

UCC improves concert seating

By PHILIP LEO
Daily Collegian Staff Writer

The University Concert Committee's new ticket purchasing system and the reserve seating policy drew some mixed but generally favorable reactions from concert goers and organizers following the Atlanta Rhythm Section concert in Rec Hall this weekend.

The new system is designed to eliminate long ticket lines and to help reduce security problems. Apparently, it was successful.

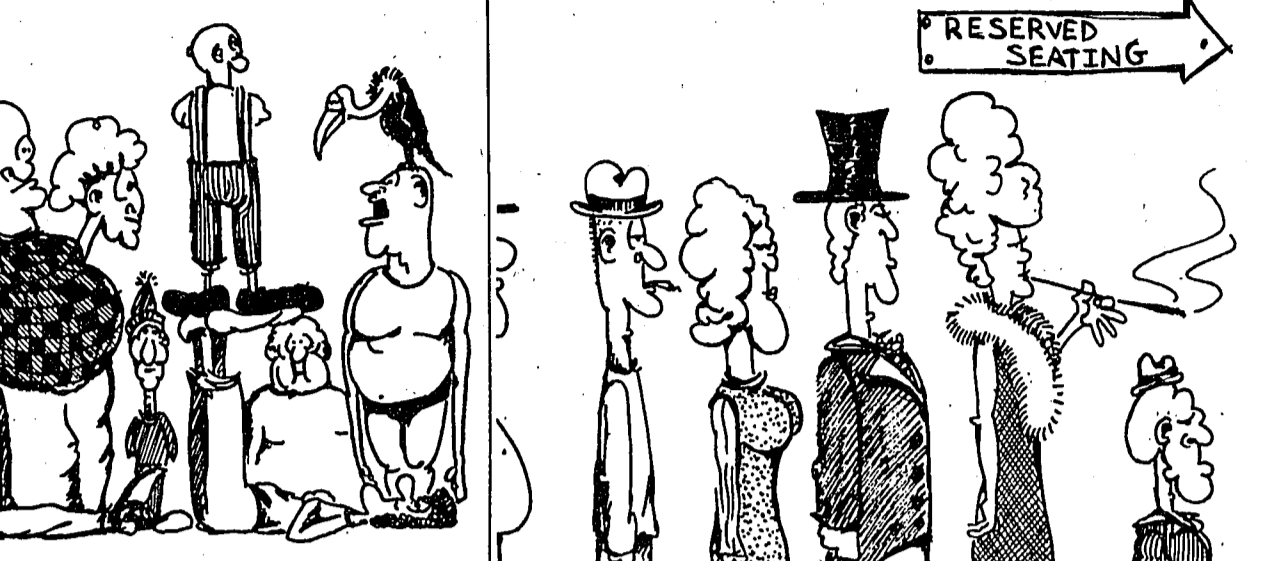
"Like the fact that I don't have to wait in long lines to get to my seat," said Scott Rice (13th-finance).

"I liked the reserved seating. I think that shows always go smoother with reserved seats. I'd like to be able to move around at the show but I guess that they really can't allow that," Theresa Creaturo (7th-journalism) said.

Tom Gassbarre (11th-finance) called the system ridiculous, but also said "I think reserve seats are fine but I just don't understand the way they give out seats. I was stuck way in back and there were seats open on the side that we couldn't get to."

Tom Swerzenski, chairman of UCC, said it's a little early to tell if the system is working.

"Advanced sales of the Atlanta Rhythm Section were only about 1,500 tickets, so we won't find out until we are tested with a really big show with a lot of advanced sales if the system really works. But I feel positive that it is a much better system," Swerzenski said.



"You don't have students waiting all night or missing classes to get tickets. We still had tickets to sell at the ARS concert but the lines weren't so bad. Part of this is for student safety. You get some people waiting in back who get impatient and start pushing and people get hurt. We hope to eliminate that."

In the new system people must put in applications for tickets and the seats are then distributed on a first application received, first served basis.

"Before an Eisenhowers, students could go to the ticket window and say which seat that they wanted. It wasn't so bad. But now that Rec Hall is all reserve seating, one person can hold up 5,000 people," Swerzenski said. "Now that people have their own seat, they can come right before the show and go in, eliminating lines and the problems that go along with a crowd of people waiting to get in."

Swerzenski said the system will also ease maintenance at the concert locations because now UCC can follow up on damages.

"When we used this system at Eisenhower last year someone slashed a seat and we were able to find out who sat there by checking the ticket application to find out who the seat was sold to, and they were warned," he said.

"Also if somebody loses his ticket we can check the applications and proof his ID number with his ticket and they aren't out of a ticket like with a general admission show," Swerzenski said.

"We are trying to work out any problems. At this concert, there was a problem with the mail services and a few lost tickets, but we usually have everything mailed out in plenty of time. Also, some students would rather sit in the back, but it does save the students and the UCC headaches."

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He said, however, that many conflicting elements are present in the military — and this must be resolved.

Mohammad Khalil, leader of the Egyptian Student Association, said the situation in Egypt is very unpredictable.

However, he said he does not think a fundamentalist takeover will occur.

"Other forces are in Egypt now that are as strong as the fundamentalist," Khalil said. "They won't allow that to happen."

While the direction of Egyptian politics is at question, so is the identity of Sadat's assassins.

"I believe it was probably identified from a small group, not a general coup d'etat," Tajiak said.

Aspatarian said the fact that six people were able to get into a major military parade and assassinate Sadat by day points to an internal conspiracy.

"It's inconceivable to me that there wasn't wider support and knowledge of that (the assassination)," Aspatarian said.

the daily arts

Stern stirs images of eastern America

By BETSY DRU LONG
Daily Collegian Staff Writer

Poetry readings should be held in locker rooms. Or in safe deposit boxes. Or in movie theaters. At least, that's the philosophy of Gerald Stern, an English professor at Somerset County College, Somerville, New Jersey, who read his poems in the Rare Books Room of Pattee Library yesterday.

Stern is a poet with several books to his credit, including "The Red Coat" and "Lucky Life" which was the Lamont Poetry Selection of the Academy of American Poets in 1977.

Last year, Stern received the first Governor's Award for Excellence in the Arts. His work has been praised by such notable poets as Richard Hugo who views Stern as "one of our finest, least dispensable poets," and by poet W. S. Merwin who regards Stern's poems as "constantly fresh" and "astonishingly familiar."

After yesterday's poetry reading, I can honestly agree that Stern's poetry has an uncommon quality that is capable of making a reader or listener feel that the work pertains to him, too. A native Pennsylvanian, Stern particularly appeals to a Northeastern audience through constant references to places such as Bethlehem, Lancaster, Essex, New York City, and the Jersey shore. He writes of a familiar place and then weaves in new perceptions. He chooses a personal experience and then interprets it in a poem that touches the reader.

What might be Stern's greatest virtue is his wonderful sense of humor. At the reading, Stern spoke with enormous ease and candor. He sipped (and served) Paul Mason burgundy and told stories that were seeds of his poems. He spoke frankly about his achievements and also about the mediocrity he imagined in some of his poems. Every side comment and off-the-cuff anecdote drew the audience closer to the man. He generously revealed his intimate self.

Stern's poems were equally personal. They dealt with the city-country syndrome that Stern says has made him feel like he has "one foot on 72nd Street, one foot in the river." The poem "Let Me Please Look in My Window" is about returning to 103rd Street in New York City to visit his former home.

"On the Island" is about Long Beach where Stern wishes he was and everything else was salt. Salt, he says, is the only thing that lasts on the island. He told the audience that each year he is compelled to write another poem about the shore. In "Lucky Life" he asks, "Dear waves, what will you do for me this year?"

His words are mostly simple, but very expressive. They "try" to be fancy, rather they aim to clearly depict a place, a person or a situation that has meaning for him. And with his extraordinary talent, Stern makes them meaningful to his audience.

Two Views: Burt Reynolds in 'Paternity'

Atypical Reynolds leads 'Paternity'

By WENDY MILLER
Daily Collegian Staff Writer

Very simply it's a likeable film. Not relying on violence, foul language or abusive sex, "Paternity" pulls off a successful, humorous treatment of an unusual subject. And it does so with a most unlikely lead actor, Burt Reynolds, aptly supported by Beverly D'Angelo, Norman Fell, Paul Dooley, Elizabeth Ashley, and Lauren Hutton.

Reynolds plays Buddy Evans, a 44-year-old businessman who wants a son but doesn't want to get married. Buddy Evans is what the recent screen image of Reynolds is not: an urbane, conservative businessman with a deliberate low-key manner of speaking and an ineptitude in sports. And it works.

When Evans begins his search for the perfect surrogate mother the supporting characters stand out — they don't fade into the background. Hutton is an interior decorator mistakenly taken by Evans as a possible candidate. As he states that "it" will be a business transaction with no emotional involvement, Hutton is relieved (for many of her customers were interested in more pleasant than business). She's quite startled when Evans asks, "May I see your breasts?"

Finally Evans is satisfied with Maggie as the mother of his child. D'Angelo who portrays her carries the heart as she falls in love with Evans despite his constant monitoring of her pregnancy and neglect of her romantically. She also handles her delivery in a low-key "throwaway" manner which makes the material all the more funny.



The director, David Steinberg, a stand-up comic and friend of Reynolds, creates a visually slick production. There is a variety of camera angles and the shots are framed with a crafted hand. A particularly effective shot is one of a dark window which gradually becomes lighter through the slits of the venetian blinds until we can see Reynolds staring out.

David Shine's soundtrack creates a thread paralleling the editing. He begins the film with a cute song about babies, but then provides background music that is an instrumental component of the film and not merely noise.

The film is not as perfect as the surrogate mother. There are unnecessary scenes, a very unbelievable little boy (his lines exceed him by about ten years), and an expected ending. But the film still supposes that it is a masterpiece, it is supposed to be thoroughly enjoyable — and it is.

Miscarrriage: movie dull, unrealistic

By BETSY DRU LONG
Daily Collegian Staff Writer

Having Burt Reynolds play a 44-year-old man who desires a son by way of a surrogate mother, sounds amusing and enlightening. However, in "Paternity," Reynolds, as Buddy Evans, is luckless and unimaging. His handsome looks aren't enough to carry us through the movie without a check of the time.

We can't solely blame Reynolds for the weaknesses in "Paternity," he manages a few admirable scenes. But writer Charlie Peters can be scorned for insisting that his viewers believe plot motives that we aren't ready to believe. For instance, Buddy's revelation that he loves Maggie (Beverly D'Angelo), the surrogate mother, seems out-of-character and is hesitantly accepted.

"I don't want a wife for some reason. So, he pays Maggie \$50,000 to have his son. The contract calls for "no emotions" to be involved, yet they make love rather than artificially insinuating an love together rather than apart. That would make for an unemotional situation. Sure.

Maybe, director David Steinberg could have spruced things up by giving some puns to the scenes at Madison Square Garden where Buddy is manager. The writing plants, the executive meeting and the basketball practices are misplaced scenes — they belong in a different movie. Buddy's two friends, played by Norman Fell and Paul Dooley, aren't given enough reason to exist either: "no mention a strange scene with Buddy and a girl named Della who enters her in an event."

Reynolds emerges from this movie a little better but not from his last movie, "Cannonball Run." But, his reputation as a box office attraction still lies in his sex symbol status rather than in his status as a competent actor.



The folk-blues duet of Cathy Winter and Betsy Rose will perform with the folk group Bright Morning Star Friday evening in the HUB ballroom. The concert is sponsored by Eco-Action, Homophiles of Penn State, Frontlash, the Department of Women's Studies and the Women's Collective.

Folk music with message in double time Friday

Folk music in a double dose comes to the University at 8 p.m. Friday when the group Bright Morning Star and the duo of Cathy Winter and Betsy Rose perform in the HUB Ballroom.

Bright Morning Star performed here last Spring Term, giving an enthusiastic, warm performance that got the audience clapping their hands and stomping their feet from the start.

Bright Morning Star's emphasis is on folk music, but the musical backgrounds show the diversity of the groups performance. Rock, jazz, classical blues and country music all fit into Bright Morning Star's style.

Newman show Artists Series' first drama

"The Madwoman of Central Park West," a charming, entertaining one-woman comedy starring Phyllis Newman, opens a new season for the Artists Series' Drama Series at 8:30 p.m. Friday in Schwab Auditorium.

"Wish You Were Here" and understudy Judy Holiday in "Bells Are Ringing," written by Adolf Green, Newman's first drama series.

In 1962 Newman won a Tony Award for Best Supporting Actress in a Musical for her performance in "Subways Are For Sleeping," against such competition as Barbara Streisand and Barbara Harris. Other Broadway appearances include "Prisoner of Second Avenue" and the revival of "On The Town."

Newman has also appeared in segments of the television series "Wild Wild West" and in "CBS Playhouse." She is frequently a guest on "The Tonight Show," "Merv Griffin" and "Mike Douglas."

Tickets are on sale at the Eisenhower box office and the HUB booth.

Feat don't fail and Dregs don't drone

By ANN FISHER
Daily Collegian Staff Writer

CARLISLE — It reminded me of a high school assembly as the crowd crossed the floor and climbed the steps to find a seat (complete with flip-up desk tops and book racks underneath).

In that strange setting — last Saturday night in Dickinson College's main auditorium which holds no more than 800 people — Gradney, Clayton, Barrere and Hayward were the headliners.

Surprisingly, the Dregs weren't all bluegrass. At one point in "Cruise Control" they walked into some Led Zepplin. With their versatility, they easily moved from an incredible guitar and fiddle duo to classic rock and on to some kick-off-your-heels fiddle tunes.

Was a concert under perfect conditions. No pushing and showing mobs, but instead ample room to dance if you wanted.

For everyone that couldn't make it to one of the big concerts that have been around lately, like the Stones or Simon and Garfunkel, it's nice to know that great music isn't always found where the big crowds are. As Paul Barrere said when asked about the crowd size, "the smaller the better." How right.

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Sadat's death sparks comment

Continued from Page 1.

The effects of Sadat's death are not limited to Egypt alone. El-Amach said the assassination has implications for a firm stand on the Palestinian issue, since something like this will happen again if Egypt does not change its stance.

"Other forces are in Egypt now that are as strong as the fundamentalist," Khalil said. "They won't allow that to happen."

While the direction of Egyptian politics is at question, so is the identity of Sadat's assassins.

"I believe it was probably identified from a small group, not a general coup d'etat," Tajiak said.

Aspatarian said the fact that six people were able to get into a major military parade and assassinate Sadat by day points to an internal conspiracy.

"It's inconceivable to me that there wasn't wider support and knowledge of that (the assassination)," Aspatarian said.

Faculty Senate makes recommendations

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A similar policy committee may be appointed for administrative computation purposes.

The University recognizes that fiscal requirements for computers are substantial, and it should provide for these requirements in a short and long-range plan.

The major computers supporting instruction, academic administrative needs, and informational needs be arranged so that they can be obtained from the same terminal and share common data bases.

Committee Chairman Thomas E. Daubert said a linking or networking system should be established.

"In the next six years we'll have to buy 1,000 terminals for academic administration purposes, 2,000 for academic purposes, plus the library. If we link, we just buy the computers once," he said.

Because of Sadat's death, Aspatarian said, the Soviet Union may have a role in Egypt.

"We might become one of the key beneficiaries of Sadat's death," he said.

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Wednesday Evening

6:00 (1) WEATHER WORLD (2) CHARLES ANGELS (3) 8 NEWS (4) TREASURE HUNT (5) HAPPY DAYS AGAIN (6) NEWS CONTINUES FROM (DAYTIME)	6:30 (1) 8 NEWS (2) ARCHIVES (3) MATCH GAME (4) DAILY NUMBER (5) GARRY MILLER (6) MACNEIL-LEHRER REPORT	7:00 (1) S.H. (2) DAILY LOTTERY NUMBER (3) THE CONNOR FOSTER SHOW: Rick Little, High Flying Roller Skating Champ; A Funny Funeral; The Worst Football Player in the World; French Boy and His Race Horse; Army	7:30 (1) MURPHY SHOW (2) LAMARIE AND SHIRLEY AND COMPANY (3) TIC TAC DOUGH (4) ENTERTAINMENT TONIGHT (5) ENTERTAINMENT TONIGHT: Hosts Tom Hanks, Marjorie Wallace (6) NEWS (7) NEWS (8) SNEAK PREVIEW: "Sneak Previews" returns with hosts Roger Edberg and Gene Shalik reviewing the new movies in town with an in-depth look at "Mad About George," starring Jay Duvinsky as "George Clooney," and Marsha Mason and Kathy McChesney as mother and daughter of "Cocaine" in "Divide," a romantic comedy with John Belushi.	8:00 (1) REAL PEOPLE: A look at a woman's backyard roller skating in San Francisco; a look at the "adoption program" in Arizona; a look at the "adoption program" in Arizona; a look at the "adoption program" in Arizona. (2) THE FACIAL OF LIFE: A look at a woman's face after her first date, but she doesn't realize that the surgery is for her own good. (3) NON-FICTION TELEVISION: "Postcards from America" (4) ENTERTAINMENT TONIGHT: "The Tonight Show" (5) NEWS (6) NEWS (7) NEWS (8) REAL PEOPLE: A look at a woman's backyard roller skating in San Francisco; a look at the "adoption program" in Arizona; a look at the "adoption program" in Arizona.	8:30 (1) MOVIE (COMEDY) "Bus Stop" 1956 Marilyn Monroe, Don Murray. A mollay collection of travelers arrives at some truths about themselves while snowed out at an Arizona bus stop. Among them is an ex-lover who eventually discovers a sexy entertainer in his determination to marry her. (2) MOVIE (COMEDY) "The Godfather" 1972 Marlon Brando, Al Pacino, Aliaja. The godfather is dead, the godson is king. (3) MOVIE (COMEDY) "The Godfather" 1972 Marlon Brando, Al Pacino, Aliaja. The godfather is dead, the godson is king. 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