University and Co-op Close To Agreement over Conflict

By FRED SCHOENER

The University and the West Philadelphia Food Co-op have been engaged in negotiations over the last several months. The most recent meetings took place last week, and it is hoped that an agreement can be reached soon.

The Co-op, which was founded in 1970 and has been a fixture in the West Philadelphia neighborhood for years, is looking for a new location and has been exploring options with the University. The Co-op is seeking a new space that will allow it to continue providing fresh produce and other goods to the community.

The University, on the other hand, is looking to divest itself of the property currently occupied by the Co-op. The University has been exploring options for the property, including selling it to a developer or repurposing it for academic use.

The current negotiations are focused on finding a solution that meets the needs of both parties. The University wants to be able to move forward with its plans for the property, while the Co-op wants to continue operating in the neighborhood.

It is hoped that an agreement can be reached soon, allowing the Co-op to continue providing fresh produce to the community and the University to move forward with its plans for the property.

The Co-op has been a staple of the West Philadelphia community for many years, and its closure could have a negative impact on the neighborhood. It is important that an agreement is reached soon to ensure that the Co-op can continue to operate in the community and that the University can move forward with its plans for the property.
PERCEPTION OF CANDIDATE

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higher standard of 0.05% effort to keep its promises?
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standard of ethical of office in its promises?
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For the statistician: The differences shown between candidates are significant at the .05% level.

RANKING INTELLIGENCE

Rank you (Y), Ford (F), Carter (C), In Order of Decreasing Intelligence.

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For the statistician: the differences shown are at the .05% level.

Students Selected for Poll

Reflect School Populations

This intercollegiate poll randomly selected 5000 student names from the files of the registers of each university listed in this ranking. The results given are based on this sample to predict for the entire student body on the increase. In this manner, with certain qualifications, we say that the results are at the .05% level or less. By the same procedure, there is 16 percent confidence that the figures for all Jews differ by not more than 3 percent from what would have been obtained by interviewing all the students on the five campuses. The students selected are a random sample of the five campuses group allows for greater accuracy.

Levi for bigs.

They're called Levi's for Men. But they're for anyone with muscles. A healthy fit and quality. Men But they're for anyone with muscles. A healthy fit and quality. They're designed with a higher performance. And that means more room in the legs. More room in the waist. More space in the hips. And they're made specifically for you. Men. Levi's are designed to give you the extra length and room you need to be comfortable in your own skin. And they're available in a variety of styles, from slim fit to relaxed fit. So you can choose the Levi's that are perfect for you. Because Levi's are designed for real men, not just for the average Joe. And they're made to last, so you can wear them for years to come.

KING OF PRUSSIA PLAZA

PLYMOUTH MEETING MALL

For the statistician: the differences shown are at the .05% level.

MOVING ON™

"Move your money to the bank that moves with you."

Western Savings Bank, Annenberg Center Theatre Series

"Transmits the glowing lyricism of Williams' most radiant drama" - Mel Gussow N.Y. Times

SHIRL KNIGHT

A Streetcar Named Desire

By TENNESSEE WILLIAMS

Directed by MICHAEL KAHN

OCT. 27 thru NOV. 7

Tickets on Sale Now

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KING OF PRUSSIA PLAZA

PLYMOUTH MEETING MALL
by Karl Von Vorgs

The current challenges of modern democracy cannot be ignored. If the objective of this chapter is to explore the complex issues and decisions on behalf of the governing body, then it is the case that the political system is subjected to scrutiny. In order to understand the role that politics play in the current state of affairs, it is essential to recognize the importance of the interplay between the political system and modern society.

For example, if we look at the issue of economic growth, the growth of the economy is often associated with a higher standard of living. This positive correlation between economic growth and living standards has been observed in many countries around the world. However, it is important to note that economic growth is not necessarily synonymous with improved living standards. In some cases, economic growth may come at the expense of environmental degradation, social inequality, and other negative consequences.

Additionally, it is crucial to recognize the role of politics in shaping the economic policies that affect the lives of citizens. Governments play a significant role in shaping the economic landscape through policies such as taxation, public spending, and regulation. The political decisions that are made regarding these policies can have a significant impact on the economy and the well-being of citizens.

In conclusion, the challenges of modern democracy require a thoughtful and comprehensive approach. It is essential to recognize the complexity of the issues and to engage in meaningful discussions that address the root causes of the problems facing our society. Only through a collaborative and inclusive approach can we hope to find solutions that promote a fair and just society for all.

By Seth Rosen

The columns have appeared on this page the last week suggesting that all administrators at this university are carefully constructed to lead in professional and educational development. As a member of the SAMP, WKSF, and the Cr- and-Op Society, I urge all administrators to view the next few days as a critical moment in the history of our university.

GABRIEL HOCHBERG

Fire Drill

Last night, the residents of Hill Hall received a fire alarm in the middle of the night. The Bell Tower rang, and the emergency siren wailed. The students were awakened from their sleep, and chaos ensued. We believe that such incidents are necessary for the safety and well-being of our community.

However, while this was a serious event, there are ways in which we can prevent similar incidents from occurring in the future. First, the university should provide more training on emergency procedures and fire drills to ensure that all students and staff are prepared. Second, the university should invest in better fire detection and alarm systems to prevent false alarms. Finally, we should encourage a culture of vigilance and preparedness among all members of the community.

CARL ASKEW

Herblock

*FOSTEN BOLDS BY A LEFT TO THE JAW CRUSADER TAKES A HARD RIGHT TO THE MOUTH BOTH ARE HURTIN*
**Deep Throat** Star Raps Conviction

By RICHARD GORDON

Harry Reems, the star of Deep Throat, in the case of Streicher v. Otto, which is an obscenity charge was "reminiscent of Germany in the late thirties."

In January 1972 Reems accepted a job at an adult film company called "The Pink." Although he had acted in pre-nographic films before, he was originally just a member of the film crew, Reems said. When offered a chance to supplement his income, he agreed. "At the time," Reems said, "I needed $60 to buy a friend a tennis racket and I didn't have it." He was paid $100 for his day's work.

Two and a half years later, in July, 1974, Reems explained, "I was called to Philadelphia to reread the FBI" and extradited to Memphis, Tennessee. Be and 10 others were charged with conspiracy to transport an obscene film across state lines. On April 30, 1976, after a nine week trial, Reems was convicted of these originally just a member of the film crew, and was earning $50,000 to $60,000 a year.

Reems is a role differ different than those his fans are accustomed to, in visiting Philadelphia to raise money to pay legal and court fees and to lend his support. Reems, whose real name is Herbert Streicher, charged that his conviction an obscene film across state lines. On April 30, 1976, after a nine week trial, Reems was convicted of these offenses in 1972 under the standards of the 1973 Supreme Court decision 34 months later which left the in interpretation of pornography in the hands of the local communities.

Although this was a local community, with a distinct set of morals and ethics. Although this was not what the Supreme Court meant, Reems said, the jury upheld the argument. Because of court and legal fees, Reems had to go "strawberry hunting." Through Deep Throat, he remarked, "I passed some extra time" and was earning $5,600 to $8,000 a year.

Reems is soliciting contributions to pay for the remainder of his court costs, to finance his appeal, and also to pay for his defense in serving a sentence in Monroe County Jail for a conviction in Mississippi. After a sentence in Monroe County Jail for a conviction in Mississippi, Reems said, he was "completely bankrupt." Through Deep Throat, he added, "I passed some extra time" and was earning $5,600 to $8,000 a year.

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Announcing the Grand Opening of The Book Hut!

Paperbacks!  Hardbacks!

A bargain center in the center of campus.
A booklover's delight and a boon to browsers!
All types of books at prices you can't resist!

Big sidewalk sale all week through Friday, daily from 11-5.
Visit the Book Hut today! Located next to the Bookstore.

2nd edition—completely revised and expanded

Since its initial publication in 1972, OUR BODIES, OURSELVES by the Berkeley Women's Health Collective has sold over 1,500,000 copies. In this second edition, more than half of the contents are brand-new and the balance has been totally revised.

"The most important book to come out of The Women's Movement."
— Eleanor Roosevelt, First Lady

"The Whole Earth Catalog calls it "a masterpiece.""
— Diane Shugrue

"Universal in appeal... The information offered is vital and simply astonishing."
— Carol Kerman, Chicago Tribune

"One of those rare books that truly makes a difference."
— California Health & Science

DONATE BLOOD PLASMA
- Simple. Convenient & Profitable
- Earn Weekly Income While You Study or Relax
- Convenient Location
- Pleasant, Comfortable Facilities
- INTERSTATE BLOOD BANK

Dental School BLOOD DRIVE
Today 11-6 P.M.
Get covered under our donor insurance program
Refreshments served.

Maddox Campaign

(continued from page 1)

WXPN-FM

"Maddox is the best-known third party candidate. He achieved national prominence over two years ago when he channeled millions from his fencing interests into a variety of political causes. Maddox has been attempting to conduct a campaign through the legal system. Having considered influence in America, he clearly saw himself towards the nation's conservative vote. Maddox support cut through the fence and into public school children instead."

"There has been no love lost between Carter and Maddox. They have been feuding since 1970. Throughout the conventions, Maddox made several attacks on Carter. Consequences Candidate failed to make much of a dent in his campaign budget."

"I believe Jimmy Carter wrote his own book. Maddox said. Its goals was to involve voters with the chance of "social local pressure."

Vet School Bribery

(continued from page 1)

"Donations solicited from three sea, two States, and three air."

"Today, Maddox was interviewed in the granddaddy of all political interviews."

"When Jimmy Carter opens his mouth, women and men listen."

"I believe Jimmy Carter wrote his own book."

"Maddox said. Its goal was to involve voters with the chance of "social local pressure."

General Cinema Corporation

A TEN DAY SEMINAR IN ISRAEL

AMERICAN ZIONIST FEDERATION

CANDY CORN

Houston Hall Candy

Dental School BLOOD DRIVE

Today 11-6 P.M.
Get covered under our donor insurance program
Refreshments served.
Hillel & S.S.S.J. invite you to....

A RALLY AND A PARTY

The annual city-wide Simchat Torah March And Rally For Soviet Jewry

-Begins at 8:30 P.M. at the Memorial to the 6 Million, 16th and Ben Franklin Parkway

-Meet at 37th and Spruce, 7:45 P.M.

-Hear Lydia Kornfeld, former Intourist guide, now an Israeli Citizen.

-Then come to...

Saturday, Oct. 23

Co-sponsored by Hillel at Penn and the Student Struggle for Soviet Jewry.
Quakers Face Hazy Shade of Winter
Icemen Skate to Unsure Fate Under Eager Mentor Finke

WANT SOME COMPANY? — Penn's Junior Bridge attempts to work her way around a host of defensiveness for a shot at Cornell goalie John VanDerMark in last year's contest with the Big Red at Class of '23 Rink. Hodge, now a senior, will surprise some people this year.

TODAY'S SCHEDULE
- Women's Tennis: vs. Delaware. 7 p.m.
- Volleyball: vs. Temple. 7 p.m.
- Cross Country: at Nittany Lion. 10 a.m.
- Women's Field Hockey: vs. University of Delaware. 7 p.m.

SPALDING TONY PRICE wears an off-shoot of a fresno from American University on his arm. The NC mens. have fielded one of the top teams in the nation and have made a strong showing in the Pac-10 so far.

Hurtin' Harcum — The Laurier varsity men's hockey team is defeated 6-1 by St. John's University.

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Guess who we’re interviewing this week . . .

. . . Guess again
(answer on page 2)
Growing Up Famous

Arnie's daughter and Johnny's son discuss life with father.

By Mark Hyman

I was beginning to think I had bad breath—the long distance variety. My letters were going unanswered, they wouldn't talk to me on the phone, and generally, I was getting nowhere. What seemed like a good idea in March became a goddamn nuisance by September. With few exceptions, nobody wanted to talk. I was discovering that, by and large, celebrity children (or semi-celebrities) are sick of publicity. Most don't mind talking to you, but mention interview and...click. Ask Susan Ford. Ask Walter Cronkite. Mark a call. "We really need a new story for you to start working on."

"Not tonight," he snaps, "I've got a headache.""Hey, before you leave," I say, "we've got a great idea for a new story for you to start working on.

"Sounds interesting," I say, "I've got a great idea for a new story for you to start working on...""Okay, Mark, I'll tell Susan Ford...""Sounds interesting," I say, "I've got a great idea for a new story for you to start working on.

"Sounds interesting," I say, "I've got a great idea for a new story for you to start working on...""Right," I counter, "and I want to go to Asbury Park and ride the Tilt-A-Whirl with Bruce Springsteen—we all have our fantasies."

"You don't understand," Marks says, unamused, "I want to interview a whole bunch of kids our age who have famous parents—people from sports, politics, show biz—find out what it's like to grow up in the spotlight."

"Geez, nine months of pain and frustration," he moans, "it bugs me much more when people just whisper about it behind my back."

These days everyone's "getting their heads together." Identity crises are the ultimate symbol of growing up. For anything you've got to spend a year in Europe "finding yourself." The search for identity makes us feel important. explains away 1.0 GPAs and gives sociology professors something to talk about. But if you're Arnold Palmer's daughter, it becomes much more than part of growing up.

Oh sure, you're very popular and there's hardly a night that goes by when you don't fast. I suppose the big difference is they see my father as Arnold Palmer, touring pro while to me, he's just Daddy.

"The only people I have are Palmer and Carson," he replies. "Teddy Mondale said he'd do it, but the campaign PR people haven't gotten back to me yet."

"What about Wally Cronkite? What about Susie Ford?" I wail.

"Cronkite says he's not doing any more interviews for hokey magazines, and Susan's secretary's secretary won't answer my calls or letters." October 19, 1976. Mark turns in the finished product. "Geez, nine months of pain and frustration," he moans, "this was like having a baby."

"Hey, before you leave," I say, "we've got a great idea for a new story for you to start working on...""Sorry, you're probably not interested...I mean, you only have Arnold Palmer's daughter...""Not tonight," he snaps, "I've got a headache."
Antique Photos

Knowing that you are all faithful readers of this page, you will remember that last week we discussed computer photographs, the wave of the future. Today we take you back in time to Antique Images, in Newmarket, for a look at the past. For a mere $6.00 you dress up in the clothing and style of a bygone era, have your picture taken, and receive a small, framed, color or sepia print as an instant heirloom.

Owners Dean Buck and Michael Lapides say they formulated the idea for the shop as an escape from their previous dull jobs. Deciding to chuck everything, they got to work investigating photographic techniques and antique material. Buck claims they take an individual interest in each portrait. Every portrait is unique and portrays the subject’s character.

Buck likes to ask people what their fantasies are (for professional reasons only, of course), and tries to understand a person’s self-image before he takes the picture. The result is a composite psychological portrait.

The merchandise ranges from underground newspaper published during the French Revolution, to old photographs, to DailyPennsylvaniaian, to baseball cards, to a 1940 TWA flight schedule, to tickets to see the Phillies in the 1964 World Series that never was. He tries to cover almost everything.

Packman has been collecting goods for thirty years. His original interests were medical and educational items as well as women’s suffrage and black history material. Many of his items were priced ten years ago—Packman makes it a practice not to raise a price once it is marked.

The Old Curiosity Shop, 1621 Sansom St.

—Susan Steiger

Looking for a place where you can escape from the confusion of today and go back into time? Try the Old Curiosity Shop, located at 1621 Sansom Street.

The owner, Mort Packman, welcomes people to come and browse through the art, music, sports, movie, comics and political memorabilia that fills the store. If there is something a customer wants but can’t find in the shop, Mr. Packman can, in most cases, get it within a day.

He describes the store as “a real curiosity shop. I’ll wake up a person’s mind and give him a good feeling.” The store has attracted such celebrities as Presidents Kennedy and Nixon, and Jimmy Carter is planning to come in the near future.

The Old Curiosity Shop, 1621 Sansom St.

—Betty Rosenkranz

Curiouser and Curiouser

Different strokes from different folks in celebration of famed artist Pablo Picasso’s birthday this Monday, the Riverfront Restaurant at Delaware Avenue and Poplar Street is providing all aspiring artists with a chance to create part of a masterpiece.

From Tuesday, October 26 through the following Sunday, a four-by-six-foot canvas will be erected in the lobby of the restaurant, allowing anyone who so desires to place his stroke upon the giant mural. Upon completion, the Riverfront will seek to donate the work to one of the area’s museums, or anyone who thinks it will look good in his living room.

A special “guest artist” book containing signatures of all participating artists will be kept. It is believed that a new record will be established for the Guinness Book for “most artists involved in the creation of a single painting.”

Easel Does It

Living in the Past

From the moment you walk into this fantasy land you are in a different world. On the walls are hundreds of “old” photographs, old signs, and various bits of memorabilia. The collection of artifacts, culled from antique stores, includes skirts, jackets, blouses, uniforms, hats, lace, medals, rifles, gunbelts, books, feather pens, spectacles, fans, and even feather boas.

The costumes are all original and range from 1880 to 1905. Most men want to be outlaws or Confederate soldiers, while the women want to be saloon girls. Judging from the size of the wardrobe however, you would be sure to find a costume to fit more outlandish desires.

The atmosphere in Antique Images is one of friendliness. People are happy, music is playing, and something different is bound to be going on. Treat yourself to a photograph—it will make a great gift, and you’ll have yourself a great time in the process.

Antique Images: Neumarket at Headhouse Square, lower level WA3-5807. Tues-Sun noon-10.

The Living History Center, an avant-garde museum in Philadelphia’s historical area, breaks the tradition of enclosing tedious memorabilia in glass cases with “Do Not Touch” signs. Introducing multimedia to utilize 200 years of American history. Through electronic wizardry, one can view the past, and simulate the future.

Seeing American history flashed across giant, brilliant screens, with words emanating from quadraphonic sound across cylinder-shaped speakers, your stomach leans with the aircraft speeding across the beautiful craggy wasteland, as your ears are filled with American musical tunes through the ages; and The New World, a 64-screen slide show depicting the story of America’s immigration.

Perhaps the impact of each of these tremendous exhibits could be even greater if they were displayed further from each other. The close proximity of the presentations is so overwhelming that it makes it difficult to fully appreciate the worth of each one.

The entrance fee—$3.50 for adults and $2.00 for children under 18 and senior citizens—might seem somewhat steep. However, the price is equivalent to that of a typical lousy movie, and for the same cost you have the opportunity to spend a pleasurable afternoon exploring the history of America in an extraordinarily unique way.

—Nina L. Kampler

Living History Center, 6th and Race Sts., 9:30 a.m.-6:00 p.m. Tues-Thurs., Sat: 9:30 a.m.-9:00 p.m. Fri: 12:30 p.m.-6:00 p.m. Sun.
Few films in recent memory have had Marathon Man's capacity to keep your eyes riveted on the screen, your muscles tense, and the edge of your seat fully occupied for two-and-a-half hours. And few films will give you such a compelling desire to turn your head and look away.

Marathon Man is a thriller in every sense of the word. Its taut screenplay and razor sharp acting combine with a (usually) believable and suspense-laden plot to keep the audience watching and guessing. Meanwhile, a collection of bloody knifings, brutal beatings, and realistic torture scenes keep viewers scared out of their socks.

Don't get me wrong, this is no bloodspoitation son-of-The Exorcist. This is a class act—John Schlesinger, Dustin Hoffman, Laurence Olivier, William Devane. Blood and gore have become high-brow stuff, and when they do it in the big leagues they do it well. The blood doesn't look like ketchup, and the screams don't seem forced. When Dustin Hoffman plays pain, he plays pain. And Laurence Olivier is no stereotyped baddie; he's convincingly evil.

The screenplay, written by William Goldman and based upon his bestseller by the same name, pits ex-Nazi villain Olivier against graduate student Hoffman in a battle of strength, will and guile over a safe-deposit box full of war-booty diamonds. Thrown in for good measure are a slew of ex-Nazi hench types. The Division, a secret branch of U.S. Intelligence, the extraordinarily beautiful Marthe Keller as Hoffman's girlfriend, and all that blood.

While the gore may be the strongest impression that one gleans from the film it is not the point of it all. Marathon Man is an engrossing mystery, and Schlesinger's direction (after a choppy start in which he hops from continent to continent in a somewhat bewildering effort to get things moving) heightens the tension almost to the breaking point.

We've all seen torture on the screen. Usually there is lots of noise, blinding screams and mysterious gadgetry to provoke painful associations. But we seldom really identify with the torture or have a real sense of what the pain is like.

This one is different. It seems that Olivier was a dentist before he became a Nazi, and his torture is exactly like every nightmare you ever have had about going to the dentist. That little pick they use bears down on exposed cavities. Drills bore through live nerves—the whole bit. Your mouth will hurt for days.

The acting in Marathon Man, as you probably expected from the looks of the cast, is terrific. Olivier is by far the best. He plays the aging Nazi, drawn from his South American hideaway into unfriendly territory, with the perfect mixture of evil, egotism, insecurity and fear.

The only ones who will be disappointed by Marathon Man are those who read the novel. As is probably a necessity, most of the characters and some of the intricacies of the plot got watered down in the transition. But movies from-books should have to stand by themselves, and this one does.

Marathon Man is not for the weak at heart or the weak at stomach. But it does what it sets out to do (scare you half to death) as well as it can probably be done.

Washed Out

By Barbara Shulman

Car Wash, a mindless comedy that opened at local theaters last week, purports to illustrate a slice of life intertwining a montage of characters for an average work day, using a car wash as a backdrop. This genre of filmmaking was used successfully in a few recent movies, most notably American Graffiti and Nashville. In each of these films, the directors (George Lucas and Robert Altman, respectively) effectively used their characters to illustrate the society of which they were a part.

One really felt he knew the small-town '50s and the country-western world after viewing these movies. In Car Wash's case, however, the viewer gets the impression that the characters represent nothing but themselves. There is no distinct group to which they all belong, except possibly the "pranksters of America."

The movie consists of many small bits, most of them attempts at comedy. The employees, each of whom is featured in one or two of such episodes, include a cloyingly swishy homosexual, an experienced ex-con trying to go straight, a super-cool girl-watcher, an aspiring nightclub duo, a dedicated Black Muslim, a Mexican, a Native American, an ever-faithful cashier, and a retinue of other stereotypes.

The workers are overseen by a cheap Jewish owner with a pseudo-Maoist son. The car wash is patronized by a Beverly Hills snob whose main worry is that her son will throw up on her Mercedes' custom finish, a sickly old man who falls victim to a case of mistaken identity, and a money-grubbing, woman-loving preacher (whose oversized Continental steals the movie).

Most of the roles in Car Wash are filled by unknowns, and this movie should do nothing to change that status. Richard Pryor, so funny in this summer's Bingo Long and the Traveling All-Stars and Motor Kings, valiantly attempts to portray the aforementioned preacher, but the character is too odious to redeem, no matter how Herculean the effort.

Richard Pryor plays a confused cab driver in search of a free-loading hooker; he should stick to his own original comedy routines. The Pointer Sisters, as "disciples" of the preacher, perform an engaging gospel number which would fit quite nicely into their own nightclub act.

Most of the blame for this movie lies with its screenwriter, Joel Schumacher. What might have been an entertaining two hours is ruined by shallow characterizations, a predictable plot, and puerile dialogue. Any part played by director Michael Schultz in the production of this film is inconspicuous. The score, written by Norman Whitfield, seems to have been geared more toward radio and TV commercials than toward the movie itself, but it is funky and ear-catching.

Few people will take Car Wash seriously, but judging from the audience reaction at one screening, many will enjoy it.

Richard Pryor appears as a Reverend Ike type and the Pointer Sisters supply some backup in the Universal release Car Wash
The problem with words is that they are often too finite to describe something sublime. These limitations are particularly evident when one attempts to review *The Belle of Amherst*, which opened at the New Locust Theatre last week. It almost defies description.

*The Belle of Amherst* concerns the life and times of someone intimately connected with the caprices of words, the great poet Emily Dickinson. Literary history has marked Dickinson with vague theory and innuendo; her image has filtered down throughout time as that of a wispy character of mystery, locked away in her home in Amherst for most of her life. Yet, as portrayed by Julie Harris in this compelling production, Emily is warm, witty; andundeniably real.

For all intents and purposes, Julie Harris is Emily Dickinson; such is the spell of this play. The combination of the charismatic Emily and the subtle talents of Harris is explosive. The result is an excellent and unforgettable production.

There is nothing in *The Belle of Amherst* to shift the focus away from Emily Dickinson. There is only Harris on a stage, beautifully shattering the enigma of Emily. The vast sea of faces is welcomed by the poetess, and as the audience visits Emily she talks: of her life, her dreams and hopes, and essentially, her innermost being.

Too often the tendency of one-character plays is to become monotonous. *The Belle of Amherst* does not falter: its elements are too vital. The tone shifts frequently, especially in the first act. Emily may have been a physical recluse, but never a spiritual one. As she recounts her narrative she is bitter-sweet, pensive, sad, merry, blantly humorous.

She goes over the major incidents of her existence as both subject and object. There is the young girl full of life, loving her stern father and her family, mimicking and occasionally defying her teachers. The young woman is openly skeptical of religion and other established custom. She is firm in her opinions, fully conscious of herself and her need to write. The older woman is pragmatic about her situation as the 'local character' of Amherst and accepts the lack of literary notoriety with the fact that it is "terrible to be somebody."

Utterly pervasive and persuasive is the vision of Emily Dickinson as a whole woman of charm and luster. She becomes multi-faceted, possessing a noble beauty that is eternal. Although a product of her time, she transcends it: hers is a character that could never satisfy the particular petty demands of any epoch.

Julie Harris brings off the characterization of Emily Dickinson without the slightest intrusion of the fact that she is a separate entity, an actress who is merely playing a part. It is her performance that shapes the seductive reality of this play. It would almost be impossible to imagine *The Belle of Amherst* without Harris in the title, and only, role. Although words were the mainstay of Emily Dickinson's life, *The Belle of Amherst* goes beyond anything that could be said about it. According to Dickinson "paradise is inward;" thus, "I have traveled the path of my soul often." As do all truly inspired works of art, *The Belle of Amherst* admirably travels the path to the soul.

By Michelle Manoff

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During Queen Elizabeth's reign, when English drama flourished, playwrights toyed with many forms, among them the historical. This genre tried to inculcate history and inspire patriotism as well as entertain. It made persistent use of key religio-political doctrines of the Tudor period, choosing those eras which offered direct parallels with the events of its time.

Ronald Ribman's *The Ceremony of Innocence*, directed by Dugald MacAuthor, now playing at Temple University's Stage Three, is a twentieth century playwright's version of this now time-honored form. Using eleventh century England's King Ethelred's attempt to avoid war with the Danes at all costs, except human life, he presents an allegory of the Vietnam horror.

The Elizabethans, excited by the possibilities of the still unstructured language, made graceful political comparisons. Ribman, using our now organized language, is about as subtle as a Mack truck. He points over and over again to the stupidity of war and war-mongers. Reinforced innumerable times is the draining effect of war and the uselessness of death. Ethelred argues endlessly, 'What good will money do them when they're dead?'

The language lacks the poetry associated with the genre. The characters, too, lack the grace. The soldiers are beasts, like dogs in a kennel. War is what they want, what they crave. Little do they care about the innocent people who are murdered. They see the Danes in the same clarity of vision through which the Americans perceive the Vietnamese. And the English, according to the lords, would gladly lay their lives down for the preservation of the English crown. Americans fighting to save democracy certainly have comrades in arms here.

Although the Elizabethans did not allow women to act on the stage, good, strong roles for them did not exist. The mainstay of Emily Dickinson's life. Americans fighting to save democracy certainly have comrades in arms here.

Although the Elizabethans did not allow women to act on the stage, good, strong roles for them did not exist. The mainstay of Emily Dickinson's life. Americans fighting to save democracy certainly have comrades in arms here.

By Meredith Cahn

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There is Nothing Like a Dane

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Robin Trower
Long Misty Days
Chrysalis CHR-1107

Two years ago at this time, guitarist Robin Trower was riding high on the strength of his hit second album, Bridge of Sighs. Since then, he has remained a solid success, primarily due to his music's fresh sound. But last year's abysmal Robin Trower Live! revealed a Trower paralyzed by his own musical cliches and the spectre of the late, legendary Jimi Hendrix. Long Misty Days, merely the latest in the series of stagnant works.

What Trower did on those first two LP's was to explore previously uncharted gray areas of hard rock. Songs like Yesterday's "Hannah," "Daydream," and "I Can't Wait Much Longer" were notable for their ability to retain the listener's hypnotized attention despite plodding tempos. Trower, who has been fascinated by Hendrix since his final days with Procol Harum, played with feeling and desire while utilizing assorted stylings of his mentor. With For Earth Below, Trower became a victim of his own strivings, using various distortion devices to such an extent that the album settled in the commercial ignominy of the record store cut-out bin.

The fuzzy wah-wah guitar of "S.M.O.," sounds a little like Hendrix's "Voodoo Chile," and its shaking tambourine was last used on For Earth Below's "Shame the Devil." The brisk "Caledonia" is Trower's obligatory song with a woman's name for a title (i.e. "Hannah," "Alethea").

The fact is, folks, that Robin Trower has lost whatever magic he ever had. James Dewar's vocals, at least, retain their gutsiness, but his bass playing makes him nothing more than an imaginationless automaton. Bill Lordan's drumming is nothing of great notoriety. Long Misty Days confirms my belief that Trower has nothing new to offer. Like Eric Clapton, his early success has condemned him to a career based on resurrecting and maintaining past successes. Happy trails, Robin. Yours is a dead end.

Legalize It!

By Larry Osterman

Legalize It

Legalize It, the debut solo album of Peter Tosh, is in many ways a milestone in the mass commercialization of the reggae movement. This is not to imply that his effort does not equal or possibly surpass previously released reggae albums; the album includes both superior production techniques and sophisticated lyrics uncommon to its genre.

Legalize It, however, cannot be characterized as simply reggae or as completely Jamaican. The eclecticism of the album is striking. On "Till You Well Runs Dry," one senses the sweet harmonious blend of country funk, while "Why Must I Cry" is characterized by an upbeat soulfulness which seems to pay homage to Sam and Dave. Somehow, the choppy guitar of Tosh combines the varied trends on the album to produce the fascinating bastardization of musical roots that defines reggae music.

In addition to Peter, an accomplished reggae guitarist, some of the foremost musical talent is utilized. The famous Barrett Brothers, Family Man on bass and Carlton on drums, (the longtime solid rhythm section for Bob Marley and the Wailers) provide the bottom. Keyboardist Tyrone Brownie and tasty guitar players Al Anderson and Donald Kinsey, who were heard on Marley's Natty Dread and Rastaman Vibrations, add their talents to Legalize It. Most notable is the reunion of Bunny Wailer and Tosh, who perform the kind of harmonies that made the Wailers "de hardest rockers in all vard."

While Tosh has certainly distinguished himself as a creative artist apart from the Wailers, he hasn't produced an album with the high voltage electricity generated by a live reggae concert.

The problem arising from the vinylization of the reggae sound was attacked somewhat successfully by Bob Marley's Live album, which makes Legalize It seem a bit "canned" by comparison. Fortunately you will have the opportunity to bypass this one major shortcoming of the album by seeing Peter Tosh live along with House of Assembly on October 22 at Irvine Auditorium.

Growing Up Famous

(continued from page 3)

like strangers looking me over. I don't want them to say, 'Oh that's Arnold Palmer's daughter. She's not that cute. She really doesn't look that much like his. She really doesn't look that much like her mother.'

And a wealthy freak at that. The Palmers' net worth is estimated at $10 million, yet Peg owns neither a stereo system nor a television. While her high school classmates were bagging sports cars and European vacations for graduation gifts, Peg gracefully accepted a wristwatch.

The crucial factor in the superchid's adjustment to semi-celebrydity is parental support. And here Winnie Palmer, Peg's mother and a woman you can help but like, earns previous cited. She has kept the Palmer family out of the spotlight and has instilled a sense of normality into this anything-but-normal family. She does all the grocery shopping, does the laundry and is unfamiliar with the word maid. "Why does that surprise you?" Peg asks. "If she didn't do that stuff, who would?"

We've worked hard at not making a big issue of Arnie's fame," Winnie Palmer explains. "In the past couple of years, as the girls have grown older, it's become more of a problem. But the fact that they're not aware of (the fame) and that there was not an abnormal situation where the parents said, 'Oh wow, we're so and so and our kids can do anything they want to' was probably responsible for their not being spoiled, obnoxious children."

"Arnie and I have felt very strongly that the children should not be submitted to any abnormal awareness of the situation," Mrs. Palmer continues. "and as far as we're concerned, there's nothing abnormal about it. We're just average people who enjoy life and have a happy family."

Peg Palmer is a product of that environment.

CORY CARSON—
Famous parent...Johnny Carson...home...Los Angeles...occupation...student...junior...music minor at Cal-Arts, Valencia, California...hobbies...recording music and playing the guitar...career (continued on page 7)
Funky Folk
Steeleye Spans the gap between
traditional folk and present-day rock.

By Gordy Schonfeld

Being the Bicentennial anniversary of the United States, 1976 is a time when the celebration of Americana and the return to cultural roots is very much in order. Apparently, though, this enthusiasm for culture has not been limited to things strictly American. Witness the growing success of Britishers Steeleye Span on these shores.

Steeleye Span is a group of six English musicians who concentrate on playing traditional British folk music in a decidedly rockish style. The categorization of their music as ‘folk-rock’ is far more accurate than that applied to many American performers who simply place their acoustic instruments in the contest of electronic amplification. As contradictory as this merger of musical opposites may seem, Steeleye manages to accomplish it in a thoroughly engaging, enjoyable manner.

The concept of the group is not one of creating a new musical “vision,” but rather the presentation of centuries-old British songs with a more current twist. Their approach, accordingly, is workmanlike, with the various band members scouting libraries for music and suggesting them for possible recording, and rearranging them to fit the band’s style.

The strong commitment which they feel towards their music is evidenced by lead guitarist Bob Johnson, who says, “We all love what we’re doing; we wouldn’t be doing it otherwise. The idea of taking such an old and beautiful art form and interpreting it using present-day techniques is an exciting one in which we all take great pride. That’s an art form in itself, and we’re very proud to be a part of that, too.”

The pride about which Johnson speaks has developed as the group’s longevity has increased. Founded some seven years ago, Steeleye always intended to play traditional songs with electric instruments. After several albums and personnel changes, they finally settled on their current lineup with the release of Now We Are Six. The title of that album symbolized the addition of drummer Nigel Peggorn to the band. Along with Maddy Prior (vocals), Tim Hart (guitar, dulcimer, vocals), Peter Knight (violin, mandolin, vocals), Rick Kemp (bass, vocals), and Johnson, he has helped Steeleye to reach its present levels both of financial and musical success.

The evolution of Steeleye’s sound has taken several years, with Johnson crediting himself for financial and musical success.

That’s an art form in itself, and we’re very proud to be a part of that, too.”

The group’s current American tour has taken them from coast to coast, with appearances now being made mostly in the East. They last performed in America two years ago as the opening act for rock heavyweights Jethro Tull. Now, though, they are here as headliners, and the audience is right, though, all the nervousness has disappeared and you have a great time.”

At Saturday night’s show at the Tower Theatre, Johnson did just that. The large crowd was clearly there to see Steeleye Span, and the band obliged them with a happy, rousing show that revealed their tremendous talent and group cohesion. Onstage, the front line of vocalists Knight, Hart, Prior, Kemp, and Johnson produced beautiful harmonies. When they weren’t singing, they all played up a storm, carried along by the driving beat of drummer Peggorn. Johnson, the man who had earlier spoken so knowingly about pre-show tension, displayed nothing of the sort. The smile on his face and the spring in his fingers showed just how much he was enjoying himself.

Music can be something that is often either terribly banal or very exciting. In the case of Steeleye Span, the latter is emphatically true. One need only listen to Rocket Cottage or see the group in concert to reach this conclusion. Both their good humor and their dedication to precision come out in their modernized versions of old English songs. This is one bunch of musicians that aim to please, and they do a helluva job.

Growing Up Famous

(continued from page 6)

goals...to become a professional musician...two brothers...Chris. 26, a golf pro in Florida...Rick, 24, a production assistant at NBC in New York...most quote regarding Johnny Carson hero worship..."I’m sure a lot of people think my father’s influence out of a possible professional guitar playing career. But at the same time, he is also resigned to the fact that the Carson name will always follow..."I don’t want my father’s help in the business—" it’s a firm conviction. But at the same time I realize there’s no way to avoid it. People are always going to associate me with him.”

Cory has learned that the drawbacks and benefits of semi-celebritydom don’t go away just for the asking. He knows most will always think of him as somebody’s son and has learned to live with it.

“Have a habit of not hoping for things that can never be,” he adds wistfully.
Film

Arcadia

1529 Chestnut

LO-0928

The Front, with Woody Allen and Zero Mostel playing it straight in this film about the Red scare of the fifties.

Budco Regency

16th & Chestnut

LO-3440

Marathon Man, an all-star thriller with Dustin Hoffman as a graduate student and Laurence Olivier as a Nazi war criminal. See review inside.

Cinema 19

19th & Locust

LO-4175

The Man Who Would Be King starring Michael Caine, and Little Big Man, Custer's last stand revisited, with Dustin Hoffman.

Duke and Duchess

1605 Chestnut

LO-9881


Eric III on the Campus

40th & Locust

382-0296


Eric's Place

1506 Chestnut

LO-3086

Car Wash with Richard Pryor and George Carlin. See review inside.

Eric Rittenhouse Square

19th & Walnut

LO-0320


New World Cinema

19th & Market

LO-0171


Ritz III

2nd & Walnut

WA-5700


SamEric

1908 Chestnut

LO-2857

Norman, is that You? with Redd Foxx and Pearl Bailey.

Music

The Bijou Cafe

1409 Lombard Street

735-4444

Philadelphia and New York sensation Karen Bihari brings her blend of zany comedy to the Bijou this month. See review inside.

The Main Point

874 Lancaster Avenue

Bryn Mawr

LA-3375

The Point has a heavy schedule this week, beginning with London Wainwright III on Friday and Saturday nights. On Sunday, Jonathan Richman will appear. Next Tuesday night's show will headline the Rowan Brothers; the Boys of the Lough will be featured on Wednesday night.

Shubert Theater

313 S. Broad

PE-4768

The Philadelphia College of Performing Arts Chorus will sing Haydn's Creation on Sunday.

Latin Casino

Cherry Hill, N.J.

923-4343

Starting on Monday, the Casino is hosting the impersonator Rich Little and slack entertainer Bert Convy for a week.

Painted Bride Art Center

527 South St.

925-9914

As part of the Painted Bride's Jazz on Mondays series, the Koseinu Ensemble will appear next Monday night at 8 and 10.

The Foxhole

3916 Locust Walk

386-8386

Weust Matribu and his band will play tomorrow and Saturday nights.

Academy of Music

Broad & Locust Sts.

893-1914

Tomorrow at 2 P.M., Saturday night at 8:30, and next Tuesday at 7:30, the Philadelphia Orchestra will perform a program of works by Peter, Ravel, Sibelius, and Tchaikovsky. Featured soloist will be harpist Marilyn Coste-Du. On Saturday at 11 A.M., William Smith will conduct the Orchestra in the first of this year's Children's Concerts.

Grendel's Lair

500 South St.

923-5559

Monday night jazz at Grendel's continues next week with Fifth Amendment and a midnight jam session.

Alumni Hall

Thomas Jefferson University

1020 Locust St.

LO-2972

On Sunday night at 8, the Philadelphia Classical Guitar Society presents flamenco guitarist Carlos Bend Lomas. Admission is $2.

Walnut Street Theatre

9th & Walnut Sts.

567-0202

The Mostov-Solists of Philadelphia will present their first program of the season on Monday at 7:30 P.M. The theme of the performance will be "Israel Revisited," featuring highlights from the group's recent tour of Israel.

Ethical Society

1900 S. Rittenhouse Square

EVT-6800

On behalf of the United States Labor Party, Italian concert pianist Carlo Levi-Munzi will appear tonight at 8.

Philadephia Museum of Art

Parkway at 26th St.

PO3-8100

Continuing Special Exhibitions this month include "American Family Portraits: 1730-1976."

Pennsylvania Academy of Fine Arts

Peale House Gallery

1811 Chestnut St.

299-5070

Through Dec. 5th: "Crab Orchard Cemetery": A recreation of a rural cemetery in Illinois by Jo Hanson.

Institute of Contemporary Art

34th and Walnut Sts.

243-8721

"The Philadelphia-Houston Exchange," an exhibition of works by a dozen artists from each city, organized jointly by the ICA and Houston's Contemporary Arts Museum.

Moore College of Art

20th and Race Sts.

LO-6515

Through, Nov. 12: "John Sloan Robert Henri: Their Philadelphia Years." Sloan and Henri together with the rest of the "Philadelphia Eight" were the cornerstones of contemporary American Realism. This exhibit includes 40 paintings and a number of photo murals, drawings, watercolors, and prints.

Society Hill Playhouse

507 S. 8th St.

WA-5704

Society Hill Playhouse offers its rendition of The Threepenny Opera, a hit on Broadway, previewing on October 22 and 23 and opening October 27.

Temple University Stage Three

1619 Walnut St.

787-8393


Theatre

Annenberg Center

3401 Walnut St.

243-6706

The French Contemporary Arts Festival continues with performances of Le Pavillon as Baud de la Riviere tonight and tomorrow. The Tennessee Williams classic: A Streetcar Named Desire, performed by the McCarter Theatre Company, opens on October 27.

Estate

253 N. 3rd St.

WA-3200

Annapiece and Woe are Three conclude October 23.

Stage Door Cinema

16th & Ludlow

LO-3276

The Ritz, directed by Richard Lester with Rita Moreno and Jack Weston. A musical farce about a sav bathhouse.

TLA

313 S. 4th St.

WA-4611

Thursday: The Magnificent Ambersons, directed by Orson Welles.


October 21, 1976