Martin Meyerson: the man Penn chose, chose Penn

By PHYLLIS KIRK and
MARK J. SCHLESINGER
Special to The Daily Pennsylvanian

BUFFALO, N.Y. — Martin Meyerson, after a 13-year间隔 from the University of Virginia and then served as assistant professor of government at the University of Pennsylvania before leaving to become dean of the Law School at the University of California at Berkeley. Meyerson then was appointed to the position of president of an Ivy League university.

Meyerson was born in Detroit, Mich., in 1928, and received his undergraduate degree from the University of California at Berkeley in 1950. He earned his law degree from the University of California at Berkeley in 1951, and his doctorate in jurisprudence from the University of California at Berkeley in 1953.

Meyerson has held a number of positions in the academic and professional world, including serving as a law clerk for the U.S. Court of Appeals for the Second Circuit and as a professor of law at the University of California at Berkeley.

He is currently serving as the president of the University of Pennsylvania, a position he has held since 1985. In addition to his duties as president, Meyerson also serves as the executive vice president and provost of the university.

Meyerson is a member of the board of trustees of a number of other institutions, including the University of California at Berkeley, the University of California at Los Angeles, and the University of California at San Diego.

Meyerson is a native of Buffalo, N.Y., and graduated from the University of California at Berkeley in 1952. He married Emily Driver in 1953, and they have three children.

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WASHINGTON — A Ford Motor Co. executive testified Wednesday that Americans may have to accept less durability and economy in their cars to avoid increases in pollution.

"The nation has to choose," one of the company's vice presidents, said the measure would unfairly subsidize the existing automotive industry while doing little to help independent firms like his own which are trying to compete with the giants.

...Club

The Constitution requires a two-thirds vote of both houses.

"I am leaving you with a gift — peace," he said. "But you must choose whether to use it — and how.

If the United States withdrew all of its soldiers from Vietnam and...peace I give isn't fragile like the peace the world gives."
CANDY'S

A good place to eat. Close to campus at 23rd and Sansom. Luncheon and dinner served daily. Mediterranean and American specialties and pizzas served till 2 A.M. closing.
Letters to the editor

COED GUILT II

One of the worse things about coeducation is that it changes the social and moral life of the campus. For example, and after a continued total of 10 frustrating incidents of sexual harassment, one coed has said, "It's time to break down this coed guilt and start treating your female peers as equals."

Failing to correct racist remarks regarding our female peers:
1. Pennsylvania Cơd are all white. We should be prohibited from the telephone and all others. We should not get to use the phones because there are too many black students. You recall an American society, and express a feeling of guilt whenever a white girl is so "mised" as to be "white.""
2. Our campus is separated into "white" and "black" areas. "White" areas are not allowed to enter "black" areas and vice versa. "Black" areas don't have any girls. We should correct this situation.
3. Our campus police force is only made up of white officers. We should have black officers too.
4. Our campus is divided into two sections, "white" and "black." We should have sections called "neutral" to correct this situation.

If you have any questions, please call the University's Office of Student Affairs.

The Daily Pennsylvanian

wally tomenson

Catholic fervor

The termal and document that has recently been circulated on campus has caused a great deal of discussion. The document calls for the immediate expulsion of all students found guilty of sexual misconduct. The document also calls for the creation of a "Committee on Sexual Conduct," which would be responsible for investigating and punishing all reported cases of sexual misconduct.

The committee is made up of five members: the president, the vice president, the dean of students, the dean of women, and the university chaplain. The committee would have the power to expel any student found guilty of sexual misconduct.

The document also calls for the creation of a "Catholic Club," which would be responsible for organizing Catholic activities on campus. The club would be made up of all Catholic students, and would be supervised by the university chaplain.

The Catholic Club would be responsible for organizing masses, confessions, and other Catholic activities. The club would also be responsible for organizing events and activities to promote Catholicism on campus.

The document is signed by a number of students, and is being circulated on campus. The document has been met with mixed reactions. Some students are in favor of the document, while others are against it.

The Daily Pennsylvanian

ARNIE EISEN

WOMAN'S PAGE OBSCENITY

I am disturbed by the display of obscenity in your newspaper. I think it is inappropriate for a newspaper to carry such material.

The display of obscenity in your newspaper is a violation of the standards that we hold for ourselves as a community. We should be more responsible in our actions.

I urge you to take steps to correct this situation.

The Daily Pennsylvanian

CHARLES COLTON
Thursday, January 29, 1970

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Action line

Editor's note: Action Line, in a slightly revised format, will be a regular column of The Daily Pennsylvanian. The authors who have received training, are willing to answer all reasonable questions pertaining to human sexual behavior and drug use. Questions should be addressed to Action Line, care of The Daily Pennsylvania.

Questions is to be, in the sense of concept and of human beings, as long as new and not in themselves.

ANSWER: No, on both counts, with the following qualifications. If your cycles are every 28 days or near, then your inaction sometimes day 25 (6 days 12, 6 days 12, 6 days 12, 6 days 12), then 1 th, and you can calculate by subtracting 16 days, that the risk of pregnancy is very rare.

Questions is there anything serious about experiencing regular five or six times on one day, right?

ANSWER: No, though this frequency probably is reaching the upper limits of activity in the general populace, among your age group (25). Generally, this frequency is a self-selecting experience for both the female and the male primarily because of the physicality of intercourse. Anatomically, intercourse allows for the taking of the old and the whole experience may be long and emotionally distant. Do not worry about it as long as you are physically and emotionally comfortable, that is to say with the same man.

Questions is it unusual for a girl to get her period at 11, he is in the same room, and I read, eat, sleep, etc.

ANSWER: No, remember, these teens are a nongraduated age group.

Shafier visits Penn

(Continued from page 1)

a lack of members, approximately from previous president Shafier's press conference, but they were family noticed by the governor.

The pamphlet handed out by the SRC labor committee member on campus yesterday, accusing him of "police" acts, to Freehite's students, working and unemployed population" was described by Shafier as "rubbish.

At the afternoon session, Shafier explained the rationale of the labor movement in America. He said the movement's influence in the student movement was the result of his third year as a student. However, his enthusiasm diminishes very high.

By the press conference, Shafier said he thought the University would conduct its fiscal policies. The problem this year was the full

of the main legislature to appropriate money during 1970. Shafier said he would support the incoming students at the legislature.

Classes in evenings in Phila. near U. of P. classes

FOUNDED DOG - BLACK PUPPY YELLOW COL-

FOR SALE - 1966 VW FASTBACK, DARK BLUE,

Snow tires, 25 m.p.g., excellent condition. Only

FOR SALE - 69 SUZUKI 50 C.C. 300 MILES

TELEPHONE INTERVIEWERS...TO CONDUCT

SUMMARY: THIS WEEK: Tuesday, Jan. 27, 7 P.M.

FOUR WAYS TO SELL MORE LIFE INSURANCE:

ACTIVITY NOTICES

APARTMENTS

You only go around once in life.
So grab for all the gusto you can get.
Even in the beer you drink.

Draft protest

The action at the Upper Darby Police Department headquarters was to protest the draft and specifically the arrest of 24-year-old John Zamoyski. The protest began on the morning of January 29, 1970.

Several moments later, a police detective arrived and the protest began to attract media attention.

The demonstration was led by the student group "Out There," which has a broad base of supporters.

Robin Glatz, a member of the group, said "We will not leave here peacefully until we are allowed to speak to the public.

We've all been to jail before", "It is not done enough." The group also noted that what they were doing was right.

Questions should be addressed to Action Line, care of The Daily Pennsylvania.
Tom Blair: reaching for the heights

By RICK FURLONG

The only Tiger score registered in the first 3:13 of the third stanza. "This isn't the way we wanted to start the game," said Coach Gricar. "We didn't play well at all during the first two periods." During the third period, the Tigers took control of the game, outscoring Cornell 3-1. "We were much better in the third period," said Gricar. "We were able to maintain our lead and put the game out of reach for Cornell." The only goal for Cornell was scored by forward Jeff Bryek with 7:47 remaining in the game. "We were the aggressors in this game," said Bryek. "We were able to force the issue and create scoring opportunities." The Tigers' victory was their third in a row and their fifth of the season. "We're happy with the way we're playing right now," said Gricar. "We're confident and playing with a lot of heart." The Tigers' next game is against Harvard on February 13. "We're excited to play Harvard," said Gricar. "We think we can have a good game and come away with a victory."
To Film Critic Carl Guarneri

Sir:

I thought that your article in last week’s 34th Street was well done, albeit the ten best is an unnecessary exercise. I was surprised to find an article of this quality in 34th Street, which usually suffers from the abysmal ignorance of Halberstadt. (The latter’s reference to Harry Langdon’s glasses killed me, but his not knowing who Ted Browning was and then calling “Freaks” cinema verite was inexcusable).

There are some matters I would like to contest, though. First, Zero de Conduite was made in 1933, released here in 1947. (I suspect you were using Agee on Film for reference. More to the point, it is impossible to say that one director copied from another. A Parallel assertion to yours on the origin of If would be that The Wild Bunch was based on The Great Train Robbery.

If you are going to use the criteria of “Performance” the best male performance would have to be John Wayne in True Grit. Nicholson, Young, and Arkin provided examples of excellent acting, but Wayne, like Hopper, gave the best performances. Wayne, like Bogart and Cary Grant, can’t really act, but within his own narrow spectrum is superb.

Although I don’t like to criticize another person’s taste, I think your statement that you don’t see Woody Allen or O’Toole films very pretentious. You didn’t miss much by avoiding Take the Money and Run. (Allen, like Sammy Davis, spreads his mediocrity around so much he presents an illusion of talent), but anyone interested in movies should see as many as possible, not just the type that play the 5th Avenue Cinema or the New Yorker. For example, Camille 2000 was far more visually interesting than Curious, and the idea of the obsolete gunman was done better in Burt Kennedy’s ‘Good Guys and the Bad Guys than in The Wild Bunch, and Leone’s. Once upon a Time in the West was a better film. Your inclusion of Rider, Adalen, Horses, Salesman, and Willie Boy indicates you are a little too content orientated, specifically social content. I am glad to see that you left out Medium Cool and Alice’s Restaurant. Your criticism of murky symbolism in Miriam could also apply to some of the other films, especially Those. Oh What a Lovely War was a disappointment, but it had some excellent acting by V, Redgrave, Maggie Smith, and Olivier. I saw it in London, though, where it was quite well received, and perhaps its orientation towards a British audience made it less acceptable here.

Richard Leary
The Highway

A Slice of Americana

"Through the highway, our artist have penetrated to the essentials of American experience and contended with the mighty presence both of our landscape and our technology." John W. McCoubrey.

by TOM APPELQUIST

For an experience as cathartic and illuminating as "Easy Rider," and as dazzling and glamorous as the get-aways in "Bonnie and Clyde," the current exhibit in the Fine Arts Building should not be missed. Catching the violence, the restlessness, the boredom, the grubiness, and the glamour of "The Highway," the Institute of Contemporary Art has presented a show energetic and evocative that it invites description in moving picture terms.

The vitality of the exhibit was especially apparent at the opening where music by Dylan and The Band, among others, added its own sort of on-the-road nostalgia. But when the music stopped, the feeling of the show did not.

Amplifying exploring both cultural and artistic themes, ICA has presented work which is wide-ranging both chronologically and stylistically, though it is all related to the theme, described by Stephen S. Prokopoff, the gallery's director:

"The road, connector of distant places, link in the chain of passage, seems always and perhaps inevitably to have been charged with potent, universally felt meanings. Transformed into the modern highway through the mass production of the automobile it has affected American life and thought as have few other contemporaneous experiences. The highway, over the past four or five decades, has also provided artists with a familiar and evocative imagery. Their individual treatments of this theme collectively create an illuminating portrayal of the changing attitudes and concerns of American life."

While the feeling of the show is unmistakably contemporary, some of the most stunning pieces in it are the earliest ones. Dorothea Lange's photograph, "The Road West," looking across the wasteland of New Mexico in 1938, speaks eloquently both of the scale of the highway landscape and of a sense of human aspiration and direction. Walker Evans photographing in the South during the 30's was another of the first artists to see the roadside as particularly appropriate subject matter for American art. F. Scott Fitzgerald had in the 20's, as Dr. McCoubrey notes, "announced major themes of American highway art in The Great Gatsby." Myrtle Wilson is killed by Gatsby's speeding yellow roadster in front of her husband's garage, by ashheaps and a peeling billboard with eyes one yard high. . ."

The outrageous garishness of the roadside scene, which Fitzgerald described back in the 20's, has been inspiration for many artists of the 60's. Ruscha's "New Standard," for example, has a gigantic sign which, like the billboard eyes, is appropriate to its position (by the roadside) and purpose (to be read by drivers speeding past).

The exhibit contains some other amusing items which reflect the Gatsby grotesqueness of the roadside. There are two models of large neon signs from each entrance and exit along the way. The highway, over the past four or five decades, has also provided artists with a familiar and evocative imagery. Their individual treatments of this theme collectively create an illuminating portrayal of the changing attitudes and concerns of American life.

A 1937 Chrysler in molded plastic is placed next to a shiny new VW raising questions about obsolescence and immortality.

Interestingly, in an exhibit which somehow gives such a feeling of speed and movement, all the paintings but one show the automobile in a static position, captured on the canvas. Similarly, it is striking that an exhibit of paintings with such prevalent human concerns, loneliness in Hopper's "Route 6, Eastham," sentimentality in Thiebaud's "Roadside Cherry Stand," violence suggested by Estes's "Automobile Graveyard," barely a single human form is shown. McCoubrey observes, "In the works assembled here there is a haunting absence of true human participation and there is nothing that is built to human scale or for permanent human habitation, but this is a paradigm of a restless people who in this land at first never had any deep human roots and may again have lost them."

In an excellent essay published in the catalogue notes for "The Highway," Robert Venturi and Denise Scott Brown discuss the phenomena of the automobile and its consequence, the roadside, regarding them in particular as subject matter for the artist:

"When an important mass-pop, technological cult object (the automobile) which once set its stamp on the toasters and hatracks of the nation turns into a faithful cart horse, and when a going architectural credo finds itself overturned on the freeway, the artists should be around interpreting. This has been a role of the artist in the past, transmitting folk art into fine art, fertilizing

(Continued on page 4)
Best of 1969
Another View
by MIKE HALBERSTADT

It is that time of the year when we review films traditionally assess the product of the previous twelve months and supposedly emerge with a list of the best work that the industry has provided us. Some critics also cite the worst of what filmmakers have inflicted upon us. I leave that task to my colleagues, choosing instead to be an optimist. And I'm really not qualified to draw up a "10 Worst" list, because I generally avoid corporately run films like the plague.

The year MCMXLI was an excellent one for the motion picture. It was more importantly a year of transition. Large studios finally had to face the fact that they were grossly misjudging the diverse tastes of an ever-growing and increasingly discriminating audience (most of which is reportedly in the 16–25 age bracket). The industry was pouring in countless dollars to overspent, overlong and uninspired films - particularly musicals and war stories - that were designed to appeal to the masses, but were successful in only alienating many moviegoers who not so much flocked to their television sets as avoided them, in that sense, that spoke to and held significant meaning for the young generation.

The consequence of this tremendous popularity of Midnight Cowboy, Easy Rider, Goodbye Columbus, Last Summer, Finney's Equus, Alice's Restaurant and, to a lesser extent, Medium Cool and High Hopes...

1969 found the major studios verging on bankruptcy and relying for their existence on various mergers with companies like Gulf, Western and Transamerica Corporation.

It was the year of the independently-produced, modestly-budgeted films coming into their own. Who would have believed, even a couple of years ago in pre-Graduate days, that a guy like Dennis Hopper would become the darling of the Hollywood moguls? He is being courted right and left thanks to the overwhelming success of Easy Rider.

1969 will, I think, be looked back upon as the year in which American films began to be taken seriously. Although, as Tom Wolfe suggests, the artist came late to the mass-pop scene and can still learn from the verves of the neon and hot rod, soul and commercial artists; it is they who, by putting the highway in the art gallery, help us to see it in a new context as part of a continuing artistic tradition, and, by creatively elaborating its reality, join our aesthetic arts and enable us to learn from its vitality. Until their interpretations are broadly understood and the highway is accepted on its own terms, attempts at beautification will fail because they will not be based on that grappling with a hard reality which lies at the base of true art, fine or folk.

A program of slides will be shown in the gallery on a date next month to be announced.

Edward Hopper, "Route 6, Eastham", 1941

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Edward Hopper, "Route 6, Eastham", 1941
Tick at the Fox: mixed feelings

by TEDDY NARON

"tick...tick...tick..." currently playing at the Fox, also has been ticked by — those who prefer to call movies "cinema," vs. "film," its director, Ralph Nelson ("Charly") will be never accused of being an artist, Tick, will not ever be accused of being a tick, within the frame work of its rather funny aspirations, does give us more than a few chuckles.

James Lee Barrett's screenplay plunges us deep into Faulkner country, Sleepy Hollowes wakes up to find out that today's day Sheriff John Little (George Kennedy) of most outstandingly elected Jim Price, played by Brown, white folks down here don't "zackly cotton to no Negroes" even the law — and Brown has just been the start, Things really get tick when Brown nabs the son of the biggest man in neighboring Kensington on a manslaughter charge. One of its biggest scenes: "Yes, I'm cheapening sort of way, This movie, for all its lack of artistic pretensions, never bores us. It's a story, and it keeps us interested..." That does count for something — especially when so many bigger, more "important" films fail to meet even this basic requirement of the narrative art. Whether this distinction is enough to make Tick anything more than a trifling affair is another question entirely, however.

Of the few genuinely good things contained in this movie, perhaps most outstanding by rod Steinager so much acclaim for his work in a similar role, Veteran Frederich March also shines as the crocked out of the heat of the Night and at least a hundred other Hollywood balms of the this basic requirement of the narrative art. Whether this distinction is enough to make Tick anything more than a trifling affair is another question entirely, however.

Remembrance of things past

by GARY ALAN FINE

The Pocket Playhouse has again produced an evening of note. This time with three American plays, each is a one-man show; the other characters serve to illuminate, to develop the protagonist adds the element of comic terror, for who could laugh at either a truly mad man, or a political killer.

Roger Morgan, stage manager, Louis Rosen, and musicians Don De Wilde and Billy Price, played by Brown. Now, white folks down here don't "zackly cotton to no Negroes" even the law — and Brown has just been the start, Things really get tick when Brown nabs the son of the biggest man in neighboring Kensington on a manslaughter charge. One of its biggest scenes: "Yes, I'm cheapening sort of way, This movie, for all its lack of artistic pretensions, never bores us. It's a story, and it keeps us interested..." That does count for something — especially when so many bigger, more "important" films fail to meet even this basic requirement of the narrative art. Whether this distinction is enough to make Tick anything more than a trifling affair is another question entirely, however.

"Witness" by Terence McNally has as its plot the preparations leading up to a Presidential assassination. Very funny. Believe me, very funny.

"Morning" by Israel Horovitz deals with a black man who takes The Phillie (TH3 PILL), and turns white. Complications develop their joyfully handsome son, Junior, while he is still black sleep with his, and his pure heart, he decide to pay a visit on "those Black bastards." Imagine his surprise and confusion when he finds that they are as white as he. And all this is portrayed in an almost religious way.

The problem with "Morning" is that the characters never become anything more than caricatures — a black-to-white "Beverly Hillbillies." The absurd idea might have been funny, and in truth had its very funny moments, but in retrospect was nothing more than a brutally avant-garde TV situation comedy.

The high point of the Pocket trio is "The Line of Least Existence," a one man show; the other characters serve to illuminate, to develop the protagonist adds the element of comic terror, for who could laugh at either a truly mad man, or a political killer.

The acting of the Pocket Playhouse company is getting better every day, In many ways, "Hadrian VII" resembles "Man of La Mancha." Both plays are about men and their masterpieces of literature; the action encompasses the life of the author and that of his fictional hero, Hadrian is Rolfe, and Cervantes admires the similarities between himself and Don Quixote. Cervantes and Rolfe lived in the sixteenth century, but both were unappreciated by their contemporaries. At the end of "Man of La Mancha," Cervantes goes off to face the Inquisition clutching only his manuscript; "Hadrian VII" leaves Rolfe utterly alone, with his crucifix and his manuscript taken from him. But such a discussion gives a distorted view of "Hadrian VII." The play is, above all, funny. Yes, it is dramatic and at times melodramatic (some situations are achieved only by virtue of the fact that they are part of Rolfe's dream) but it has a comic element that cannot be ignored. Rolfe's sardonic musings and almost irreverent comments, his questioning of the priests and of his landlady, all show a man both devoted to religion and yet not afraid to speak his mind on the aspects of it that annoy him. Rolfe takes many things lightly, and the play is perhaps best summed up by the image of him sitting in the Papal throne, smoking a cigarette and eating pickles.

This characterization is portrayed extremely well by John Cronyn, who comically yet perfectly the tragedy and comedy of Rolfe's person. His most impressive scene is his defense of Rolfe's film, his performance is perfect. His most impressive scene is his defense of Rolfe's film as the life of a man torn between the destruction of urban America, For me it was a visit to the Arcadia of my mind.

If you can come out of the Theatre of the Living Arts with a clear picture of what you've just witnessed, a succinct, precise, profound idea of "The Line of Least Existence," Gunga, you're a better man than I. But if you can dig some rock, the world is a challenge to keep up with the talent of the cast and the work of the crew, drop in to see "The Line." By the way, there's income.
Shady Grove

by BILL VITKA

In my opinion, this is the most important album of the year. It is a new beginning for Quicksilver as a band. It is their first studio-conceived effort. It is a sophisticated improvement over their previous two albums. It is their first "studio-conceived" effort. It is a sophisticated improvement over their previous two albums. It is their first "studio-conceived" effort.

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From a technical point of view, "Shady Grove" is a sophisticated improvement over Quicksilver's previous two albums. It is their first "studio-conceived" effort. Quicksilver ushered in a very liquid, tranquil sound. This is a sophisticated improvement over their previous two albums. It is their first "studio-conceived" effort.

Joe South as AM's Saving Grace

by MACDONNELL GORDON

Who is Joe South? I don't know, but listening to his recent album on Capitol "Don't It Make You Want to Go Home?" I couldn't help but think that he was an inspired, a wicked, groovy concoction of some of the most important people in AM radio. Perhaps he is fair, but the platitudeinous liner notes, likening South to Lennon, Dylan, et al., seemed to be an indication that perhaps AM music is slowly evolving from the picaresque romps of Sugar, Sugar, to something resembling modern man and good music. But it's going to take quite a while, because Joe South isn't very good. However, it does seem to be a step in the right direction. Mr. South has been blessed with both records and AM charts. One, called "The Carnes People Play," was the love-child of "Harper Valley PTA," both were songs that tore at middle America's private parts. More recently, South has been getting it together for AM audiences. He has been getting it together for AM audiences. He has been getting it together for AM audiences.

Quicksilver has the time to indulge itself. Joe South certainly has most of the symptoms, but at least he has one thing going for him, he tries to say something worthwhile in the musical idiom of the disease. He doesn't say it very well (I had trouble listening to the entire album), but an improvement is certain. The ten songs on the album are forged out of the worst of several styles, none of which fit, and the result is a kind of fun-gothic frame of reference with Elvis and the Beatles. But despite my brother, it still deserves attention. Freidberg said that if he ever won a Gold Record, "I'm going to give it to my mother because she says that being a rock 'n roll star is no job for a nice Jewish boy."
These abnormalities that we know so well from our human companions.

Morris states: "Under normal conditions, the book merits endorsement of middle-class virtues." He finds symbols everywhere, from elephants to peace sign (once known as victory). Even when they are not consciously understood, they can still make their impact, because of the very basic signal they transmit. They include everything from candles, human neckties, broom-handles, eels, walking sticks, snakes, arrows, water-hoses and fireworks, to obelisks, trees, whales, lamp-posts, skyscrapers, flagpoles, cannons, facades, dumbbells, space rockets, light-houses and towers.

The Human Zoo relates man in his relationships with the animals, and other animals? At all of these things occur. Does this, then, committing murder. Among city-dwellers, their offspring, develop stomach ulcers, become fetishists, suffer from obesity, form homosexual pair-bonds, or commit suicide. Does this, then, commit murder. Among city-dwellers, their offspring, develop stomach ulcers, become fetishists, suffer from obesity, form homosexual pair-bonds, or commit suicide?

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Academy of Music
Petre Seeger, Sunday Feb. 8
Tickets $4.50-2.50

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2201 Arch Street
Love 222
Kinks, Eric Mercury, Image
Jan., 30-31, show at 9:00, $3.00

Renaissance, Feb. 6-7, $2.50

Main Point
874 Lancaster Ave.
LA-3-3375
Hedge & Donna, Jan. 29-Feb. 1
Good News & Nancy Michaels, Feb 5-8

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Philadelphia Folk Society
15th & Cherry Streets
CH-7-4100
Earthquakes, John Milser, Arthur Milne, Mary Griffith, Feb. 5, Free Admission to members, $1.50 to the general public, children under 12, free.

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thru February 22nd

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Pocket Playhouse
2601 Lombard St. PES-6051

**TWIN ERICS Rittenhouse Square**

LO 9-4175

**GOLDMAN** 15th & Chestnut Sts.

LO 7-4413

**GOLEMAN** 15th & Chestnut Sts.

LO 7-4413

**Dirty Heroes**

Cliche-ridden new flick about a very old subject: World War 2.

**HOUlSTON HALL BOARD** 34th & Spruce Sts.

Irving Av.,
**Thurs., Jan. 29: Chef -** Supposedly ghastly Hollywood attempt to cash in on the fame of the legendary dentist-revolutionary, with your favourite and mine, Omar Sharif, in the title role.

**HOUlSTON HALL BOARD** 34th & Spruce Sts.

**LO 3-3896**

A Streetcar Named Desire

The revival of this 1951 Tennessee Williams masterpiece, directed by Ellis Kazan, is the best film in town. An unforgettable tragedy which won many awards on Broadway as well as on the screen, it holds up well today and is superbly performed. Braudy's Stanley Kowalski is just too much and shouldn't be missed, even though he lost the Oscar to Bogie for The African Queen. The late Vivien Leigh, Kim Hunter and Karl Malden all deserved their Academy Awards, although Miss Leigh's Blanche DuBois sounds like Tweetie Pie at times. Be aware of the slightly altered Hollywood ending.

**WORLD** 19th & Market Sts.

LO 3-1296

(See Bryn Mawr listing.)

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**TWIN ERICS Rittenhouse Square**

LO 9-4175

**Cactus Flower**

A mediocre film, technically speaking, but it is quite funny. Walter Matthau is more sour than dour, it's beautiful, and Sandra Bullock's first film in five years, and Goldie Hawn's first movie ever. She's great.

**DUCHES 19th & Chestnut Sts. LO3-9881**

**MIDTOWN Broad & Chestnut Sts.**

LO 7-7021

The Brain
David Niven, J.-P. Belmondo, Eli Wallach, Bourvil and gang in an angular French comedy that the Times raved about when it played Radio City Music Hall.

**MILGRAM 16th & Market Sts.**

LO 4-5868

The Mix
It stinks.

**RANDOLPH 12th & Chestnut Sts.**

WA 2-0670

Cherry, Harry and Raquel Blossoms, Trumans and Welch?

**REGENCY 16th & Chestnut Sts.**

LO 7-2310

Last of the Mobile Hot-Shots
Ill-received film treatment of Tennessee Williams' second most recent (and possibly weakest) play, The Seven Descents of Myrtle. Williams fans are advised to skip this and catch the Lincoln Center revival of Camino Real. Better still - visit the Trans-Lux (see below).

**ROMANCE LANGUAGES FILM SERIES**

Sat., Jan. 31: King Kong (Fine Arts Aud.)

Tues., Feb. 5: Forbidden Games
Jean Interdit (review in下周.) Despite the title, this is most emphatically not a skin flick.

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**TWIN ERICS Rittenhouse Square**

LO 7-0020

The Secret of Santa Vittoria

We've not seen Stanley Kramer's latest, which unites Tony Quinn and Anna Magnani on the screen for the first time in 12 years.

**FOX 16th & Market Sts.**

LO 7-6007

tick...tick...tick...

New film by Ralph Nelson in which redneck town in the deep south is beset with tensions by Jim Brown becomes its first black sheriff. This is Fredric March's first film since Hombre three years ago.

* Houston Hall has tickets for all listings with an asterisk.