

Lyman confronted by Bakke protesters

By George Anders

Chanting "We want Lyman," and "No more cutbacks," about 300 persons marched to President Richard Lyman's office at 1 p.m. yesterday.

Outside Lyman's office, march leaders asked the president to state whether he opposes the ruling in the Bakke case, a California Supreme Court decision last year that struck down a special minority admission program at UC-Davis.

Lyman drew loud boos when he told onlookers, "That's not the kind of question that has a 'yes' or 'no' answer." He went on to say that if the U.S. Supreme Court sustained California's decision, it will "put us in deep trouble. I devoutly hope that will not be the case."

Bakke's own request to enter the UC-Davis medical school is "a different matter," though, Lyman said. He said he hoped if the U.S. Supreme Court decides in favor of Bakke, it would do so on the narrowest grounds possible.

Should the Bakke decision be fully upheld, Lyman said, few ways would probably remain to achieve satisfactory minority representation here.

The march to Lyman's Inner Quad office followed a noon rally in White Plaza against the Bakke decision, sponsored by MEChA, the Chicano student movement here.

Written Lyman

MEChA members had written Lyman last month, asking him to appear at the noon rally. Lyman instead commented on Bakke and minority programs here in a letter last week to MEChA secretary Xavier Vega. Part of the letter was read at the rally.

The excerpt stated that while it is "not beyond reason" that the U.S. Supreme Court would reverse Bakke, the court might also uphold California's decision.

Although rally organizers had planned to seek a clarification of Lyman's letter by marching to his office, "nobody expected him to come out and engage in dialogue," according to MEChA member Edward Sosa. Instead, Sosa said, most thought Lyman would remain in his office or not be in.

Lyman also spoke about reduced minority enrollment here. "We're going to do our darndest to try to find as many qualified applicants" as previously, he said. Self-help requirements for minority students on financial aid will re-

main lower than those at comparable schools, Lyman also said.

Several of Lyman's remarks were jeered at by the crowd. However, when asked later if he feared for his physical safety, Lyman said, "Heavens, no! I've been doing this for 10 years."

At White Plaza, one professor and five students addressed about 300 on the Bakke decision. Nearly all audience members appeared to be college age and two-thirds were black, Chicano or Asian American. Most rally participants went on to gather outside Lyman's office.

The Bakke decision is "a racist attack on our rights," declared graduate student Tim Cullinane. Beliefs that races have different mental abilities are "the same as ones used by the Nazis to exterminate six million Jews," Cullinane used a German accent to quote statements by U.S. social scientists that races have different intelligence levels.

Warner Session, a member of the Black Student Union, rejected the idea that Bakke struck down reverse discrimination saying, "reverse discrimination is an absurd misnomer."

Asian Americans are in an ambiguous situation here, said junior Bruce Chan, since Asian Americans are not regarded as a minority for financial aid purposes, yet are sometimes reported by the University in response to queries from the U.S. Department of Health, Education and Welfare.

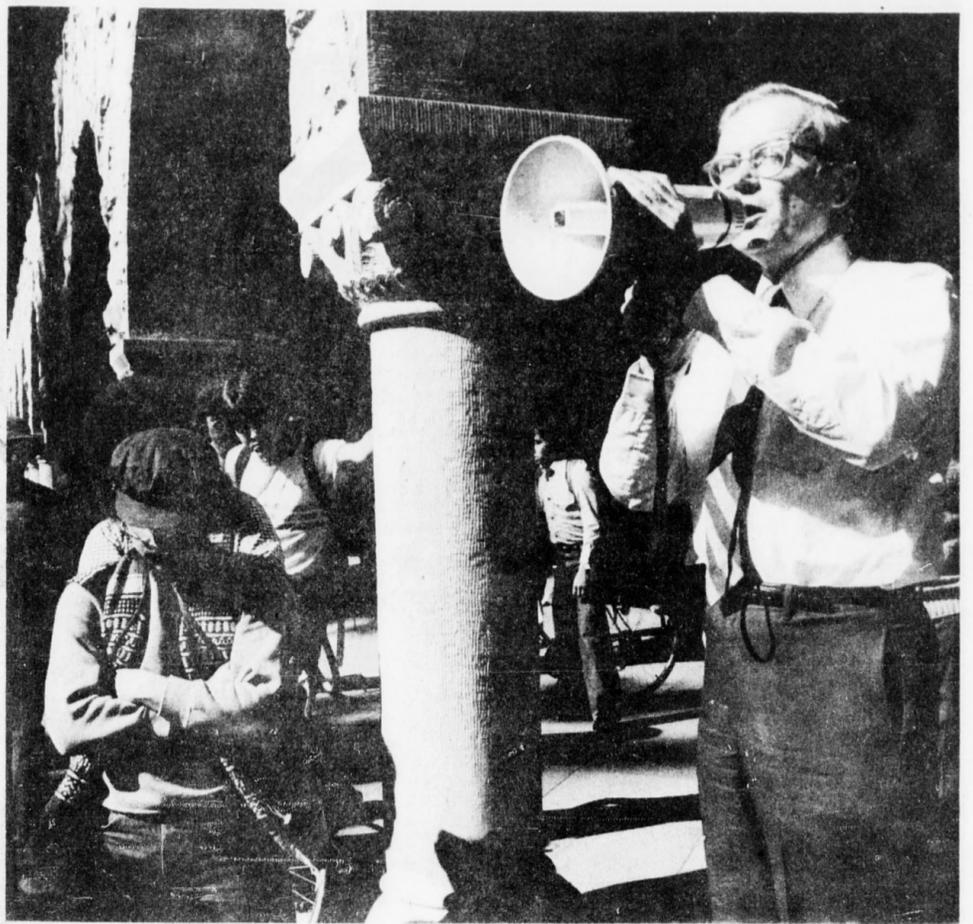
Appeal on Bakke

If the U.S. Supreme Court hears an appeal on Bakke, "it is very likely the California Supreme Court decision would be upheld," Asst. History Prof. Albert Camarillo declared.

However, Chris Coleman, a member of the Alliance for Radical Change, said "by your show of support today, there is no doubt that you will win."

Sosa was more cautious. "By itself, this rally is nothing," he said afterward. "But when you start combining all the rallies, I think it will affect the Supreme Court. More importantly, it will affect people's awareness of the decision."

Lyman said later that the effect of such rallies on the Supreme Court would be "just about zero." He said many may feel Supreme Court justices can be lobbied, just as Congressmen are, but such lobbying does not actually work.



Lyman says

Using a bullhorn to address about 300 protesters outside his office yesterday, President Richard Lyman answered questions put to him concerning the controversial Bakke case.

—Daily photo by Mark Funk

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ASSU Senate sustains Petroff's veto

By Jill Liscom

The ASSU Senate last night failed to gain the necessary votes to override ASSU President Vic Petroff's veto of an act which would have made salaries for members of the Council of Presidents (COP) subject to a fee assessment from the student body.

In his veto, Petroff said the amendment, introduced by Sen. Tim Ferguson, would have been "discriminatory to persons in low or moderate income brackets" who wished to run for the COP.

In an eloquent defense of his position, Ferguson insisted that the issue of salary for members of the COP was "something which should be taken to the students."

In a roll call vote, the veto was sustained 11-9.

In other action, the senate defeated by a show of hands a resolution presented by the Committee on Undergraduate Admissions and Financial Aids (C-UAFA) which would have asked that the provost not implement the recently proposed \$200 increase in self-help for students on financial aid.

Robert Huff, director of financial aids, explained to the senate the administration's view that the increase is necessary. The C-UAFA resolution stated that the self-help increase would be "a particular handicap to minority students."

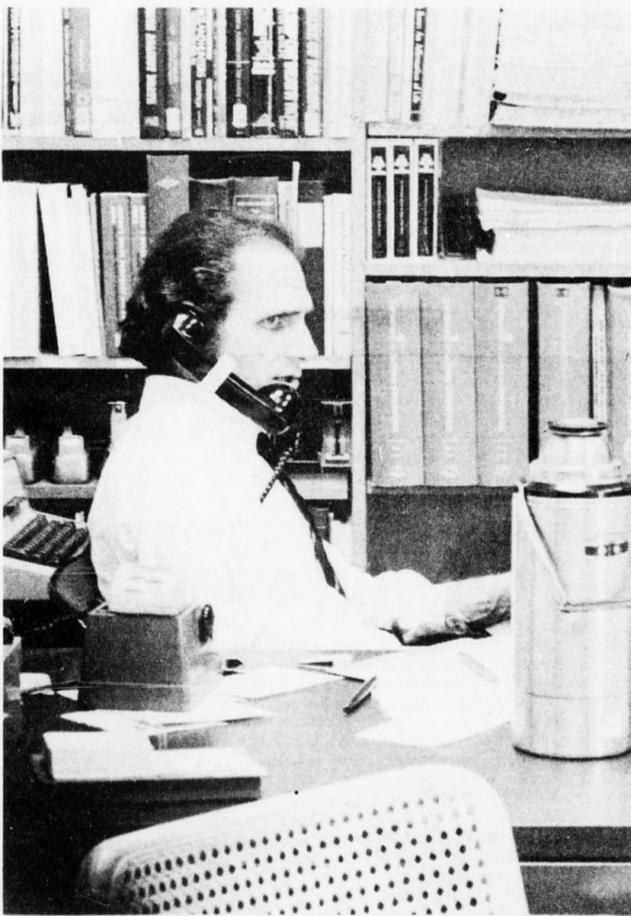
Huff insisted that the student population here "does not in any way replicate national norms" in economic terms and that "income levels, including those of minorities, tend to be higher" than averages for most schools.

Huff did, however, discuss alternatives to raising the amount of expected self-help to \$200. He said the expected amount could be reduced to \$150, eliminating the \$50 that is intended to pay for books and personal expenses.

Huff also outlined the possibility of eliminating the \$200 self-help sum entirely, but said that the repercussions of such an action would "cut operating expenses of the University."

Huff said further that, despite the proposed increase, Stanford's self-help level would still be lower than those at Princeton, Yale and MIT and on a par with Harvard's.

Results of roll call vote which sustained veto of COP salary resolution: to override — Bandow, Barth, Campbell, Ferguson, Johnson, King, Larkins, Morris and Newberry; to sustain — Brown, Buckley, Hoft, Kreyov, Livingston, Parr, Paval, Sharp, Stoler, Thurin and Wurzburg.



—Daily photo by Lisa Cannon

New appointee

Law Prof. Anthony Amsterdam has been selected by the California Bar Association to be one of its three representatives on the new nine-member advisory commission which was formed to recommend nominees for federal judicial positions in the state.

Law prof appointed to new commission

By Kath Scanlon

Law Prof. Anthony Amsterdam has been appointed to a newly-formed advisory commission to recommend nominees for federal judicial positions in California.

Amsterdam was chosen by the California State Bar Association as one of its three representatives on the nine-member commission, made up of lawyers and nonlawyers.

Sen. Alan Cranston (D-Calif.), as senior senator from this state, chose four members, and Sen. I. Hayakawa (R-Calif) chose two.

A few other states have such commissions, but this is the first time California has tried the idea. Prior to this, senators made recommendations

to the President without using a screening committee.

When a vacancy occurs for the position of federal district judge, U.S. attorney, or Ninth Circuit Court of Appeals judge, the senators will prepare a list of possible nominees.

The commission will then recommend three to five candidates from this list. It may also submit names for consideration. The commission's recommendations are approved by the Senate and sent to the President, who makes the final appointment.

California has 41 federal district judges, 4 U.S. attorneys, and 17 judges on the Ninth Circuit Court of Appeals, which covers 9 western states and Guam.

Delts to be allowed to return to campus

By Pan Demetrakakes

The Delta Tau Delta fraternity (Delts) will regain group living privileges this fall, Acting Assoc. Dean of Student Affairs Norm Robinson announced yesterday.

James Lyons, dean of student affairs, ratified a recommendation from Robinson to make the decision final.

The Delts were suspended for three years last June, following a spree the previous month in which several members vandalized the Beta Theta Pi house. When he approved the suspension, Lyons included a provision allowing the Delts to apply for reinstatement after one year.

Although the Subcommittee on Residences of the Committee on Services to Students (COSS/R) voted last week to deny the Delts' petition for reinstatement on campus, Robinson said he felt the Delts' record during

their suspension satisfied the subcommittee's objections.

Robinson informed Delt president Eric Gruneth of his decision in a letter yesterday. He also informed COSS/R at its meeting Friday and gained the subcommittee's tacit approval.

When COSS/R voted to deny the petition for reinstatement, it gave several reasons, including:

—the fact that several sophomores who took part in the trashing spree would be seniors in the house next year;

—the fear the Delts relied too heavily on the Athletic Department to recruit members during rush; and

—the fear the Delts had not developed an adequate self-policing to insure good behavior by members.

However, in his letter to Gruneth, Robinson stated:

"The membership roster which you

submitted indicates that almost an entirely new group will be living in the house next year. The ties with the Athletic Department have been severed both formally and by your determination to pledge a diversified group of students.

"The additional thinking and planning...in the areas of faculty input and membership accountability have also been a strong factor in this decision."

The letter went on to say:

"During the next two years at least, the leadership will be expected to meet regularly with the University's fraternity advisor to report on...its fostering of collective responsibility and accountability."

Junior Steve Schwartz, a Delt, said, "We're excited about the hopes and dreams of what we can become. We'll prove to everyone that his (Robinson's) decision was right—we're not going to let him down."

Financial problems stall solar energy development here

By Laura Kennedy

(Part two of a three part series)
"Stanford is probably in the worst shape of any institution in the Bay Area in being stuck in their nonenergy program."

That charge is made by Don Aitken, a solar energy advocate who left a research physicist post here in 1971 to set up the Center for Solar Energy Applications at San Jose State.

Aitken has plans to convert 50 to 60 per cent of his campus to solar energy in 10 to 15 years. A solar water heating system is under construction to serve 600 students in three dormitories, and Aitken is designing a complete solar system — water, heating and cooling — for a new five-story library.

Is the University planning to use solar energy as part of its program to beat fuel costs — the fastest rising item in its budget?

Financial problem

"Technically it wouldn't be any problem to do it. The problem is financial," says Ed Scoles, director of University housing.

Scoles referred to one solar energy project being mulled over by University planners — solar water heating for Wilbur Hall.

Projected costs for the Wilbur project are a tuition-gulping \$142,000. The program would eliminate \$4000 in fuel costs annually, according to consulting engineers' estimate.

However, this estimate is based on current fuel costs — not on the annual

27 per cent rise in fuel costs financial planners have already included in the University's budget.

Cost analysis

Scoles said static cost analysis is being used to have a common standard to compare payback periods of different energy changes.

Yet this sort of cost analysis is used even where the question is simply whether to go solar or keep the present system.

For instance, the idea of solar heating the deGuerre pools was scrapped last year, according to Director of Planning Phil Williams, because the payback period, estimated on current fuel costs, would not have been close enough to the target of five years the University aims for.

Solar waterheating and space heating for the Food Service Commissary will cost well under \$100,000, according to Peter Hopf, facilities engineer in charge of energy modifications.

Pay back

The project will pay back in no more than 15 to 20 years, Hopf said.

Two solar energy projects are already under way here and their builders doubt payback periods or initial costs of solar energy are as high as the University predicts.

The maintenance supervisor for University housing, Levi Richardson, when told by a group of engineers and architects that a contemplated solar energy project would take 75 years to pay off, said bluntly, "Gentlemen,

you're full of crap."

Richardson was instrumental in installing a solar water heating system in Synergy House last year. The system provides nearly all hot water for 16 persons in Synergy at an installation cost of \$1757.

Richardson said engineers he has consulted with have quoted a \$20-27 per foot installation cost for solar collectors. However, Richardson is currently looking into a collector with about \$6 per foot installation cost.

Hammerskjold

By the end of this month, Richardson hopes to change over four houses — Storey, Roth, Hammerskjold and Delta Kappa Epsilon — to solar water heating.

He already made necessary adjustments in the plumbing when it was overhauled last summer.

"I didn't tell anybody about it, I just went ahead and did it. . . . No doubt somebody might slap my wrists. This place is like the government. You can't do something without four people above you approving it."

He added, however, that his superiors approved of the project.

Another solar energy project here is a \$300 project at the Stanford Linear Accelerator Center (SLAC).

Small-scale

The project is small-scale. It partially heats ventilation air in the kitchen of the SLAC cafeteria at noon-time only, and uses cheap materials

(Please turn to back page)

Stanford Daily Opinions

Fight for equality under law

Steve Barkan

Today is Susan B. Anthony's birthday, and it should not go unnoticed. Born in 1820, this daughter of Quaker parents went on to become one of the foremost leaders of her time. Taking to heart the Quaker belief that all people — black as well as white, female as well as male — were created equal in the eyes of God, Anthony never let the nation forget it. From 1856 to 1860 she worked in New York for the American Antislavery Society, suffering the wrath of mobs when she spoke publicly in favor of abolitionism.

But it was in the women's rights movement that Anthony was to gain her greatest fame and achieve her greatest accomplishments, forever changing the course of American history.

Guilty for voting

Perhaps the highlight of Anthony's life — and a milestone of the nineteenth century woman suffrage movement as well — occurred in 1873 when she was tried and found guilty for voting in the 1872 national election in violation of federal law. As in many other political trials, judge and prosecutor alike tried to keep the real issues from surfacing in the courtroom. Thanks to Anthony's persistence, however, surface they did in a memorable statement allowed her before sentencing was pronounced.

Anthony's trial was held in Chanaudgaa, New York in June 1873. During the months preceding the trial, she gave over 50 speeches in upstate New York, charging that the 14th Amendment enfranchised women. The stage was thus set for a political trial of high drama, and the nation was not disappointed.

Supreme Court Justice Ward Hunt presided over the courtroom and re-

fused to let Anthony say a single word in her own defense, ruling that she was incompetent as a witness. He refused to let her lawyer enter the 14th Amendment in evidence to support her case.

Guilty verdict ordered

When Anthony stated her desire to act as her own attorney so that she could speak directly to the jury, the



—Beth Schindler

judge refused to let her do that, too. Then, in an unprecedented action, he ordered the jury to find her guilty.

Finally, however, Anthony was allowed to speak, when the judge asked if she had anything to say before sentencing. Anthony delivered a scathing attack: "Yes, Your Honor, I have many things to say; for in your ordered verdict of guilty, you have trampled under foot every vital principle of our government. My natural rights, my civil rights, my political rights, my judicial rights are all alike ignored. Robbed of the fundamental privilege of citizenship, I am degraded from the status of citizen to that of a subject; and

not only myself individually but all of my sex are, by Your Honor's verdict, doomed to political subjection under this so-called republican form of government."

"The court cannot allow the prisoner to go on," the judge declared, but the defendant would not be silenced. "But Your Honor will not deny me this one and only poor privilege of protest against this high-handed outrage upon my citizen's rights," she went on.

Again the judge interrupted, "The court must insist — the prisoner has been tried according to the established forms of law."

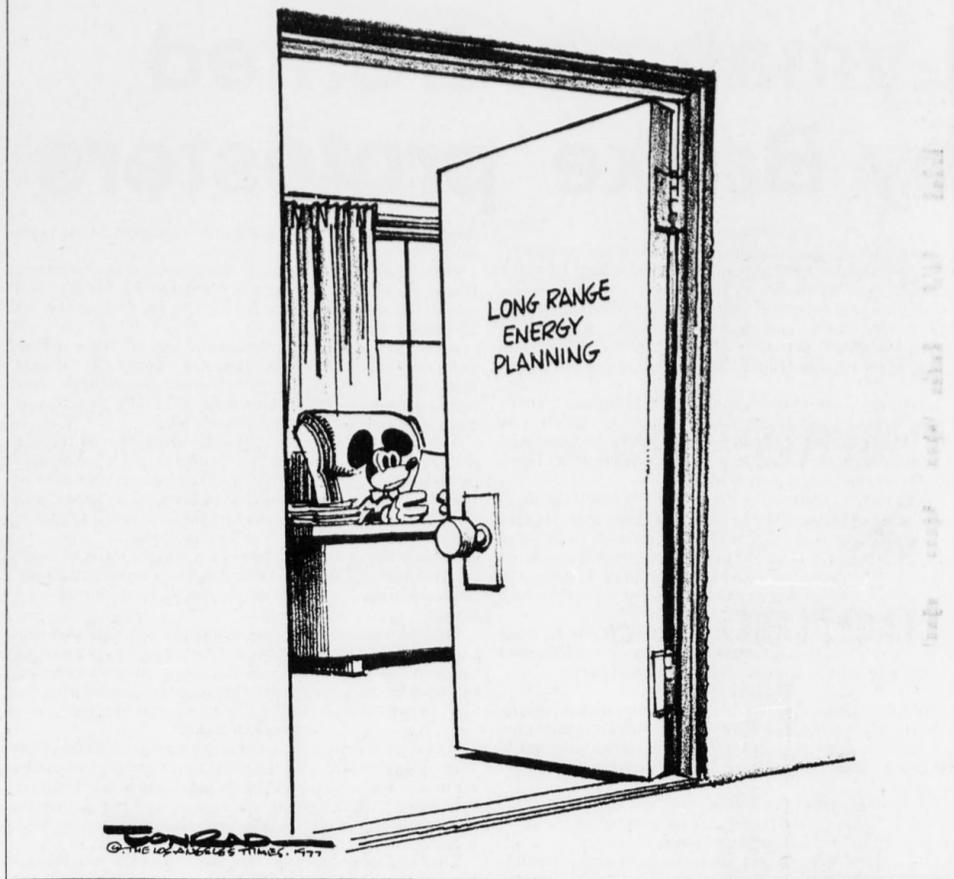
Law of men

Again the defendant struck back, "Yes, Your Honor, but by forms of law all made by men, interpreted by men, administered by men, in favor of men and against women."

Finally the judge imposed a sentence — \$100 fine.

The suffragist would not be intimidated. "I shall earnestly and persistently continue to urge all women to the practical recognition of the old revolutionary maxim, 'Resistance to tyranny is obedience to God.'" Anthony never paid a cent of the fine.

Anthony gained political victory in judicial defeat, for the blatant repression of the trial aroused sympathy and support throughout the land for the right of women to vote. By carrying the battle for equality into the traditional American arena, the courtroom, Anthony had pushed forward a struggle that was to culminate a half century later in the 19th Amendment and to have repercussions down to the present day. (Steve Barkan lives in Escondido Village and is a graduate student in sociology from the State University of New York at Stony Brook.)



Economic tampering futile

It's a tribute to the basic strength of the U.S. economy that it has survived the acts of various political interlopers during this century. It may even weather the Carter administration, though I'm not sure.

The fiscal plans of Carter's people are troublesome but not fatal. What's worse is that there no longer exists a strong check on the overzealousness of Congress. There the dominant mentality is typified by Sen. Hubert Humphrey (D-Minn.), who, bless his strong heart and now-feeble body, is one hell of a bad economist.

The trouble with all the people now in power, from Capitol Hill to 1600 Pennsylvania Avenue, is that they believe they can predestine the American economy by legislative fiat. The truth, the last 50 years have taught us, is that they can't.

Only with increasing sadness does one look back on the almost four years of relative "hands-off" policies which just ended. The Greenspan-Simon era was an economic springtime in Washington — one which, ironically, was mortally wounded by a fact of life those men would have been the first to accept: the economy works in ways politicians are unable to alter.

Thus the Ford crew was brought down, though barely, by a recession they did not cause and by a pause they were powerless to prevent.

The perspective gained in the three months just past permits us to see beyond the campaign rhetoric, to the legacy which Gerald Ford's semi-

market economists left: an inflation rate cut from 12 per cent to under five per cent, the strongest employment totals in the nation's history and all in all, a fairly robust national economy.

Such a review is not made for politi-

fact would be lost over the next two quarters if politicians would let well enough alone (One can also argue that the cold spell would not have closed factories in the first place were the government not regulating natural gas prices and coal use, but that's another story).

Alan Greenspan, now back on Wall Street, argues that the deep freeze has affected the economy as a nationwide strike would, with the compensatory adjustments just as easy for market forces to make once the siege has lifted.

Limited supplies

But Democratic leaders believe that recent layoffs, together with higher fuel costs, have depleted consumer spending money and thus will diminish the demand they see as vital for economic "recovery." Carter and the Congress are working to add special fuel credits to the "stimulus" plan.

Herbert Stein, former chairperson of the Council of Economic Advisers, points out, however, that it is supply which has been most hurt by the weather; demand has been maintained through unemployment compensation.

Therefore, fuel credits to consumers will only mean more dollars chasing fewer goods, and basic economics tells us what the result of that will be (Additionally, most fuel credit plans would negate the effect of higher gas prices in controlling demand, thus encouraging greater use of a scarce resource.)

Winter woes are also the reason given for efforts by Democrats to increase "public works" spending by \$4 billion this year.

Unemployment

The belief is that such dead-end government jobs are necessary to relieve unemployment, now at 7.3 per cent. That figure, while politically potent, is terribly misleading, boosted as it is by new entrants to the work force and the increasing ease of not working (total jobless benefits have risen 340 per cent since 1966). In large part, the unemployment rate is no longer a measure of the number of people thrown out of work.

Indeed, it can be said that the only group truly suffering from unemployment right now is minority youths in urban areas, whose jobless rate approaches 40 per cent.

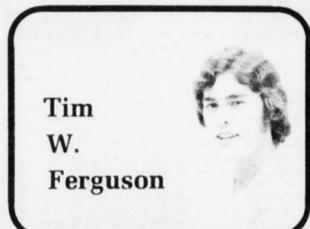
But as a recent *Wall Street Journal* series on the jobless makes clear, the unemployment picture for young persons, minority and otherwise, may be more a result of personal psychology, the minimum wage and the attractiveness of government handouts than it is a lack of demand for workers.

In the larger picture, the whole efficacy of "stimulus" plans is open to doubt. University of Chicago Prof. Yale Brozen, in a February *Reason* magazine article, points to evidence from every decade since the 1920s which shows that government fiscal policies often have an impact opposite from their intended one.

Why, despite all the data to the contrary and the tragic example of Britain, do the powers on the Potomac still pursue a fiscal road to nirvana?

Because, as we witnessed last November, it is politically better to have a plan, however bad, than no plan at all. And, perhaps more importantly, from political power stem some notions of grandeur which may convince a simple social scientist of his omnipotence while blinding him to his impotence.

(Tim W. Ferguson is a senior in economics and communication. His column appears biweekly.)



Tim W. Ferguson

Open letter to Carter

Joseph Oster

Congratulations to you on assuming the office of president. Please don't forget why we elected you.

—We must stop nuclear power development and our reliance on non-renewable energy resources. A NASA scale effort in the direction of high efficiency energy conservation systems and solar heat and electric systems would completely reshape our outlook on energy options in less than 10 years. This would have the profound effect of steering the rest of the world away from a future of nuclear accidents and terrorism and making each country potentially energy independent.

—The role of the CIA as a clandestine manipulator of developing nations must stop. The complexity of world events as presently explained by government and most of the media is beyond the comprehension of the average citizen because the explanations are fragmented, shallow, contradictory and, often times, outright lies. Participation in the process of change seems futile as the forces of multinational corporate interests do battle in the political arena, flinging distortions and painting grand murals of deception, often with the aid of the CIA when their mutual interests are served.

Cases in point are the U.S. supported tyrannical regimes in South Korea, Iran and the Philippines. Public pressure on Congress put an end to the CIA's overt actions in Chile and Angola but must a vigilant press be our only vanguard against the exploitive tendencies of entrenched economic and political power? It is the dedicated purpose of our nation to maximize in-

dividual freedom and guarantee basic human rights, principal among them being the right to know the truth about how we are governed.

Our laws are binding agreements meant to ensure consistency in the responsiveness of government to each individual, regardless of personal power or influence. Instrumental in securing justice for the oppressed has been the light shed on isolated incidents by accurate media coverage and background analysis.

The CIA is the most sophisticated intelligence gathering network in the world and if not for its mischievous operational arm it could objectively report the status of each country's economy, food supply, political influences and military intentions. These truths are weapons in international politics and media far more powerful than a B-1 bomber or Trident submarine missile delivery system.

The key to individual freedom for our future is to maintain a multiplicity of open unfiltered channels of communication between people all over the world. Having only one source of information means not knowing whether it is a manipulative tool of an isolated point of view or an attempt to reflect the consensus of an informed majority.

The power of the CIA is not just its overwhelmingly detailed knowledge of what is happening all over the world but the carefully selected dissemination of bits and pieces here and there to subtly alter popular consensus towards support of its detached and nebulous designs.

It is time we who pay for so called defensive weapons systems know what we have to be on the defensive about and why the majority of governments who receive our military aid are totalitarian police states.

We can and should step boldly out of the darkness of the Cold War years and extend the wisdom of our experience at two hundred years of battering down the barriers to freedom.

You are in a position to insist on honesty, integrity and compassion for the exploited and the oppressed. I hope very much that you do not hesitate when courage is required and that each step you take is in the direction of world peace.

(Joseph Oster works in a Palo Alto restaurant and is a boarder at Phi Delta Theta.)

Letters: B-1 bomber, anatomy

Protest B-1

How much is \$24 billion? Twenty-four billion dollars is enough to pay 2.4 million \$10,000 salaries for a year — jobs in teaching, health care or day care for example. Twenty-four billion dollars is the figure quoted in the *New York Times* (Nov. 30, 1976) as the cost of making 244 B-1 bombers — roughly \$100 million a piece.

"The tens of billions of dollars required to build and operate the B-1 bomber are not warranted by any contribution to our security which it might make." (Released by the Federation of American Scientists and signed by Clark Clifford, former Secretary of Defense; McGeorge Bundy, former national security advisor to Presidents Kennedy and Johnson.)

The full cost of the B-1 project — that is, discounting probable cost overruns in production (the price of the planes has already tripled from original estimates six years ago) will be substantially greater than \$24 billion.

While bombers are obsolete for superpower thermonuclear conflicts in an age of much faster missiles and interceptor planes, they can be used for intimidating Third World countries lacking superpower armaments. When the B-52s were built it was believed that they were to "defend" the United States against nuclear attack. But the B-52s were not used against the U.S.S.R.; they were used against Vietnam, Cambodia and Laos.

Enormous amounts of oil and electricity, rare minerals and other limited resources will be used in the production and use of the new bomber. Between seven billion (the Air Force estimate) and 25 billion (according to an engineer with the Environmental Protection Agency) gallons of fuel would be used by the B-1 in its 25-year lifespan. Seven billion gallons could fuel all urban mass transit in the U.S. at current levels for 10 years.

In times of high unemployment any job looks good, but enormously expensive, unneeded weapons systems, while providing jobs in the short term, do not alleviate unemployment or the problem of job security. The manufacture of modern weapons depends far more on expensive technology and materials than it does on labor. The resources spent on the B-1 (\$24 billion) could buy one year's operating costs for 2196 community colleges, each serving 10,000 students; put 1,500,000 persons through four years at a school the equivalent of the University of California, pay for the vetoed Environmental Protection Agency plan to depollute the Great Lakes 122 times or build low-cost housing for 3.8 million families.

So far, the House of Representatives voted 210-177 for the bomber; the Senate voted 48-33 against an amendment which would have killed the project — but then voted 44-37 to postpone a decision until the new president could set defense policy. Since then, the Department of Defense has extended the decision date until June. The crux of the decision lies with Jimmy Carter. Public outcry stopped the supersonic transport. Public outcry stopped the anti-ballistic missile. Public outcry is probably the only thing that will stop the B-1 bomber.

Brian Tlougan
Students for Peace Conversion
U.C. Santa Cruz

Anatomy class

After reading Mark Efron's article

(*Daily*, Feb. 11) I was curious as to how a course could change so drastically in two years. As a student currently studying anatomy here, I found the article to be offensive and a gross misrepresentation. Consequently, I felt it necessary to provide what my classmates consider to be a more accurate characterization of the process of learning anatomy.

Prior to the first day of class, we were informed that concerned human beings donated their bodies so that future physicians would have use of them as learning instruments. We were reminded to treat the cadavers with reverence. Accordingly, it was suggested that we do not refer to the bodies as stiffs and that we do not give them names.

The first day of laboratory was fairly tense for many of us. Certainly it is not easy to cut into cadavers for the first time. Later it was not necessary to think about cutting before making each incision. However, when we encountered dissection of the face, many of us again experienced the same uneasiness.

At no time have I noticed a flagrant violation of decorum such as those described by Efron. We respect the bodies of the donors and the wishes of their families (to treat the bodies with respect). Faculty who were involved with the course two years ago indicate that this was also true then. They are justifiably offended by the article.

I do not know what possessed Efron (a third year medical student) to wait two years to write his article. Had he written it when he took the course, he would have alienated his classmates and the faculty.

Joshua Prager
Year 1 representative
School of Medicine

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Night staff: Don't make me laugh. And to all you folks in French TV land... yes, we are the New York Times.

Brothers, sisters provide friendship for teenagers

By Yvonne Randle

At basketball games, in the dining halls, and walking along Palo Alto streets, big brothers and big sisters accompany their younger counterparts.

These siblings are not members of the same family. Yet they seem as if they've been together for life. These are the big brothers and big sisters of the University's Youth Program.

About 25 women students and 35 men students participate in this volunteer program, offering friendship to local junior high school students.

Sandy Briscoe, a junior, says of her little sister, "She reminds me a lot of me." Briscoe says she feels good talking to and helping someone with the same problems she had a few years ago.

Other participants echo her feelings.

"I feel I'm doing a good thing," says sophomore John Seed, who has been participating in the program for one quarter.

Jim Ruddell, a senior, says he likes to help other people, and that this has given him a chance to do so.

"It's a real privilege to watch Mike, my little brother, grow up," Ruddell says.

Sponsored by the athletic department but independently funded, the Stanford Youth Program started about seven

years ago, with varsity football players as big brothers. It has since been expanded to include women and non-athletes.

Larry McGovern, director of the big brothers half of the program, stresses that a willingness to "commit oneself" is the most important qualification for Stanford participants.

They usually spend about two hours a week with their little brothers or sisters. What they do is entirely up to each pair. Teresa Wang sums it up by saying, "It's what you make of it."

Lori Bond, a 13-year-old eighth-grader from Wilbur Junior High, says, "I like having a big sister to go out for ice cream with."

Sallie Bray, a co-director of the program and Lori's big sister, says that they also attend football games, swim and play basketball, badminton and soccer. But "sometimes we just talk."

Barbara McGuire, another director of the big sisters half, says most Stanford students usually hear about the program by word of mouth.

The junior high students are selected by their school counselors. These students are not juvenile delinquents, McGuire emphasizes, but kids who have "low esteem and need someone to talk to." They range in age from 12 to 16 years.

The counselors discuss the program with the student and his or her parents. If the student agrees to participate, he or she is interviewed and asked to list his or her interests on a questionnaire. Then the student is paired with a Stanford student on the basis of mutual interests.

Kathy Kovacich says that she and her little sister take bike trips and have meals at Stanford dorms. Seed says that he and his little brother are planning a camping trip.

The program is financed through private contributions as well as a grant from the Crosby Foundation. In addition, the athletic department grants special privileges to the brothers and sisters, so they often are seen attending sports events.

The overall reaction to the Stanford Youth Program is positive. McGovern says, "The program is good for the community and good for the students who participate." It gives students here the satisfaction of "sharing their time with someone else" and a chance to "get out of the grind of school."

John Harris says that being a big brother is "not the sort of thing to put on a law school application." He says that at times "you must forget yourself. It is a lot of fun, but it is a commitment."



Some sort of sisters
Sallie Bray (left), big sister, and Lori Bond, little sister, spend a Saturday afternoon on campus.

Once Around The Quad

Today
Aaron-Roland Lectures: Professor Emil L. Fackenheim speaking on "Faith After the Holocaust: Jews and Christians After the Holocaust or Theology on Trial." 8 p.m., Tressider Large Lounge.
Academic Information Center: Alan Menkes, DO, will speak on the distinctive aspects of osteopathy as a holistic health care system and alternative to allopathic (MD) medicine. 2 p.m., Tressider 132. Call AIC 497-2426 for further info.
Activism in the '60s: Seymour M. Lipset (Hoover Institute) and Nevitt Sanford (Wright Inst., Berkeley) to speak. 3 p.m., Otero House Lounge (Wilbur Hall).
Aerospace Careers Today: Career Planning Panel. 4 p.m., Tressider 282.
Against the Grain: A garden party meeting to set up the next issue; everyone please attend. Noon, Columbae House.
All students going to Berlin spring quarter: Student panel meeting. 4:15 p.m., 61 F.
California Student Congress: Film "Redevelopment: A Marxist Analysis." 7:30 p.m., Tressider 270.
Careers in Art: Employment opportunities in magazine, advertising, publishing and TV art will be discussed as well as how to launch a job search and what to put in a portfolio. 4 p.m., Tressider 270.
Catholic mass: Noon, Round Room. Lunch follows in Round Room.
Chemistry Association Questionnaire: All chemistry students, past and present, please fill out and return questionnaire to the box in Mudd main office by 4:30 p.m. Chemistry Assn. will tabulate the results for a formal proposal to a student-faculty committee.
Christian Science Organization: 7:30, Round Room.
Defeat Special Event: Films of mainland China to

be narrated by Provost Wm. Miller; the films were taken by Provost Miller on a recent trip to China. 5:30 p.m., Bishop Aud.
Dr. Rhody McCoy: First superintendent of a decentralized school district in the U.S. (Ocean Hill-Brownsville) will speak on "Community Involvement in Public Education." 3:15-5 p.m., SCDRT 204 South.
I-Center Luncheon Series: "Media Neglect of Foreign Affairs" by Andrew Stern, producer of World Press (television program). Noon, Bechtel.
Perspectives on Southern Africa: With David Sibeko (Pan-Africanist Congress of Azania) and Dean Robert Hammeton-Kelly (Mem Chu). 7:30 p.m., Bishop Aud. Part of Black Liberation Month Symposium, sponsored by Black Activities Center, African and Afro-American Studies and Dickinson Symposium Fund.
Political Thought of Friedrich Hayek: Lecture by Professor Arthur Shenfield of Great Britain. 7:30 p.m., Meyer 145.
Stanford-in-Law: Pre-Law students: Information regarding curricular planning, guidelines for the LSAT and application procedures presented by AIC's pre-law advisors. All students welcome. 4 p.m., Room 190 Law School.
What Can You Do with a BA in Economics?: D.L. Wormley of CPSC, Prof. George L. Bach of GSB, Prof. William F. Baxter of Stanford Law and Prof. Michael Hurd of Econ. Dept. discuss professional schools and job options open to Econ. majors. 7:30 p.m., sponsored by Undergraduate Econ. Assn.
Women's Rugby Club: Introductory meetings today 4 p.m. and Fri. 3:30 p.m., football practice field near deGuerra. Bring your friends.
Future
AASA Film Series: "Wendy — Uh, What's Her Name?" a documentary about Wendy Yoshimura, her life and trial. With speaker from Wendy Yoshimura Fair Trial Committee. Wed. 7 p.m., Meyer Forum Room.
Academic Information Center: Registration packets for the 1977 New MCAT, to be offered in April and October, available at AIC Old Union 308.
Alliance for Radical Change: Milk and cookies manufactured with DNA recombinant technol-

ogy to help us plan our campaign. Wed., 9 p.m., Columbae.
All students going to Vienna spring quarter: Student panel meeting. 4:15 p.m., Tressider 270.
Applications for Residence Staff positions: Students who will be away from this campus during spring quarter may pick up application materials now for 1977-78 student Residence Staff positions at the Residential Education Division, Dean of Student Affairs Office, Room 311 Old Union. Completed applications as well as recommendations due no later than 5 p.m., Fri., Feb. 18.
ARLO: Consumer and law issues — students needed to organize public hearing. Call ARLO from 9-5, 497-1568 or come by 301 Tressider.
Chicago Pre-Law Society: New members welcome, all members should attend. Wed., 7 p.m., Zapata basement.
Christian Science Organization: Campus counselor John Selover. Wed., 3-5 p.m., Room 3 Women's Clubhouse.
Conservation Group: Spring break backpacking trip to the Grand Canyon. Pick up information sheets in the Old Firehouse.
David S. Broder: Political columnist and author of books on American politics will speak on "The Carter Administration and American Politics." Thurs., 8 p.m., Meyer Forum Room.
Dry Lines: Anyone interested in preparing Tom Stoppard's new comedy about moral ethics in the British government for production next quarter please contact Jiri 327-9789.
Drama Department: Ushers needed for performances of MARATSADE. Feb. 23-26, Mar. 1-5, 7:15 p.m., Mem Aud. Call 497-2576. See performance free.
Dr. Donald Norman Psychology Colloquium: From UC-San Diego, to speak on "In Pursuit of a Theory of Complex Learning." Wed., 3:45 p.m., Jordan Hall 050.
Edward Schafer (UC-Berkeley) on T'ang poetry: "Literature and Society" series sponsored by CEAS. Wed., 4:30 p.m., 251K.
'Galileo Galilei': Lecture by Michael Chris for SLE Program. Wed. 7:30 p.m., Room 190 Law School. Public welcome.
Hillel: Meeting of Committee to Aid Oppressed

Jewry. Wed., noon, Hillel office, Old Union Clubhouse.
Holistic Health Educators Program: Co-directors of Holistic Health Inst. of San Francisco will discuss model programs and futures of HH educators. Thurs., 7 p.m., Columbae.
Informal German conversation: Thurs., noon, Bechtel.
International Relations Society (IRS): Organizational meeting. Refreshments served, meeting intended for IR majors but all invited. Wed., 7:30 p.m., Law School 180.
Latin American Studies bag lunch: Angel Rama, visiting professor in Spanish from Universidad Central de Venezuela to speak on "America Latina 70: la cultura y politica de una decada frustrada" (in Spanish). Wed., noon, Bolivar.
Law Students Civil Rights Research Council: Laura Nader, legal anthropologist, speaking on "Law and the Distribution of Power." Wed., noon, Law School 95.
Learning Assistance Center: Free tutoring and consulting is available for undergraduate classes. Stop by Meyer 123.
'Literature and Politics in the Caribbean': By Sylvia Wynter. Sponsored by African and Afro-American Studies Program. Wed., 4 p.m., Jordan 040.
Politics and Poetry of Liberation: With Mazisi Kunene (Zulu poet) and Etheridge Knight (American poet). Black Liberation Month Symposium reading and discussion. Thurs., 7:30 p.m., Ujamaa Lounge, Lagunita.
Russian Club: All interested invited to first organizational meeting. Thurs., 8 p.m., Eucalypto Lounge.
Stanford-in-Business Panel on Careers in Banking: Representatives from banking will discuss career opportunities. Thurs., 4 p.m., Tressider 270.
University Oral Exam by Mark Robbin Brown: "The Analysis of a Practical and Nearly Optimal Priority Queue." Wed., 9:30 a.m., Pofya 204.
Winds: Meeting to discuss upcoming issue. All interested in writing, layout and graphics encouraged to attend. Wed., 4 p.m., Room 2 Old Firehouse.
Women in Science and Engineering (WISE): Bring your lunch; we will have a potpourri of speakers (and fruit salad). Wed., noon, 353 Durand Building (WISE lounge).

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A LOOK AT MAKALU



Jeff Long and Lanny Johnson, members of the 1977 International Makalu Expedition, will discuss their proposed first Alpine-style attempt on the unclimbed west face of Makalu, a 27,000 foot Himalayan peak. The film "Deathzone," a documentary of the 1975 Makalu Expedition will also be shown. Wednesday February 16. 7:30 p.m. \$1.50 donation.

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film/Lex Passaris

Fellini's Casanova vivid



—Photo courtesy of Universal Pictures

On the make —

Donald Sutherland stars as Casanova, shown here pursuing the sultry Henriette (Tina Aumont), in Federico Fellini's 1977 production of *Casanova*. The film opened last week at the Fine Arts Theater in Palo Alto.

Universal Studios Release, produced by Alberto Grimaldi. Stars — Donald Sutherland. Directed by Federico Fellini. Screenplay by Fellini and Bernardino Zapponi, loosely adapted from "The Story of My Life" by Giacomo Casanova. Director of Photography, Giuseppe Rotunno (A.I.C.) Music by Nino Rota. Set Design and Costumes by Danilo Donati. Edited by Ruggero Mastroianni. Filmed in entirety at Cinecitta Studios, Rome, Italy. Reviewed at the Fine Arts Theatre Palo Alto, California, February 12, 1977. MPA Rating — R. Running Time 165 minutes.

"A nun who has seen you in the chapel every Sunday for the past two months would like to meet you. Wait for her tonight, carry a lighted candle, and bring no servant." With this enticing note, Casanova begins his first bawdy adventure in Fellini's *Casanova* the latest film by Italian director, Federico Fellini.

The film, set in the 18th century, traces Casanova's whirlwind exploits from his frivolous younger days in his native Venice to his grim waning years as a librarian in Germany. His reputation as a great lover tragically precedes him to his European travels, and although he prefers to expound upon his assets as a scholar, he is inevitably called upon to actively prove himself once again as a capable lover. The act of lovemaking soon becomes a mechanical operation to him and his final lover in the film is a mechanical doll with whom he too, finally becomes a waxen mechanical figure.

The film was a year in the mak-

ing following three years of false starts in which pre-production hassles were ironed out. So thorough was his attention to detail, that Fellini left nothing to chance.

"I feel more protected when I don't have to rely on change in weather or natural light..." and with this in mind, Fellini filmed the entire movie indoors at the Cinecitta Studios in Rome, "where a button — and not the Creator — controls the elements."

Fellini reconstructed such varied sets as the waterways of Venice and the streets of London, all "materializing" from wood and plaster under the direction of Danilo Donati. The only disappointing natural simulation is the use of water-filled plastic bags to recreate the raging seas off the coast of Italy. Despite the good lighting effects, the "sea" appeared as little more than undulating garbage can liners.

In addition to the set design, Donati was in charge of the costumes, each of which was personally approved by Fellini himself. The director also insisted that the costumes be tinted with the same vegetable dyes used in the 18th century. In addition there are over 1000 wigs, each of which were made of actual human hair costing in excess of \$250 each.

The enormous cast called for 170 character roles in addition to vast crowd scenes that rivaled the massive spectacles of Griffith and de Mille. Daniel Emilfork Berenstein delivers an outstand-

ing performance as Du Bois the hunchback, who is the host of a lavish party which Casanova attends. He is one of Fellini's marvelously ugly grotesques, which Fellini pulls off the streets of Rome and introduces in his films.

Casanova's women ranged from these grotesques to the breathtakingly lovely. In one scene, Casanova sees, as if in a dream, a 7-foot giantess (Sandra Elaine Allen), while in another he spends an orgiastic night with a hunchbacked nymphomaniac. In contrast to these strange and unusual women, there is the beautiful Tina Aumont as the mysterious Henriette, the only woman whom Casanova admits to have ever loved.

Donald Sutherland's role as Casanova is the only dominant role, as most others appear for short stretches of the film only. Fellini was said to hate Casanova, claiming "he is not alive..." Casanova's eroticism is obsessive. It is mechanical." Despite this bias on Fellini's part, Sutherland's performance is a highly sympathetic one. Although his Casanova takes great pride in his sexual prowess, there is always the hidden inner man, the scholar, longing to break free. His mechanistic actions appear to be the result of his stifled inner desires.

The musical score was done by Nino Rota, a veteran of all of Fellini's films including *8 1/2*, *La Dolce Vita* and *Amarcord* as well as the scores for *Godfather I* and *II*. Of particular note is the spacy electronic music,

mechanical in its presentation, that is the background for most of Casanova's lovemaking scenes. This machine-like rhythm helped to heighten the automaton analogy of Casanova's performance as a lover.

The most striking achievement of *Casanova* is Fellini's rich use of color throughout the film. Colors were so vivid and deep that many scenes looked more like paintings on canvas than photographs on celluloid. One setting which particularly stands out has a darkly-dressed Casanova amidst a deep background in the right half of the frame contrasted with a three tiered arrangement of glistening orange rotating cantaloupe halves on the left half of the frame.

Perhaps the most non-essential aspect of the film is the dialogue. Fellini never uses a strictly constructed screenplay and the dialogue does little more than add continuity to an otherwise choppy script. However, with skillful editing, the film could easily have stood on the actions and settings alone.

Even though each of the scenes can stand alone as an independent vignette, underlying them all, is Casanova's inner search to find a place where he can be accepted for what he really wants to be, a learned gentleman.

The film is definitely for a connoisseur of the cinema or someone with a true deep appreciation of art. Just as Orson Welles explored new depths in black and white, Fellini utilizes possibly the fullest range of color.

Symphony/Andrew M. Moravcsik

Caldwell leads festival of femininity

The Symphony presented a festival of femininity last week as guest conductor Sarah Caldwell, Soprano Phyllis Curtin, and the women of the San Francisco Symphony Orchestra Chorus were featured in a program of Debussy and Poulenc.

The *Three Nocturnes* exhibit Debussy's multi-faceted impressionism. He captures a wide range of emotions—from ethereal illuminant effects reminiscent of a Monet landscape to an irresistible throbbing energy that persistently drives to a climax.

Sarah Caldwell, conducting from a formidable sedentary podium, lent a sensitive touch—handling the changes in temperament with the utmost delicacy and drawing an expressive yet refined interpretation

from the orchestra. The horns played with their customary imprecision, but the violin section was a pleasant surprise. Their feeble tone, usually a weakness, captured the thin, airy quality of the first movement (*Nuages/clouds*) perfectly. The English Horn solo was resonant and mysterious, just as Debussy intended.

Fetes (festival) lacked a little of the rhythmic accuracy needed to create the full effect, but improved as it progressed. The extended march-like crescendo that forms the centerpiece of this movement became a lurid and gripping procession under Caldwell's knowing baton.

The final nocturne, *Sirenes*, is a sensuous and halcyon ode after the seductive sea-dwellers of Homer's world. The all-female chorus—echoing the enticing serenade of the *Sirenes*—sang with sensitive lyricism and breathtakingly sustained pianissimos.

Contrast

La Voix Humaine (The Human Voice), written in 1959 by the post-impressionist Francis Poulenc, was a bittersweet contrast to the Debussy. Poulenc was in many ways a revolutionary, but, like most rebels, he borrowed much from his predecessors. Although Debussy's

influence was evident in the harmonies and texture, the stark, almost shocking clarity of Poulenc's music stood in tasteful juxtaposition to his antecedent's atmosphere.

La Voix is a one-act opera, which was partially staged in front of the orchestra. A bed, a table, a chair and a telephone set the tableau. The entire opera was then sung into the telephone by the single character: a woman whose lover of many years is about to marry another.

Stark relief

Still carrying anguished love for her separated lover, the woman (played by Phyllis Curtin) dreams, reminisces, hopes and cries to him. Painting in stark relief the agony of lost love and the impersonality of the telephone, *La Voix* resembles *Dialogues of the Carmelites* (the Poulenc opera on the Metropolitan Opera broadcast the previous Saturday).

La Voix is a moving work, containing some of the most overtly emotional music—from sweetness to suffering—of the 20th century. Although I applaud Caldwell's fine taste in programming this opera, it was a pragmatic nightmare.

La Voix was written for a small orchestra in a small hall. Curtin's emotional voice, as well as some of the subtleties of diction, were

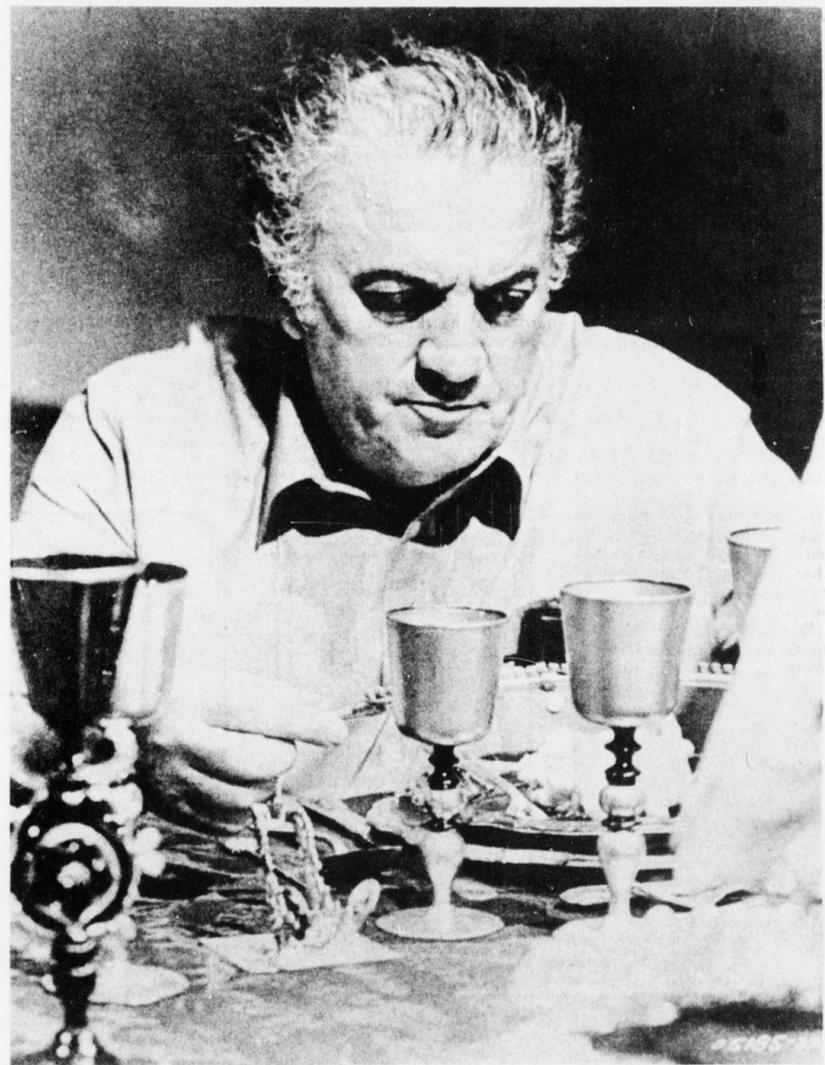
lost in the vast opera house. Much of the audience must have stared longingly at the first 10 rows of the orchestra section and quite a few balcony-seated members of the public walked out of Wednesday's performance. Furthermore, Caldwell, despite her sensitive understanding of the rhapsodic musical emotions, often completely covered over the soloist.

Too old

Although Curtin's sonorous tone and near-perfect intonation were a joy, she was simply too old for the part. As Poulenc himself put it, "...the girl must be young and elegant. This is not the story of an aging woman deserted."

Despite Curtin's knowledgeable acting, this inconsistency (she seemed at least 40) came through in the staged performance and may have led some, who were not familiar with the work, to view it incorrectly as a puddle-deep soap opera.

But, this work would be unfair to any soprano, since the "perfect performance" (Poulenc's words again) has already been immortalized on stage and in recordings by the French soprano Denise Duval. Such is the liability of definitive performances—their perfection always tarnishes later attempt.



—Photo courtesy of Universal Pictures

Fellini's back

Veteran Italian filmmaker pays attention to the meticulous details in the set of his latest film, *Casanova*, now showing at local theaters.

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Theatre/Karen Wada

The Bourgeois Gentleman

ACT's *The Bourgeois Gentleman* is pure confection. It's a showpiece of baroque elegance, frosted with rich costumes, music, and choreography. Although it lacks Moliere's polish, the Charles Hallahan-Dennis Powers translation plays up his skill with musical buffoonery in two hours of fluff and farce. The show sails through drawing-room satire and vaudeville, everyone playing it strictly for fun—with a feather-brained, feather-weight story, and a parade of cartoon characters. Hallahan shines as Jordain, the foolish merchant who will do anything to become an aristocrat. Gleefully, he lets himself be duped by "dear friends", dressed like a clown, and treated like a spoiled baby, because that's how persons of quality do it.

While he occasionally overdoes the blustering boob, Hallahan plays Jordain the way Moliere wanted him done, a naive donkey with a lot of money and no brains. The supporting cast successfully recreates Moliere's other caricatures, especially Marrian Walters as Madame Jordain, Earl Boen as the conniving Count Dorante, and tutors Daniel Davis and James Winkler. Director William Ball keeps the play flowing. Dialogue zings, especially in the famous four-cornered encounters between Jordain and his tutors, and between Jordain's daughter Lucille, her maid, and their lovers. Actors run on and off stage, chasing each other through Ball's and Francine Tacker's kaleidoscope turns. Though the elaborate dance numbers come off a little ragged, they combine Carol Burnett's farce with Busby

Berkeley's glitter. That is not to say the play is gaudy. Despite the wide-open comedy, ACT manages to preserve the simple, balanced baroque pomp. This is farce—but it's also Moliere. Except for Lucille's washed-out gown, Robert Fletcher's wardrobe stays faithful to the play's period, style, and mood. He uses his favorite design game, creating stunning silhouettes by playing with a few basic colors, flat textures and lines. Richard Seger's rough wood set is unpretentious and clean, frames the action, and carries a fresh-out-of-the-packing-crate theme. Ball wants this image to remind his audience that Jordain, like most fools, pops into the world unprepared, leaves unexpectedly, and doesn't really know what happened in between.



—Photo courtesy ACT

Fluff and farce

Members of the court flirt and feast in the ACT production of *The Bourgeois Gentleman* by Moliere directed by William Ball. The classic French comedy which portrays the escapades of a social

climber during the reign of Louis XIV is currently playing at the Geary Theatre in San Francisco. Tickets are available at the Tresidder ticket office.

Film

Twilight, Dick and Jane, Cousin

Twilight's Last Gleaming

Reviewed by Howard Baldwin

"Oh, say can you see by the dawn's early light/What so proudly we hailed at the twilight's last gleaming?"

—Francis Scott Key, 1814

When they made political movies a decade ago like *Seven Days In May* and *Fail-Safe*, we knew they were fantasies, because things like military takeover conspiracies and errant Strategic Air Command bombers were only products of Fletcher Knebel's overactive imagination. Still, we played along, allured by the scintillating question, "What if?"

Now, 10 years later, after the assassinations, after Vietnam, after Watergate, after the resignation, we have *Twilight's Last Gleaming*, a most appropriate title. The film delivers us Democracy's Last Gleaming—if indeed we've ever had any democracy at all—a pessimistic look at a government that mistrusts itself and mistrusts its people to the point of disaster.

Fictional political movies have been non-existent recently, most likely because the truth, as in *All The President's Men*, was so shocking that it became as stunning and dramatic as fiction. But *Twilight's Last Gleaming* is a progression from the political movies of the past. While it retains the excruciating suspense that made them compelling, it also portrays its characters as men, not machines—simple, human, fallible men.

Especially realistic is President David Stevens (Charles Durning), a man with compassion, morals, integrity, a sense of humor and even at times a trace of selfishness. His antagonist, General Lawrence Dell (Burt Lancaster), takes over a missile

silos and threatens to blow up Moscow if the truth about Vietnam is not revealed.

Dell, too, is human. His mission is not that of a tortured psychotic, as Hollywood too often portrays returning veterans, but that of a man concerned with justice, truth and, just as much as Stevens, personal integrity.

Director Robert Aldrich employs split-screen images to heighten the suspense of Lancaster's vigil in the missile silo. One wishes that he had continued the device throughout the entire film, because it works so well from the beginning through the climax. Though the latter occurs a little too early in the film, the suspense works as well as the scene in Aldrich's *The Longest Yard*, when guard Eddie Albert exhorts ward Ed Lauter to shoot inmate Burt Reynolds, whom Albert assumes is escaping. Intercutting between the three characters, Aldrich constructs an unbearable tension.

Steven's staff, portrayed by Melvyn Douglas, Joseph Cotten, Leif Erickson and Gerald S. O'Loughlin, among others, are individualistic. The army general is not a flag-waving cardboard hawk, placing the Pentagon foremost above all; in fact, he is the only one who suggests conceding to Dell's extortion. There are not extremists espousing total warfare like Walter Matthau did in *Fail-Safe*; only rational, intelligent men trying to keep their heads above the water.

They have all made mistakes, and *Twilight's Last Gleaming* is Aldrich's way of telling us that these men, human as they may be, are vain enough to sacrifice anything and everything to keep the American people uninformed of their blunders. The film, set in 1981, is not a fantasy. Even amid the humor borne of tension, the message is clear—the people have been duped in the past and will continue to be duped in the future.

Fun with Dick and Jane

Reviewed by Howard Baldwin

When the American Dream goes down the tubes, the head of the household is fired from his aerospace corporation, the checks start bouncing and credit companies begin to harass, the situation looks pretty dismal. But not for Dick and Jane Harper.

You remember Dick and Jane—you grew up with them. See Dick run? See Jane run? See Dick run after Jane? You remember. Dick and Jane have grown up just in time to have the champagne turn to vinegar.

However, being the All-American couple, they do possess Yankee ingenuity, and this enables them to survive their hardships. What faculties do Americans possess that have made this country what it is today? Persistence. Aggression. Solidarity. What does any normal red-blooded American family do when faced with an insurmountable obstacle? They lie...cheat...steal...anything to stay in the tax bracket to which they've become accustomed.

Funny thieves

Dick and Jane Harper, as portrayed by George Segal and Jane Fonda, turn into the funniest pair of thieves since Segal and Robert Redford heisted *The Hot Rock*. *Fun With Dick And Jane*, directed by Ted Kotcheff, was written by three of the most talented screenwriters working—Jerry Belson (*Smile*), David Giler (*The Black Bird*) and Mordecai Richler (*The Apprenticeship of Duddy Kravitz*). Their talent shows through here.

Instead of blowing all the jokes in the beginning, the film slowly works up from some rather shopworn gags to a unique and witty satire of American industry. The momentum of the film is one of its most attractive assets. The jokes build to a wonderful climax — not to be divulged — and in the true spirit

of cinematic comedy, are topped by zingers not once, but twice, with a hilarious bulletin concerning Dick and Jane's further exploits into corruption.

Fun With Dick And Jane is a kind of second-cousin to 1974's *Cops And Robbers*, in which two policemen, frustrated by the laxity with which criminals are treated, transgress the law with hilarious results. Dick and Jane, seeing the ease with which two thieves hold up a loan company, are off on their hi-jinks, a non-prejudicial foray into Los Angeles. They make no judgments, robbing from the rich, the poor, the cultured and the vulgar.

Everyone's corrupt

All of their victims, though, have one thing in common. They're all just as corrupt as Dick and Jane. The religious leader whose God is Mammon, screams, "Give me back by god-damned money!" The policemen chasing them are more interested in the loot than in the criminals. The loan arranger at the loan company is distressed when he finds Dick and Jane told the truth about how much they lost in the robbery. Their most popular victim by far, though, is the phone company—its customers (as well as the audience) heartily applaud when they depart with AT&T's cash.

Obviously, *Fun With Dick And Jane* is a fantasy of frustration, questioning morality and the results. Like any pure fantasy, the reality of violence does not mar its frenzy. It is a safe but insane excursion into hilarity.

Cousin Cousine

Reviewed by Curt Scott

A new French filmmaker, Jean-Charles Tacchella, has made a distinguished writing and directing debut with *Cousin Cousine*.

Tacchella's reputation, until now, has primarily been as a competent screenwriter, whose credits include a series of detective mysteries: *Crime Does Not Pay*, *The Man on the Avenue*, *The Mask*, *The Fenayru Case*, *The Hugues Case*.

In *Cousin Cousine*, he demonstrates an excellent sense of adults' capacity for childishness, and masterfully weaves his comic observations on this theme into the overall context of his story about the possibility of childlike freedom in adult life.

Tacchella has orchestrated his fine written material into a well-crafted, gracefully moving cinematic framework through which he evokes several questions about freedom: Is freedom possible in marriage? What price does one pay for freedom in modern society?

He seems to celebrate an "enlightened" indifference and selfishness as he suggests that the cost of freedom is a violation of societal norms.

Tacchella's success, then, rests more with his shrewd sense of character and pacing than with his ability to draw out richness and consistency of theme. His film lacks moral resonance and clarity, but justifies itself with its humor and beauty.

The film voices cynicism and discontent with conventional values of marriage and family in modern France, in spite of the

fact that, politically, the country has adopted socialist institutions. The film won the Prix Louis Delluc, a prestigious French film award, because of Tacchella's ability to combine topical issues with excellent artistic form.

Each of the lovers in the film's central love affair suffers a dismally vacuous marriage. Marie-Christine Barrault's husband is a newly reformed adulterer, sleek and seedy, while Victor Lanoux tries to cope with a pixyish, pathologically immature wife. The future lovers discover each other in the midst of an orgiastic setting, the wedding ceremony for Barrault's newly remarried mother.

Their affair evolves with a reserve and depth befitting their quiet intensity and sincerity.

From this point, their love converges at an ever increasing pace, and, in inverse proportion, their marriages disintegrate. After the weekend of secretive love-making, they can no longer keep up pretenses in their marriage.

The final break occurs on Christmas Eve. Their families gather at the mother's house, and the lovers confront and confound their friends, families and fate.

A problem with the screenplay is found in its occasional tendency toward hypercuteness, sentimentality, and implausible plot developments. Tacchella's dialogue inserts a few sentimental throwaway lines, such as Barrault's plea to Lanoux — "You must make me cry some day."

All these problems are small though, compared with the script's overall energy and consistency.

Lanoux plays the part of Ludovic, a lighthearted but perceptive and gentle dance instructor. He portrays the character with an unlikely combination of suave self-assurance, appealing boyishness and refreshing wit.

Through his easygoing and magnetic presence, he forges these contradictory qualities into a charismatic character, rather than a disturbing paradox.

Barrault is the victim of an equally dismal marriage to a temporarily reformed sex fiend, a part which Guy Marchand infuses with eccentric color. Her acting conveys her insightful interpretation of a woman who is pure and innocent, without being callow. She projects a vibrant sexuality which seems more appealing because she does not flaunt it.

Tacchella combines the film's bright and varied pastel colors, staccato music, diverse camera angles, and changing cinematic tempo into a harmonious confluence of effects which communicates an unadulterated "joie de vivre."

The director can switch from subject to subject, alternately speeding up and slowing down the tempo of the scenes, without bewildering the audience, because of his skill at matching and complementing successive shots.

The audience responded energetically, sometimes joyously, to Tacchella's upbeat style and humor.

I recommend *Cousin Cousine* to anyone who admires the spirit of joie de vivre. Film has the capacity to remind us we are alive, and Tacchella uses it effectively.

Records/Chuck Hirsch

Buffett's Jubilee

Jimmy Buffett was on the verge of becoming another in a long line of commercial commodities — a la Bruce Springsteen and Al Stewart. But, with the release of his fifth album, he seems to have taken a giant step backward.

It's fortunate that the album will delay his inevitable plunge into "instant" stardom, but it's also discouraging to hear such disjointed music from one who has always given us consistently fine country-rock. It's almost as if Buffett is trying to bridge the gap between the music of his first four albums and the music which sells, and has since become lost somewhere in between.

The opening song, "Ace," is the only one that fits the scheme of his earlier albums. It's the story of a hobo friend, told with the aid of Jimmy's acoustic guitar work. One can imagine the familiar "dive" scene which characterized Buffett's early years: long-haired country boy strumming and singing on a stool in the middle of a smoke-filled bar.

In the song, however, Ace leaves his country home for the city, with the hobo's change in life-style, Jimmy changes musical style. He drops the acoustic guitar and plugs himself in.

Poor mix

Rock dominates the majority of the album. At times it sounds like the band is playing right on your front porch — but Jimmy is singing out behind the barn. The poor mix gives one the impression that this is earlier music, although nothing on the album cover indicates any of the songs were written before 1976.

The band is a new set of "good ol' boys" — which means no more Coral Reefer Band. With the loss of the original back-up group, a good portion of the "good-time" flare so prevalent in Buffett's earlier work is also lost. The only song which really has the potential to be fun here is "God Don't Own A Car." Unfortunately, it isn't.

Songs of conflict

That's not to say the lyrics are bad. "Death Valley Lives" — a strong rocker with only a hint of country — is perhaps his finest song yet.

Like so many others on the album, it's a song of conflict — a young woman caught between the life-styles of her family and her lover.

In others, the conflict lies in the break between rich and poor, city and country, young and old, static and dynamic lives.

Through his songs of constant struggle, Jimmy Buffett is laying his own, more personal, conflicts on the table.

The problem, however, is that there aren't many people interested in seeing Jimmy Buffett's personal struggles. He's not big enough yet.

A Joni Mitchell or a Bob Dylan can record albums full of introspection with mediocre musical backing — but a Jimmy Buffett can't.

That "something" lies in his earlier music; there's a style in those songs that is totally unique.

Somewhere, in a combination between the lyrics of "High Cumberland Jubilee" and the music of his earlier four albums, lies the key to the recognition Jimmy Buffett deserves.

Previews: The Guitar

Narciso Yepes, master of the 10-string guitar, is recognized as one of the foremost classical guitarists in the world. Yepes performs on an extraordinary instrument of his own design which permits him to play both the Renaissance and Baroque repertoire originally written for the lute and the equally diverse compositions for the guitar of the following centuries. Memorial Auditorium, Stanford, Friday, April 1, at 8 p.m. Tresidder Box Office.

Classical guitarist Robert Brandon made his New York debut last April with a concert at Lincoln center. Brandon's performance was marked by a high degree of technical mastery combined with an exacting and engaging expressiveness. At Stanford (Tresidder Union lounge) on Sunday, Feb. 20, 8 p.m., an outstanding student of Manuel Lopez Ramos, will present the works of Rameau, Bach, Ponce, Torroba, Haug, Brouwer, Frescobaldi and Turina.

Master flutist Hubert Laws, winner of the *Downbeat* poll for five consecutive years, and jazz guitarist Earl Klugh, a former member of both George Benson's band and Chick Corea's Return to Forever, will play two shows, at 7 and 10 p.m., Sunday, Feb.

20, in UC-Berkeley's Zellerbach Auditorium. Laws, a graduate of Juilliard, is a premiere jazz flutist, on the one hand, and an accomplished classical flutist on the other; he has performed with both the New York Philharmonic and the Metropolitan Orchestra.

Carlos Montoya, unrivaled performer of the flamenco guitar, will play at the Paramount Theatre, 2025 Broadway, Oakland on April 2. Ticket office: 465-6400. The concert should prove to be a powerful illustration of matchless velocity and absolute technical virtuosity.

Jim Page, born in Palo Alto, has traveled throughout the Pacific Northwest performing in backstreets, in city council meetings, in rallies and demonstrations, in college towns and coffeehouses, and, sometimes, on a concert stage. In the tradition of Woody Guthrie and Pete Seeger, he has combined his talents as acoustic guitarist, folk-poet, and populist advocate with an engaging humor to become something of a legend around the Northwest, in the words of the *San Francisco Examiner*. Page, a youthful, innovative, and independent folk guitarist, will perform in the Tresidder Union Lounge, on Saturday, Feb. 19, at 8 p.m.



—Photo courtesy of Chrysalis Records

Jethro Tull

The British rock group founded by master flutist Ian Anderson is appearing at the Oakland Coliseum, Tuesday, March 1. Tickets are available at BASS outlets and the Coliseum Box Office (635-7800).

