

CHAPARRAL

Volume 72, Number 17

stanford, california

June 1, 1972

Stanford investments

Proposals for social action

By TIM CLARK

Two years ago, a group of Nader-types and a group of anti-war activists began pressuring General Motors and Honeywell to face the social consequences of their work and take responsibility for them. Today, Campaign GM (technically the Project on Corporate Responsibility) and the Honeywell Project are still around, and they have been joined by numerous organizations that use shareholder proxies to raise questions about war contracts, hiring practices, operations in South Africa, and a host of other issues. Shareholder proposals on social issues were voted on at the annual meetings of at least 30 corporations this spring, including many of the largest in the country.

At Stanford, this interest in corporate responsibility has resulted in a proposal from Political Science Professor David Abernethy that would make it University policy to sell off stock in companies that are prime contractors for anti-personnel weapons. Abernethy's proposal, which calls for divestment as a final step if such companies cannot be persuaded to change their policies, has received tentative approval from Vice President for Business and Finance Robert R. Augsburger.

Social activists are using stock proxies to attack a wide range of problems that they see corporations as causing, or at least failing to solve. Several groups, including the National Organization for Women (NOW), are pressing on issues of equal employment of women and minority people. Environmental and consumer groups are asking for information as well as changes

in corporate policy regarding pollution and safety.

A number of anti-war groups, concentrating on such companies as Dow Chemical, General Electric, and Standard Oil of New Jersey, are asking for information on military contracts, bans on the production of specific weaponry, and studies on making a transition to civilian-oriented production. Stanford Religion Professor Robert McAfee Brown recently attended Honeywell's annual meeting in connection with a similar effort there.

Stanford Concerns

Other groups are concentrating on operations in South Africa. Last year Campaign GM proposed that General Motors withdraw all its operations from South Africa, but this year most of the proposals on South Africa simply call for disclosures of detailed information on operations there. Black students at Stanford are working to get the University to adopt a policy on companies with operations in South Africa.

This year Campaign GM has included Ford, Chrysler, and six drug firms, in addition to General Motors. One proposal made to the drug firms calls for putting the same label warnings on drugs sold overseas as are required in the U.S. Another calls for a study of the relationship between drug abuse and company advertising and marketing practices.

Corporate Democracy

The most interesting proposal this year was Campaign GM's request that GM's directors study the desirability of dividing the company into several independent and competing companies. The proposal, which received only one percent of the vote, suggested that breaking up the corporate giant might serve the best interests of the public as well as of profit maximization and company growth.

The last category of proposals deals with increasing shareholder democracy, broadening the base of boards of directors to include more diverse representation, and establishing public policy committees within companies to investigate the social impact of corporate policies and actions.

The strategies of the corporate insurgents vary, but most are

designed to generate publicity on a proposal rather than actually to secure sufficient votes to pass it. This is only realistic, since to date no proposal has received as much as three percent of the vote. Campaign GM, a Ralph Nader spin-off, has concentrated on proposals that make corporations responsible to a wider constituency than their stockholders. The other approach grows out of the experience of Saul Alinsky, who used the proxy tactic several years ago against Eastman Kodak in Rochester, New York. Alinsky emphasizes that the proxy tactic is only one of a series of tactics used in community organizing, and he particularly emphasizes the publicity aspect:

I want to be able to move those stockholders' meetings into Yankee Stadium. . . . I want to see the chairman of the board — in front of the cameras and the mass media, with 75,000 people



Corporate activists discuss social policy at annual meeting.

voting "aye" on one of our resolutions — announce that 98 percent of the stock in his hands votes "nay," and they will win. I want to see him look at 75,000 people and tell them that they haven't got a damn thing to say about it.

The most articulate academic opponent of the corporate responsibility movement has been Henry G. Manne, a champion of the free market who is presently a visiting professor at the Stanford Law School and the Hoover Institution. Manne, whose views are published in a recent *Stanford Law Review*, believes that "The danger is that ultimately the talk will have so much political effect that the market system will be destroyed." Then the cry for social responsibility will be directed at an all-powerful government. He criticizes public relations moves by companies that give respectability to the corporate insurgents.

Last spring, the Stanford Board of Trustees adopted a *Statement on Investment Responsibility*, and Vice President Augsburger has established an ad hoc Commission on Investment Responsibility. The Commission, with equal representation of students, faculty, and alumni, was late in getting started and has dealt mainly with proxy issues.

The *Statement on Investment Responsibility* stipulates three conditions that must be met before the Trustees will give "independent weight and consideration to the possible social, economic, and political implications of University investment policy." First, the undesirable acts of the company must be "direct and substantial." Second, a substantial consensus on the undesirability of the acts or effects must exist. Third, "the economic costs to the

Please turn to page eight

Greek insurgents oppose junta

In downtown Athens on April 21, a band of university students started shouting anti-government slogans and singing resistance songs. Then the police charged and many of the students were arrested for defying the martial law. The demonstration was followed by two others of the same nature on subsequent days.

In the five years of terrorist rule by the Greek junta since the colonels' coup, these were the first open popular acts of opposition to the regime except for the two "legal" occasions of the funerals of ex-premier George Papandreou (for which 500,000 people turned out) and of the poet George Seferis (for which 30,000 turned out and shouted slogans).

Greek Attitude

What then is the general attitude of the Greek people towards their military rulers? Is it one of acceptance or of indifference? Or is it one of passive resistance?

The superficial observer would tend to say that the attitude is one of reluctant acceptance and would point out the busy streets,

the upsurge of consumerism, the crowded tavernas. The opponent of the regime would recall the numerous bomb explosions and would point out that the junta hasn't dared yet, after five years, to lift the martial law. All these observations are true, and that is why there is no easy answer.

The Economy

After two slow years, the economy has picked up to a 7 or 8 per cent growth rate per year and per capita income has now reached \$1200 (current dollars). Foreign investment, stimulated by the colonial terms the junta grants, flowed freely in, especially into the tourist industry.

The persistent unemployment problem was "cured" by increased emigration of workers to Western Europe — 100,000 only last year. Thus, the upper and middle classes have profited by the boom in the economy. The working class, however, stripped of its leadership and its right to organize or strike, stands helpless on the sidelines trying to pick up the crumbs.

Hypothetical Crumbs

Admittedly, there are more crumbs now than five years ago.

In other words, the rate of exploitation of the working class by the capitalists increased, but the lump sum of money going to the working class also slightly increased compared to the pre-coup situation. Thus any dissatisfaction on purely economic grounds is not found among the bourgeoisie, and, among the working class, only on the hypothetical grounds of what they should have.

As far as history goes, the Greek civil war added up to the horrors of a four year Nazi occupation and left whole generations of Greeks with a strong desire for peace and calm.

On the other hand, the junta could not create a mass support base of any significance and thus it does not dare to enact its own fascist constitution. Moreover, it has not yet lifted the martial law. It continues to intimidate a portion of the population which may be militant but hesitates to take the great risks of having to face torture and prolonged imprisonment for relatively minor acts. Thus the situation continues

Please turn to page eight

Look! Up in the sky! It's absurd! It's insane! It's the *Chaparral* staff meeting! Yes, the *Chaparral* staff meeting, which came to Earth with powers and abilities far beyond those of normal newspapers. Want to change the course of mighty rivers? Bend steel bars in your bare hands? Then come to the last meeting of the year, tonight, Thursday, June 1, at 7:30 p.m., in the Chappie offices high in the Storke Building (which can be leapt at a single bound). Next year's staff, with any luck, will be chosen.

CHAPARRAL: MORE POWERFUL THAN A LOCOMOTIVE

Editorial

The *Chaparral* urges a NO vote on Proposition K, the Holiday Inn referendum. The disadvantages of this kind of development are obvious, and the advantages accrue to only a few.

The most disturbing portion of the campaign, perhaps, has been the leaflet by "Palo Alto Residents for Yes on K," which lists reasons for a YES vote. The final paragraph states, "In addition, a YES vote on Proposition K will alert certain radical and transient elements in

our community that Palo Altans no longer will tolerate abuse of the referendum privilege or governmental harrassment [sic]." Such rhetoric may alienate most reasonable voters with its Joe McCarthy style of innuendoes, inaccuracies, and lack of concrete information. These Palo Altans, presumably financed by Clement Chen and his backers in the development business, obviously misunderstand the basis of the democratic process.

**Vote NO on K:
Vote against the Holiday Inn**

K and 9 head ballot controversies

On June 6, as in every election, we face the difficult task of deciding how to vote on such things as elections of judges and the various local and state propositions. Many of these contests have direct impact on people's lives. But few of us have the time to do a careful study of them, and often some of the important items are overlooked because we don't understand their significance. This article is an attempt to highlight some of the interesting and important contests in this election and to give my analysis of how to vote on them.

There is a very important and unusual race for the seat of **Judge of the Superior Court** in Santa Clara County. Gerald Chargin, the incumbent, is opposed by three others. I can describe Chargin only as a racist and a fascist. In a famous incident in his courtroom he described all Mexican-Americans as "animals" and then went on to say "Maybe Hitler was right. The animals in our society probably ought to be destroyed." Chargin has even been censured by the California Supreme Court. Unfortunately, he is waging a strong campaign for re-election. The best of his opponents seems to be Herbert Stanek. Stanek has much experience at working with the community and has handled controversial cases for little or no fee. He also seems to have the best chance of beating Chargin.

In Palo Alto there is a hot contest over **Proposition K**, the Holiday Inn referendum. If K passes, construction will begin on a \$5 million Holiday Inn at the corner of University and El Camino on land the city leases from Stanford. There is already an oversupply of hotel rooms in Palo Alto. The Holiday Inn, like the defeated Superblock, Downtown

Hospital, and Willow Expressway, is part of the plan to turn Palo Alto into a major industrial and financial center. There is simply no excuse for building a Holiday Inn on a site that could be used for housing, a park, or a rapid transit facility. **Vote NO on K.**

Foothill and De Anza Colleges are seeking a maximum tax rate increase through **Proposition S**. These colleges are facing a severe financial crisis due to rising enrollment and inflation. They have already had to curtail services. **Vote YES on S** so that those who aren't fortunate and wealthy enough to come to Stanford can get a good education.

Ballot measure B asks "Shall the Santa Clara County Transit District be formed?" State law now provides that such a transit district may receive funds from the gasoline tax to use for mass transit. Clearly we need mass transit to break our dependence on the automobile. Unless carefully planned, however, mass transit can have drastic negative effects. Like freeways, mass transit lines often are routed through low-income neighborhoods, forcing those people from their homes. Transit often generates commercial growth, which brings land abuse and environmental decay. The proposed transit district allows for very little citizen control and input, making these negative effects highly probable. I urge a **NO vote on B**, and hope a restructured proposal can be passed in November.

County ballot measure C would set aside a portion of the property tax to provide a constant flow of funds to acquire new parklands. Over the next ten years open space in the county will be

The recent report by Dale Hattis, a Stanford genetics student, on his dealings with the Food and Drug Administration received substantial local and national news coverage. The *Daily*, the *San Jose Mercury*, the *Chronicle*, and even the *Co-op News* publicized his personal victory over the FDA bureaucracy. The victory resulted from a lawsuit instituted with the help of the Berkeley Environmental Defense Fund to require release by the FDA of standards regarding the use of nitrites in food. They won the lawsuit, and Dale's report points out the lax and non-uniformly applied standards employed by the FDA.

Hattis concludes, "The FDA has consistently and routinely countenanced violations which have endangered public health. Pressures from industry have operated almost completely without opposition and have been the major determining factor in FDA policy on nitrite."

In more general terms, our big corporations get special treatment from "our" government even to the point of threatening the health of the consumer.

Although the Hattis report documents in careful (80-page) detail this disturbing prostitution of a government agency, the optimistic hope of less secrecy in the future seems unjustified. There are many levels inside and outside the immediate agencies where public access to standards can be blocked. If the motivation and money are sufficient, and they seem to be, the interested parties are destined to achieve their objectives. Public scrutiny can at best make this a little more difficult in individual cases.

At some point a listing of the imperfections in our

government will undoubtedly be collected into a massive file resembling a year's worth of the *Sunday New York Times*. If this has already been done, it deserves wider circulation. But in the meantime, students appear to be pursuing the most logical course: go to law school and get in on the bread. Lawyers who are equally comfortable on either side of such litigation will be in even greater demand as more and more areas of governmental imperfections are explored.

The expectation that the public is willing to pay for another superstructure to supervise the public supervisors is probably valid. That such a superstructure will suffer from the same ills as its predecessor is obvious, but apparently not relevant. So for the average student, it is certainly better to be on the receiving end than the paying end of any maldistribution of wealth. Go to law school! Call John Kaplan at Ext. 3439! Don't take no for an answer!

Exceptionally bright students might well put their minds to more imaginative solutions to the corporate-government boondoggle. Be creative.

rapidly disappearing, and it is very difficult to pass bond issues to buy parks because of the two-thirds requirement. This seems a good way to provide the funds needed. **Vote YES on C.**

Regional measure A asks "Shall the state build a southern crossing bridge?" If passed, a new bridge will be built connecting Alameda and Hunter's Point. New bridges and freeways seem a poor solution to the Bay area's transit problems, and no adequate study of the environmental impact of this new bridge has been done. A **NO vote on A** is recommended.

Among the state propositions, numbers 3, 7, and 9 are the most interesting and important. **Proposition 3** has the grossly misleading title of "Right to Assistance of Counsel." In fact, if passed its effect would be to *take away* a defendant's right to act as his own counsel. Thus a defendant would be forced to pay for a private attorney or leave himself at the mercy of a public defender. The intent is to limit participation in judicial proceedings to a privileged clique, and to prevent defendants in political cases from voicing their opinions. **Vote NO on 3.**

State Proposition 7 is another important measure that is likely to be overlooked. Passage of this measure will mean that taxes on single-family dwellings will be based on their actual use and not on their "potential use." This would mean that a person's home couldn't be taxed at a higher rate simply because that land could potentially become an apartment or office building. At present many people are being forced out of their homes because they cannot afford the high taxes levied on the potential use of their land. Most of these people are

either low-income families or elderly people on fixed incomes. **Proposition 7** should help to alleviate this problem and to save residential neighborhoods from the developers' bulldozers. **Vote YES on 7.**

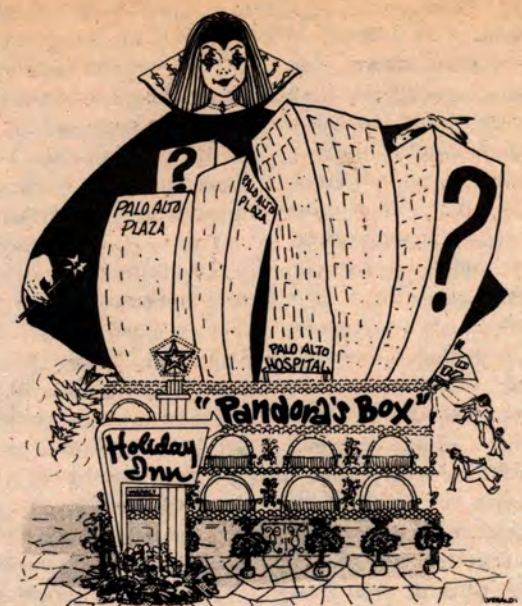
Proposition 9, the Clean Environment Act, is by far the most controversial measure on the ballot. I cannot detail its provisions and the arguments about them here. In summary it is good, strong environmental protection with teeth in it. It is because it is so good that it has aroused such ire from the polluters, and major corporations are spending millions to defeat it.

Certain parts have also been attacked as being too strong or unreasonably restrictive. I disagree with their arguments, and even if this legislation were to cause problems in the future, it could be

amended at that time. The important thing seems to be not to squabble over details but to pass some strong protection *now*. **Vote YES on 9.**

As for the rest of the propositions, as far as I can determine they are innocuous and probably deserve a YES vote.

—JOHN PHILO
Grad, Physics
Palo Alto Tenants' Union



Faculty activists challenge university

By TINA SWENT

In the recent faculty elections for the Senate of the Academic Council, five professors were elected who have been identified with the Faculty Political Action Group (FPAG), an organization of faculty members ranging in political perspective from simply left-of-center to radical. These representatives — Ann Snow, Leon Rosenberg, Irving Weissman, Gerald Reaven, and Edward Davidson — reflect the continuing viability of the left-wing or critical point of view more than a real shift in faculty political perspective. But continuing viability may well be a victory in itself.

Although the group began informally in the spring of 1970 as a result of numerous discussions among faculty, it was not until February, 1971 that the group began to formalize its character. At that time, 24 professors circulated an eight-page statement concerning University policies in order to stimulate discussion among students, staff, faculty, and other citizens from the community.

Function Redefined

The statement focused on the social function of knowledge, the character of the ideal university, and the problems that currently face the university. The final section proposed specific changes in Stanford policies to redirect and redefine its relationship within the community and with society in general.

This past year, FPAG has concentrated its energies primarily on campus issues — the Franklin case, war-related research, campus military recruitment, and student judicial procedures. Although members of the group may differ on many of these issues, they all tend to see themselves as working, in some way, toward a redefinition of the function of the university.

Alternate Conception

As Dr. Halsted Holman, a past member of the FPAG steering committee, put it, "The group of faculty associated with FPAG represent an alternate conception of the university and education from the present administration. We see the university, and Stanford in particular, as an

important and relevant social institution, not an elite training ground for the future managerial class. In some respects, we may be rather old-fashioned, clinging to the idea of knowledge as valuable in itself and carrying a responsibility to share it with all who wish and need it."

Although Holman agrees with the concept of the university as an open intellectual forum, he places more emphasis than some other FPAG members on the role of the university as a social problem-solving institution.

Criticism or Solutions

Professor Ronald Rebholz, a member of FPAG from the English Department, attributes much of this difference in perspective to training in different fields. "The professional schools — medicine, law, business — and the Engineering School are oriented toward the solution of specific problems. The more academic fields, which have little in the way of institutional solutions to offer, see the university as a forum for criticism and understanding, but not necessarily as a problem-solver."

"Similarly," says Rebholz, "FPAG has directed its attention to the solution of particular, internal University problems. But the function of the group is to act as a handful of critics, people with ideas, criticizing the uniform point of view of the power structure."

Pressure Group

Holman sees the principal policy-making forces on the campus as the special interests of a research elite. In challenging this group, FPAG is, of course, challenging the social role of the University, its status, and its utility.

By providing criticism on general priorities and decisions as well as tackling specific issues, FPAG has acted as a small faculty pressure group, stimulating debate if not change. After the Franklin decision, however, even the presence of such debate is controversial, for the separation between tolerable and intolerable dissent is not always clear.

Controlling the Critics

"The Stanford administration and trustees appear to have embarked on a carefully

conceived program to limit and control the scope of discussion and inquiry at Stanford," Holman states unequivocally. "In its most specific form, it appears as the weaving of a judicial and police web. The use of police at the hospital last year, the continued presence of police on campus now, the administration's hard line on the student judicial structure, and finally the faculty self-discipline proposal are designed to effectively control the University's critics and limit the subjects of debate."

As evidence Holman cites a speech by former trustee and former Assistant Secretary of Defense David Packard in April, 1971, in which Packard referred to Joan Baez, David Harris, and Jane Fonda all as "the enemy."

"It is clear," Holman continues, "that the administration isn't distinguishing among methods of criticism."

Reverse Effect

Another member of FPAG and a newly-elected member of the Faculty Senate, Ann Snow, an assistant professor in German, sees this institutional repression as possibly having a reverse effect on criticism.

"When you see several other junior faculty members who are up for tenure before you, you know that you have at most a 25% chance of being granted tenure. So why should you spend five years acting right just trying to get it? Particularly when the protection and benefits of tenure don't seem so secure now after the Franklin decision."

As a primarily teaching member of the faculty, Snow is concerned with what the university should be in relation to the students.

Students Unnecessary

"In England," she says, "the faculty teach; they don't administer. So they don't dissipate their energies the way American professors do. It is clear from the Stanford administration and some faculty that Stanford is a huge business that does not see itself as being here for the students at all."

Snow points to the recent Academic Council disturbance as evidence that the faculty have a most peculiar perception of their



Dr. Halsted Holman, a member of the FPAG

relationship to students.

"The faculty shouted at the students to get out, saying things like 'We don't want you. You don't belong here.' All I could think was where, then, do the students belong? The faculty sees itself as a type of business club where students are outsiders allowed in only by special invitation. I was amazed at the intensity of the hatred against the students. The most ghastly disturbance was made not by the students, but by the faculty."

Educational Role

Although Snow describes the faculty as becoming increasingly aware of how little power they have, she feels that "as a member of an institution, one should make it his responsibility to find out what is happening at the center of power and decision-making."

In that context, the FPAG can serve in an educational capacity among the faculty, drawing together professors from diverse fields and with varied amounts of information.

As for plans for next year, Holman says, "Specifically, we

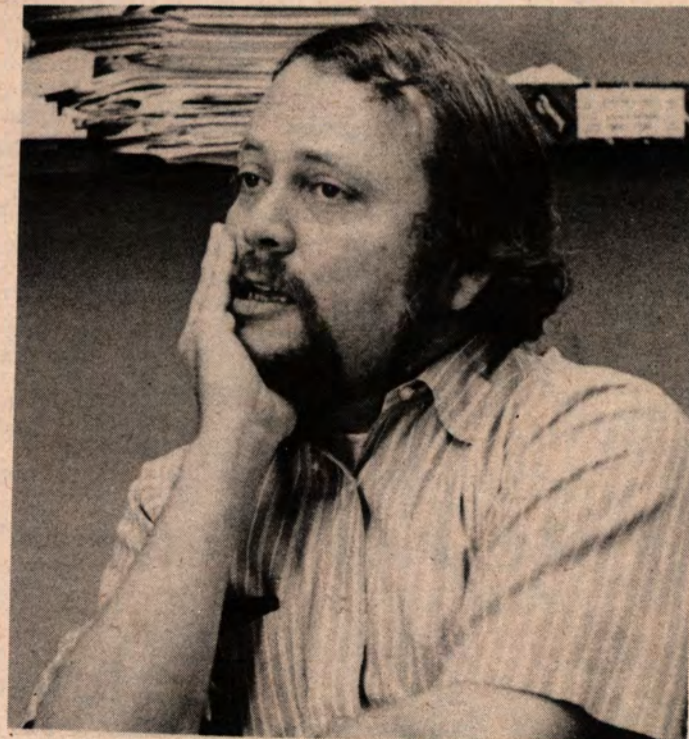
can design courses, research efforts, and debates on the role of the university and education in general. We can involve ourselves, both on and off campus, in various attempts to understand, and help others to understand, our institutions."

Long-term Education

Although the membership of FPAG seems to fluctuate (approximately 125) as current issues change, the group's continued emphasis on the re-creation of an open university, a center for knowledge on all fronts, and a socially responsible institution may result in a long-term role for FPAG at Stanford. If it chooses to present vocal and critical alternatives to specific University policies, its role will certainly be lively. The crisis in education may never be solved, but in Holman's words, "We think the University is in a major crisis in its role and structure, not in its finances. The emphasis placed on finances by the administration is a distortion. FPAG intends to discuss these issues at every opportunity. The administration can participate, or not, as it pleases."



Ann Snow, newly elected member of the Faculty Senate and German Professor.



Ron Rebholz, outgoing member and Professor of English.

Pinball addict confesses

Ever since I was a young boy, I've played the silver ball, From Soho down to Brighton, I must have played them all, But I ain't seen nothing like him, in any amusement hall, That deaf, dumb and blind kid... sure plays a mean pinball.

—Pinball Wizard, *The Who*

But this isn't Soho or Brighton, this is the Eating Clubs' own Barrister's Inn, and there are no Tommies here. Only an occasional stranger who comes in to play, or members of the regular Toyon crew, supplemented by a few Manzanita students, of whom I am one. You might call me one of the "hard core" — I've tried to kick it and failed.

When a machine is hot, the hard core inevitably congregate together in Barrister's, and there is much buzzing and popping and whooping and talk of "beating the machine" and "pinball wizard" is in the air. Then the machine cools off, but the hard core straggles on, coming in to shove dimes and quarters at odd hours of the day and night even though one of the

bumpers isn't working right, or a certain roll-over fails to register points on the scoreboard.

Sometimes the man from the pinball company will come in to repair it, and if you're there when he comes in, you're in luck, because chances are he'll set the free-game counter up for you out of kindness.

Worn-Out Machine

Tonight, I was playing a game named "Sing Along," which had delivered well when I had first played it. Now I was beginning to suspect that it had cooled off, because I was on my second quarter already, without even coming close to a free game. (At such times a well-placed kick by the player is not an uncommon occurrence.)

Eventually a machine, after taking pounding from numerous frustrated Stanford addicts, suffers a complete breakdown; nobody plays it, and it is eventually removed by the pinball distributor and replaced by another one. There are no tears shed for a finished-off pinball machine. Most of us figure it got its just deserts.

There have been two notable exceptions to this indifference, however. One of these was the "On-Beam" machine, one of the two original machines at Barrister's. "On-Beam" bit the dust because it insisted, among other things, in giving you two free games at a time when you should have won only one. We found that beating "On-Beam" became ridiculously easy, too — we must have had the free game counter up to fifteen for three straight days. Then, the fourth day, it was gone. It has never returned.

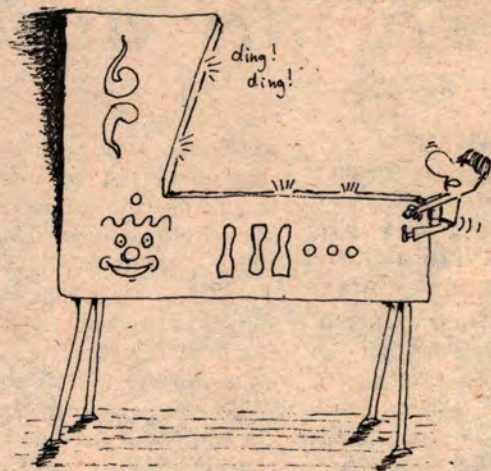
Some of us old-time wizards, after getting wiped out on "Sing Along" or "Fun Time" (known to some as simply "the Duck Machine" since two of the primary targets are painted toy ducks), will stand in a seething reverie, wishing that maybe, someday, "On-Beam" will return.

The other exception is one that was called "Groovy." The theme (all pinball machines have a theme) was "flower power" and the mass-media pop-youth-guitar music-"with it" concept. On a pinball machine. I kid you not. Anyway, after conquering our initial nausea, we set out to giving the thing a try. The machine was hard to beat, but we found, to everyone's vast pleasure, that you could just about throw it on the floor without tilting it (a machine "tilts" when a player pushes it too hard, which lights up "tilt" on the scoreboard, and ends the game).

Smashed

There is little that pisses off a pinball player more than a machine that robs you of a game by tilting too easily, and little that delights him more than being able to shove it around to pick up points, even if it's not enough points to win a free game.

Then one fine night we discovered that someone had lost



J.W.

his cool, for the glass plate covering the board had been smashed. By removing a piece of glass over a bottom roll-over pin, and by tripping this pin with a pencil, one could rack up as many points — and free games — as one desired. That night the hard core had a field day, slugging the gratis machine until four in the morning. But we all knew, rather sadly, that "Groovy" was finished. The pinball distributors can rip us off, but to repay that compliment just didn't jive with them at all. The next day "Groovy," too, was gone.

Hard Core

Tonight I wondered how long it would be before "Sing Along," one of Barrister's two machines, would retire to that big Amusement Hall in the sky. Already the flip-out holes near the bottom were starting to mess up, as I discovered to my chagrin, when the last hole neatly flipped the ball right down the middle for a drain. Chuck Tyler, a fellow student and a hard core who has managed to restrict himself mostly to watching, shook his head. I shot the next ball, only to see a bumper fling it down a side drain. And so on, until I had used up every coin in my pockets, without winning a single game.

"My timing's off," I told him. "I've been to a party, and I'm a bit under the influence."

"You too, eh?" he said laughing. We decided to go to El Toro and watch TV. After about an hour of alternating among Laurel and Hardy in the Foreign Legion, a movie version of "Arsenic and Old Lace," and *Time Magazine* on the Mafia murders, I decided to split. As I walked out the door I discovered another dime in my pocket.

"Hey, far out," I said. "Guess I'll play some more pinball."

"Wake me up if you get any free games," he called to me, as he headed off for Toyon and bed.

—JIM WEBSTER

Vote For Peace

Two years ago many of the staff and students at the Stanford Medical Center devoted hours of work to protesting the invasion of Cambodia. Since then, most of us have gone back to our own individual pursuits. But our efforts were not completely in vain; indeed, the culmination of these efforts is in electing public officials who understand and reflect our overwhelming concern for peace. We have that choice in this primary election.

If each of the three thousand members of the Stanford Medical Center will put as highest priority:

A. Voting for peace on June 6th,

B. Finding someone outside the Medical Center to vote for peace,

the resulting 6 thousand votes may well swing a number of the contests. This is certainly the most effective political use of the few hours most of us can spend on peace.

Vote For Peace

Paid for by the Stanford Medical Community For Peace

You say you've never had a hamburger at

kirk's



Too Bad.

NOW LOCATED AT
361 CALIFORNIA AVE.
PALO ALTO
(BETWEEN ASH & BIRCH)

Open from 11 a.m. to 11 p.m.

326-6159

Blues Project, Simon sans Garfunkel, and more

CASTLES Joy of Cooking Capitol

Gracing the presence of the fine new Capitol releases is the third album from Joy of Cooking: *Castles*. Joy has long been a local favorite, and with this album should at last get well-deserved national attention.

Though not, perhaps, innovative material for Joy of Cooking, the album's songs are tasteful in content and execution. "Castles" will probably be the single and is well suited for the part — haunting vocal harmonies and interesting yet simple music in a four-minute song.

On the same side is "Don't the Moon Look Fat and Lonesome,"

which typifies the music that Joy has been doing now for some time. "Beginning Tomorrow," the first song on the second side, however, is something more. Up-tempo, light and exhilarating, this melody brings together all that Joy of Cooking is noted for.

BLUES PROJECT Blues Project Capitol

Blues Project is a group well remembered from the days of the first Blood, Sweat and Tears album and the early days of Paul Butterfield. Each of these groups was putting out music that demanded attention — progressive, but with a blues base. Blues Project then faced the same, inevitable, fate of each of these

groups: some of their people left to start other groups. Blood, Sweat and Tears and Butterfield survived; Blues Project, it seems, did not.

Long gone is the spirit of experimentation, the flexibility that marked the original group. The new guitarist and vocalist are almost inept, entirely tiring, and altogether worthless musicians. Only two songs on this album deserve the slightest mention, "Rainbow" and "Crazy Girl." For a former Blues Project fan, the disappointment is keen.

BARE TREES Fleetwood Mac Warner Brothers

Fleetwood Mac has come out with a crowd pleaser!

"Child of Mine" and "Bare Trees," as well as "Danny's Chant" are the good rockers. Very good. "The Ghost" and "Sentimental Lady" are the soft songs done by Mr. Welch. The latter song is AM radio's choice for exploitation. "Dust" and the instrumental "Sunny Side of Heaven" are the softer Kirwan compositions, and Ms. McVie sings her songs "Homeward Bound" and "Spare Me a Little of Your Love." Any criticism of the album from this end involves Ms. McVie's vocals, which definitely will improve with time and wear, but now are slightly nervous and forced. I can say that if you liked *Future Games* you'll like this, but few people took notice of that album. So if you're looking for blues from England, forget it, but if you can get into some nice rock from a group that is more than capable of doing it, here's the one, folks.

PAUL SIMON Paul Simon Columbia

As always, or maybe I should say, as with Simon and Garfunkel albums in the past, this album is well produced. "Mother and Child Reunion," which I don't like, is well produced vocally and musically, it sticks in your mind, but it's not really any different from a lot of songs that do the same things. Anyway, I can't discourage those of you who have only heard that song. Similarly, the cut "Me & Julio Down by the Schoolyard" is too tricky, leaving you with the feeling that it's a little shallow. OK; so this dude doesn't like my two favorite

songs, what does he like? Those two songs aren't really representative of what's on the album.

"Duncan," the song after "Mother/Child," is the kind of eerie ballad that distinguishes Mr. Simon from those he learned from. The flutes sound maybe too much like the flutes in "El Condor Pasa" (*Bridge Over Troubled Waters*), but it fits. "Peace Like a River" is the same sort of song. Beautiful. Paul plays guitar in league with John Renbourn and Bert Jansch. Also fine and soft (mellow? pleasant? easy?) are the songs "Everything Put Together Falls Apart," "Run That Body Down," and "Congratulations." "Hobo's Blues" would make Jim Kweskin proud, and no doubt Papa Hobo would flatter Paul McCartney with high vocals in search of a higher. And what would an album with Paul Simon be without the blatant satire, self parody? ("... folk rock ... I've lost my harmonica Albert..."). This time around we have "Paranoia Blues," in which Simon sounds too much like the Southern Blackman on slide guitar.

There you have it. A complete (without Garfunkel) album as you would imagine it. A few sellers for the radio, loads of ballads, and sarcasm, with a good helping of the New York culture that always surfaces in his lyrics. It's almost too easy to say this, but if you liked Paul Simon in the past, you'll like him now and you should pick up on the album. I honestly don't think you'll be disappointed.

For your listening pleasure

PICK UP A BONE Rupert Hine/David MacIver Capitol

For the production energy put into the making of this album, the music output seems to make the cover painting the climax of the experience. The music is weird, as the jacket promises. Any interest I have is in its bizarre qualities, mostly a result of the unusual instrumentation: guitars, harmonica, piano, acoustic bass, organ, drums, electric banjo, electric cello, sax, flute, tambourines, congas, bells, and the MacIver Hine Chorale, all jumbled together seemingly haphazardly.

The overall effect of the music is a jumble of confusing rhythms and strange instruments, with disturbing singing. Someone will like it. Someone liked the Moody Blues.

LINDA RONSTADT Linda Ronstadt Capitol

All through this album, Linda Ronstadt gazes at you with her large marble eyes and half pouts, half kisses you with her cute thin mouth. She is that little bit of everything that is romantic love. She shows sophistication in her versatility: the cuts on this album were composed by a wide variety of musicians: Johnny Cash, Liv Taylor, Jackson Browne, Woody Guthrie, Hank Cochran, Eric Anderson, W.C. Smith, and Neil Young. Her voice is always deeply powerful, whether it be the Joan Baez folk strength on Woody Guthrie's "Ramblin' Round," or the soul music excitement on "Rescue Me," or the spacious country sound of "I Fall to Pieces," or the soft delicacy on Neil Young's "Birds," and on "In My Reply." But Linda Ronstadt is no mere duplication of other styles. Nor is she another Tammy Wynette. She is a unique rich blend, a gentle swirl of many special colors. She will giggle like a hillbilly and tell you that she thinks the fiddle is the devil, oh

but just look into those deep bowl eyes.

Linda Ronstadt is rainbowed on this album by an equally versatile group of musicians, styled by their country instrumentation, but equipped with rock and folk talents, ably radiated.

I love her.

A POSSIBLE PROJECTION OF THE FUTURE/CHILDHOOD'S END

Al Kooper
Columbia

If you know as little about Al Kooper as I do, the first cut, "A Possible Projection of the Future," tunes us in on the personal nature of his music. Despite his blues-rock background, I sense a lot of the true essence of soul music here. The tone of the title cut is that of an artist alone, still alone in thirty years, a melancholy that permeates the music through the final cut, "Childhood's End." I know that Al Kooper is supposed to be a delicate perfectionist (asshole), and I sense this in the way he dominates, inspects, and controls the sounds. The music here is very pure, refined, almost sweet throughout the album, yet at the same time very strict, strong, almost hard.

Of special interest are Dylan's "Man in Me," which becomes Kooper's own under the influence of his string style. This style is at its best on the next two cuts on the first side: "Fly On" and "Please Tell Me Why," both good rockers which radiate again the personal nature of Al Kooper's music. I found this album a pleasant and insightful surprise.

FLASH Flash Sovereign

Includes two former members of Yes, Peter Banks and Tony Kaye, who predominantly influence the music. A very pleasant, and often fast moving album, with some offerings reminding me so much of Yes that

I'm not sure that I could tell the difference. I especially like the group's command of their instruments (which include an ARP Synthesizer). Even if only a carbon copy, I still think Flash plays excellent material, and is a must for any fan of the Yes style of music: intricate instrumentation and vocals that are actually sung, and sung well.

MIKE HARRISON Mike Harrison Island

Former lead singer for Spooky Tooth, Harrison's first album isn't as good as I expected it to be. The entire record is a set up for him singing blase material with a muted accompaniment. "Hard Headed Woman" is the best offering; guitar and sax trade back and forth in a slow rising and falling melody as Harrison finally refrains from singing throughout the entire song. His voice is the same, but his material and backing group don't measure up to the old Spooky Tooth.


UNDER OPEN SKIES Luther Grosvenor Island

Another veteran of Spooky Tooth, Grosvenor's album is a pleasant surprise. His fine guitar work is consistent throughout, and his vocals indicate that his full talents were never used in S. Tooth. Jim Capaldi is featured on one cut, and his influence is heard often in the Traffic-like rhythms. This record is probably as good as any of Tooth's albums, and certainly a much better indication of the Tooth's talent than Harrison's.

Overall, what I like best about this album is the way the music and vocals complement each other, integrated in perfect balance. This quality is missing from a lot of what passes for music today, and makes *Open Skies* one of the most worthwhile of the new releases.

(Reviews by Paul Roesler and Lile Anderson)

CHUCKS CELLAR



Dining — Cocktails — Entertainment
4936 El Camino
Los Altos
Phone: 964-0220

Stones, Dead, Baez, and Free

JAMMING WITH EDWARD and EXILE ON MAIN ST.

The Rolling Stones
Rolling Stones Records

Jamming with Edward is a pseudo-Rolling Stones jam session that Rolling Stones Records brought up out of the basement to mollify the public between *Sticky Fingers* and *Exile on Main St.* Appearing on the album are Stones Mick Jagger, Bill Wyman, and Charlie Watts, along with piano-player Nicky Hopkins and Ry Cooder. The Stones don't contribute much to the album, and most of it probably should have been left in the basement.

Their new album, *Exile on Main St.*, is nothing but disappointing. We had intended to devote most of this space to a major review of this album, but after listening to it, we have decided it's just not worth it. Wherever the Stones went after *Sticky Fingers*, I wish they'd come back. Everything about this new album is wrong. It's mixed poorly, with Jagger's somewhat awful vocals drowning everything else out. Although some of the cuts definitely deserve drowning out, a lot is lost through this poor mixing. Also, on some of the cuts, the performers sound like their instruments are not quite in tune. I realize that this is artsy, but on this album it is just lousy.

But perhaps I am coming down too hard. It is the Stones, after all, and the Stones are a great group, right? Every so often, one catches a glimpse of the greatness that brought the Stones to *Sticky Fingers*, but *Exile on Main St.* must be regarded as a step backwards. Were it not for Bobby Keys blowing sax (when they let him) and Nicky Hopkins laying it down in the piano, this album almost wouldn't be worth

considering. As it is, we must take it with a grain of salt.

ACE Bob Wier

Grateful Dead addicts will surely pick up on this album, but Bob Wier has regrettably failed to distinguish himself in his first solo attempt, *Ace*. Before I get in trouble with all the Dead fans, let me say that the album is good, and it will surely mellow with age — as most of the Dead's stuff has. But, on the whole, it lacks distinction.

The greatest failures on the albums come in "Walk in the Sunshine," which will live forever in its mediocrity, and "Cassidy," where Wier combines with Donna Godchaux to create a cut reminiscent of a hot Ian and Sylvia tune.

COME FROM THE SHADOWS

Joan Baez
A & M

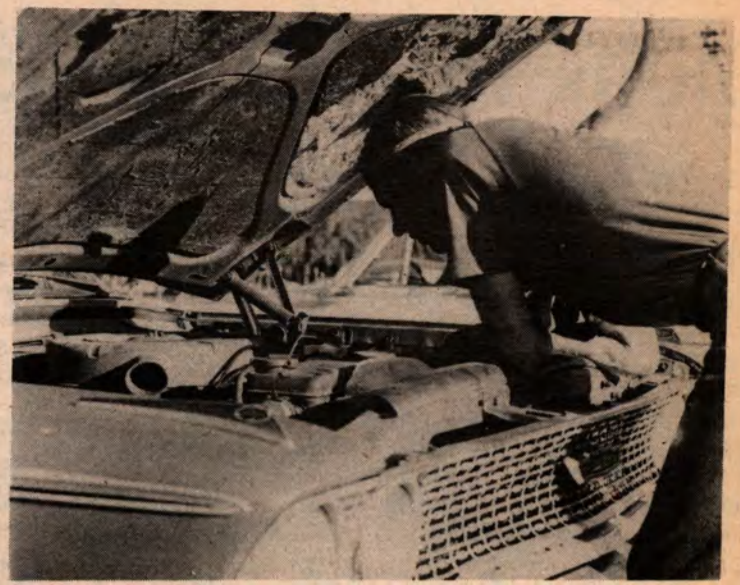
It's hard to talk about Joan Baez in these parts without saying the wrong thing. But do not fear; in her new album *Ms. Baez* once again comes through. If you haven't liked her albums or music in the past, then you're not going to like this one either. But for those of us who have enjoyed her past efforts, this is right in following. Perhaps more important than the fact that this is another album of fine music from a fine woman is the fact that on this album (her first for the A&M label), Joan has composed half the songs. "Prison Trilogy (Billy Rose)," "Love Song to a Stranger," "Myths," "Weary Mothers (People Union No. 1)," "To Bobby," and "Song of Bangladesh" are all written by Joan and are all very good. "Trilogy," "Bangladesh," and "Myths" stand out even if the Subject of Bangladesh has been

around a lot. Of the non-Baez compositions, the most exceptional is her sister Mimi Farina's composition, "In the Quiet Morning," written for, about, and in memory of Janis Joplin. John Lennon's "Imagine" is also well-treated, and although one spectator at Joan's concert for Free Greece at Berkeley last fall stood up and accused the folksinger of being a tool of the Antichrist when she sang this song, it sounds as beautiful as ever.

FREE AT LAST Free A & M

Free's latest album, *Free at Last*, will come as a pleasant surprise to those who enjoyed their first two albums, and could very well expand their following. Don't expect a radically different style on this album, but their latest release lends itself a more professional and polished appearance.

The lead cut, "Magic Ship," leads one into the album on a romantic search for euphoria. This mood carries over to "Sail On," which proclaims, "Sail on your troubles, sail on through your downs." Side one is a Free-style cruise through idealized dreamland, with the exception of the hard-driving "Travellin' Man." "Guardian of the Universe" brings this euphoric state almost to a state of boredom, but don't drowse off, for the next cut, "Child," is the best on the album. "Child" is a beautiful melody-blues cut that brings the talents of the group to a peak. The last song, "Goodbye," ends everything with a touch of personal nostalgia. Goodbye to the idealism, to the reality, to the nostalgia of it all — free, at last.



Changing your oil

By CHIC FITTS

The mechanized world we live in doesn't have to be a mystery; anybody can understand our most common companions — the chrome-faced beasts we drive and somewhat naively call cars.

Auto repair is a large and expensive business. But it doesn't need to be if you do some of the major maintenance chores yourself. If you change your oil regularly and carefully you'll save money and increase the car's life.

The most basic task is changing the oil and the oil filter. You'll need a dish-pan of about two gallons' capacity, an oil filter wrench, a wrench that will fit the lug nut in the crankcase cover at the bottom of the engine (a 10" crescent will do, but use it carefully to avoid chewing up the nut — the best bet is a box wrench of the appropriate size) and maybe a good (the cheap ones leak) pour spout. All of these can be found at an auto supply store for about \$10-\$15.

Next time you're in a gas station that's not busy, ask them to look up your car's crankcase capacity, but buy your oil somewhere else. (Never buy anything from a service station except gas; comparison shopping will tell you why.)

If your car is very old it probably could use a change every

2000 miles (especially if you do short-trip driving), 3000 in other circumstances. And I always change the oil filter as well. Park the car where you can get under it, and let it cool down. When cool, put the pan under the crankcase drain hole and unscrew the plug.

When the crankcase is thoroughly drained, replace the plug, move the pan under the oil filter (which you may have to search for) and take it off. On American cars the whole filter usually unscrews. Many foreign makes replace only the filter element, which is encased in a hard metal cylinder bolted onto the engine through its hose. This type of filter replacement will come with instructions. It will be helpful to you to disassemble it slowly, noting what goes where.

For spin-on (American makes) filters, put a little oil on its rubber gasket, screw it up until it seats against the engine, back it off, and then tighten it again to a firm hand-tight position. If you use the wrench to tighten it, you'll be very sorry next time. Now put in the specified amount of oil, and check the level after waiting a few minutes. Then take the car to a service station and have them lube it while you watch. It should cost about \$2-\$5. After you've seen it done, you may want to do it yourself, and you can buy the equipment for under \$10.

In my opinion, the best place in the area for parts and advice is Service Auto on El Camino. They carry good parts and have a discount policy for people associated with Stanford and other businesses. Perhaps more important, the counter-men all seem very competent and very patient, especially if you're willing to listen and be sensible. If you're not going to use your tools much, almost any moderately priced line will do. If you want to use them longer, or more, or simply prefer good equipment, your best choice is probably the Sears Craftsman line (you'll save a little money by ordering at the catalog counter and waiting three days). Discount houses like Alec or Maxmart sell name-brand oils at reduced prices, or if you have your own container, you can buy Sears heavy-duty oil in bulk.

CHARTER FLIGHTS TO EUROPE

SAVE AS MUCH AS \$619 OVER NORMAL FARE!

OAKLAND TO BRUSSELS

One Way June 16 only \$165

OAKLAND TO AMSTERDAM

Round trip June 15- Sept. 16 only \$299

OAKLAND TO AMSTERDAM

Round trip June 19-July 16 only \$295

(All flights are open to registered Stanford students, faculty, staff and immediate family members living in the same household)

LIMITED NUMBER OF SEATS AVAILABLE

ASSU TRAVEL SERVICE

Tresidder Union, 11 a.m. - 4 p.m. weekdays X4437

SURF SUMMER '72

From June 4th through September 19th the Surf Theatre is showing 85 great films, both classic and modern. For example:

Lion In Winter
8½

Burn!
& *The Maltese Falcon*

A complete listing is available at the ASSU office next week.

Discount Prices (any four films for \$6.00) bring the price down to student budgets.

Surf Theatre
4510 Irving St.
San Francisco



Procol Harum's latest

LIVE WITH THE EDMONTON SYMPHONY ORCHESTRA
Procol Harum
A & M
(A review by the Lobster, Paul Wells)

It's no mere coincidence that this latest Procol Harum begins with a song called "Conquistador," a song that bemoans the lost glory of what was once a great warrior:

*Conquistador a vulture sits
Upon your silver sheath
And in your rusty scabbard now
The sand has taken seed
And though your jewel encrusted blade
Has not been plundered still
The sea has washed across your face
And taken of its fill
I see your armor plated breast
Has long since lost its sheen
And in your death mask face
There are no signs which can be seen.**

Only two of the original five playing members of the Harum are still with the group: Gary Brooker on piano and vocals, continuing to put incredible music to Keith Reed's words, and B.J. Wilson on drums, who is capable of some of the most fascinatingly complex drum patterns within the range of the human ear. After the *Salty Dog* album and the touring in the summer of 1969, the group lost David Knights on bass and premier organist Matthew Fischer. It was Fischer's organ that made "Whiter Shade of Pale" so unique, and added much of the classical dimension to everything they did. Both were replaced by Chris Copping, a fair player at bass and no more than a mediocre organist. One year ago, the group also lost the services of Robin Trower on lead guitar. Trower was the perfect guitarist for Procol Harum's material. His guitar could sound like a voice, screaming, even sobbing, but always packed with emotion. When he and Matthew Fischer were still in the group, listening to Procol Harum live was an amazing experience. It was like looking into a mirror and seeing an ocean instead of your face.

Listening to this new album is totally different from living the same songs in their original incarnations. The arrangements Gary Brooker has scored for orchestra and chorus are

interesting echos of the past themes of the Harum's music. The trumpets on "Conquistador" are mournfully playing the piano break that searches through the middle of "Skip Softly My Moonbeams" from their second *Shine on Brightly* album. These parts played by the orchestra are the strongest points of the new album. The band playing sounds like it could be any local group following the same score, with someone who sings like Gary Brooker doing the vocal parts. The organ drones emptily and without light. The guitar player is good but cannot wait the part on "Whaling Stories." Even B.J. Wilson's drumming is shallow on this album, as if he no longer feels the need to play his best alongside the monumental talents of the old organ-guitar combo of Matthew Fischer and Robin Trower. On this album it takes 52 Musicians and 24 Singers to recreate "In Held T'was In I," which in no way comes near the searing beauty of the original version. Also it is no surprise that the bulk of the material on this album comes from the first three albums. Only one song from the fourth *Home* album, "Whaling Stories," is used, and nothing from their last and least memorable album *Broken Barricades*. It has been downhill for Procol Harum ever since their third album, *Salty Dog*, and this new album is no exception. It is a good album, but it is in no way great; and greatness is something that once was Procol Harum, and something that is so lacking everywhere today.

*Conquistador there is no time
I must pay my respect
And though I came to jeer at you
I leave now with regret
And as the gloom begins to fall
I see there is no — only all
Though you came with sword held high
You did not conquer, Only die.*

*And though I hope for something
to find
I can see no place to unwind.**

*Words from "Conquistador" by Gary Brooker & Keith Reed
TRO—Essex Music, Inc. ASCAP

GUIDES NEEDED

Guides needed for fall grad student orientation trip to San Francisco to accompany ten new grad students to San Francisco on Wednesday, September 20, and show them to your favorite spot. We pay for your transportation and dinner. Call x2496 now.



Public Events

This summer offers:
Preservation Hall Jazz Band — July 4th thru 8th
Dinkelspiel Aud. 8 p.m.
(extra shows at 10 p.m. on the 7th and 8th)
World of Gilbert & Sullivan — July 18th thru 23rd
with stars of D'oyly Carte Opera Fame
Dinkelspiel Auditorium
San Francisco Symphony — August 19th thru 27th
Four performances in Frost under the direction
of Fleishman and Dichter

Tickets available at Tresidder box office.

Where is your cat tonight?

Yes, folks, *Fritz the Cat* truly is the first X-rated cartoon, full of betitted animals and offensive acts. Moreover, it's often very funny, almost always interesting to look at (though not particularly well animated), and occasionally even successfully preachy. So, if you've been curious about it or tempted by it, you'll probably find the visit to the Varsity in Palo Alto worth your time and money. But don't expect R. Crumb's original vision, or any other full one in its place, because you won't get it.

I had hoped Crumb's world would make it up to the screen, but in retrospect the wish seems a little unfair. Probably it's impossible for any film over ten minutes long to sustain the intrinsic outrageousness and wide-eyed anarchy of the original comics. Think of the time you've spent staring, brain-fried, straight, or soused, at The Man's immemorial Zap panels, searching out the pockets of lunacy in each one: capering cockroaches in the corners, a sign for a Shoe Cafeteria in the distance, insane floating wish-bubbles in the crowds. Even if this kind of weirdly exhilarating detail could be put in and kept up in the movie, it would have to be shoved in our faces as it appeared or else we'd miss it.

So the backdrop for the movie ends up being realistic almost by default. It's a stylized, trippy kind of realism all right, with tie-dyed deserts and actually beautiful abstract design-movements functioning as transitions between scenes. But you'll scan the screen in vain for the crazy curlicues Fritz first sprung from, or even, I think, for an invented brand name. The cartoons themselves seem filmed, and filmed well; I caught myself a couple of times in the ridiculous act of admiring the "camera work" for its fluidity and neat angles.

Fritz himself can't be modified though, any more than, say, Fred Astaire's screen self could have been in the late 30's; and putting Fritz and his crapful jive in this realistic frame makes him look as reprehensible as tuxedoed Fred would have looked in a Bowery documentary. In Crumbland, Fritz was our connection with and guide to a new cartoon world that expressed and surpassed the craziness of ours; his stupid cool-talk and callous hustling criticized and satisfied our own drop-out fantasies and fit right in

with his turf. The movie, however, is so realistic that it makes him seem a punk most of the time. In fact, *Fritz the movie* is almost a moral allegory of consciousness-revolution with the cat as insensitive Everykid; so the last image we get, the original Fritz cheap-hustling three more chicks into his hospital bed, seems the film's odd attempt to slide its intentions under the covers with them.

The weirdest thing about *Fritz the Cat*, though, is the extent to which the "realism" works. You'll be really upset when a spade-crow friend of Fritz's gets blasted by the pigs (real ones), disgusted with Fritz's bitchy woman Winston, and horrified by the job the sadists do on the good horse Harriet. I was, anyway; and I don't think my concern for all these animals is just the result of overpowering situations and exact speech. Mom always did say that too many of those cartoon shows would rot my reality principle; but in those days, I only laughed at the old cow.

Without Apparent Motive, the new French murder mystery that just opened in town at the Aquarius II, was a happy reminder to me that movies can be both inconsequential and fun. It's no secret by now that the French are enchanted to the point of obsession with the various forms of the American crime film. Yet no one, not even Godard or Truffaut, has really assimilated any form of it as plot, sub-plot, or texture into his films; French directors can't seem to feel, or don't care about, the brutality, jungle heat, and lingering latent infection that keeps Marlow, Sam Spade, and Bullitt driving on through interminable steamy California nights. French crime films, then, have tended to end up as comedies of manners, using a kind of algebra that reduces finally to bloodless functions more or less veneered with savoir faire. And that's not necessarily unpleasant to watch, especially in a movie worked with wit and playful grace.

Without Apparent Motive is squarely in this tradition, of which the last good example was probably *Borsalino*. It opens with a very solemn epigraph by Raymond Chandler, something about man searching for the mystery of his life, and follows

that immediately with a series of exquisitely comic stylized gestures exchanged between Jean-Louis Trintignant, our hero, and a beautiful reptilian girl as she wordlessly signifies a need for affection, and he maneuvers toughly away. You start to realize you're in on a nut-on; but then the crimes begin to be committed, a sludge of possible evidence, all slightly tainted, faces our hero, and there seems to be a chance, just an outside one, that you

might at last be seeing the serious genuine article in French. And it's hard to say exactly when you realize you're not: when Jean-Louis formally tries to unbutton his ex-lover's blouse while interrogating her with childish excitement; when there are one too many portentous shots of a gun being put in a glove compartment, discovered in an attache case, gleaming for an

instant in a window across the road; when Jean-Louis chews his cheek once too often. The film just keeps getting lighter and simpler, until the neat little bullet holes in the appropriate places seem no more thrilling or evil than a series of elegantly-committed faux pas; and the eventual solution to the murders is so preposterously mannered and trivial that it is truly delightful.

The only part of the film that crosses the line from the joy of little meaning to meaninglessness is the camera work, which at times is too openly hokey and random. Everyone performs nicely; but, despite my adoration of Dominique Sanda, I've got to admit that Trintignant is the one to watch. With everyone else playing it straight around him, he can and does ham it up a lot, flexing his face into parodies of gumshoe hardness, watching his own formal moves with poker-faced amusement. Another attraction is Erich Segal, who appears in a brief cameo as a shady Swiss astrologer; and if you have the same overheated feelings about *Love Story* that I do, you'll enjoy watching him get his right in the old ticker. Next time you feel tired of the heavy stuff, consider *Without Apparent Motive*; it floats as pleasantly in the mind as a well-made crepe in the stomach, and is consumed just as easily.

—FRED PFEIL

More Greek radicals

Continued from page one

on, with a future that seems uncertain and changes whose comings are expected but whose nature seems obscure.

Resistance Organizations

"My dear father:

Please forgive me without crying. Your son is not a hero. He is a man like any other man, maybe with a little more fear. Kiss our land for me. After three years of oppression, I can't stand it any longer. I don't want you to face any dangers from my act, but I cannot think nor act without being a free man. Long live democracy! Down with tyranny! Our land which gave birth to freedom will abolish the tyrants. Forgive me if you can.—Costas"

This was the letter that student Costas Georgakis left to his father before immolating himself. This young democrat's despair led him to self-destruction, while others turned to the destruction of what they considered appropriate targets.

On March 23, 1971, the *New York Times* had an interview with a member of the Greek underground, who said, "I spent this New Year's Eve planting bombs at three American targets in Athens. I would have called anyone a lunatic who would have predicted this back in 1967 before the colonels, backed by the Americans, took over our country... We are sorry for what will fall on the American people. It is not their leaders who do the fighting in Vietnam, nor who will suffer from what their leaders have gotten them into in Greece."

Violent Spectacles

Hundreds of bombings, usually with home-made time bombs, took place during these past five years. Targets included American and NATO installations, American service men's cars, ministries, police stations, banks, Esso-Papas,

and other American enterprises, reactionary religious organizations, etc.

The most spectacular violence, perhaps, involved the attempted murder of dictator Papadopoulos by Alexander Panagoulis, now serving life imprisonment, and the bombing of the American Embassy in which the two bombers were killed.

An estimated 150,000 or more Greeks have passed through the stations of the security police for intimidation for acts ranging from terrorist activities to distributing illegal leaflets or for simply engaging in political discussions.

Various Groups

Underground groups are numerous and vary in size. Small groups of five to ten are quite common. The larger organizations, though, are the Panhellenic Liberation Front (PAM) with independent communist inclinations, the Panhellenic Liberation Movement (PAK) of a "new left" variety, the Democratic Defense with a social democratic orientation, and the orthodox Communist Party. Minor groups of some significance are Rigas Ferreos, a left student group; Free Greeks, a rightist group; and the Movement 20th of October, a Trotskyite group.

All these groups share a hatred for the present regime and a desire to overthrow it. Furthermore, they all, from right to left, recognize that the ultimate enemy

is the United States who is strongly backing the colonels.

The centrist and rightist groups see the situation as still another mistake of American foreign policy which could probably be corrected with a change in the U.S. government. Their attitude thus is one of diplomacy designed to awaken the conscience of the Free World coupled with bombs for the purpose of adding to the arguments of the diplomacy approach.

Two Active Groups

Although the groups on the left share approximately the same analysis, they differ in strategies for the struggle. The most active groups now are PAM and PAK.

PAM, the communist oriented organization, came out of the ideological split with the Moscow communists in 1968 relatively strengthened and more appealing than before to independent leftists because of its advocacy of independent, national communism. Organized along the principles of democratic centralism, PAM sees the situation as the alliance of a segment of the Greek bourgeoisie with the American imperialists. It sees the struggle for social change as a prolonged one and places emphasis on organizing around the aspirations of the working people. It is credited with some illegal strikes during these five years as well as terrorist activities, the most notable of which was the



bombing of the American Embassy.

PAK sees the situation as a direct imposition of a foreign occupation using Greek lackeys. Thus it sees the struggle as primarily a national liberation struggle which is only a prerequisite for the foundation of a socialist society. PAK is less dogmatic ideologically than PAM and envisions a peculiar "Greek-style" socialism with a great deal of decentralization.

Clandestine Struggle

PAK believes in direct armed struggle and has been smuggling arms to Greece and organizing small urban guerrilla bands. It is credited with numerous bombings in the last two years and two spectacular prison escapes.

Both PAM and PAK are organized in a completely clandestine fashion, usually with groups of three or four people

linked vertically only to the rest of the organization. Each organization has a political section, an operations section and a support section. PAM is governed by its central committee, which is abroad, and PAK by its national council, headed by Andreas Papandreou in Toronto. PAK has support organizations abroad usually called Friends of PAK that perform the tasks of keeping public opinion informed and fund raising. A local Friends of PAK group is based in San Francisco and Berkeley.

PAM and PAK have cooperated on many occasions, but never formed a stable alliance. Were this to happen — a real possibility for the future — they would both become much stronger and provide a more effective challenge to the military dictators. Many people that are currently inactive might then be persuaded of the possibilities of a serious challenge of power in Greece.

Investment responsibility...

Continued from page one

University of taking actions [must be] commensurate with the probable effects of that action." In practice, this has meant that if a proposal might entail any adverse financial consequences, Augsburger will not submit it to the Commission.

Advice and Recommendations

The Commission advises Augsburger, who takes their recommendations under consideration when making his own recommendation to the Trustee Committee on Investment — where the final decision on voting proxies is made. Augsburger has generally agreed with the Commission's recommendations and has apparently always informed the Trustees of the Commission's opinion.

Stanford's most-heralded action thus far has been to withhold its proxy from International Telephone and Telegraph (IT&T). A letter to IT&T chastised the company for "lack of responsiveness and candor" in answering allegations about its role in the Republican National Convention.

Stanford recently followed Yale University in adopting a particularly mild set of principles for voting stock proxies on social

issues. The essentials of the policy are:

1. While urging that companies include directors from a broader group of shareholders, Stanford will vote against requiring that specific groups or representatives be included.

This includes representatives of labor, consumers, minorities, and women. This precedent was established last year when Stanford voted against a proposal to add such representatives to General Motors' board.

2. Stanford will vote for disclosure of information if such disclosure will not hurt the company competitively, and if the information is not already available.

Stanford has voted for proposals at General Motors and Goodyear calling for disclosure of information on operations in South Africa.

3. Stanford will vote against proposals requiring specific actions of management or including specific restrictions in the by-laws of articles of incorporation of a company.

Specific restrictions include withdrawing all operations from South Africa and colonial-ruled areas and prohibitions on manufacture of particular products, such as weaponry. Stanford has also opposed proposals to establish Public Policy Committees within companies. The advisory

Commission has favored the establishment of such Committees, but Augsburger views their establishment as a prerogative of management, not a matter for stockholders, and his view has prevailed with the Trustees.

Abernethy's proposal to get Stanford out of companies that produce anti-personnel weapons is the most interesting one thus far. The next step will be approaches to the Trustees over the summer. A petition supporting the proposed policy is being circulated. A decision should be forthcoming at the September meeting of the Trustees.

Passive Policy

It seems doubtful that Stanford will adopt a particularly aggressive policy on investment responsibility, though on some issues it may take positive steps. There are several reasons for this, the first being that the proposals sometimes cost the company money.

Stanford views its primary social responsibility as providing facilities to people who may find other ways to attack these social problems.

The people making the decisions at Stanford (Augsburger and the Trustees) begin with a basically conservative and management-oriented approach.

They may favor corporate responsibility, but only if it can be accomplished within the existing framework of corporate organization. The approach implicit in the strategy of the corporate insurgents is that corporations must become socially responsible, even if it means changing their present structure.

Until the Abernethy proposal, there had been an almost complete lack of pressure from students or faculty. The most active group on campus is the Committee for Corporate Responsibility at the Business School, which has a \$12,000 annual budget. However, its activities have not been well-publicized to the rest of the campus. The new Council of Presidents might do well to get into the whole area of Stanford's investment policy. Leadership and publicity are vital if Stanford is ever to become a "responsible" investor.

(Editor's note: Proposals and questions on Stanford's investment policy should be directed to Rodney H. Adams, Room 105, Encina Hall. For general information on corporate responsibility, contact the Committee on Corporate Responsibility at the Business School.)

Draper's Music Center

Goes

DISCOUNT

Martin Guitars
30% off

Amplifiers
up to 40% off

Electric Guitars
up to 50% off

our prices are the
lowest in the Bay Area!



Draper's Music Center

Phone: 326-3818

330 California Ave.
Palo Alto