Administration Plans Cap and Gown Decision

By ANDREW KREIDT
President Vacuum Gregor said at a meeting of the University Council yesterday that he regrets that the Board of Trustees has not set a date for the meeting which will consider the report of the Task Force on the Constitution. The report was presented by the Task Force to the Council in February, 1980, and has been sent to the Board of Trustees for consideration.

According to a statement presented at the meeting, the Task Force has concluded that the University should continue to use the current cap and gown system, which has been in place since 1945. The statement also notes that the University has been criticized for its use of the system, but that the Task Force believes that the system is still effective.

The Council has agreed to accept the recommendations of the Task Force and to consider the report at its next meeting. The date of the meeting has not been set.

Due to the heavy workload of the University Council, the meeting was moved from its usual Monday evening time to the following Wednesday, March 26th, at 4 p.m. The meeting will be held in the Council Chambers of the Annenberg School.

Report Considers Effects Of FAS Educational Options

By SCOTT HELLER

Effectiveuseof the cluster-minor system, full development of the pass-fail option, and investigation into the possibilities of a partially expanded student government were the main issues discussed in the Educational Options Committee (EOC) report presented at a meeting of the University Council yesterday.

According to the report, the EOC recommends that the University continue to use the cluster-minor system, which has been in place since 1979, and that the pass-fail option be expanded to include all courses.

The report also calls for the establishment of a partially expanded student government, which would allow students to have a greater say in the decision-making process of the University.

The report is expected to be considered by the University Council at its next meeting, scheduled for April 9th.

Campaign '80

Atty. General Candidates Debate Issues, Records

By LARRY WERTHEIM

A debate between four candidates for the office of Attorney General was held last night in the Annenberg School. The candidates were: Samuel Klausner, who represents the candidates, Jerry H. Wexler, who represents the New York State Democratic Committee, and Robert J. Connolly, who represents the United States Department of Justice.

The debate was moderated by Peter V. Revsin, who is the director of the premises. The debate was open to the public and was broadcast on local radio stations.

The debate was divided into two parts, one dealing with issues and the other with the candidates' records. The candidates were given three minutes each to present their arguments.

The debate was recorded and is expected to be aired on local radio stations in the coming weeks.

Deathly Mysteries Fill 'Love Letters'

By MATT COHEN

Deathly has been a common denominator in artistic works. It has ranged from the tragic, such as the plays of Shakespeare, to the more recent, such as the mystery novels of Agatha Christie.

But Deathly has always been a part of 'Love Letters', which has been a popular feature in 'The Daily Pennsylvanian'. The letters are written by students who are in love, but who have decided to end their relationship.

The letters are written in a very sad and moving way, and they are often accompanied by beautiful photographs. The letters are then compiled and published in a book, which is available for purchase.

The letters are a testament to the human condition, and they are a reminder that even in the most difficult of circumstances, love can still exist.

Review

last night at the Annenberg School Theatre. The production was directed by Peter V. Revsin, who is the director of the premises. The production was well received by the audience, who gave it a standing ovation.

The production was also featured in the review section of the daily newspaper, where it was praised for its excellent acting and direction. The review also noted that the production was a fitting tribute to the memory of Peter V. Revsin, who had passed away earlier this year.

The production is expected to be performed again next week in the Annenberg School Theatre.

Lack of Security Possible Factor In Revisn Death

By JON GOLD

Security deficiencies in the residence of one of the University's students, an Anenberg School student who was found dead last Friday, may have been a contributing factor in the murder.

The student, whose name has not been released, was found dead in his room. The police have not released any information about the murder, but they have indicated that there may be evidence of a criminal act.

The student's roommate, who was sharing the room, said that there had been no signs of disturbance in the room. The roommate also said that there had been no signs of forced entry into the room.

The student's parents were contacted by the police, who have indicated that they are cooperating fully with the investigation.

The student was a second-year student at the University, and he had been a member of the University's debate team. He had been known to be active in campus affairs, and he had been involved in several extracurricular activities.

The student's death has been a shock to the University community, and the administration has indicated that it will provide counseling services to those who may need them.

The University has also indicated that it will be increasing security measures on campus in the future.

(Continued on page 4)
It students to work on the March 31. 4-10 PM April I. PI SIGMA ALPHA now accepting ap-
SOCIETY presents Or Sally Green on Thurs 36lh & Hamilton Walk
SENIORS
yearbook portrait
LIMITED
new and old members welcome
ARMENIAN CLUB meeting at 7.30 p.m. in
College Hall. 4pm  refreshments
Insanity m Gothic Novels”. 4th Floor
UNCANDLE Slory-a Marketing Millionaire” at
presents CORNING GLASS WORKS and
THE IrVHARTON MARKETING Aaaoc
Hours 11-4 p.m 38th SI & Hamilton

SATURDAY NITE
Clacks TKEKS
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martins shoes
DINGO BOOTS
Chesapeake
WOMEN
1731 CHESTNUT ST PHH.A
DINGO BOOTS
563-6688
Irvine $1.00
pern Lncjn
ccxrcil
WOMEN

This Weekend’s Events
THURSDAY, MARCH 27
1 PM LOVE LETTERS ON BLUE PAPER-MATINEE 2.50PM INTERACTS DISCUSSION
8 PM THE MIKADO—THE PENN SINGERS
9 PM LOVE LETTERS ON BLUE PAPER—ENCORE PRESENTATION
FRIDAY, MARCH 28
5 PM LOVE LETTERS ON BLUE PAPER—ENCORE PRESENTATION
6 PM THE MIKADO—ENCORE PRESENTATION
8 PM THEATER WORKSHOP 251
9:30 PM INTERACTS DISCUSSION
SATURDAY, MARCH 29
2 PM LOVE LETTERS ON BLUE PAPER-MATINEE
2 PM PENN DANCE AND MINE
3 PM THE MIKADO—FINAL PERFORMANCE
8 PM LOVE LETTERS ON BLUE PAPER—ENCORE PERFORMANCE
8 PM PENN DANCE AND MINE—FINAL PERFORMANCE

Get in the picture...
City Council To Hear Austere Budget Plan

By APHRODITE VALLERAS

The mayor will present his proposal for fiscal year 1961 to the council today. The budget, which provides for no pay increase to city workers but allows for 4.2 percent increase of 10 percent tax on parking lots, calls for a 15 percent increase in the real estate property tax. City officials said yesterday that anticipation would permit city workers to increase in pay to pay budget today. The budget also calls for a gradual increase in the federal government Comprehensive Employment Training Act workers from 2,520 in the fiscal year to 3,000 by May 23, the last day it can be accepted.

Revenues expected total $1,122,333,000 in spending, an 8.5 percent increase. Revenues for supplemental funds. An additional $15 million deficit is expected next year because of School Board Superintendent Michael Marcase's contention that the budget may possibly be amended if there are indications that additional needs may exceed budget. The school budget as of law, if there are indications that additional needs may exceed budget, but their deficit may be greater than projected. The budget deficit estimate is based on the projection of a 40 million deficit from the city budget by the past year. The mayor proposed a budget that calls for no pay increases to city workers but allows for 4.2 percent increase of 10 percent tax on parking lots, which were not previously taxed, and an increase in merchant license fees. Officials also refused to rule out the possibility of further tax increases, which were not previously taxed, and an increase in merchant license fees. Officials also refused to rule out the possibility of further tax increases. Marcase has asked City Council for $15 million grant from the city budget by April 1. The remaining workers, who tried to find jobs, were not willing to sacrifice their pay to help the city, "We're recognizing obligations to the workers," said one budget official. Officials also refused to rule out the possibility of further tax increases. Marcase has asked City Council for a budget deficit estimate of $118 million. School district officials have projected school budget deficit of $55 million. A charter law that says the two budgets which one official termed illegal would be put on the general fund payroll. "If re-recognizing obligations to the workers," said one budget official. Officials also refused to rule out the possibility of further tax increases. Marcase has asked City Council for a budget deficit estimate of $118 million. School district officials have projected school budget deficit of $55 million. A charter law that says the two budgets which one official termed illegal would be put on the general fund payroll. "If re-
Boycott Cotrell and Leonard

The University has unwittingly found itself in the midst of a labor-management conflict within the last several days. The International Labor Relations Board (of which Mr. Miller is a member) has ordered the University to cease and desist from using certain labor practices without the consent of the workers involved. The University has subsequently filed an appeal, and the conflict is now under review by the National Labor Relations Board.

The University's actions, according to Mr. Miller, have been taken in the best interests of the University's financial stability.

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Down in the Dumps

By Adam Levine

A mound yard high, a wall three feet thick, stretching for blocks along the West Philadelphia waterfront... A muddle of refuse, from the bottom of the ditches to the top of the piling... A junkyard... A garbage dump...

The Road Not Taken

lobes sideways and north south, who were too busy getting into


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Reprinted From The Wall Street Journal

The Wall Street Journal

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Letters

The Daily Pennsylvania welcomes contributions from all University students, faculty, and friends. Letters should be submitted to the editor no later than 7 p.m. Letters may be published at the discretion of the editor. The Daily Pennsylvania reserves the right to reject any letter. Letters must be signed and contain the author's name, address, and phone number. Letters should not exceed 300 words.

Black Panel
(Continued from page 1)
I said Washington, "We are very
satisfied with the group of scholars
who decided to come, and we were
unable to accept our invitations."
Washington said. "The response from
Nations) and Barbara Jordan were
(U.S. Ambassador to the United
administration.
"It took a lot of bucks and a lot of
program and the University ad-
organized style to the newsletter.
Objections to the changes eventually
due to any extenuating circumstances.

Penn Dance and Mime Group
In Concert
HAROLD PRINCE THEATER
SAT. MARCH 29, 1980
2 and 8 pm
Admission $3.50, Students $2.00

Kick-Off for
KENNEDY FOR PRESIDENT
Philadelphia Campaign
Organizational Meeting
Saturday, March 29
2:00 PM
Houston Hall Auditorium
Become Aware. Get Involved.

Support the Man Who Supports Us
HARDY WILLIAMS
Congress in Our the 18th district
Call Mr. Edwards 386-3844
Call Sen. Neubauer 386-4427

For The
Ultimate Summer Job!
The Penn Student Agencies
International School Of

Registration:
March 24-27
9:00 am-5:00 pm
411 Logan Hall
Registration Fee: $45.00
payment upon registration

Enrollment strictly limited to thirty students per section.
Diplomas conferred upon graduation. Group discounts
available. For more information contact Kevin Garcia at
Penn Student Agencies. PSA reserves the right to cancel
due to any extenuating circumstances.
Handicapped Program
To Buy Special Vehicle

By ROBERT WOJTOWICZ

The University has approved the purchase of a van specially designed for the transport of handicapped students around the campus.

Taubin said that the van will accommodate three wheelchairs in addition to regular seating. He added that the University considered the purchase of three vans, but one of these was not yet available.

Program for the Handicapped

The University has approved the purchase of a van specially designed for the transport of handicapped students around the campus. The van will have three wheelchair spaces in addition to regular seating.

Director Harold Taubin said that the van will be a "first step" in the University's efforts to accommodate handicapped students. He added that the University is considering the purchase of three vans, but one of these is not yet available.

The van will be used for the Handicapped Program, which is designed to provide transportation for handicapped students. The program is part of the University's strategy for movement on the campus.

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Revisn Death

(Continued from page 1)

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"A good part of the faculty had no interest in working," she said. "People had to work by themselves. People had to work with the administration with public relations employees."

"The opinions of the people on that committee were obviated," Walmsley said. "That's not going to adapt a recommendation from that report just because someone on that committee makes the recommendation."
Political Science Pre-View For The Fall Thursday, March 27 4:00 To 5:30 P.M. Stiteler Hall Lounge Discussion And Briefings On - New Courses - BA/MA Program - General Major - Program Major Faculty Will Be Available
U. of Delaware Students at 9:00 a.m., and was given a guided tour of the campus by members of the Delaware University. They were also given a tour of the university by the university's dean of students. He seemed very pleased with the visit.

In related developments, students supporting a University boycott of Cotrell and Leonard products have issued several complaints against the company. A hearing on the matter is scheduled for May 27.

By VICTORIA RUTH HILL

The weekly meeting of the University's campus was very attendance by students, faculty, and administrators to discuss the concept of student activities, works. At Delaware, a small number of student activists did not attend the meeting, but the majority who did were interested in the movement, said Gregorian will be interested in talking with you about your interest in the movement.

The original plan was for members of the visitors, but at Monday's UA meeting, there was lot much interest in the topic, it seemed a little too early for the topic to be discussed.

The visitors enjoyed lunch at the Wimpy's, which is a favorite spot for student activists. The university's student council also decided to allocate funds to the students of the company's alleged unfair labor practices. Activists reported from the International Ladies Garment Workers Union, which is seeking to represent the striking workers, said that Cotrell and Leonard workers have expressed their desire to return to work.

REMEMBER THREE MILE ISLAND

Thurs. March 27 - What happened at TMI?

Two viewpoints: Film: Harrisburg
Speaker Dr. Nelson, "TMI Alert" Video tapes provided by the Atomic Energy Forum

Fri. March 28 - Armbrand Day!
Commemorative Rally 4:30 at City Hall
Armbrand available on Locust Walk.

Sat. March 29 - RALLY AT HARRISBURG!
Bus tickets available on Locust Walk, and in CA office
Sponsors are the Pennsylvania Political Union.

The Pennsylvania Political Union invites you to an introductory meeting of the SOCIALIST PARTY of Pennsylvania.

EAST ASIA COLLEGE HOUSE & PENN HUNGER ACTION PRESENT

A CASINO FOR CAMBODIA

Friday, March 28th
HRE, 9pm-1am
B.J., Poker, Dice, Roulette

Tickets Available on Locust Walk. Proceeds will go to Ocean's relief effort in Cambodia. Battered Animal Rescue
More Info:饮, 382-2953

The Law School Light Opera Company presents

GILBERT AND SULLIVAN'S PRINCESS IDA

Thursday March 27 $1.50
Friday March 28 Saturday March 29 $2.50
All Performances 7:30 pm
University Museum Auditorium
33rd and Spruce
Tickets on sale at The Law School
University of Pennsylvania

THE DAILY PENNSYLVANIA!*, Thursday, March 27, 1980

PAGE 9
Rich With Talent, Ready to Roll

By BRYAN HARRIS

March 20, 1980

The Penn women's softball team has been practicing for three days. After all, the Penn women's softball team is coming off one of the most successful seasons in school history by a team that has never been to the NCAA painter before.

"I think this is the strongest team we've ever had," boasted Dave Carothers, the Quaker coach who led his team to a record of 32-10 last season. "We've had a lot of freshmen that have shown some potential, and we've also got some veterans who are improving."

The Quakers will face some strong opponents this season, but they are confident in their ability to compete. "We've got a lot of talent," said Dave Carothers. "We've got some good hitters and some good pitchers."

The Quakers will face some tough competition this season, but they are ready to take on the challenge. "We've got a lot of experienced players," said Dave Carothers. "We've got some good hitters and some good pitchers."

The Quakers are determined to prove themselves this season, and they are ready to take on any opponent. "We've got a lot of talented players," said Dave Carothers. "We're ready to prove ourselves."
Hell on Wheels
For Body Building and Social Climbing
By Christine Woodside
The Death of a Friend's Mother

Last weekend we took my mother's car to pick up one of the dogs and two of the cats. On the way, the progressively treacherous roads in rural northeast Pennsylvania became slippery with blowing snow and patchy sleet. The clumsy four-door Ltd my friend had rented the week before, after I had taken the borrowed car home, remained stubbornly stuck in the frozen mud outside the little gold house. Inside, the lonely animals were panting the curtains with their noses, yelping for us to come in.

On the cluttered kitchen table sat a pile of freshly stuffed envelopes, none of them yet addressed. My friend went into the bedrooms to yell lovingly at the two over-enthusiastic mutts, and I absently picked up one of the notes. The cards had been embellished, I now remembered, with some unmemorable poem in silver script. Inside, he had written, "Thank you for your kind words. They were much appreciated during this difficult time." I looked up from the note to see a pure cat staring at me from the top of the refrigerator.

Her mother was killed that same afternoon, driving home from her job at a nursing home in Estella, Pennsylvania. A tractor-trailer log truck hit her at one of those rural route-number intersections, where she pulled her little Honda Civic into an empty, still breathed from the day before — except that she was missing.

As the car rolled down a bumpy road towards the house, we could see three yowling cats pacing at the door.

immediately struck with the suddenness of what had happened. Everything about her simple life still breathed from the day before — except that she was missing. As the car rolled down a winding, bumpy road towards the house, we could see three yowling cats pacing at the side door. The house smelled of dogs and linen, and a few neatly arranged letters sat on a table waiting to be mailed. The dogs were whimpering scratching at the bedroom doors.

The little boy from down the road knocked at the door — his customary visit, but this time just a curious look at us. His and his sister's drawings to her were taped haphazardly all over the refrigerator — "I love you, Gerry," scrawled in every color of unsharpened crayon.

The boy looked at us. "You know, Gerry had a surprise," he said, pointing to a plastic bag of sticky buns, strong enough, in the cold oven. "She loved sticky buns," my friend murmured. The little boy continued to stare at us, then said, "You know, if that truck hadn't hit Gerry, she'd still be alive."

Eight years before, she and her son had moved away from her husband in Jersey City, and she had never seen him again — not even to bother with a divorce. She had learned to drive — a bare necessity in the country — and gotten a job and a house. The animals were transplanted from the city. She and her son lived in a big, old farmhouse for a few years, then moved to a smaller house when crazy neighbors kept threatening the dogs. She quietly made a life for herself. For a few years she worked in the Catholic rectory, cleaning, then when a new, unpoplar priest didn't 'need' her, she eventually found work in a nursing home about 30 miles away. She wanted more than anything to work at the library, but never got the job. The sticky buns, the dog hairs on the rug, the cats staring at me from the top of the refrigerator. She had once cut out a picture of a cow milking contest from the front page of the local paper and sent it to her son. "What stupid photography!" she had scrawled above the picture. "How about the view of the cow? The milker? The judges?"

Thinking about her life, sifted through a century of pictures, I began to get to know this woman I had only met once. The shock and grief of choosing a casket and finding a blouse for her body now seemed lessened by our hours of picture shuffling, appreciating her life as a whole. The worst storm of the year hit the town on the days of the viewing and the funeral, and her husband from another life never made it to the funeral — but the event passed by smoothly, somehow muffled by the storm and the tiny silent population of Dushore.

She had been so girlish and quiet and bookish. During the Depression at age 8, her twin sister died of diphtheria, and her father mysteriously disappeared, leaving behind a failing jewelry business. She was a woman who loved children but had only one; who loved books but couldn't get a job at the library; a woman with exquisite taste and loads of wonderful curios from her father's long-ago store, who couldn't afford more than bare necessities. She was a person who had never bought her store, who couldn't afford more than bare necessities.

So I then saw that once the shock of the bank teller saying, "I just cashed a check for her yesterday," was gone, there was a woman's whole life to look at. Regardless of the different beliefs people hold on death, and regardless of the way in which someone dies, there is still a person to remember. And a dog and two cats to feed every day.

Edz. of the Dept.'s: Meeting tonight in 2313 South. 10 p.m.
This one's for real.
An Actor Who Plays Himself

Spalding Gray improvises an unusual act with Spalding Gray as the main character.

By Mark Stivers

It is a cool March evening, and inside the tiny storefront of the Painted Bride, all eyes are on actor Spalding Gray. He sits in the spotlight, wearing a shirt, jeans and work boots, and sips water from a paper cup. He puts down the cup and speaks. "I was lying on top of a woman, and she said, 'I'm going to lift up my dress. And I don't want you to be afraid because I've shaved all the hair off my pussy.'"

Someone in the audience giggles. Gray looks seriously at the paper cup and moves it two inches to the right. "And I said... fine... go ahead." The audience roars. Gray looks back at them peacefully, not even smiling.

Painters, writers, musicians, and standup comedians have been making self-portraits for a long time now. Yet the actor typically plays someone else and hides his own experience — though that experience may be the source of his best ideas. Spalding Gray of the New York-based Performance Group has broken out of this mold. In his one-man dramatic series 3 by Gray (which ran at the Painted Bride from March 6 to 8), he simply sits on the stage and tells stories about himself in a dry monotone. His unchanging narrative is never dull — he manages to entertain and even embarrass his audience.

This is not his first try at autobiography. In the mid-70's, Gray and the Performance Group came out with a dramatic trilogy called Three Places in Rhode Island. Using a small, tightly knit cast, Gray relived events of his youth — like his mother's suicide — in styles ranging from nightmarish to wildly comic. The result was strongly original, if erratic, and audiences responded well. Richard Eder of The New York Times wrote: "The achievement of Mr. Gray and his collaborators... is to make a dead past live as spectacular as that of resurrection."

Gray had clearly broken with tradition by playing himself, but he was still part of a cast acting out a script. In 3 by Gray, he goes a step further by appearing mostly alone and improvising his material. He banks everything on his personality and storytelling ability.

Never Smiles

3 By Gray consists of three performances. In Sex and Death to Age Fourteen, covering Gray's childhood, and Booze, Cars and College Girls, treating his adolescence, he appears as a mild-mannered narrator, sitting alone at a table with an old record player in front of him. He uses records as breaks between his stories, which jump forward and backward through his detailed memories of growing up. Just after a hilarious punchline, he suddenly turns up the volume on the record and waits. The audience figures out that the number she has announced is a time limit. At the end of the number, no matter where Gray is in his story, she hits the bell and Gray stops. For two hours Ellenberger referees the actor's narrative while an enthralled audience waits tensely for the interruptive bell to ring.

Random Stories

What would you call the parts they play? The words and improvisation change the roles — Gray and Ellenberger may be pupil and teacher, madman and therapist, witness and attorney, convict and jailkeeper, musician and pageturner, athlete and referee. (Ellenberger chose the title "Magician's Assistant" for her resume.) Each word is a surprise. "I try to just open the book and let my eye light on a word," Ellenberger explains. She chooses time limits according to whim. In response to this challenge, Gray is spectacular, consistently entertaining, and often getting his punch in — like a good boxer — just before the bell.

This game forces Gray's monologues to be even more disjointed than usual. Eventually, though, it becomes clear that he is recounting bits of a long tale, a 1976 odyssey that took him from India to Las Vegas. Wildly different anecdotes turned out to have themes in common: fear of death, insanity, indecision, alienation, getting lost, loneliness. We all have felt most of these, and Gray's honesty is terrifying. But he is not just sharing his troubles (though he does so brilliantly); by retelling his life through a screen of random associations, he gives a good model of how memory works. The mind does not recall past events in neat wholes; instead, unpredictable reality swoops by to pull out a forgotten image. The conscious mind is full of such broad images, and that is one reason why Gray's strange method seems so familiar.

By telling experiences common to everyone, he even helps the audience to see their own lives as more interesting. And one of the great things about an adventure story, so different from life, is the way the good guy survives in the end. Gray never finishes his story in telling it with such wit and intelligence, he is clearly both a good guy and a survivor.

3 By Gray has been recorded several times (WXPN is planning to broadcast the complete series). But as Ellenberger says, "Spalding doesn't want to see any transcriptions yet. He wants to keep it fresh. I mean, if you do a piece night after night, you do find yourself using the same words again. But every time we do it, I hear new stories."
Cezanne and Monet in the Living Room

By Kevin Coyne

Degas, Cassatt, Klee, and Van Gogh: Redon, Rouault, Seurat, and Rousseau.

Goya, El Greco, Hals, and Vuillard.

Manet. Monet, Braque, and Bonnard.

Matisse, Veronese, Rubens, and Signac;


Renoir, Delacroix, Bosch, and Durer.

All at the Barnes, and all for a dollar.

There isn't much that the Barnes Foundation (Latches Lane, Merion Station) doesn't have. A little bit of everything is crammed into the rooms of this stately mansion which stands nearby the St. Joseph's campus. A sampling of nearly every style of art, every mode of visual expression, developed by man since his first emergence from the cave. Sculpture, painting, ironworks, furniture, and pottery; over 1500 works in all.

The collection of the late Dr. Albert Barnes may be an elegant and broad cultural potpourri. but it also has a focus, an area of stylistic concentration that has brought it to prominence in the art world. The Barnes is the second largest and one of the most important private collections of post-impressionist art. There are more Cezannes here than you probably ever would have hoped to see, and more Renoirs than you probably ever would have cared to. Cezanne figures, Cezanne landscapes, Cezanne watercolors—the number and quality are astounding. And it doesn't stop with him. All of the post-impressionists are here, the walls bespangled with them.

But the Barnes is not without fault. None of the works are titled or dated; their carved gilt frames bear the name of the artist, nothing more. And since space is at a premium, paintings are often hung three and four on top of one another, making the viewer's task a somewhat difficult one. The poor lighting doesn't help the situation at all.

The ambience of the museum, however, is tied in with its curious past. The late Dr. Barnes, an eccentric industrial magnate, left in his will strict constraints on the setup of the foundation. The arrangement of the pictures, for example, cannot be changed from the arrangement that Barnes specified, and likewise, the exhibits cannot be revised, making the collection possibly the most stagnant of its kind.

Another quirk of the museum is its display of antique metal works, such as hinges, keyholes, and miniature clippers. Barnes collected these in his travels, and has highlighted them by interspersing them between the paintings.

An impressive and prosperous collection, located in an impressive and prosperous house, which stands on impressive and prosperous grounds, the Barnes is a novel and exceptional sight that should not be missed. Even Picasso is there. Not to mention Chagall, Corot, Courbet, Daumier, Hartley, Claude le Lorraine, Miro, Modigliani, Pisarro, Prendergrast, Soutine, Tintoretto, Toulouse-Lautrec, etc., etc., etc.

Getting to the Barnes—Take the Paoli local from 30th Street to the Overbrook stop. Walk across City Line Avenue, up Merion Avenue and make a right on Latches Lane. The Barnes is on the right. If you have access to a car, just drive all the way up Lancaster Avenue until you hit City Line. Turn right and look for Merion Avenue on your left. You can park on Latches Lane.

Getting In: The Barnes is only open on Friday, Saturday, and Sunday and it is best to call ahead (607-0329) for a reservation. If they are booked for the day you want to go and you feel lucky, go out anyway, since they let a certain number of people without reservations in each day. Admission is $1.

THIS WEEK

University City Arts League
425 Spruce

Celebrations: an exhibition of drawings, engravings, and photographs of Africa by Wendy Wilson and Roy Lewis will be on view through April 12. Closed Sundays.

Philadelphia Museum of Art
Parkway at 26th St.

Brancusi. Photographs," a look at 73 photos by the great Romanian sculptor

Conservatism Brancusi. Through May 14.

Mondays 70c for students

Philadelphia Art Alliance
l21Cuthbert St.

Two Women Fantasists," consisting of works on paper by Rinagai Stanley Jawer and J. Donald Rhode. will be on exhibit through April 26.

The Grey Gallery
1217 Chancellor St.


Muses Gallery
2017 Chancellor St.

Suzanne Horvitz and Sandra Lerner present "Bookworks", an exhibition of unique printed books. Through May 17.

EL TACO GRANDE

Delicious Mexican Food

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Theater

Vibrant Cast Livens Muddled Ghost Tale

By Carole Bagley

*Thark*, a farce by British playwright Ben Travers, offers an amusing glimpse of the marital mix-ups in London's high society. The resulting slap-stick comedy, as performed by the Philadelphia Drama Guild, revolves around these confusions and the search for a ghost in the haunted mansion, Thark.

Relishing the thought of a "hot date with a lovely lady," Sir Hector Benbow, played by Tony van Bridge, is caught completely off guard by the unexpected return of his wife (Betty Leighton). This sticky situation becomes complicated with the addition of a well meaning nephew, his jealous fiancée, two inept servants and an unexpected dinner guest.

The plot obviously stretches the audience's imagination. However, there is fast moving comedy and an excellent theatrical rapport between Sir Hector and his nephew, Ronnie Gamble (Paxton Whitehead). Van Bridge's and Whitehead's comic interaction, complete with subtle jokes, mime and rough-house antics, keeps the action vibrant.

Although the play gets off to a good start in the first two acts, the plot becomes muddled in the third. The comedy moves from Sir Hector's estate to Thark, where the search for the ghost begins. As the cast runs madly around in this fruitless search, the nonsensical humor becomes slightly tiresome.

Notwithstanding the weaknesses in plot, there are commendable performances by several members of the cast. Paxton Whitehead is brilliant as the mousy nephew whose primary concern is his own safety. Complete with monocle, he emerges as the dominant character. The butler of Thark, Jones, played by James Valentine, personifies the morbid villain, ala Vincent Price. As the ghost's advocate he steals the last act of the play.

On the other hand, despite her star billing, Anna Russell is less than spectacular in her role as Mrs. Frush, the not-so-proud owner of Thark. Her shortcomings may in part be attributed to the fact that she, unlike the majority of the cast, was not in the earlier production of *Thark* at the Shaw Festival.

Even though the plot loses energy as the play progresses, the performers become energized and carry it through to an amusing end.

*Thark* will continue at the Walnut Street Theater, 9th and Walnut Streets, to April 6.
Rolling on

It's Now a Legitimate Sport...

By Robin Davis

Roller skating is quickly on its way to becoming one of America's favorite participatory sports. A new scheduled event in the 1988 Olympics, roller skating is currently ranked third by the President's Council on Physical Fitness in a list of sports which affect physical well-being.

"Roller skating is coming alive again," predicts Tom Ungaro, the 1977 National roller skating champion and five year Eastern Regional champion. "Roller skating has always been around, but because of recent publicity it's really hitting a high," he says.

Roller skating burst onto the scene as a viable alternative in America's quest for physical fitness sometime during the last decade, and its image as the American way of life is being reinforced throughout the country by every major communication vehicle, perhaps best illustrated by Linda Ronstadt on her album cover for Living in the U.S.A.

Takes No Talent

The roller publicity craze is not merely a commercial hype. The presidential committee on fitness stated in its annual report that ten minutes of rapid roller skating is physically equivalent to jogging and swimming, and rated above skiing and tennis.

One of the main attractions of roller skating is that anyone can do it," Ungaro says. "You don't have to be any certain age or meet any demanding physical qualifications. It's something that's good for everyone."

Perhaps the most important result of the roller craze is the effect it has on serious athletics: the sport makes its international debut at the 1988 Olympics. The competition format will be similar to the ice skating set-up; skaters will compete in figure skating, freestyle, and more regimented dance events.

But Ungaro says that roller is a more versatile sport. "You can do much more with roller skating than ice skating," Ungaro professes, "but ice skating looks a lot nicer because of the gracefulness associated with balancing on the sharp blade. A roller skate looks kind of tacky next to an ice skate," he admits.

The two major obstacles which have kept roller skating out of the limelight which ice skating has basked in for so many years are the sound effects, and the visual heaviness of the skaters as they roll around the rink. The skates just look clumsier.

Derby's Dying

Another detrimental influence on the public's perception of roller skating as an art form has been the roller derby.

"People would ask me what I did and I would tell them I was a roller skater and they would say 'Oh, you're in the roller derby,' " Ungaro remembers. "It was very demoralizing, like asking a ballerina who spent hours every day practicing and working if she was a go-go dancer."

The roller derby franchise in Philadelphia was dissolved five years ago and soon thereafter disappeared from the East Coast. "The demise of the roller derby has probably done the most to legitimize the art form," Ungaro explains.

"The appeal of an ice skater is the refined movements and simple lines of the figure. The noise and the heaviness of the roller skate is something that our artists will have to overcome and help the audience overlook." Ungaro says.

Ice skating is centered around three edges; the skater can lean right, left, or skate with the whole blade on the ice. But roller skaters can make optimum use of five edges, those of the four wheels individually or the whole skate. They add several dimensions which are not available in ice-skating, according to Ungaro. "We're much more stylistically advanced and less hampered by our medium," he says, citing the "travelling camel" move as a mastered move on roller skates but still in the working stages for ice professionals.

Roller Follies

Another outcome of roller's new growth image as an art form is the Golden Skate Classic in California. Similar to the Ice Capades, the Golden Skate Classic is the newest form of roller follies. After over ten years in California, the Classic is starting to come east. Ungaro predicts a successful market for roller follies in the east and says that many similar groups are beginning to form here.

Another professional outlet for roller skating might be available closer to home: the resorts of Atlantic City. "I think there is a big future for roller skating and dancing in Atlantic City," predicts Ungaro. "They're already using gymnastic troupes on the stage there; roller skating shows similar to the ice shows in New York are the next step in Atlantic City entertainment."

He sees limitless possibilities in store for roller skating. After finally earning the athletic and artistic recognition it deserves, the future looks brighter.
Skates... ...and a Terribly Cool Social Activity

By John Wind

Cher does it. Linda Ronstadt does it too. So do James Caan, Lily Tomlin, and Steve McQueen. Roller skating has somehow re-emerged with new popularity. Skate on down to Macy's fourth floor roller disco shop, pick up flashy knee and elbow pads with silver or gold wings, or a bumblebee costume a la Saturday Night Live.

Lion Country Safari in California now has skate-paths and an outdoor rink in the midst of the tropical safari setting, so visitors can now skate outdoors right alongside a herd of elephants. When skating becomes dull, there are the movies: Skatetown USA or Roller Boogie. On the way downtown, see businessmen in three piece suits skating to work. And there are roller fashion shows: the Flippers Roller Boogie Palace in California recently hosted the Neiman-Marcus show of pajamas and evening loungewear on wheels.

From Organ to Disco

Roller skating has come a long way from the days of family Sundays at the roller rink, skating to organ music. Why the new appeal? According to Jay Weintraub, co-owner of The Great Skate Skatotheque (in Upper Darby near the train terminal), there are several reasons. Roller skating, he says, is a great way to forget about the problems of everyday life. In fact, Weintraub explains, throughout modern history roller skating has been the most popular when the economy has been at its lowest points. During the Depression, "The Crystal Trio" brought roller skating to the stage and screen, and now, during another period of economic instability, roller's healthy frivolity has made a comeback.

Another reason for roller skating's revival has been disco music's decline. For the past few years disco has been dying down. People decided that they needed something new, or at least a new twist to something old. Roller disco was the solution. Since roller skating has been around for over 100 years, all it had to do was change its image to fit the times.

Bill Butler, often called the "king of roller disco" is usually credited with popularizing disco dancing on wheels. According to the king, "It was not until 1977 that the mainstream caught on. I think it hit the media at this particular time because it was the logical next step to the disco craze."

Disco roller skating has become a full fledged fad — from Beverly Hills to New York City. Metropolis and The Roxy in New York, and Flippers in California are the roller discos to see and be seen at.

Hopes Roller Lives

Still, disco is dying, right? What's happening to the roller discos in light of music's changing trends? The people at The Great Skate say they have the solution. "I hope disco dies," jokes Weintraub. The Great Skate lets its patrons roller skate to rock and New Wave music besides disco, because the new, 80 beat-a-minute music is even better suited for roller dancing than the 125 beat-a-minute disco rhythm. Lene Lovich and the B-52's are great to skate to, Weintraub insists. Still, he concedes, "Every once in a while we throw in some Jackson 5. We just play what we want to play. This is basically a fun place."

Other major roller discos haven't yet started playing rock, but in view of the many feet-on-the-ground discos that have been switching to rock and New Wave, roller discos can't be far behind. (Bill Graham, one of the owners of New York's Roxy, says he wants "to get away from the standard disco into rock, new wave, and other types of rink music.")

Will skatotheques have as short a life as the discotheques of the seventies? It's unlikely. Roller skating has been around since 1863, when New Yorker James Plinston sold skates at $3 a pair and became a millionaire. Since then, skating has been in and out of vogue several times — but the roller rink has shown its adaptability and has survived.

The rink music has gone from organ to disco to the roller music of the 80's. As long as people have something to dance to, they'll go roller skating. Skatotheque or family roller rink — disco may be dying, but skating will survive.

"I hope disco dies," jokes the owner of a "skatotheque."

"Lene Lovich and the B-52's are great to skate to."

Throughout modern history, roller skating has been the most popular when the economy has been at its lowest. Roller skating is a great way to forget about everyday problems, according to a rink owner.
By Dom Manno

Last Thursday, Pennsylvania's number one high school basketball team, Overbrook, played the state's number three team, Roman Catholic, for the City Title. You may have seen the game. It was played at the Palestra, and was broadcast on a local television station.

It was an exciting, close game, and Overbrook won it in overtime, 65-56, for their second straight city title.

Hope you enjoyed it, for it was probably the last city title game ever played.

A 40-year tradition is drawing to a close because the Archdiocese of Philadelphia, which operates the area's 27 Catholic high schools, has refused to sanction girls' city title games.

The story began in 1974, when the University City High School girls' basketball coach, Lurline Jones, began campaigning for a girls' championship game. "This isn't something that's just come up," Jones pointed out recently. "We've been asking since 1974. We went to Phil Cataldo (the current physical education director). They haven't done anything."

Her campaign intensified when her team won three consecutive Public League titles. Last year she filed a complaint with the U.S. Office of Civil Rights, and last January they ruled that the boys' championship games, in any sports, were inherently "sex restricted" and thus illegal if no comparable girls' games were held.

The Board of Education thus faced a cutoff of federal funds if the situation were not remedied.

This is where the archdiocese comes in. Obviously, both the Public and the Catholic League must cooperate if the city title games are to be held, and for 40 years, they have worked together. But on this issue they refuse to cooperate. The archdiocese is adamantly opposed.

Since the Catholic League won't cooperate, that leaves the financially strapped Public League with two choices: continue with the boys'-only games and lose federal funds, or cancel the title games. Under Title IX — the federal regulation that mandates equal spending on athletics for both boys and girls — it is not likely that the courts would uphold the first option.

The dispute threatened last Thursday's title game, when Jones and several Public League girls went to a U.S. District Court seeking an injunction halting the game. Judge John Fullam refused to stop the game, but has agreed to rule on the case.

The superintendent of Catholic Schools, Msgr. Francis Schulte, would not return messages left with his office. But a written statement issued in his name two weeks ago stated that finances, opposition from the eight suburban schools in the Catholic League, and security problems put a girls' city title game out of the question.

These arguments have some basis: the archdiocese does not charge admission to girls' sports, and there would be security problems if the championship were held at the Palestra. But there would be such problems at any title game, especially if the opponents were any of those with fierce and sometimes violent rivalries between the two leagues. (Fights have been known to erupt after matches between Southern and Neumann, two schools in South Philadelphia that have met in football for 40 years, sometimes bloodily.)

Schulte's statement ended by stating that it is "the hope of the boys' league to work out these problems and that the boys' game may be maintained." The unspoken ending was "without a girls' game."

And Lurline Jones is angry. "We're the only major city in the United States that does not allow girls to compete in city or state (championship) competition. What is there in Philadelphia for the girls?", she demanded.

What there is seems to be animosity towards the girls.

Tony Costner, Overbrook's star center, told the Daily News, "What I wonder is, where was this suit last year or the year before, when U. City also won girls' championships? Why didn't she do it earlier?"

Don McKee, the Inquirer's high school sports reporter, has been very vehement. In a recent column, he moaned that Jones was "in the position of ending boys' championships because they cannot work out one of their own. In plainer language, boys are being punished because of a fight between girls." This was an almost childish dismissal of the fact that the Catholic League was at fault. In another column he snidely complained that "having destroyed the boys' championships, the girls should be very happy."

Needless to say, that wasn't the goal. Jones says she knew she might be stopping the boys' games without starting the girls' games, but claimed that "after trying (to set up the games) since 1974, I was justified. I had no other recourse."

With the Catholic League's opposition, no one has any recourse.
Black Banana: Lifeless Down, Lively Up

By C.F.X. Kenncy

The Black Banana and Cafe Zaza lie under the same roof and present radically different entertainments: dinner downstairs at the Black Banana, drinks and dancing upstairs in the Cafe. While my dinner company and I enjoyed both environments in some degree, the Cafe was a more successful experiment for us.

Neon is a major design element of both spots. Downstairs it contributes to an air of Euro-decadence. The softness of the room is conquered by its angularities and cool colors. One of our company said that the banquette made her feel that she was back in a gradeschool desk with no place to put her hands but in her lap. The closeness of the tables made quiet conversation difficult and eavesdropping unavoidable. Although handsome, the Black Banana does not encourage its clients to stay.

Upstairs the effect is the opposite. Cafe Zaza is a fun spot. The dance floor is tiny and in scale with the room. The crowd is younger, more collegiate, more accessible. The menu is less expensive than that of the Black Banana, and calculated to be more broad-based in its appeal.

The restaurant abounds in nice touches like two menus, one with prices, one without, but the absence of little services like filled water glasses was also quite noticeable to us.

The appetizers range from a fish pate to white beans and duck livers to a lettuce salad. We tried the oxtail soup and the scallops, oysters and clams in tropical fruit at $3.50 and $8.25 respectively. The soup, a portion equal to that in a large coffee cup, was good. The scallops et al were a flashier dish and ultimately less pleasing. The seafood and fruit were simple and fine — but expensive.

Don't go to the Black Banana if you have to catch a train. The waiters tend to be slow and inattentive. There were several periods of 10 minutes or more when we had finished the course and were just looking down at the dishes. It is good to have time to relax, but we were sitting on our hands.

The entrees, ranging in price from $9.75 to $22, seem to be consistently pleasant. The Maine lobster, baked with marrow and wine sauce, was still barely moving when brought to the table. It was a handsome lobster, and the taste was delicate (but as one of our company said, how can a cook wreck a lobster?).

The loin of pork with Dijon mustard, gherkins and shallots, achieved a truly interesting balance between the pickles and pork, and the ingredients were noticeably fresh. The portion was small, but not unreasonably so.

Dessert was a tray of six assorted cakes — it was not an appealing way to offer the small choice.

After the meal, the upstairs Cafe Zaza gave us a more congenial atmosphere. The drinks there were awesome. And in a time when musical tastes are in flux, the mix was comfotamably electric: New Wave interspersed with disco, Motown and American pop. Cafe Zaza is perfect for a quiet drink and some loud dancing after a show or dinner elsewhere, and a good finish to a somewhat disappointing meal downstairs.

Neon Logo: Sign echoes energetic pace of the 'Cafe Zaza' upstairs
Unambitious Remake of ‘30s Orphan Tale

By Lisa Green

Little Miss Marker, with its Depression-era plot and wholesome lessons about hard work and family values, is a charming but ultimately forgettable film. Starring Catherine O’Hara as the charming and likable little girl who becomes a successful businesswoman, the film explores the relationship between family and personal success.

Ferris Whitney (Tatum O’Neal), her wealthy and optimistic, is equally eager to win the friendship of the other girls, since she always has been the “rich kid.” One of the film’s central themes is a race to see which of the two girls loses her virginity first. Ferris is infatuated with Gary (Armand Assante), a handsome and virile James Caan in this autobiographical story, while Angel chooses the adorable, though slightly degenerate Randy (Matt Dillon) as her target. The talents of Kristy McNichol and Tatum O’Neal give Little Darlings a professional polish. Assante and Dillon, the supporting actors, are both convincing and sensitive in their roles.

The humorous anecdotes of camp life in Little Darlings are cleverly and undeniably camp.

Because the other casting of Little Miss Marker reflects the public’s stereotyped perceptions of each actor, the remaining performances are lackluster. The combination of Newhart and Curtis is especially damaging; their slow pacing actions ruin the film’s comedic timing.

In a failed attempt at authenticity, Little Miss Marker was filmed on a Universal Studios set. The result is an artificial look, along with an ubiquitous Henry Mancini score, discards the realism of the period costumes and intricate props.

Although flawed, Little Miss Marker is a successful film. An admittedly unambitious work, Little Miss Marker fulfills one goal by providing a bit of painless, cheerful entertainment.

‘Little Darlings’ Lose Their Virginity

By Lisa Honig

Unlike the Walt Disney version of the 30-year-old orphan girls and their adventures at summer camp, Little Darlings successfully captures the essence of growing up with realism and sophistication. The refreshing, and sometimes silly antics of the campers at Camp Little Wolf can be appreciated by viewers of all ages.

Little Darlings is the story of two girls coming of age in a season at camp. In the process, they come to understand each other as a result of their maturation. Angel Bright (Kristy McNichol) is a tough, street-wise adolescent. Yet under her abrasive facade, Angel desperately needs companionship. As the only camper on scholar-ship, she is afraid of being bullied. Angel despairs of the other girls and their adventures at Little Darlings. She is afraid of being alone and desperate but anti-capitalists will enjoy their destruction of Bergdorf Goodman in the comedy’s most-publicized scene.

Thump, Thump: Tatum O’Neal Lusts for Armand Assante

One flat-chested ten-year-old comically tries to look bigger by “stuffing.” Meanwhile, a bunkmate claims that her boyfriend looks “exactly like John Travolta.” In another scene, a food fight begins with Angel smearing two pancakes on Ferris’ shirt. Ferris quickly retaliates with orange juice and, in seconds, the entire dining room is engaged in a food fight that puts the Animal House battle to shame.

Underneath the slickness of the times (“... I think Andy Gibb’s ass is so cute...”), a special part of the girls has not grown up too fast. The naivety and group innocence of the bank is adorable. Their misconceptions about sex are far-fetched and hysterical. These combinations of talent and youth, humor and seriousness are winning ones. Little Darlings is both enjoyable and invigorating.
Discs:

**Great Jazz Trio**
Milestones
Inner City IC 6030

Ron Carter
Pick Em
Milestone M 9092

Best known for his work with the Miles Davis quintet in the 1960's, and the innumerable CTI recording sessions he was part of during the early '70's, bassist Ron Carter is one of the masters of his instrument. These two, plus standards. And while the interplay between Carter Jones's piano provides the lead, concentrating on a variety of Tony Williams, and Carter, the pianist Hank Jones, drummer come very close. Consisting of Great Jazz Trio is not quite modestly bills itself as The the sessions. The group that Great Jazz Trio. Perhaps the band should be called the pure jazz trio.

The Inmates
First Offence
Polydor PD-1-6241

The Undertones
The Undertones
Sire SRK 6081

The Romantics
The Romantics
Nemperor JZ 36273

It is originality in rock and roll dead? One hopes not, but bands like the Romantics, a sickeningly pretentious quartet from Detroit, certainly don't help matters any. These guys are as artificial as the putrid red leather outfits they don on the album cover. The opening tune, the spunky power-pop “When I Look In Your Eyes,” is the lone number that makes you even think of snapping your fingers, while everything else is dreck city in its most forgettable form. The least these phonies could do is act American; they're about as British as Sitting Bull.

Ireland's Undertones are somewhat better. Although this quintet has ripped off numerous Ramones cliches in their music and a Who trade-mark (the arrow) on their logo, too-tappers like "Girls Don't Like It!" and "(She's A) Run-around" are done with enough verve, without overdoing it, to earn a passing mark. Still better are the Inmates, a four-man British outfit. Actually, for a new band, they're damn good. Okay, half the songs on First Offence, including the deservedly popular "Dirty Water" (a word of caution — only the Philly single worship the lovely Schuykill River), are covers of sixties R&B classics. Recall that the Stones got their start pumping out Chuck Berry tunes. All right, the lead guitarist's name is (unforgivably) Peter Gunn. What's important here is that the Inmates crank out rockin' rhythm 'n' blues like they've been doing it all their lives.

Jack DeJohnette
Special Edition
ECM 1-1152

Each generation of jazz musicians celebrates and interprets its elders. This act of homage, joined to sensitive group interplay and compositional grace, is evident throughout Special Edition. "One for Eric (Dolphy)" captures the spirit of a masterful reedman through blistering solos by David Murray on bass clarinet and Arthur Blythe on alto saxophone. In DeJohnette's "Zoot Suite," comprised of five short movements, Kansas City horn riffs, gumbucket tune, playing, and Mingus-like grittiness alternate with pristine, lyrical sections in which the horns and Peter Warren's cello float in suspended time. "Journey to the Twin Planet," another DeJohnette piece, moves from stark, clipped dissonance to brooding, somber passages. Here DeJohnette switches to melodica, as on "Central Park West," where the blend of tenor, alto, and cello recall the measured intensity of John Coltrane's best ballad performances. A second Coltrane composition, "India," captures the swirling, exotic currents which ran through jazz in the early sixties. Special Edition shows that the music has been passed to strong hands. A brilliant performance! — Lewis Brown
## Rainstorms and Tax Forms

The season after winter has sprung. April is here almost. A city always jumps to take advantage of its park benches as the dewy humidity of warmth settles on the skyscrapers, and Philadelphia won't be bored. The following happy schedule outlines a lot of the more interesting events coming here this month.

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<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
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<td>12 You Can Fool Some of the People: Today's April Fool's Day, so play a trick on a friend, or better yet, just take a foot to lunch. For you Matzoh Mavens, Passover marches on.</td>
<td>6 in Your Easter Bonnet: Join in the Easter Promenade down Walnut Street. There'll be music, famous celebs and a fashion contest at Rittenhouse Square. So what if it ain't Fifth Avenue?</td>
<td>3 Hi There, Sailor: The U.S.S. Mahan docks for a stint at Penn's Landing and you can take a sailor to lunch. Dial-a-Sailor for details, 755-3875.</td>
<td>10 Clang, Clang, It: The Trolley Tours of Fairmount Park continue. It's advisable to make advance reservations, so call soon. 763-8100.</td>
<td>11 You're Out: Out to the ballpark, that is, for Phil's opening game (Montreal, 8:05) at the Vet. Don't worry, you have six months to get seats. Ticket information: 463-1000.</td>
<td>12 Sailors Have More Fun: This time, they're from the U.S.S. John King, it's not too late for a lunch (see the 3rd). Festivities at International House today (See the 19th for details).</td>
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<td>13 Clang, Clang, God: April 14, that dreaded day before — Ugh — Tax Day. Whip out your W-2's and business lunch receipts and whisk 'em off to Uncle Sam. The IRS reminds us they don't like late returns.</td>
<td>14 Oh My God: The Hospital of the University of Pennsylvania begins a five-day Antique show to raise some money. The show's at the 103rd Armory, at 33rd and Market Streets. There'll be antiques, gallery tours and lectures, refreshments, gourmet meals and some old fire engines. For information, call 687-6441. (Week of the show, call 387-3500). Old furniture never dies, it just pops up later with a bigger price tag.</td>
<td>15 Oldies But Goodies: The Ethnic Folk Festival at the Vet.</td>
<td>16 Older But Better: The HUP antique show continues to the 19th at the Armory. See the 15th for details.</td>
<td>18 Oldies But Better: The HUP antique show continues to the 19th at the Armory. See the 15th for details.</td>
<td>19 Philly Fun: International House sponsors an Ethnic Folk Festival with crafts, music, lectures. April 12, 19 and 20. For details, 387-5215.</td>
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<td>20 Hop, Skip, Jump: Tracksters start their yearly meet at The Penn Relays, and Olympic Ice Skaters meet tonight only at The Spectrum.</td>
<td>21 See Spot Run: They're the biggest, they're the oldest, they're the one and only Penn Relays. The 86th running of the relays started yesterday, but don't fret, they keep running till Saturday. For times and prices, call the Franklin Field office at 386-0961. And they're off . . .</td>
<td>24 Clang: If you got a big bottom, hold onto your hips and purchase a ticket to the Papier Mache Relay, $10.</td>
<td>26 Swedish Pie: Celebrate spring at the American Swedish Museum, 19th and Pattison — 8 o'clock. Food and Fun for $2. For information, 369-1778. It's called a Valborgsmass-a-thon. Spring is easier to pronounce.</td>
<td>27 What A Day: It's Wissahickon Day on Forbidden Drive, starting at noon. And yesterday and today mark the return of Sternum Park. &quot;Taste of History Tours.&quot; There'll be food and lots more at the Park. Information: 878-7931.</td>
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### HOLD THAT PHONE

No one could ever, within all their human powers, attempt to keep track of every single event that is going on around town. Even the Philadelphia Convention and Visitors Bureau calls it an impossible task. Ambitious little devils that they are, they come darn close. If Dialing-a-Sailor just isn't your bag, pick up your phone and dial the Philly Fun Phone. More fun than Dial-a-Prayer, the fun phone is a nice tape-recorded message of almost everything that's happening in the area — music, arts, sports and special events. The brief message covers two days' worth of activity. The number is 864-1980.