Venturi and Venturi, architectural anti-heroes

By BARBARA FLANAGAN

To listen to the Venturis is to learn to love-hate them. As the nation's two leading advocates of ordinary architecture sit in their Philadelphia office protesting the powers of "messy vitality" and transformed commonality, their quiet arguments begin to take on an irresistible enchantment.

Robert Venturi and his architectural and marital partner Denise Scott Brown wore no signs of being the controversial sympathizers of Pop and students of the ugly architecture vernacular. Their manner is as quiet as a scholarly calm polished by combined teaching experience at Yale, UCLA, and the University of Pennsylvania. As an urban planner, Denise Venturi is necessarily the more outspoken of the two.

The persuasiveness of their arguments grew. Even the strength-insisting repetitions of such modern pretexts as "Gropius, Mies van der Rohe, Gropius, Mies..." muttered all the way down Sixteenth Street were insufficient for resisting the calm reasoning of the Venturis. There is not an architectural doctrine by any means. They believe strongly that we should not be subservient to an all-consuming Philosophy, especially mathematics. Their math claim that "less is more." The Venturis counter-attack with their own mock slogans that have a catchy, though blasphemous ring. "Main Street is almost all right," said Robert Venturi's 1966 book, Contradiction and Complexity in Architecture. His second and imminent study to be published by MIT Press in June will be a sober collaborative effort called Learning From Las Vegas. In the foyer of the Venturi and Rauch headquarters, a miniature news machine memerizes stubborn non-believers with flashes of, "LAS VEGAS IS TO THE STIP WHAT ROME IS TO THE

PIAZZA...SYMBOL IN SPACE BEFORE FORM IN SPACE..."
The meeting room is watched over by cardboard Bald Eagle sporting a draped banner proud of the American Way: "Learning From Levittown."

The Venturi name may spark in the hearts of many architects who condemn it as a threat to the spirit of progress and the principles of good taste. Contrary to the polemical fantasies and inductively crazy writings of Venturi collaboration, however, the firm's buildings are quite staid. The most infamous example of its sobriety belongs to Philadelphia, although the Venturis find most of their commissions beyond this city with its nervous art commissioners. Guild House, an old people's apartment house on Spring Garden Street, is a combination of applied symbols and historical ironies that amount to a "decorated shed". (That's fine since decorated construction is better than constructed decoration). The building uses conventional elements to blend into the local complex of brick housing projects and allow for the plastic flowers that would inevitably fill the more traditional, monumental, egotistical architecture, the people who have higher ambitions on the surface than we do, are really coming out. They don't think that they're irrelevant, and much more important than their being irrelevant is that they're being a here."

Denise Venturi reasoned that originality and humility aren't incompatible even for the omniscient architect. "We're not saying that there oughtn't to be an art of architecture, but that the vocabulary ought to be different. What we're talking about is a more fitting art of architecture for our time. It's making an art of the ordinary because that is what architects are given today. The most extraordinary thing that you can do now is be ordinary because everyone else is trying to be extraordinary." The argument had a repulsively hopeless sound for a moment, but Mrs. Venturi continued more reassuringly in her intelligent South African tones. "I think that there are different periods. We are going through a time when what we have to do is find a way to use what we have properly. Instead of inventing new technologies, we should perfect the ones we have, making them more humane, more respectable, less destructive. In architecture, this means using conventional techniques organized in an unconventional way. That's progress. It's kind of mopping-up operation, because we are new in time. I think, in terms of today, ours is the next step of the megastructures or Paolo Soleri's 'Arcology.' Those seem very old hat.

As ordinary as the Guild House pretends to be at first sight, it indulges in some complex architectural allusions that go beyond the "dumbness" with which the Venturis like to describe their buildings. Whether it is viewed as a subtle, sophisticated, or even inap-

It works, the house demands some serious architectural evaluation, some talent for spotting the modest perversions of convention. Aren't the Venturis making a paradoxically elitist approach in all their wryness and applied irony? Robert Venturi excepts: "That's our fate. We are sophisticates." We can't help it," Denise Venturi defends: "But you come to the whole question of art and levels of communication. As long as our architectural in-joke isn't hurting anyone, we should be allowed that. At the same time they should ask of us that we produce something that they can also enjoy. I don't think that our architectural in-group with its own brain-washed ideas represents a higher level of taste than someone else, but people will see different things."

Denise Venturi named collegiate buildings as the firm's closest specialty. Their math building, built to make its modest appearance on the Yale campus, is another non-

(Continued on page 4)
right of way

With the advent of the Lehigh Valley Traction Company's Norristown-Against trolley link, the Philadelphia and Western Railroad, now SEPTA's Norristown High Speed Line, was to enter a boom period which would last until 1930, the beginning of the Great Depression.

Along with thousands of fiercely loyal trolley lines like it across the country, the Norristown line enjoyed what railroad historians call the heyday of the "Interurban Era." By 1927, however, the booming trolley lines, including the "old P and W" began to lose riders. The American infatuation with Henry Ford's bubble-nosed marvels was steadily growing, and the heyday of the "Interurban Era" was over before it could get into full swing. The 1929 Wall Street crash and the subsequent economic chaos did not help matters any. Many interurban trolley lines began to shut down due to loss of passenger and freight revenues brought about by the deteriorating state of trolley equipment. The Norristown line might have packed them down the track to oblivion had the P and W directors not had the foresight to hire a management consulting team to help out with its difficulties.

The consulting team, headed by Dr. Thomas Conway Jr., had what P and W historian Ron Degrugl described as "lots of success" rebuilding faltering interurban trolley lines in the Midwest. Conway and his team, joining the P and W in 1931, devised a radical modernization program for the "old P and W."

First, Conway had all the P and W's existing trolley lines upgraded so that their maximum speed of 44 miles per hour was nearly doubled to 80 miles per hour.

Then, Conway designed and built a revolutionary new trolley car-one that could reach 90 miles per hour, was very lightweight due to its aluminum construction, and could be operated by one man instead of the two man conductor-motorman team which had traditionally been required.

The new trolleys, nicknamed "Bullets" due to their streamlined design and speed capabilities, were built by a Philadelphia firm, J.G. Brill and Co., the largest trolley manufacturers in the United States.

The "Bullets" were built for the Norristown line. Their one-man operational set-up meant it would cost P and W half as much to run one trolley trip as it did when all cars had both conductor and motorman.

The "Bullets" high speed capabilities meant that running time from Norristown to 40th Street, a 13 mile distance, could be cut to as low as sixteen minutes. This made the Norristown line, with its 69th Street subway connection, highly competitive with the Reading Rail Line Norristown line.

Despite Conway's innovations, however, the depression took its toll on the Philadelphia and Western Railroad. The line went bankrupt in 1934. It remained in bankruptcy until 1946, when it was taken over by Metra H. Taylor, who was also president of the Philadelphia Suburban Transportation Company-Red Arrow lines.

Taylor did not officially merge the Philadelphia and Western with his Philadelphia Suburban Company until 1954. When the old P and W became SEPTA, the Philadelphia and Western acquired four sister trolley lines then operated Arrow routes to Media, Ardmore, Sharon Hills, and Westchecter (the Westchester line was abandoned soon after the official merger).

The Strafford portion of the P and W, a part of its original route - was abandoned in 1956 by Taylor. None of the Red Arrow lines was designed for the heavy and speedy rapid transit service that the Philadelphia and Western needed, so to this day the Norristown line remains a distinctive part of the Red Arrow system, with its own peculiar cars and a separate 69th Street terminal from other Red Arrow trolley routes.

When Taylor took over the Philadelphia and Western, he did not buy new equipment for the line. Old Arrow cars had been added to the Norristown line trolley fleet since Dr. Conway's "Bullets" were built in 1931 at a cost of $69,000 and old Arrow cars could reach 90 miles an hour. This made the Norristown line a part of the "Interurban Era."
Truth is not always Beauty

By R WEMISCHNER

The nineteenth century in Europe had its share of madness and morbidity, a period that was Romanticism. In France the painter Theodore Gericault (1791-

1824) would have none of this melancholy for melancholy's sake which his confreres in poetry seemed to revel in. Ap- pears unsatisfying, even if any of the one-hundred and twenty-five works currently on view in the Philadelphia Museum of Art until May 14th are mired in the self-conscious graveyard morbidty.

Gericault lived a short, frantically productive life of thirty-three years. His later replication or restatement (as above) and ultimately be- tween man and nature itself (as is most articulatedly expressed in Gericault's master work "The Raft of the Medusa") can be seen in the dynamic little sketches and small oils which represent the link in the show between the exuberance of Gericault’s "oeuvres de jeunesse" and the more sombre, starkly realistic works of the artist’s mature period.

If Gericault hoped to find added inspiration in the Italian coun- tryside, he was equally optimistic about finding the right, con- temporary event to which he could devote his time and energy unstintingly. He hoped to create a monumental work which could sustain his interest as the "Race of the Barberi Horses," a pictorial represen- tation of the actual fruit of Gericault’s 1818 month labor as a supreme reinvigoration. He found some in Italy where he stayed for two years devoting his energies to making many small-scale figure studies, mythological compositions and most importantly, to the preparatory work for his ambitious "Race of the Barberi Horses," a pictorial represen- tation of the actual, unscripted event of the Roman Carnival that stormed through Rome, an event of the kind that inspired Gericault to use his famous saying: "The view. Others artists have tracks that have already violated the pristine plexi-glass boxes that preserved landscape sections in original tracks. The rising preoccupation with ecology, but owes nothing to any preoccupation with the cartooned patterns of the pastel landscape. As an extra tribute to Georgia O'Keefe, one innocent water- color is the only reference to documentary "291/ Georgia O'Keefe is being photographed under the waters of Lake George by Alfred Stieglitz, Summer 1903." (This in addition to a pink monolith called "Portrait of Leo Gorcey") is the only reference to people in the entire show. All works are equally pure, fresh, and free from the polluting nature of human nature-lovers and come unsought to the art-lover who relishes aesthetic distances anyhow.

There is even some room for sentimentality in this celebration of nature; Cynthia Carlson's "Colorado Land- scape" is an example of a Mr. Natural taking truck over the dissected limbs and severed heads.

Mother Nature knows best

By BARBARA FLANAGAN

Georgia O'Keefe, surrounded by the North Mexican Mountains and bothered by as urge to paint it all, was able to focus in on the shapes of nature with a vision that was new to painting. The flower forms that she magnified on canvas and the mountain ranges she framed would agree to neither still-life nor landscape categories. Her exalted lilies neither still-life nor landscape she framed would agree to the familiar, not to evoke the cartooned patterns of the pastel landscape. As an extra tribute to Georgia O'Keefe, one innocent water- color is the only reference to documentary "291/ Georgia O'Keefe is being photographed under the waters of Lake George by Alfred Stieglitz, Summer 1903." (This in addition to a pink monolith called "Portrait of Leo Gorcey") is the only reference to people in the entire show. All works are equally pure, fresh, and free from the polluting nature of human nature-lovers and come unsought to the art-lover who relishes aesthetic distances anyhow.

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Peter Gutkin's "Fetal Fears" in the current exhibition, a great volume of illuminating preparatory work to the "Medusa" dominates the gallery walls which are painted a soft gray for the occasion. The troubled faces of crew members in portraits are juxtaposed most effectively with tense sketches of compositional arrangements which explore the numerous possibilities for improving the final product in oils. At every turn, the viewer finds a new vantage point, a new appreciation of the dead and the dying on the raft, half expecting to see the actual fruit of Gericault’s 1818 month labor as a supreme reward for enduring the uneven mixture of great and not-so-great pieces on display, but half-knowing that the Louvre would never part with the work at any cost. One's hopes are left un-

fulfilled. You'll have to travel to Philadelphia to find the Philadelphia exhibit leaves off.

A few experimental works with the image of the Medusa, the "Medusa" is especially interest- ing in themselves. "After Gericault's "Radha de la Corée" (as above) records the chilling reality of death, not the metaphorical death in the artist's elegies; rather, Gericault details with astonishing clarity what he observed, details that have become associated with his art's morbidty. A preparatory sketch in the Louvre was in need of reinvigoration. He found some in Italy where he stayed for two years devoting his energies to making many small-scale figure studies, mythological compositions and most importantly, to the preparatory work for his ambitious "Race of the Barberi Horses," a pictorial represen-

A preparatory sketch for the "Medusa" reaches a threatening height of eight feet.

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venturis. In landscapes untouched by existing architecture, Robert Venturi imagined: "A period of great intellectual ferment in which we want to be in harmony with what is there, but with what should be..."

even claims some noble precedent since "fine art often follows folk art". If many architects were shocked to find Venturi and Denise Scott Brown being unceremoniously surrounded by women who have approached modern architecture with a special predilection for the "messy vitality" of Roman facades. The women in their designs, planning they plain like the inevitable disasters that happen in the work of designers much interested in" architectural dogma.

in the late 1980's Robert Venturi taught architecture at Penn while Learning from Louis, working in Kahn's office. He met Denise Scott Brown, a faculty member of the Fine Arts library. Denise argued that "If fine art is a woman's grace and madonna spirit should be painted white and turned into a new architectural school, not demolished."

by SHELLIE SCLAN
Dance and women have always presented subjects of conflict for the wrong reasons -- woman's grace and madonna spirit were glorified by classical ballet, but institutionalizing that imprisoning pedestal. But it is no

accident that Isadora Duncan, the same woman who prepared the world for a revolution in dance, was also one of the first important written com-

women are professional dancers. The women began meeting last August without any concrete plans for performance. The work evolved out of encounter type situations and though Ms. Forman choreographed most of it, much of the piece came from chance movements or comments of the group, and it is very much a cooperative effort. Not only does each woman dance and participate in the taped and filmed portions, but also a number of Phila. women artists and photographers volunteered to aid the production.

Part I of Five Women is a bitterly funny parody of "how truly we see us", emphasizing the various roles forced upon women and the way they accept them. Since each woman is so different, the attitudes are also, and Part II is their rebirth and an "attempt to be on our own as individuals," culminating in the opening of the piece who insist on fusing her earthy primitive vitality with the "South Street Renaissance" and to deal with the pressing interests of the moment. The City of Philadelphia has erected a urban renewal which wrecks the lives of other people." People ask us, "Well, what did you learn from Las Vegas?" In the end we say, 'Well, what did you learn from the Parthenon?' You can't write down what you learned. You analyze what you finally do, and that will tell you something." In the midst of the Venturis watch the "peculiar American pattern of commercial design inevitably dominating the landscape-- all geared to the sensibilities of a man behind the wheel of a speeding car. Buildings are outscaled by neon signs and billboards. The parking lot is the parterre of the asphalt landscape... Symbols dominate space. Architecture is not enough." Just as Rome is perfectly scaled to the pedestrian, Las Vegas and Las Angeles succeed as cities of the automobile. We're not trying to say that we're not going to be non- elitist ar}

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the architect's moto-sears in their offices.

14 may, 1972
Another bloody triumph

By ELLIS WEINER

Fairport Convention's Babacombe Lee is an exciting album, and excellent, album, an album that tempts one to throw caution to the winds and proclaim it a real live Work of Art. Rock.

music

music has, since the Sergeant Pepper/Baxters's days, been gradually slipping into a depressing valley of creative malaise, and it is nothing but reopening to discover a new work so well thought-out, written, performed, and recorded.

England has always been miles ahead of America as regards innovation in rock, as a thumb-nail sketch of some British groups indicates: the Beatles, Yardbirds, Cream, Traffic, Procol Harum, King Crimson, Soft Machine, the Who, Yes - the list is piece-meal and incomplete, but gives a quick impression of how "progressive" groups from the mother country can be. Granted, we of the colonies can point to Bob Dylan, the Jefferson Airplane, Buffalo Springfield, Blues Project, Blood Sweat and Tears, and Miles Davis as innovators. But the new ground has been explored, the trails blazed by the British, and the list lets us now add Fairport Convention, for they have come up with a "concept" album that, by date, realizes best what that which "concept" album can be.

Meaning: Babacombe Lee is a unified, lean, clean, focused story-and-music production that almost demands to be heard from start to finish at each sitting. (Consequently one will play it far less often than, say, Angel Delight or Pull House, but what of that?) Evidently Dave Swarbrick deserves top honors for this achievement, as he is cited in the liner notes "for his enthusiasm which kept the ship afloat." Swarbrick is a very real presence on the album, and anyone who heard Fairport's recent Irvine Auditorium concert knows how compelling a performer he is: short, squat, a straw-skinned, mountainous old man writers used to call "a rakish tilt," he bowed (this body) and bowed (this fiddle) all over the place, chatting wittily with the audience and serving as a lively focal point for the show. Life in fact, I recommend that everyone buy Babacombe Lee because "It's bloody great!!") On the latest record he sings most of the leads, and his dry, cocky voice "represents" John ("Babacombe") Lee, the young man convicted of murder who was reprieved when the gallows were constituted by the group, who have wisely refused to break the album down into "songs" by particular "authors." The net effect of this "bokah" kind of production is, predictably, unity of concept and presentation. This work consisted of redundancy and tedious instrumentalists. Greatly improved on, and otherwise reluctantly dispensable.

These two works, unlike the earlier efforts of Boz Scaggs, Kipp Martin, Emerson, Lake, and Palmer; and the Moody Blues, are full-fledged works which pretend to tell a story, complete with characters and plot. Such is the case with Babacombe Lee, which surpasses all previous efforts and succeeds where the others fail. Lyrically the album is nothing short of poetic, the absence of extraneous orchestration assures that the music is entirely accessible, and a continuity of themes serves to draw everything together. Particularly noteworthy: the section on side one detailing Lee's release from the Navy and his subsequent re-employment by Miss Emma Keyse (the lady found murdered), and, come to think of it, the whole section.

In sum: a gem. Dave Mattacks continues to fascinate with his drumming, but, alas, a recent interview by the writer indicated the fact that he's quitted the group. (His replacement played at Irvine.) Swarbrick's vocals are just great, Simon and Peg on the bass back up nicely, and JohnWesley Harding cannot be faulted. Buy it.

Shooting at Walden Pond

By KENNETH SALIKOF

Several months back, a critic for Thursday's Drummer criticized The French Connection for failing to come to grips with the problem of heroin addiction and distribution. The journalist, turned-critic who wrote the piece completely missed the point. In the context of the film, heroin is merely a "McGuffin," a Hitchcockian device to move the plot. The real purpose of the film is an indictment of law enforcement officers who cross that thin red line between cop and criminal.

Which brings us, in roundabout fashion, to the admission that The French Connection is about the uncrackable drug war and the untouchable drug war. The film is about the drug war.

A review of The French Connection in the Evening Bulletin begins with, "The wrung-out glamour of drug culture, being under 30, Harvard/ Berkeley, motorcycles and rock music is forced to yield still another drop of diversion to Dealing." This is like criticizing The Godfather for yielding "wrung-out glamour" from the home culture, being over 30, New York/Las Vegas, vintage cars and Italian music. Airforce is an integral part of any Sim. Dealing is about the uncrackable drug war and the untouchable drug war. The French Connection is about the drug war.

A review of Dealing in the Evening Bulletin begins with, "The wrung-out glamour of drug culture, being under 30, Harvard/ Berkeley, motorcycles and rock music is forced to yield still another drop of diversion to Dealing." This is like criticizing The Godfather for yielding "wrung-out glamour" from the home culture, being over 30, New York/Las Vegas, vintage cars and Italian music. Dealing is about the uncrackable drug war and the untouchable drug war. The French Connection is about the drug war.

Dealing is about two Harvard students and their circumstantial extra-curricular activities. Peter Darsness (Robert F. Lyon) is the typical, alienated unlikable student, who wears radio-sunglasses in class, skips his Law Board, and dreams of heading to Walden Pond. John Lithgow (Robert F. Lyons) is quite the opposite. He is a freaky intellectual type but a model student, who wears radio-earphones in class, skips his Law Board, and dreams of heading to Walden Pond.

Dealing is about the uncrackable drug war and the untouchable drug war. The French Connection is about the drug war.

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Neruda's natural vision

By STEVEN WINN

Neruda: Poems, A bilingual edition, by Pablo Neruda; translated by Anthony Kerrigan, W.S. Merwin, Alastair Reid and Nathaniel Tarn; edited by Pablo Neruda; introduced by Alastair Reid and Nathaniel Tarn; Delacorte, 501 pages, $12.50.

books

In "Ode to the Book," Chilean poet Pablo Neruda writes: I don't come out of collected works, my poems have not eaten poems; they devour exciting happenings.

Yet struggle as he will against the idea, the selection of the work of this patriarch of Latin American verse is an impressive and cohesive one indeed. Editor Tarn has organized the poems chronologically, sampling the spectrum of Ne_u's work from his first book, published when he was twenty-one, to poems that were published as recently as forty years, and what the book demonstrates most clearly is the constant refining Neruda's natural vision underwent.

As Neruda grows, he seems more content to allow the world around him to offer poetry, rather than plucking his body and voice so directly into it and wrenching his verse from it. The decay, almost bovine sensuality of "One Gentleman" is a perfect example. Here homosexual, enticed lovers, young girls and seducers swim and pulse around him, yet by removing himself from the immediate eye, he more clearly defines his place as the observer, the lone gentleman. Neruda sublimes some of his poems sonatas, and even in those that are not directly labeled as such, the musical effect is unmistakable. Even in translation, the harmony of the senses is "Death Alone" carefully links the external to the specific perceptions of the body — "like a slipper without a foot"... "the color of wet violets."

Whether it is through the subtle tangencies of the body, to the subject or the conscious use of the senses as a kind of material of form, Neruda never leaps very far from his verse. It is not unreasonable to call him a kind of Whitman's, from the obsession with what goes on around him, with what he notices in the street or in the graveyard that is like what he notices in himself.

Some of the most arresting poems in this edition are selected from the Odes (Elementary Odes) published in 1964. Here Neruda has thinned his voice to a single gossamer-strand of melody, and the effect is astonishing and delicate. Even in this native form, Neruda is a meticulous craftsman. "Ode to a Fallen Chestnut" is both an overture to a simple item in nature and a subtle veiny pattern of the texture of life and what it thrives on. For all its simplicity it may be the finest poem in the book.

There are other aspects of Neruda's work here, not the least of which would be the political overtones of the work. (Neruda is a Communist, presently serving as Chile's ambassador to France.) Whitman can be read in a similar light, but the seriousness of both artists goes far beyond specific phrasing or tone to both the artistic and the political aspects of Neruda's work is his consciousness as an artist. There is a recurring motif of regret and melancholy at the passivity of being an artist, but Neruda betrays his consciousness — these poems throng with the song of a self.

analecta

house

mother o'pearl licking satin
spitting underwater latin

but here I carry cotton
from my middle ear
to all whitened corners

— T. Sokol

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Frosh Fin. Aid Includes More Self-Help Funds

By JIM KARR

The University's newly established freshmen financial aid office will be asked to supply "significantly" more help this year than in any previous year, according to Director of the new office, James Shada.

Shada said that the office will offer $6.5 million in direct aid to $23.8 million of the approximately 270,000 students applying to View University this year. This is an increase of 21 per cent over last year's $5.3 million, Shada said.

The new aid office, Shada said, will affect the number of students who, without it, would have been forced to enroll in the College or the University as a result of financial difficulties.

The increase in aid, Shada said, is due to a number of factors, including the increased number of students applying to the University, increased costs to assisted students, and a greater demand for financial aid.

The increased requirements for financial aid, Shada said, would affect the number of students seeking financial aid, and the increased costs to assisted students would affect the number of students seeking financial aid.

The increased demand for financial aid, Shada said, would affect the number of students seeking financial aid, and the increased costs to assisted students would affect the number of students seeking financial aid.

However, he said that a move to the University was "thoroughly required," and that a move to the University was "thoroughly required."
By Herman Badillo

The Daily Pennsylvania

On Busing

The Daily Pennsylvania writes about the issue of busing and its impact on schools and society. The article discusses the proposal to spend $1.3 billion for the education of minority students and the resistance to busing. It also mentions the South Vietnamese conflict and the role of the United Nations and the U.S. in the situation. The article concludes with a quote from Herman Badillo about the importance of education and the need to address the issues of segregation and discrimination.

DINING SERVICES

The article mentions the dining services at the university, including the Baroque and the Reading Room. It highlights the services' costs and facilities management seriously evaluated the operation. It is implied that the dining services suggest an important point of view on the educational process.

 Letters to the Editor

The news column mentions the importance of education and the need to address the issues of segregation and discrimination.

By Martin Rosengren

The Daily Pennsylvania writes about the issue of busing and its impact on schools and society. The article discusses the proposal to spend $1.3 billion for the education of minority students and the resistance to busing. It also mentions the South Vietnamese conflict and the role of the United Nations and the U.S. in the situation. The article concludes with a quote from Herman Badillo about the importance of education and the need to address the issues of segregation and discrimination.

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Senators Offer Prison Reforms

By United Press International

WASHINGTON — Twelve liberal Republican senators, dissatisfied with President Nixon's rigid drug policy, have offered their own reform bill Wednesday to remodel the war on crime.

Among other things, it would set minimum standards for state prison treatment of inmates, guarantee inmates a Twenty-dollar minimum wage for prison work and restore to them the right to vote in federal elections after punishment had been served.

It would also enable them to provide for their own fees by employing prison earnings to the social security system.

In all, the bill would double federal expenditures, raising them to $3 billion a year in the anticrime field.

Study such "victimless crimes" as prostitution, drug addiction, and work to compensate victims.

The bill would:

- Compensate victims of violent federal crimes up to $25,000 with counsel and cross-examination.
- Guarantee inmates annual parole and probation hearings in federal cases.
- Provide for their old age by applying them the right to vote in federal elections after punishment had been served.
- Aid them in finding work after prison, and enable them to continue to earn a living.
- Legalize heroin and marijuana.
- Provide $60 million to help large cities upgrade police, courts and prisons with special emphasis on high-crime areas.
- Halt bail procedures and guarantee inmates annual parole and probation hearings in federal cases with prisoners having the right to counsel and cross-examination.
- Compensate victims of violent federal crimes up to $25,000 with counsel and cross-examination.
- Legalize heroin and marijuana.

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University Council Meeting
Thursday April 12, 1973

Campus Events

Classifieds
C.C. TOWHARES AVAILABLE MAY 1ST._2nd | 3rd REASONS TO RENT A TOWNHOUSE
- Furnished Townhouses
- All Utilities Included
- Close to Campus
- Call 490-3354

FURNISHED SUMMER SUBLET - 3 ROOMS, KITCHEN, LIVING ROOM, BATH, 1/2 block from 33rd & Locust. $140.00 per month. Call EV 2-0929.

FURNISHED SUMMER SUBLET 4135 Locust. 3 bedrooms, 2 bathrooms, dining room, living room, kitchen, washer, air conditioner, yard, 4 blocks from campus. Rent $200.00 per month. Available May 20th. Call ED 7-5432.

SUMMER SUBLET - 2 BEDROOM, 2 BATH, KITCHEN, LIVING ROOM, WASHER, DRYER, 1/2 block from 33rd & Locust. Rent $175.00 per month. Available May 1st. Call EV 7-1427.

SUMMER SUBLET - 2 BEDROOM, 1 BATH, 3rd & Locust. Available May 1st. Call EV 7-1427.

SUMMER SUBLET - 1 BEDROOM, 1 BATH, 3rd & Locust. Available May 1st. Call EV 7-1427.

SUMMER SUBLET - LARGE 3 BED, 3 BATH, FAMILY ROOM, LIVING ROOM, KITCHEN, DINING ROOM, WASHER, DRYER, 1/2 block from 33rd & Locust. Available May 1st. Call ED 7-5432.

SUMMER SUBLET - TONNOSSE, 1 BED, 1 BATH, LIVING ROOM, KITCHEN, WASHER, DRYER. Available May 1st, June 1st. Call EV 7-1427.

SHARED APARTMENT, 1 furnished bedroom, 1 unfurnished bedroom, $150.00 per month. Available May 1st. Call ED 7-5432.

SUMMER ROOM AND ROOMS, 360 W. 3rd. 1 furnished bedroom, 1 unfurnished bedroom, $150.00 per month. Available May 1st. Call ED 7-5432.

BRAND NEW OFFICE IN WELLS HALL. AVAILABLE IMMEDIATELY. CALL MRS. CHICHESTER AT 545-5800.

SUMMER SUBLET, LARGE 3 BED, 3 BATH, LIVING ROOM, KITCHEN, WASHER, DRYER, 1/2 block from 33rd & Locust. Available May 1st. Call EV 7-1427.

FOUR ROOM FURNISHED APARTMENT, 33rd & Locust. 5 bedrooms, 1 room, 3 bathrooms, living room, kitchen, washer, dryer. Available June 1st. Rent $250.00 per month. Call EV 2-0929.

NEWLY PAINTED, NICELY FURNISHED, ATtractive, MODERN THREE BEDROOM APARTMENT. 33rd & Locust. $200.00 per month. Available June 1st. Call EV 2-0929.

ONE ROOM, KITCH, BATH. 33rd & Locust. $100.00 per month. Available June 1st. Call EV 2-0929.

BEAUTIFUL, SPACIOUS APARTMENT, 1 bedroom, 1 bathroom, living room, kitchen, washer, dryer, 1/2 block from 33rd & Locust. Rent $150.00 per month. Available June 1st. Call EV 2-0929.

ONE ROOM, KITCH, BATH. 33rd & Locust. $100.00 per month. Available June 1st. Call EV 2-0929.

ONE OF A KIND. 33rd & Locust. 1 bedroom, 1 bathroom, living room, kitchen, washer, dryer. Rent $125.00 per month. Available June 1st. Call EV 2-0929.

SUMMER SUBLET - LARGE 2 BED, 2 BATH, LIVING ROOM, KITCHEN, WASHER, DRYER, 1/2 block from 33rd & Locust. Available May 1st. Call EV 7-1427.

SUMMER SUBLET, TONNOUSSE, 1 BED, 1 BATH, LIVING ROOM, KITCHEN. Available May 1st. Rent $150.00 per month. Call EV 7-1427.

SPACE貫 FURNISHED APARTMENT, 33rd & Locust. 5 bedrooms, 1 room, 3 bathrooms, living room, kitchen, washer, dryer. Available May 1st. Rent $200.00 per month. Call EV 2-0929.

APARTMENT AVAILABLE FOR STUDENTS. 3rd & Locust. 1 bedroom, 1 bathroom, living room, kitchen, washer, dryer. Rent $100.00 per month. Available May 1st. Call EV 2-0929.

SUMMER SUBLET - LARGE 2 BED, 2 BATH, LIVING ROOM, KITCHEN, WASHER, DRYER, 1/2 block from 33rd & Locust. Available May 1st. Call EV 7-1427.

SUMMER SUBLET - SMALL 2 BEDROOM, 1 BATH, LIVING ROOM, KITCHEN, WASHER, DRYER, 1/2 block from 33rd & Locust. Available May 1st. Call EV 7-1427.


BASEMENT APARTMENT, 1 bedroom, 1 bathroom, living room, kitchen, washer, dryer. Available May 1st. Call EV 7-1427.

SUMMER ROOM AND ROOMS, 360 W. 3rd. 1 furnished bedroom, 1 unfurnished bedroom, $150.00 per month. Available May 1st. Call ED 7-5432.

FOUR ROOMS, KITCHEN, LIVING ROOM. 33rd & Locust. Available May 1st. Call EV 2-0929.

SUMMER SUBLET - LARGE 3 BED, 3 BATH, LIVING ROOM, KITCHEN, WASHER, DRYER, 1/2 block from 33rd & Locust. Available May 1st. Call EV 7-1427.

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SUMMER SUBLET - SPACIOUS 2 BEDROOM, 2 BATH, 1/2 block from 33rd & Locust. Available May 1st. Rent $175.00 per month. Call EV 7-1427.

SUMMER SUBLET - LARGE 3 BED, 3 BATH, LIVING ROOM, KITCHEN, WASHER, DRYER, 1/2 block from 33rd & Locust. Available May 1st. Call EV 7-1427.

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REALLY NICE APARTMENT, 33rd & Locust. 2 bedrooms, 1 bathroom, living room, kitchen, washer, dryer. Available May 1st. Rent $150.00 per month. Call EV 7-1427.

SHARED APARTMENT, 1 furnished bedroom, 1 unfurnished bedroom, $150.00 per month. Available May 1st. Call ED 7-5432.

FOUR ROOMS, KITCHEN, LIVING ROOM. 33rd & Locust. Available May 1st. Call EV 2-0929.

SUMMER SUBLET - LARGE 3 BED, 3 BATH, LIVING ROOM, KITCHEN, WASHER, DRYER, 1/2 block from 33rd & Locust. Available May 1st. Call EV 7-1427.
Communist Rockets Slam U.S. Air Base at Da Nang

By United Press International

SAIGON — Communist rockets shelled into the big U.S. air base at Da Nang in northern South Vietnam early Thursday after about 500 North Vietnamese regulars launched their current offensive.

Ten miles in the west, communist forces turned back a road convoy trying to break through to resupply artillery bases, which protected the Da Nang area from the east.

The U.S. Command blamed "rumors to the effect that the area was an ambush site loaded with heavy trappings circulating among members of the command." The base command fired all around the fire base, the source said.

Barings was shifted up east Wed-nesday by communist rockets and heavy shelling and a tank blitzkrieg. The troops, members of the 164th Charlie Company, were turned back by withering antiaircraft fire turned back a road convoy trying to break through to resupply artillery bastions, which protected the Da Nang area from the east.

The (North) Vietnam news agency (VNA) said Wednesday its forces in northernmost Quang Tri Province where the communists shelled Bastogne, which protects Hue, have 2,400 American casualties at Phu Bai. No immediate count was available.

Base at Phu Bai early Thursday after

Da Nang Air Base, three miles south of the country's second largest city, was reinforced during the weekend by two U.S. Marine squadrons of F4 Phantom jet fighters, bringing about 1,200 men and 18 miles south of the city. North Vietnamese shells the U.S. Marine were pinned down by communist fire Wednesday after about 50 soldiers generally refused for 90 minutes to go on patrol. The troops, members of the 164th Charlie Company, were turned back by withering antiaircraft fire turned back a road convoy trying to break through to resupply artillery bastions, which protected the Da Nang area from the east.

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The (North) Vietnam news agency (VNA) said Wednesday its forces in northernmost Quang T

"Sino - Soviet - American Triangle" FREE

Dr. William Griffith, M.I.T.

Friday April 14 8 pm Stiteler B - 6

Keynote Speaker

Reception Following

Saturday April 15 Panel Discussions

FB A - 3

Cancelled

10:11-30 "Interaction With The Third World"

3 : 4:30 "Scenario For 1980"

Participants Will Be Profs From Penn & Other Eastern Universities

7:30 P.M. "China!" Movie Ivy Room, Houston Hall

MEDICINE AND SOCIETY

American Philosophical Society, Bryn Mawr College, and the University of Pennsylvania (Supported by the Josiah Macy Foundation) Symposium 52

April 13, 1972

Accountability of the Health Delivery System Under Law

Opening Remarks: 2:00-2:10 p.m.

DRI. WHITFIELD J. BELL, JR.

LIBRARIAN

American Philosophical Society

PROF. EDWARD V. SPARER

LAW SCHOOL

University of Pennsylvania

2:30-2:50 p.m.

Legal Rights and the Health Consumer

PROFESSOR SPARER

2:30-2:50 p.m.

Public Accountability of Blue Cross and the Determination of Health Policy

SILVIA LAW, Staff Director

Health Law Project

LAW SCHOOL

University of Pennsylvania

2:50-3:10 p.m.

Accountability of the Department of Health, Education and Welfare in the Administration of Federal Financed Health Delivery Systems

HILL-BURTON AND MEDICAID

LACEY ING. Speaker

National Legal Program on Health Problems of the Poor

University of California

3:10-3:30 p.m.

The Healing Process and Professional Accountability:
A Double Bind?

DR. HAROLD WISE

National Institute of Mental Health

3:30-4:00 p.m.

Intermission

4:00-5:00 p.m.

Discussion: Speakers and Audience
now. In the same way they considered air or water pollution, and cancer to be a medical problem a few decades ago, the noise must be recognized as a threat to all of us and a human rights issue.

In recent years, the senator said, research has shown that noise is not just a medical problem, but also an environmental justice issue. Black and poor neighborhoods are exposed to more noise pollution, he said, which exacerbates existing health disparities.

"Our efforts must now be directed toward developing a comprehensive, interagency approach to the problem of noise pollution," Muskie said. "We must develop a noise pollution statement, which would be an agreement among federal agencies to address the problem together.

"The time for the Senate to act is now.なければ has a right to enjoy a safe and healthy environment, and it is the Senate's responsibility to act.

"We need to move our thinking beyond the current legislation, and toward a comprehensive approach to noise pollution that includes the development of a noise pollution statement and a noise pollution statement," Muskie said. "This is not just a health issue, but a human rights issue, and we must take action now to address it.

"The Senate must act. Our future depends on it.

The New York Times
GRAD STUDENTS

Nominations are now being accepted for the Graduate Executive Committee (5 posts with financial remuneration). Give yourself a great opportunity to become involved in University governance.

Application deadline extended to April 17. Elections April 18.

Inquiries to G.S.A.C., Second Floor, Houston Hall.
Calhoun Talk of Banquet

especially sharp in the first two innings.

They (Phila College of the Bible) success to good pitching along with matter of fact, I would attribute our a great game. She hit consistently Hunt and Seri Lombard. "Shirley had the second-year coach.

Philadelphia College of the Bible 13-4 sport while soundly thrashing "a fine team effort". "We Jumped out the first public appearance since being placed under wraps by the talk exuding from the University's annual Penn basketball banquet in order to establish a relationship with Shirley Nuckols. "He 6-7 guard-forward being known 6-7 guard-forward.

Inn on City Line Avenue, the place being placed under wraps by the talk exuding from the University's annual Penn basketball banquet in order to establish a relationship with Shirley Nuckols. "He 6-7 guard-forward being known 6-7 guard-forward.

Ordinarily, athletic banquets are held on Hall. A month or earlier. A good reason last night at the Marriott hotel in the Philadelphia College of the Bible at 6-7 guard-forward. But last night in the Marriott hotel in the Philadelphia College of the Bible at 6-7 guard-forward.

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