

Professor urges police concern

By DOUG BELL
Daily Collegian Staff Writer

Police training places too much emphasis on filling out forms and not enough on dealing with victims, a visiting assistant-professor of criminal justice said yesterday.

"Our traditional procedure was to hold a clipboard and say, 'I need certain information,'" Henry T. O'Reilly, assistant professor from John Jay College, N.Y., said. "We don't do that anymore. The more serious the crime, the more concern we must have for the victim."

O'Reilly's remarks were part of a three-day seminar at the University on police response to burglary. Twenty representatives from police forces in Pennsylvania and Indiana attended O'Reilly's lecture, "Portrait of a Burglar."

"Be concerned," O'Reilly told the representatives. "If you can't be concerned, at least act like you care about the fact that the person is victimized."

"We often blame the victim because we get blamed

for being victims ourselves," he said, referring to the fact that if an officer wrecks a car or loses his gun, he is punished.

As for more compassionate treatment for burglary victims, O'Reilly spoke about policemen's intuition and lie detector tests.

"A policeman's intuition is a very valuable tool," he said. "We can smell guilt on people."

"People who do bad things have a lot of guilt. You can see their hearts beating," he said.

O'Reilly also said that asking someone to take a lie detector test implies that the officer does not believe the person.

"For you to get someone to go on a polygraph, you're seriously questioning his integrity," he said.

O'Reilly suggested police use lie detectors for affirming the truth rather than finding lies.

"Why can't they call it a truth detector?" he asked.

"If they (the complainants) are telling the truth, they'll jump at the chance to take the test. And if they're lying, nine times out of 10 they'll say so before they take the

test."

"Take the positive tack," he said.

Also, he said, many more burglaries could be solved if burglary investigations were improved.

"Don't be content with the obvious," he said. "Think like a burglar."

"You've got to ask the victim the right questions. By asking the right questions, at least you'll have somewhere to start."

"If you aren't willing to put in the time, you're not going to solve burglaries," he said. "You've got to treat it like a homicide. You've got to snoop and dig around and ask questions."

O'Reilly worked as a policeman for 20 years before becoming a teacher, but his original degree was in journalism.

He was a reporter for United Press International when he decided to become a police officer.

"It was easy," he said of the decision to join the police force. "United Press was paying 40 dollars a week and the police were paying a hundred."

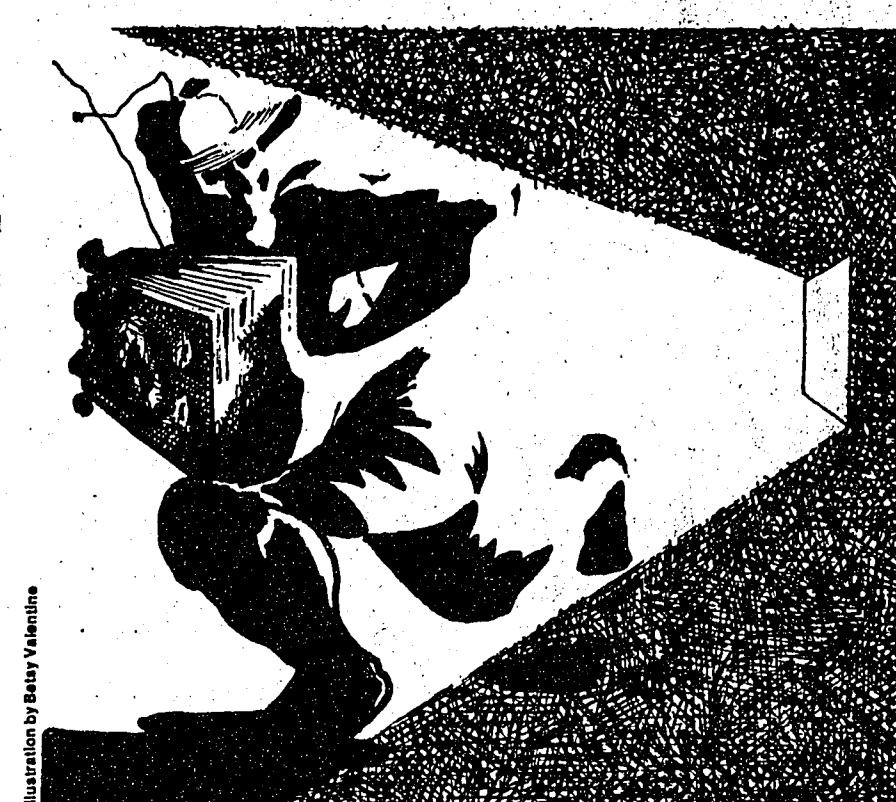


Photo by [unreadable]

Five steps to be followed in police inquiry Burglary investigation techniques discussed

By MARY ANNESSI
Daily Collegian Staff Writer

Not only must patrolmen possess sympathy and compassion when questioning burglary victims, but mechanical skills for conducting thorough investigations must be mastered, Henry T. O'Reilly, assistant professor of criminal justice at John Jay College, said yesterday.

O'Reilly, speaking at a seminar on "Juvenile Burglaries," outlined five steps to follow in preliminary burglary investigations.

First, the crime victim should be interviewed to find the exact time of the crime, he said. And answers to questions such as "Were the lights on or off when the crime was committed?" and "Is there anyone you can think of that admitted the stolen ceramic piece?" are needed, he said.

Next, the crime scene should be

searched for physical evidence to find out if a crime scene, O'Reilly said, "don't experiment."

"It's better to do nothing than to do the wrong thing," he said.

Third, O'Reilly said a means of exit and entry should be established.

"A good burglary investigator should be a good burglar," he said.

A pried window marks left from spreading a door frame, a glass cutter or a key found in a mail box or under a door mat are examples which O'Reilly mentioned of possible evidence of entry.

The next step is to formulate a stolen property list containing serial numbers and detailed descriptions of stolen objects, credit cards and bank check numbers.

He also suggested officers follow the "nothing is nothing out" theory.

"Don't bring things into the crime scene, and don't take things out like a cigarette but or beer can. Keep the crime scene in a vacuum," he said.

And if an officer does not know what to do at a crime scene, O'Reilly said, "don't experiment."

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For common denominators, and try to recognize techniques," he said. For example, O'Reilly asked, "Does the burglar always enter through a skylight or does he usually use a crow bar?"

O'Reilly cited one "very expensive yet successful" police operation known as "Operation Fence" in New York City and "Operation Sting" in Washington, D.C.

O'Reilly said the police squads opened stores in the cities and put the word on the street that they would buy stolen property. Once the police had obtained enough information on the sellers of the stolen property, they held a "roundup" day when 150 persons were arrested.

The police got all 150 convictions and "the key to success of the whole thing was coordination and planning," O'Reilly said.



A faculty art show: 'Hanging' together

It's the first opportunity ever for art and art education faculties to display their work together, says Harlan Hoffa, acting director of the New School of Visual Arts.

Forty faculty members from several campuses have contributed media represented by painting, sculpture, print-making, papermaking, weaving, graphic design, ceramics, photography and drawing.

The show continues through Oct. 7 at Zoller Gallery in the Visual Arts Building. Hours are noon to 5 p.m. daily and there is no admission charge.



At far left, Sigrid Christensen's 'Star Alive,' constructed from hydrocal; and David Van Dommele's 'Paper Lord,' made from woven paper. Both are on display at the faculty art show now through Oct. 7 in Zoller Gallery.

the daily collegian arts

Rapid-fire style with little new to say 'Hitler in New York': Notes from the front

By MARK VANDINE
Daily Collegian Staff Writer

"With Hitler in New York" and other stories by Richard Grayson, Taplinger, \$7.95, 190 pages.

Richard Grayson teaches at a college I've never heard of. The slipcover for this book boasts that his stories have appeared in more than 125 literary publications, none which I've ever heard of, either. And, unfortunately, he writes stories that, for the most part, I won't ever remember.

Grayson uses a rather set reserve of subjects to write about: old people (mostly grandfathers), death, sex and being a very unspecial person.

Nothing wrong with that list of sub-

jects, except they've all been given the literary work-over several times. Nothing wrong with that either, but you'd think that a writer was going to try a subject he'd try a new angle. That is what's wrong here.

Grayson has an interesting rapid-fire style, but he doesn't say much worth reading. He's mastered the basic points of prose only to discover that he hasn't got anything to say.

This problem is further frustrated by what seems to be a conflict of motives. Grayson will have his moments as a successful comic for example, in a piece called, "Chief Justice Burger, Teen Idol" or as an analytical observer of people and events, but sometimes he

doesn't seem to know what he wants the story to do. Should it be funny? Should it have a message? He seems confused or, what may be worse, he may be trying to do both, a job for writers of higher caliber.

Grayson's efforts are further hampered by his tendency to present as stories what seem to be more like plot outlines for what will eventually be stories.

He will introduce a situation, sprinkle in a few quickly introduced characters and proceed to have them interact. There is no meat here. Why do they do what they do? Why do they say what they say?

Certainly some degree of this can be implied, but Grayson brings the reader in too close too fast. If he wants us to note the quirks in a character's behavior, his attitudes, we simply need to know more. Without this background, the reader is left with a blank check for the story's message.

These flaws (or perceived flaws, if you want to be fair) are characteristic of fully two-thirds of the stories contained in this book. The remaining third does not work, and they work well. They may not completely justify the cost of the book, but they do give some of the year toward indicating a promising new American writer.

History as irresistible as Harold Robbins

By MARK VANDINE
Daily Collegian Staff Writer

"A Distant Mirror," by Barbara W. Tuchman, Knopf, 677 pages.

Ideally, history should be written like a Harold Robbins novel.

Instead, it all too often becomes a plethora of names and dates, a badly drawn, two-dimensional representation of some other world where everything is deadly dull.

Barbara Tuchman, ever since her debut as a historian with "The Zimmerman Telegram" in 1958, has gained distinction because she puts body back into her history. She makes history a story instead of a lecture. This is a tradition she carries on in "A Distant Mirror," her latest effort.

"A Distant Mirror" reassembles the pieces of the enigmatic 14th century. Described as such, however, the book fails to capture much interest. But think of that time like this: This was the era that saw the code of honor called chivalry, supposedly formulated by the legendary King Arthur, dashed to the ground amidst all the contradicting ideas it advocated and pursued.

This was the time that saw the papacy, corrupted and weakened by its removal to Avignon, pulled further apart by the papal schism that followed the attempt to return it to the Vatican.

These were the terrible years that first witnessed the plague, the Black Death that killed off a third of Europe's population. For most of this century, much of the world's population truly thought itself at the brink of doom.

Unlike most textbooks which generally follow the form, "This happened, then this happened and then this happened," Tuchman investigates the characters involved in her story. She speculates over possible events that may have shaped their attitudes and moods. The historical event itself is only the final point in her investigation. The forces that dictated the act are established first.

Tuchman's earlier books, all of which center around the late 19th and early 20th centuries are somewhat more successful in this respect than "A Distant Mirror." This does not so much point out a weakness in Tuchman as it does in the availability of source material. Reconstructing a world of 600 years ago, a

world where literary and scholarship were rare, is a much more difficult task than reconstructing the world of 60 years ago.

As in her earlier books, Tuchman chooses a character and follows his life through the events of the time. Where her earlier efforts could often switch main characters, the lack of 14th century biographical material demands she limit this practice a great deal. Often a character must be discussed without so much as a physical description.

But "A Distant Mirror" offers a bridge. Much of modern thought (e.g. Protestantism, nationalism, a greater emphasis on science) was born in this lost era. The Renaissance was beginning, and man, in accordance with this great change, was subjected to greater disaster and tragedy than in any other corresponding period of years.

Tuchman gives us the mood, the fibre of this madening, awakening time... the beginning of the end of the Middle Ages. In "A Distant Mirror" she has given us a reflection of the start of the world we have come to know.

'Concorde': Cause to fear airport flicks

By JOHN WARD
Daily Collegian Staff Writer

The curse of the movie industry is the ultimate desire to milk every last little penny out of a marketable idea, driving it into the ground until people are so sick of the damn film they'd firebomb the theater if only someone would give 'em the Molotov cocktails. So it goes with "Airport 73" movies.

This year's model is "The Concorde: Airport 73," the fourth in what is shaping up to be an every-other-year tradition if producer Jennings Lang has his way.

"Concorde," stacked against the mid-air collision of "Airport 73" and the sunken shenanigans of "Airport 77," has a pretty lame premise: something about sabotage and selling illegal arms to the Viet Cong. The only new attraction is, obviously, that sleek, shiny Concorde globe-hopping from Washington to Paris.

Next to some decent camera shots of the plane, the cast doesn't have a chance. It's painfully clear that producer Lang and director David Lowell Rich dredged the bottom of the television barrel for new faces, since the last three pictures just about cleaned out Hollywood's roster.

This is to discount Pacino, De Niro, Hoffman, Fonda, Redgrave, Streep, et al. They're "superstars" and above that sort of thing.

This time, the heavyweights are in the cockpit. Lang managed to get Alain Delon to play the pilot and Sylvia Kristel ("Emmanuelle") to play the head stewardess, supposedly for an exotic French touch, as if the

Concorde itself wasn't enough. George Kennedy, the only actor to appear in all four pictures, has more screen time than ever before as Joe Patroni, the co-pilot. He spends most of his time chomping on a cigar and taking the plane into unnervingly lopsided suicide rolls.

He has to roll to dodge the drone missiles that millionaire Robert Wagner keeps shooting at him. It seems that Wagner's newscaster girlfriend (Susan Blakely) has gotten her hands on documents that incriminate Wagner in a scheme to sell weapons to the Asian powers. For the sake of spectacular explosions and mucho bucks at the box office, Wagner forsakes the usual humdrum back-alley knifing. He has to knock off Blakely in style.

movie review

Besides the audience, this is also at the expense of the passengers. "Tonight Show" leftovers such as Jimmie Walker, Avery Schreiber, John Davidson and Andrea Marcovici (Andrea Who?). A cast like that sure gives one pause. Martha Raye turns out to be the smartest one in the bunch; she spends most of the movie in the bathroom.

The big question is still left unanswered: Why? Granted, the first "Airport" was a potboiler that made tons of money, but the latter ones have barely made back their investments. When is Lang going to learn his lesson?

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Stones: Tradition of darkness about sex and love

By TOM OKUNIEWSKI
Daily Collegian Staff Writer

Editor's Note: This is the first of two parts.

"Sex and sex and sex and sex... look at me, I'm shattered..." —The Rolling Stones

The Rolling Stones have never been content just to want to hold your hand. They've always confronted sex as violence and thrown it in everybody's face.

While the Beatles were cute and safe, the Rolling Stones were, and are, arrogant, violent and vulgar. "Never has rock music been such an invitation to hell," Time Magazine has said of the Stones. That's what makes them so good.

After 17 years, and still going strong, the Rolling Stones, society's prostituted outlaws, are still causing havoc wherever they go. Right now they're in Paris picking the best of the 20 new songs they've recorded for their next album, planned for release before Christmas. They're also finalizing plans for a massive world tour that includes a sweep through America next spring. But before all that hits us, let's take a look back.

They took the black man's music known as rhythm and blues, and added their own rebellious sexual power. Their roots were secured in "Ole Black Magik."

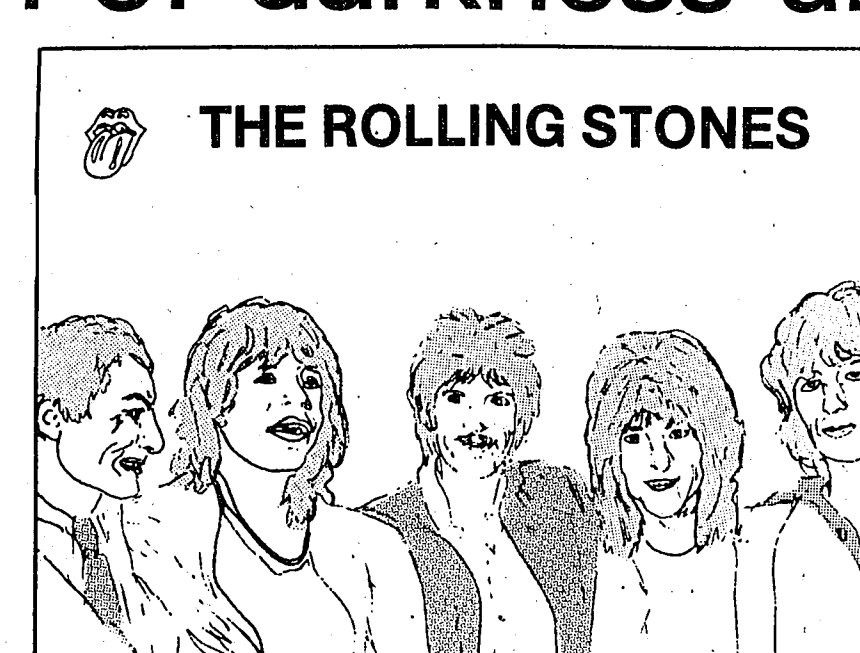
After gaining popularity in hometown London clubs, the Stones quickly gained attention with their raw sound and concerts which most often ended in riots.

Mick Jagger is the focal point of the band, jumping and prancing on stage while the band pumps out that devilish beat which has the power to pull an audience out of their chairs. Power ... it's always been the best word to describe the Stones.

Their abrasive style and strong masochistic and chauvinistic theme came across early in the first two self-penned hits the band recorded, "Heart of Stone" ("No matter how I try/ just can't make her cry/ but she'll never break this heart of stone") and "Play With Fire" ("Don't play with me"). They made it clear no one was going to mess around with a "rolling stone."

The summer of 1965 brought superstardom and a song for a generation — "Satisfaction I Can't Get No."

It was a reflection of the Stone's frustration, aggression, and disillusionment as Jagger half-screams, "When I'm ridin' round the world, and I'm doin' this and I'm signing that, and trying to make some girl/ well baby better come back and meet me/ well, cause ya see I'm on a losin' streak, I can't get no satisfaction." They also announce their contempt for the mass media with "that man comes on the radio, and telling me 'bout some useless



THE ROLLING STONES

information, suppose to drive my imagination, I can't get no..."

"Make some girl" often was banned from airplay because of its implications. "Later that year, the Stones showed no patience with fools in "Get Off My Cloud." This was another abrasive song, with drug implications ("Don't hang around 'cause two's a crowd, no my cloud").

Next came the denunciation of high-society women and another No. 1 hit. In

"Mother's Little Helper" opens the album with its theme of bored pill-popping moms who find, "What a drag it is getting old."

Next is "Stupid Girl" ("She's the worst thing in this world, look at that stupid girl") and "Out Of Time" ("You're obsolete my baby, my poor old-fashioned baby").

Then came their ultimate definition of a woman's place in "Under My Thumb." Jagger sings in a sly voice, "Under my thumb's a squirming dog who's just had her day/ she's down to me, the way she does/ just what's she told/ down to me the change has come she's under my thumb."

The follow-up single which further painted Jagger and the Stones as the crown princes of darkness was "Paint It Black." Jagger screams he wants everything, even the sun, painted black. The Stones' next single was just too much for most folks, namely Ed Sullivan. "Let's Spend The Night Together" put it on the line and most radio stations banned it. Sullivan forced Jagger to hum the title in the chorus when the Stones performed it on his show.

The Stones kept up that pace with the album "Aftermath" in 1966 which firmly branded the Stones as raunchy anti-feminists. The album typifies the Stones' stance of casual sex and Jagger as the ultimate macho-stud.

"19th Nervous Breakdown" the Stones sang, "Your mother who neglected you owes a million dollars tax/ you were surrounded by a thousand toys, always treated kind, but never brought up right."

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don't let me down, we could have fun just foolin' around, oh my my," he almost bawled after the Stones' first gig. In late 1966, the Stones twice came close to disaster. In a Sweden concert, a riot broke out during the show. As police tried to keep the fans back, firecrackers exploded and destroyed the stage moments after the Stones fled. In Zurich, a young fan charged on stage and hurled Jagger 20 feet to the floor and started jumping on him. As police battled the kid, 12,000 others smashed chairs and railings and rushed the police. Jagger suffered a broken arm and a gash in his face.

In 1967, English police raided guitarist Keith Richards' home and found drugs and a naked girl wrapped in a fur rug. The media went berserk with stories of those "dirty" Rolling Stones and their wild orgy and drug parties. Richards and Jagger both were sent to jail, if for only one night, but the police kept the pressure on throughout the year.

During all the chaos, with guitarist Brian Jones busted three more times for drugs planted at his house, the Stones recorded a psychedelic album that alienated many fans and most of the critics. Coming on the heels of "Sergeant Pepper's Lonely Hearts Club Band," many accused them of copying the Beatles and losing their roots.

The Stones had to reaffirm themselves, and quickly.

When he sings, "Don't hang me up and