metal bands who played local gigs and eventually got swallowed by the megabands of the mid-70s. Punk was initially a reaction to those Pink Floyds and Led Zeppelins; as Rhodes explains, "It got ridiculous - people paying ten quid to see a pig fly [in reference to Pink Floyd's Animals tour]."

Though lead singer and lyricist Simon Le Bon insists that he writes mostly "about sex," Duran Duran's erotic references seem schoolboyish and oblique at best. The group's most noted influences include Bowie, Talking Heads, Grace Jones, and the Yellow Magic Orchestra.

Before they left England for the states, Duran Duran made several BBC appearances. Further tours include Australia, Montreal, and China. The band is clearly gaining recognition, but as Taylor wryly concludes with that peculiar British conceit, "The difference between Britain and the United States is that we know things are going bad, and we take advantage of it."

Photos by David Gladstone
Close to 100,000 wild fans have packed into JFK Stadium, waiting to see The Rolling Stones. The stadium seems too packed for movement, yet the anxious crowd is anything but still. There are 400 of them per security guard — and the bulk of the security force is made up of first-timers, college kids, and Navy men. Their job?

Keeping Peace, Quietly

By Robin Davis

As the sun rose over JFK Stadium last Friday, and thousands of Rolling Stones fans parted in the parking lot, Eddie Smith sat alone, leaning against the side of the stadium and looking bored. A Drexel University junior, Smith describes himself as one of the Stones' biggest fans. But he wasn't there to watch the group perform — he was there to watch the people watching the Rolling Stones.

Smith, at 5'10 and 160 pounds, was typical of the security force at last week's concert. With his oversized bright yellow Spectra-Guard security windbreaker, Smith looks anything but imposing. Yet although the ratio is 400 concert-goers to every Eddie Smith (this being his first concert stint as security officer), he and his colleagues are confident they will be able to keep order.

And they did.

Although JFK was jammed to the rafters with more than 90,000 frenzied Stones fans on Friday and Saturday, most hungering for a glimpse at the legendary group that hadn't toured for three years, the event went smoothly. A mere 10 people a day were hospitalized, none as a result of violence or scuffling; just bruises and band-aids — no deaths, no Altamont.

The mood beforehand was not so optimistic. Outside the gates, a raven-haired woman sobbed loudly over the body of her boyfriend, a member of the Pagans motorcycle gang lying unconscious on the blacktop, passed out from too much drinking. A mounted policeman slowly steered his horse to the scene, watching in silence as five men, all wearing leather jackets with Pagans on the pocket, pulled her from the ground and pinned her against a car, preventing her from going back to the body. A crowd, including several security guards, watched from a safe distance.

"Do you know him?" the policeman asked the woman after a few minutes.

The men said no, and the woman, still crying, shook her head in confirmation. The policeman remained unruffled, watching as the woman struggled with her guardians, occasionally breaking free and running back to her boyfriend, only to be dragged away again. After 10 minutes, a paramedic wagon pulled up, the man was taken away, and onlookers went back to the business of moving up in line.

"If this was Manhattan, he would have been run over by the police," a teenager watching the incident said to his friend. His friend nodded solemnly: "I hope there's not going to be any trouble."

This time there wasn't any, the crowd generously allowing the guards to do their jobs. And if not? Spectra-Guard officials don't like to think about that instance. With a loosely-planned strategy and a surprisingly green group of officers to carry it out, this security-by-the-hour freelance service has kept the peace near-flawlessly in its year of operation, depending on paying customers — the fans — to make their impossible job possible.

Though the Who concert tragedy still lingers in every concert-goer's mind as he positions himself before the gates open, the possibility of such a scene doesn't trouble Terry McKinney, Spectrum security director and account executive for the affiliated Spectra-Guard.

"If 110,000 people just decide to do whatever they want and to start trouble, there's no doubt about it — they could, but that's not why they are there," McKinney explains matter-of-factly in his functional Spectrum office. "Everything worked out, and the majority of the credit goes to the concert-goers. The Stones were in the states for the first time in three years and they decided to open in Philadelphia. No one wanted anything bad to happen; they wanted to see the happening.

"McKinney seems nonplussed by the responsibilities for the safety of thousands of people, let alone performers, at sporting and concert events, both at the Spectrum and when Spectra-Guard is contracted for outside events. "We don't have much of Spectra-Guard coordinator Terry McKinney (right) sees to it that no violence erupts out of the frenzy that surrounds groups like the Rolling Stones."
a problem because the kids know if someone throws something at the stage, the performers are going to leave," he says. "Philadelphia is a big concert town, and about 50 to 60 percent of concert-goers are repeat offenders. People know that firecrackers aren't cool, so we don't have that much of a problem."

As McKinney explains, security personnel had to attend an hour-and-a-half training session before the Stones concert, where they were instructed on their two most important duties to be courteous and to avoid physical situations unless absolutely necessary. The 400 to 1 ratio may explain why courtesy rather than force is suggested.

"At orientation, they told us how to avoid violence," Penn senior and lacrosse team member Dave Brush said of his Stones concert stint. The University's athletic teams are frequently asked to supply manpower for Spectra-Guard, which contracts most of its force on a freelance basis, at $5 an hour. Several lacrosse players served at JFK. "We're outnumbered, so you always want to talk your way out of everything," Brush adds. "There is a code of conduct for us-we have to keep things orderly, keep them under control. We have to be courteous to everybody, no matter what."

"You don't have to be a weight-lifting redneck and be able to kill ten people at the same time to be a good guard," Smith points out. "Many of our uniformed guards are darts late coming over the crowd. "Don't look for problems; we're here in case something breaks out. We keep the fans in their place."

Another reason for the absence of force in the guards' repertoire is apparent when evaluating who comprises Spectra-Guard's personnel. Eighty percent of the guards at JFK were college students or of college student age, with the majority coming from Penn, Temple, and Villanova Universities, and from the U.S.S. Sarasota and the Navy Yard. While McKinney has no complaints about any of the guards, he calls the Navy Yard people easiest to work with.

"It is a little easier to work with people from a military way of life," he says. "You tell them to do something and they do it. They don't leave their posts. No one just walks away and leaves their post, but people do have a tendency to get into the atmosphere of what's going on. Sometimes they get a little more involved than they should."

But even the men in uniform go without formal security guard attire when working for Spectra-Guard. "The sight of a uniform may tend to create a situation which otherwise never would arise," McKinney explains, stressing that the organization seeks peer figures, not authorities. "We dress down; we've gone to contemporary uniforms with golf shirts. That kind of atmosphere puts everyone at ease."

Unlike most of the security guards working at the concert, Tom D'Archangelo is not a peer of the typical Stones fan, but is rather a seasoned JFK guard. Although the Stones is his first concert, he has been working security at the stadium for over 20 years. "This is something new for me," he says.

D'Archangelo says excitedly, watching the huge crowd stream onto the field with obvious enjoyment. "So far, the kids are nice and loud. My daughter wanted to come, but she couldn't get a ticket. I think she would have a really good time here. The kids seem pretty nice so far-if she had the option, I would let her come."

For workers of all ages and levels of experience, McKinney says common sense and the ability to act quickly are the most important attributes a security guard can have. "Many things happen, and you just have to react immediately," he explains. "Incidents occur, you deal with them, then forget about it until the possibility that it might happen again arises."

"Basically, a guard just goes in and handles the situation," he adds. "The whole philosophy is that people are there to enjoy it, and if they don't believe we will eject them from the building. Fifteen and seventeen dollars a ticket is a lot of money to spend to be there for fifteen minutes and get involved in an altercation and get thrown out. Everyone knows this is kind of stupid."

As part of his pre-game or pre-concert pep talk orientation session, McKinney is fond of telling the story of a 76ers game two years ago where fast-thinking guards prevented a disaster.

Darryl Dawkins broke the backboard while dunking the ball and hundreds of fans started rushing onto the court to pick up the pieces of glass. The security guards froze for a second, according to McKinney, but then someone grabbed the microphone and made an announcement saying that if the fans would clear the floor, "Darryl's Diamonds" would be removed and given out to fans who wanted them after the game.

"It worked. Everyone cleared the floor. The glass was cleared, play resumed within minutes, and no one was hurt."

Another story he uses involves the last Rolling Stones concert in Philadelphia three years ago at JFK. "The last time the Stones were here they didn't do an encore," McKinney explains. "People started throwing things at the stage-there was a big potential for disaster. We were worried for the Stones and for their instruments. [One of the managers] brought all the guards backstage and had them take off their uniforms and put on their street clothes. They started mingling with the people, mostly in the front, and saying what a good show it was and what a shame it was that this was happening and that now they would probably never play in Philadelphia again. People started saying 'Yeah, I guess so,' and stopped throwing things."

"What started as a potential disaster ended," he adds. "It was just a matter of thinking quickly."

A flag flies for the Rolling Stones

Security guards frisking concert-goers for bottles before the event.
In the climactic scene of John Wayne's 'The Man Who Shot Liberty Valance,' a young reporter digs up some damaging dirt against a national celebrity and gleefully presents it to his editor.

"Son," the editor tells him, "when legend becomes fact, you print legend.

The editor might as well have been addressing Producer Frank Yablans and Director Frank Perry, the duo who slung together Mommie Dearest, a travesty of a film purporting to give us a behind-the-scenes look at the private life of Hollywood goddess Joan Crawford through the eyes of her abused daughter, Christina.

Based on a poison-penned bestseller by the vengeful Christina, Mommie Dearest portrays Crawford as an insane egotist obsessed with her dying career and determined that her adopted children experience an upbringing as violent and loveless as her own.

This grotesque freak show of a movie should not be mistaken for a serious biography of Crawford, or even a candid comment on the rigors of a Hollywood upbringing. Rather, it should be taken for what it really is: an outrageous, exploitive, and slanderous piece of trash.

When Christina refuses to swim with mommie, Christina is locked in a cell for a day. When Christina plays with her mommie's cosmetics, Christina's hair is cut off. When Christina uses wire hangers in her closet, Christina is whipped with a bottle of comet cleanser. When Christina embarrasses mommie in front of a reporter, mommie tries to strangle Christina.

This absurd collocation of unexplained horrors made for a side-splitting parody on Saturday Night Live a few years ago, but fails to elicit either surprise or pity in its latest incarnation. Unfortunately, Yablans neglected to cast Jane Curtin and Gilda Radner for a repeat of their hilarious mother-daughter act, opting instead for Faye Dunaway (after Anne Bancroft wisely rejected the part) and Diana Scarwid.

Dunaway is an actress gifted only in her ability to give the same performance in every film. Luckily, her standard mixture of hysterical mannerisms and unimpressive voice inflections matches the viciousness of the Mommie Dearest script, and, thanks to an uncanny physical resemblance and some good make-up work, she is able to do a credible Crawford imitation. Scarwid's performance abuses Christina far worse than her mother does.

It is ironic and more than a little sad that Crawford, who was once considered a model of movie industry glamour and decorum, should be so snubbed.

Why does Joan Crawford decorate only her side of the room?

(Continued on page 9)
So Fine Is Ass-inine

By Milton Lewin

Designer jeans, as numerous marketing professors have stressed, lack originality, are grossly over-priced, and show what’s wrong with America today. It is [right] fitting then, that So Fine, a new movie about jeans and their designers, is also described by those three marketing evaluations. There is practically nothing in this film we haven’t all seen before, with the possible exception of Ryan O’Neal’s buttocks (along with the glistening saran-wrapped posteriors of what seems like endless more callipygian females).

When the viewer realizes that some of the biggest laughs in this farce are generated by “So Fine” girls causing men to squirt mustard over their arm in stead of their hot dog, 2. Jackhammer into the wrong pope and break a water main, the viewer then also realizes that he is watching either 1. a horrible Marx Brothers imitation or 2. a drawn-out television commercial for anything from jeans to peanut butter cups.

Unfortunately, despite a promisingly humorous assemblage of performers, the acting is equally forgetful. O’Neal’s repugnant lines can be pinned on the inane screenplay, but his basic character repugs the viewer well on its own. It’s the typical O’Neal character – cute and unassuming, except in all the parts where he is something else entirely. Exactly what he is in those parts is a real mystery, but it appears as though he read the script only up to the scene being shot, his character is so devoid of continuity.

Jack Warden, as O’Neal’s father, is more than capable of playing comedy as he proved in Shampoo. And Justice For All, and Heaven Can Wait, but here his funny bits, and they are quite funny, are dwarfed by astonish attempts to give his character depth and emotion. Mariangela Melato and Richard Kiel are each adequate in their quasi-stereotypical roles, but the dulness, predictability, and repetition of their characters leave the viewer yawning (actually yawning) for a comely pillow.

Since the plot has relatively little to do with the movie, there is no point in discussing it here. Someone (I’ll spare the offender) obviously thought a now twist (designer jeans added to stock “always good for a laugh” tricks) would succeed in eliciting laughter from an audience that has been force fed jeans commercials. He was wrong. Although the final scene contains some humor, one must possess a familiarity with Shakespeare’s Othello to understand it fully. And even then, such flashes of hilarity raise the blanket of boredom that has already overtaken the audience.

Mommie

(The continued from page 8)

should be subjected to such humiliation a scant four years after her death. To make matters worse, Mommie Dearest seems to have signalled the start of an open season against the erstwhile superstar. In a racy Bob Thomas biography published last year, she is portrayed as a ruthless amazon who discarded lovers as frequent-
New Exhibit Says ‘That’s Oil Folks’

Contemporary American Realism Since 1960
The Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Runs through December 13

By Betsy Williams

In case you have passed by the Nan Duskin windows at 17th and Walnut Sts. and have seen the mannequins sharing their quarters with several bright posters splashed with the words “American Realism”, do not be lured by the wily window designers into thinking that American Realism is just an apt description of Calvin Klein’s fall line of fashion. Rather, the bold red script of these posters refers to a vital force in contemporary art, specifically to a marvelous exhibit of representative works hosted by the Pennsylvania Academy of the Fine Arts.

The exhibit, composed of 145 paintings and sculptures by 111 prevalent American artists (including two works by Penn’s own Neil Welliver), is structured around four traditional disciplines: the figure, the narrative, the landscape and the still-life. The individual artists express these concerns within a contemporary syntax, the look and feel of American culture, using both conservative and highly illusionistic techniques. Thus one sees side by side still-lives representative of the manner of Flemish masters and optically baffling “trompe l’oeil” configurations. Also, realistic portraits by an artist such as Alfred Leslie—whose works demand from the viewer “a recognition of individual and specific people”—can be easily compared with the more abstract works reflecting Alex Katz’s view that an artist will “wreck the painting if one gets too obsessive about likeness.”

This mixture of conservative and avant-garde elements endows the exhibit with an unusual breadth and scope. Among the most popular works are two life-size sculptures by Duane Hanson, “Businessman” and “Man with Crutch.” Both figures appear so naturally that they are the subject of more double-takes and finger pokes than any other works in the exhibit.

Another showpiece of the exhibit, “WW II” by Audrey Flack, operates as an example of narrative realism. Flack writes of the work, “my idea was to tell a story, an allegory of war, of life.” She has first painted a black and white photograph depicting a group of Buchenwald inmates assembled before a barbed-wire fence and then strewn atop their gaunt forms several symbols of decadence painted in vibrant colors: petit fours, lustrous peals, and a (social) butterfly lighting upon the rim of a silver teacup. The result is a violent and successful juxtaposition of two realities.

“Contemporary American Realism Since 1960” is an exhibit which very consciously delights and dismays, entertains and instructs. The collections’ intellectual depths elicit and merit a thorough exploration, yet there is a buoyancy which entices even the most unlikely visitors. So plunge in, for this one is worth your while, and the price of admission (50 cents with student I.D.) leaves you no excuse.

“Cedar Breaks” by Neil Welliver (above)
“Variations On A Millstone” by Stephen Posen (right)
‘Pop’ And Jazz

Iggy Pop
Party
Arista AL 9572

Iggy Pop’s newest album, Party, shows that Iggy is still somewhat crazy but not quite as wild as he once was. His sound is similar to that of his two most recent albums, Soldier and New Values. As such the guitar of James Williamson and the collaboration with David Bowie are still noticeably absent.

After listening to Party one might think that Iggy Pop has taken a turn for the normal. This may be stretching things a bit. But some, like his earlier records may only be popular with a patient few. Upon first listening to Party, only a few songs, “Kgs on Plate”, “Pumping for Jill”, and ‘Pleasure” capture one’s attention. The rest is just a pleasant blur. However, after listening a few more times, one begins to conclude that the entire album, with the possible exception of “Houston is Hot Tonight” and “Rock and Roll Party” deserves attention. None of these songs are musically or lyrically complex, but they do have something different.

Iggy sings about common human endeavors such as going to parties, looking for love, and drinking with friends. Coming from any other artist these topics may seem mundane, but Iggy incorporates funny vocal distortions, a steady rock beat, and howling in the background to avoid the commonplace. And like any good Party, this record proves to be entertaining for anyone willing to stay in attendance.

Nina Axthrod
WXIS Reviewer

Pieces of a Dream

Pieces of a Dream
Elektra 6E—950

Pieces of a Dream, billed as the newest young jazz group, is at once a remarkable success and a remarkable tragedy. Made up entirely of teenagers (Cedric Napoleon, 16, Curtis Harmon, 16, and James K. Lloyd, 16), the Philadelphia-based band has already acquired a national audience, won the support of noted musician Grover Washington, and signed a major recording contract. Before graduating high school they have achieved the success most musicians never attain in a lifetime. What could be wrong?

The album itself is nothing more than a rehashing of tired R&B and fusion cliches: the maddeningly repetitive slap-bass line, the same funk drum beat that has found a permanent home in the left ear of countless cassette-carrying pedestrians, and the all too familiar “Bob Jamesian” fender rhodes piano that has cheapened the music in countless record stores. The group’s musical interpretations are parrot-like, mimicking the work of other fusion musicians such as Bob James, Jeff Lorber, and Grover Washington instead of creating their own ideas, or even their own sound.

Yet the tragedy of the group lies not in what they have done, but in how they have been received. Laurie Hoffman, reviewer for the Philadelphia Bulletin, typified the degeneration of today’s jazz audience when she had the audacity to claim that Pieces of a Dream “made it immediately clear that they deserve to be sharing the stage with established jazz greats.” To call Pieces of a Dream “jazz” is bad enough, but to compare them with the jazz greats is absurd. Pieces of a Dream is no more comparable to jazz greats such as Miles Davis or John Coltrane than Gilligan’s Island is comparable to Shakespeare. That the jazz genre has been broadened in recent years to include groups such as Pieces of a Dream exemplifies just how much the ability of today’s record buying public to appreciate creative and intellectually stimulating music has degenerated: jazz artists such as Bob Moses and Cecil Taylor can’t sell enough records to pay their rent.

Pieces of a Dream is not responsible for the current state of jazz, but they are representative of an unsettling and dangerous artistic trend. Billed as our nation’s top young jazz group, these talented musicians have started their careers regrettably, on the same boring and commercial note that ended the creative careers of many great jazz players.

Eric Gray
Faye Dunaway is Joan Crawford. A star...a legend...and a mother... The illusion of perfection.

EYE OF THE NEEDLE and BLOW OUT

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