

family fare

Mature Teen

FUNNY GIRL—Severance Teen

HELLFIGHTERS—Homestead, Mayfield, Parmatown, Cinema 11, Shoregate Cinema, Southgate Cinema

GONE WITH THE WIND—Vine

Family

THE SHOES OF THE FISHERMAN—Colony

OLIVER—Vogue

AMUSEMENTS

TONIGHT AT 8

MAT. Today & Tom'w 2
FINAL MAT. SUN. AT 2



40th GROTTO

CIRCUS

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FINAL SAT. & SUN.

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Tavern has fans

Former Cleveland Convention Bureau manager Martin C. Dwyer, now highly successful trade show exhibit manager headquartered in Chicago's Wrigley Building, spreading the good word in the Windy City about the dining delicacies at Marie Schreiber's Hollenden Tavern Chop House. Dwyer "sampled same" during his week in Cleveland with the National Concrete Show at Convention Center.

AMUSEMENTS

HANNA MA 1-5000

TONIGHT AT 8:30



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ALL BURROWS STORES

★ BELKIN PRODUCTIONS

You're just great, Charlie Brown

By Emerson Batdorff

Charlie Brown, the sad, misunderstood little kid from the comic strip who finds that peanut butter sticks to the roof of his mouth when he's lonely, which is usually, is in town these days at the Hanna.

Maybe he can't kick a football or fly a kite or walk up and actually talk to little red-headed girls, but what he can do is charm an audience, he and his lunatic bunch.

Actually Lucy steals the show, and maybe Snoopy the pooch even gets it away from her; he's subtle and you can't always tell what he's stealing; she's crabby and maybe you think she's getting away with more than she actually does.

Well, I might as well quit beating around the bush. "You're a Good Man, Charlie Brown" at the Hanna is a small delight, minicharm-er, a tiny perfection.

It's a good one to take little people to. The people on

stage make their magic in about two hours and let you go, refreshed. All little people around the house should be taken here, and big ones too.

THE CHARACTERS are strictly modeled on the comic strip by Charles R. Schulz, bringing to the stage the same screwball but satisfying philosophy on which the success of the strip is based.

Charlie is played by Bob Lydiard, so utterly, likeably, painfully blah. The only amendment I would make would be to put him in a sweater with lightning flashes around the bottom like Charlie wears in the funnies. But maybe they don't knit them like that anymore.

Snoopy is hard to describe. He's a dog but then again he isn't a dog. Alfred Roberg gets this down pat. The best number in the show is "Supertime" when Roberg, after having felt sorry for himself because he has been forgotten, lets him-

self go once the red bowl of chow is on hand.

I had wondered how they were going to indicate on stage that transport of joy, that pean of paws, that Snoopy does when he is moved to ecstasy, and all I can say is that Roberg manages. He has many, many feet, even as the real Snoopy does. Just a blur.

LUCY IS A SPECIAL case. Ann Gibbs. She actually looks like Lucy and grinds her teeth like Lucy and is crabby. She walks with a stiff legged little walk and takes the show with her every time. All the rest are good in their own special ways, Joel Kimmel as Linus, Linda Sherwood as Patty, Jonathan Hadary as Schroeder.

The last number is "Happiness," which says happiness is... "two kinds of ice cream... "five different crayons... pizza with sausage.

To this list I add another: "Happiness is watching Charlie Brown."

From triggerman for the mafia to ruler of it... until his 'family' called on him to die.

KIRK DOUGLAS AT HIS BEST IN "BROTHERHOOD" —Emerson Batdorff

KIRK DOUGLAS GIVES A HEARTY ROBUST PERFORMANCE —Tony Mastroianni



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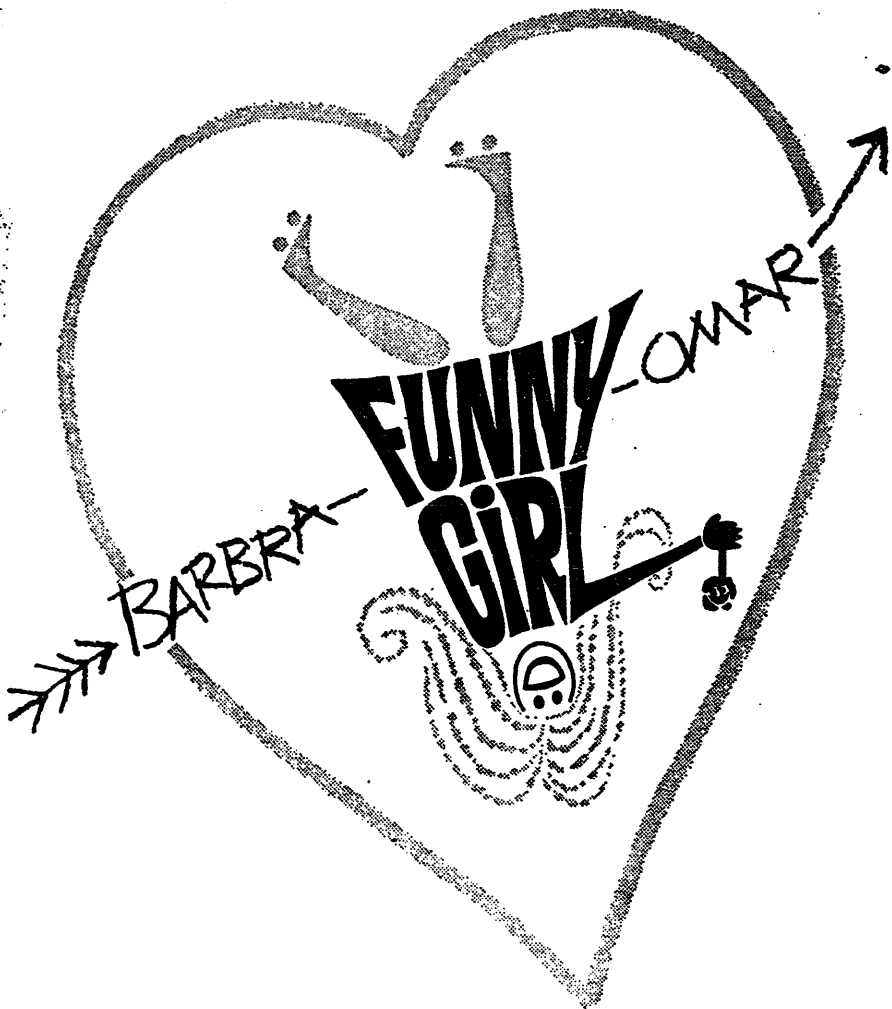
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All the world's a stage for Peter Bellamy, P.D. entertainment editor.