

## conservative scheme backfires

by Al Staubus  
UC Regents Meeting  
January 15, 1970

Committee on Educational Policy—

At the request of Conservative elements, namely Regent Canaday, among the Board of Regents, President Hitch appointed last April the Special Commission on the Campus Press. The Commission was asked to "assess the nature, role and quality of student newspapers at the University of California's Campuses and ascertain their de-

gree of effectiveness in meeting student needs." The Commission membership was made up of outstanding members of the newspaper world, including Norman E. Isaacs, President of the American Society of Newspaper Editors.

The Conservative Regents had hoped that this Commission would expose the "slanted viewpoints and obscenity" used by the student newspapers. These type of people are very sensitive to that sort of journalism. Also, once exposed these Regents wanted in some manner (economic pressure), to prevent reoccurrence of such acts. Spiro would be well pleased with these diligent Regents.

Well, as it turned out their scheme backfired on them. The Commission reported that "on the whole student newspapers were no better nor no worst than the national newspapers." The conservative Regents, i.e. Regents Canaday and Hearst, strongly criticized the report. The liberal Regents, i.e. Regents Roth and Dutton, praised it highly and thanked the Commission for a job well done.

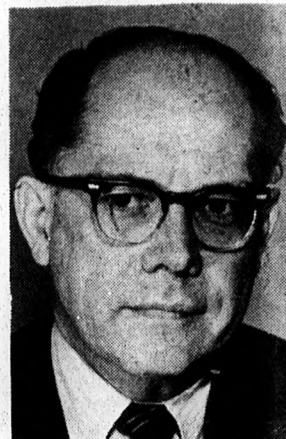
Among the Commission's Recommendations:

- 1) Fiscal Independence for Campus Student Newspaper — "responsibility, service to student bodies, and self-esteem of newspaper staffs generally result from fiscal independence."
- 2) Official Newsletter — to be used as "alternative means of circulating official University of California statements, interpretations, and news as appropriate on each campus."
- 3) The University should consider sponsoring a professional seminar for student editors.

The Commission felt that "to center on the obscenity issue is an exercise in futility and drains energy that should be directed to major issues."

Power to the People!

criticism...



frederick g. dutton



william m. roth

and praise



john e. canaday,



mrs. randolph a. hearst,

## tuition-- the plot thickens

by S. Alex Stalcup,  
President, The ASUCMU



photo by suellen bilow

At the meeting of the Board of Regents, January 14 and 15 in Los Angeles, two proposals for tuition were placed before the Board for approval. It is possible that this issue will be decided at the February board meeting in San Francisco.

### (1) President Charles Hitch's proposal:

This plan makes a Registration Fee increase in 1970-71 from the present \$300 to \$480 per year, followed by another increase in 1971-72 to a ceiling of \$660 per year. The revenue from these increases would be divided in a specific manner — 1/2 for student services and financial aid, and 1/2 to continue the building program on the UC campuses to accommodate increasing enrollments. Under this plan the cost of operating the University — including salaries for instructors — would continue to come from the state.

### (2) Governor Reagan's proposal:

The "Learn-Earn and Reinburse" concept is preserved in the Governor's proposal which starts with a tuition range of \$480 to \$525 per year. The use of this money is not named, i.e. no student financial aid is guaranteed. Furthermore, the money generated could be used as general support money for the University, with support from the state decreased by the amount raised. As was stated by President Hitch, this has the effect of shifting the support of the University from the state to the students and their families. A feature of the Governor's plan is the option given the student to defer payment of the tuition until after graduation. According to the Governor, this has the effect of providing for the financial needs of the students, and insuring that access to the University will be maintained for low-income students. However, the Governor's plan does not deal with the financial needs of students while in school. If the Governor's plan is enacted, the following scenario could easily occur:

"The University submits a budget to the state of \$200 million for building, operations, and student support. The Governor gives only \$140 million, and tells the University to raise the rest by increasing student fees. The following year the state's appropriation is only 100 million, and fees are again raised. The Governor responds to the charge that this places huge financial burdens on the students by stating: "It's all right — they don't have to pay this back until after graduation anyway, and they're the ones who benefit from the education. Let them pay." This quote is from a meeting between the Governor and the state's student body presidents.

Ignoring the fact that this does violence to the notion of the University's value to the state, there is good evidence to show that increased fees will deflect qualified students from the University into local junior colleges. This has the effect of shifting support of higher education from the state general fund (which includes revenue from businesses and finance corporations) onto the local small property owner whose property taxes support the local community colleges exclusively.

Students and those parents in the state can have an effect upon the course which the tuition debate will take. The current democratic processes of letter writing and sending telegrams have not been used in the current dispute at all. The exercise of a little good penmanship by students (both to the Board of Regents, and to parents and friends may sway those few key votes on the board. Additionally, a class-by-class poll will be conducted to ascertain student opinion about the various tuition proposals.

This article is offered as an analysis of the two proposals, in hopes of gaining some response from the UCMC student body and their parents. The Governor, the Legislature, and the Regents are at least MINIMALLY sensitive to public opinion.



## peace in pieces

January 19, 1970

Editor, The Synapse:

As part of our Christmas decoration, we put up a sign on the entrance door of our laboratory, saying 'Peace', and framed in holly and pretty red ribbon. With the end of the holiday season we removed the holly and ribbon, but left the sign.

About January 15th, someone ripped off part of the Peace sign.

Does this mean that the Peace of Christmas (The Peace of Christ?) endures only three weeks at the U.C. Medical Center?

— Bill Garoutte, M.D.

## forgive us our boo-boo's

To the Editor:

It was with a degree of horror that I noticed that SYNAPSE had translocated my old school from Scotland to England, and on Page 1 at that. Please correct this serious boo-boo and return it to its rightful country.

Very truly yours,

Robert E. Glenn,  
M.B., Ch.B. Edinburgh

# asuc presidents column the new dental building an anachronism?

by Dennis Spain

As Vice-President, it is with a great deal of regret and disappointment that I must now report to the campus the proposed plan for the new Dental School Building. Unfortunately the planning of this building began more than 5 years ago and has proceeded indifferent to the changing concepts in health care delivery. Perhaps, what is the crucial lesson of the new dental school is the realization that traditional planning systems are now obsolete, a much more dynamic and flexible planning system is a vital inevitability.

The problem with the Dental School as now planned is that it is an anachronism. The plan calls for the construction of a multi-floor structure segregated for the general campuses and located on 5th Avenue and Kirkham.

This physical separation of Dental clinics from the general family clinics now being built next to the union, will very effectively eliminate any potential for the "Health team" as a way of the future on the campus. Patients will be faced with the same old clinic problem of dual registration, incomplete examinations and non-correlated health care. The future of health care involves this basic premise, across the nation all the progressive designs involve integrated clinics and modular health care services.

If we allow this building to be erected, it will surely be recorded as our monument to professional provincialism. It will be a monument to our interprofessional jealousy which has crippled the health care of this country. If we now add physical separation to our philosophical separations, we will have accomplished the most bizarre dissection of the public ever recorded.

Perhaps one should apologize for being a late arrival at this stage of planning and perhaps such opposition to the basic concepts is out of order. However, one cannot help but feel the previous opposition to this building did not have adequate considerations. There are qualified dental educators on this campus, men whose background includes independent education and planning degrees but these men have not been actively involved in the planning. The result of this alienation is that there exist now a significant number of dental faculty and students who support the concept that "no new school is a better situation than the proposed additional building."

The most obvious considerations which we now feel as essential to this campus have been ignored, the question of consumer interest and control has been ignored; the consumers (patients) now exist only as raw material for experimentation. New concepts in educational methods has been given by the barest of consideration. The potential of universal health insurance and its impact upon clinic patients has not yet been answered.

The purpose of this discussion and the articles that will follow are twofold. First to provide a forum and starting point for a reconsideration of the basic concepts upon which this institution operates. Second is to demonstrate to the students the errors and pitfalls of pursuing and duplicating our current planning mechanisms; they are unworkable as future systems. The tragedy of the new Dental School adequately demonstrates

these assumptions. Every possible concept must be presented to every involved individual and consequences of every decision must be made known to everyone. Otherwise every new structure will prolong the agony of the past as will this proposed Dental School as now planned.



photo  
suellen bilow



# classical record reviews

By Gene Poon

**BRAHMS: Symphony No. 3 in F; Tragic Overture.** Philharmonia Orchestra, Carlo Maria Giulini conducting. Seraphim S-60101. \$2.50

The record collector on a budget has long been without a low-priced performance of Brahms's Third which satisfies the requirements of the musically discerning. Now he can rejoice, for this new Seraphim fulfills the need for a fine, polished reading without the \$6 price tag. Yet the greatest interest in this performance is for the more experienced collector, particularly the follower of the renowned conductor Giulini.

Instead of the stereotyped "Italian" interpretation of Brahms (and German music in general) which Toscanini made famous, we have here a deliberately paced, sensitive first movement, and a gentle, long-summer-afternoon kind of second movement Andante. The third movement Poco Allegretto is romantic in the very finest autumnal kind of way, without becoming heartsick or tawdry; while the finale, true to the way Brahms wrote it, first soars majestically, then at the height of its fury relents, and finally concludes in the quiet calm of the second movement, but this time with the bittersweet sentiment of the third.

The Tragic Overture (not so tragic, this!) which concludes the disc is equally well done, and the whole package is topped off by the excellent playing of the Philharmonia and a serviceable recorded sound. Make no mistake; this record is indeed a boon for the budget-strapped collector; but for the rest it whets the appetite for Giulini's upcoming Brahms's Fourth with the Chicago Symphony (at \$6, no doubt).

**RAVEL: The Complete Music for Piano.** Samson Francois, piano. Seraphim SIC-6046 (three discs). \$7.50

Though at first glance this set would seem a bargain, it does not turn out so after a very few playings. The fault lies with the way in which Samson Francois misinterprets or ignores the intent of the composer of these works. Though he plays all of the notes — a pianistic Super-Tech, in a way — he is often too cold, almost earthy in the warmer movements, while lingering on too sentimentally in the ones which demand evenhandedness. At times he even manages to do everything wrong — playing too loud and too soft, too fast and too slow, too aloofly and too romantically — all in the same piece.

Not that Francois does not understand Ravel; in his 1961 recording of that composer's two piano concertos (Angel S-35874) he played with his legendary accuracy while capturing the very essence of the works. It was a disappointment to hear the new set. Instead, I recommend to the potential purchaser of the complete piano music of Ravel, the excellent but old-sounding Casadesus readings on Odyssey 32360003, or the not-quite-complete recording by Werner Haas (in a recent stereo release) on Philips PHS-2-001.

**VILLA-LOBOS: Bachianas Brasileiras No. 5; Opera Arias by Massenet, Mozart, Bellini and Verdi.** Bidu Sayao, soprano, with various orchestras and conductors. Odyssey 32160377 (mono only). \$2.98

Younger collectors may not recognize the name of this artist. The soprano Bidu Sayao began her career in her native Brazil, and after a distinguished public life she retired in 1957 with a performance of Debussy at the Metropolitan Opera in New York. Here she sings the most famous of the Bachianas Brasileiras by her compatriot Villa-Lobos under the composer's direction, and several arias from the operas of her repertoire. Her beautifully pure tone is captured with creditable fidelity in these recordings, dating from 1941 through 1950.

If I had to pick one performance from this collection as the best on the disc it would be the Villa-Lobos; but the whole rec-

ord is a much-welcomed sampling of the artistry of this fine singer. Even the liner note is unusually fine, informative about the artist and inspirational as well when it considers the outlook of a retired artist upon a career now ended. Highly recommended. Thank you, Columbia-Odissey!

## HERE AND THERE

If you've been collecting records for a while, perhaps you've had your appetite whetted for older recordings, ones that are out of print because of old age or old sound, and yet which are just the sort of classic performance which the phonograph only rarely sees. Fortunately, in the Bay Area there are sources for such records, if one has the patience to wait for them to come in.

The Twelfth House, 2506 Haste St., Berkeley, specializes in out of print and rare items; in fact its proprietor, Bennett Tarshish, an excellent musicologist in his own right, can even speed an hour talking to a customer about his particular favorites among rare performances (and, incidentally, about unjustly neglected composers such as Havergal Brian and Arnold Bax).

Among the items which a recent examination of his shelves uncovered were the Sixth Symphony of Bruckner on a rarely seen German Telefunken disc, the late Joseph Keilberth conducting; and the old mono record of the Brahms Double Concerto, Bruno Walter conducting, with Isaac Stern and Leonard Rose.

The Magic Flute, 223A Ninth St., San Francisco, calls itself a "haven for the hard core collector." This shop's large stock includes numerous out-of-print operatic recordings as well as old classic performances of the familiar orchestral repertoire. While building my own collection of Otto Klemperer recordings I was able to find at this store the long deleted and now almost unavailable Klemperer mono recordings of the Beethoven Symphony No. 5 and the No. 7. More recently I have found the Serkin-Schneider-Marlboro Festival Mozart Concerto No. 20 and three discs of orchestral music of Brahms, Mozart and Wagner conducted by Felix Weingartner.

The Record House, 1101 Polk Street, San Francisco, features its "personalized collector's search service." What this is, according to one of its co-owners, Tam Henderson, is a list of customers' "wants" which is checked against new stock as it arrives. In addition there is a "Collector's Corner," two bins set aside especially for out-of-print and rare items.

Not long ago I was able to get the Angel recording of Bach's Four Suites for Orchestra, with the Philharmonia conducted by Klemperer, including the complete scores for the works, out of the "Collector's Corner." Numerous other rarities can be found here; but of course these represent only the items which no one has requested a "search" for.

One feature which all of these shops feature is moderate prices. Anyone who has dealt with so-called "collectors' services" that advertise through some of the music magazines may quickly become disillusioned by the \$8-\$10 prices which they often charge. In these stores, though, I have never seen any out-of-print items priced over \$3.00 per record.

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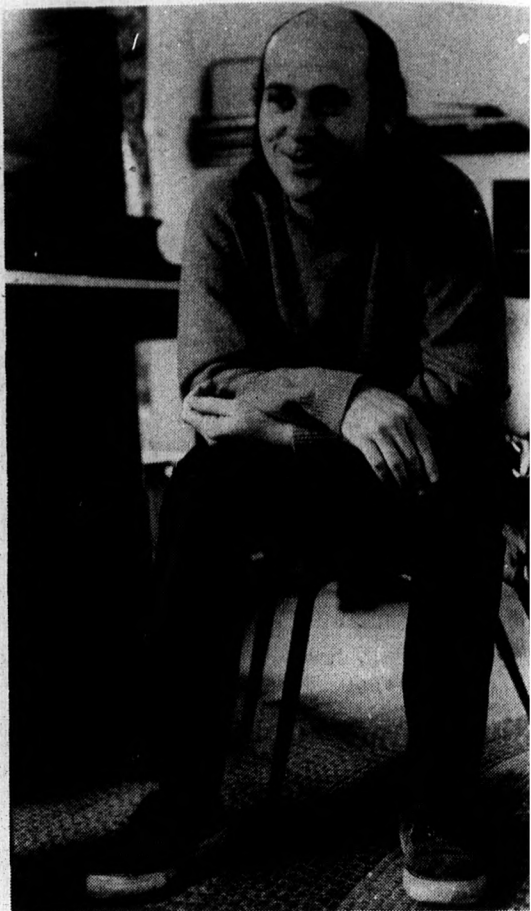


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photos by Suellen Blouw

Bob Mc Pharlin  
and  
sagging electrical  
line

"You're now looking in  
on a Country Rock Opera."



by Kathy Bramwell

"Hello."

"Hello, can I speak to Bob?"

"This is Bob."

"Hi, this is Kathy, and Suellen and I are here. Are you ready for photographs and an interview?"

"No."

"Great, we'll be right over."

Within five minutes we were on the front porch of a white cottage in Mill Valley. The front yard was very large and filled with trees, a clothes line, piles of chopped wood, flowers, cats and sagging electrical lines.

Peter answered the door and ushered us into the small living room which also served as a rehearsal room for Bob McPharlin. Bob was playing his guitar to a record.

The third member of the musical group, John, then joined us. John is the drummer for the group, Peter the pianist and Bob lead guitarist. "We have had hundreds of bass guitarists, but we just haven't been able to find one that can work into our group and our music," Bob said.

"A bass player will have to have an understanding about what we're doing in our music," Peter explained.

This exceptional group came to the Bay Area from Southern California and has played such places as the New Orleans House in Berkeley and the Family Dog on the Great Highway. February 3 they will be appearing at Fillmore West. The last time they were at the Family Dog all their equipment was stolen and since it was not insured they lost everything except Peter's piano which was too heavy for the thieves and a few of John's drums.

"We play every day, so it's really a drag when we can't play for three weeks," John said.

"Tomorrow I think that a guy is going to get in contact with us about some art," Bob said. "If we were to sue the Family Dog we would be about tenth in line. It wouldn't be worth it," Peter explained.

Bob added, "This has really been a year for us." "What we like to do is get on stage and make people happy. It's a real challenge to get an unattentive audience interested in what we are doing. It's being in control instead of being controlled," Bob said.

"The audience must think that people on stage can't hear them or know what they're saying," said Peter.

When asked if there was ever a time when they thought that they would not be able to perform on stage, Bob said that one time at the New Orleans House Peter took out his action in his piano and couldn't get it back. Peter further explained, "I worked all day on that action and it was only fifteen minutes before we were to go on that I got the action back in. Just click and it slipped into place."

As the photographer slipped around the room taking pictures, the members of the group acted uncomfortable and uneasy. "The Family Dog magazine took our pictures of the Family Dog, but we didn't know that our pictures were being taken so they were good because we were relaxed," explained Bob. "I know how music and how songs are going to come out, but it's too hard to visualize how a picture will come out," he continued.

As we sat on cushions and pillows scattered on the floor we were served hot tea and organic honey in remarkable glasses that kept the tea hot, but felt cool to the fingers.

The present group, Bob McPharlin, has been together for a year. The group's music ranges from songs with a mild western touch to blues to mild rock. All the material is written by Bob. He said he would write the basic song and then Peter and John would improvise the rest. He said that he did not have to tell them what they were to do. "That's why we are having so much trouble finding a bass player. We need someone who can fit into the group and improvise the music with the rest of us," Bob explained.

Peter, who one would guess to be the youngest member of the group said that he was in school and hated it when he decided to leave school and join Bob. "I was doing right in college (San Diego State), but I decided to split two days before finals. I could do it though because I knew that I was never going back to school," Peter explained.

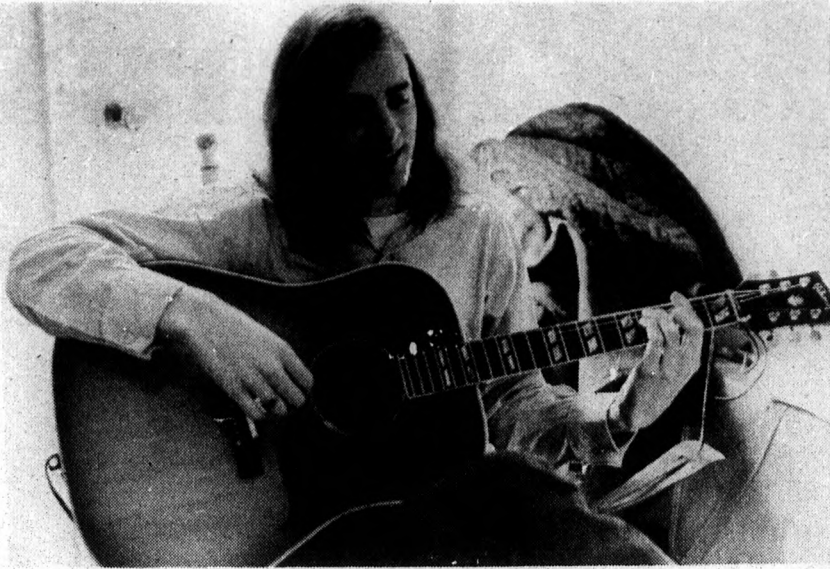
Peter and Bob are undoubtedly the tightest in the group. They are both open and friendly and there is a very evident rapport between them. That is not to say that John is not friendly or outside the group, he is simply very

**"people listen to us  
because this is  
san francisco"**



"We know that we are good and we want to play"...

Peter



John, Bob, Peter



When asked how their tapes were doing on KMPX Bob said that the tapes were bad. I asked what type of reactions they got and Peter said that in one song a line which said "So many reasons to get fogged up," was always being misunderstood. "Those were the kinds of reactions our tapes got," he explained.

"How about a record?"

"We're in an odd possession where records are concerned," Bob said.

"Bob held the record for seventeen seconds," Peter mused. "Yea, but Peter broke the record at 16.5," Bob stated.

"Why don't we go outside for some pictures," Great, let's go.

"How about climbing a tree?" "No, we always hang out our clothes about this time of day and we don't climb the trees for another hour," Peter said.

"The atmosphere is so much better up here for us. It's really some scene. People listen to us because this is San Francisco and you're supposed to listen there because that's the thing to do," Peter said.

"L.A. is plastic. It's hard to get jobs there and promoters have different reasons for promoting groups there," Bob said.

Peter added, "There is a different atmosphere down there and you can really feel it. Environment is better up here and living in Marin County you're in the country and you're only a few minutes from the city. In L.A. you feel trapped."

In reference to promoters Peter said that Bob McPharlin plays music, but that it's other things that are important to promoters. "We have to do things for a reason and people have to come to see us for that reason, not some promoter's reason," Bob said.

"The cat that is dealing with you and that is on your side has to like you. You can't pro-

mote something that you don't like. And you can't promote something you don't enjoy doing," Peter said.

"Each person has to be involved. We will know when we work with a bass player that we'll work well together. We'll all be involved in the same thing," Bob explained.

When we got back inside again after the picture taking session I suggested that the group play. "Now you'll be looking in on a Country Rock Opera," Bob said.

"You see," Peter said, "this is the good part about living in Marin. We get a Marin phone book which is the right size for me to rest my foot on to press on the piano pedal and the San Francisco telephone book is large enough for me to sit on."

While watching the group play it was obvious that this group loves to play and it's especially evident in John. He was anxious through the whole interview to get to his drums. He was very impatient and was the first to jump at the chance to play. It was not that he wanted to play so much for us either, he just wanted to play.

When they finished playing they started discussing promoters again. "They'll put you on and keep you hanging till they can use you. What a group needs is a wheeler dealer. A person who can do all the work. A hard cat who can't feel for the other person all the time. We need somebody like that, a manager who is either a business man or a lawyer," Bob said.

"We know that we are good and we want to play. We know that it's a lot of work but that's ok because we can get on top of it," Peter said.

With that and a few minutes of "we'll see you soon at the Fillmore" and "we'll be sure to get some pictures to you," we left the group, Bob McPharlin, to their afternoon of practice and plans for the future.

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annual art show  
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entries

The U. C. Medical Center Annual Art Show will be presented January 30th through February 20th. Everyone is invited to enter the Annual Art Show. It is open to faculty, students and staff. Entries may be of all media.

photography, textiles collage, painting, watercolor, etc. (no 3 dimensional pieces). It is also limited to 2 entries per person. Entries can be brought to room 238 Millberry Union, to Marsha Nygaard or Miki Herman. The closing date for entries is January 25th. Reception for participating artists will be held Friday, January 30th from 5 to 6 p.m. in the Millberry Union Lounge. The Annual Art Show is sponsored by the Committee on Arts & Lectures.

POETRY

LAMENT IN BLUES & REDS

Walking along the beach,  
Along the edge of the water,  
With the foam surging across instep,  
The grit of sand between toes.  
Early in the morning, before the bottom of the sea is awakened.

Holding hands,  
Tasting the salt on the wind,  
Feeling the strength of the sea...together.  
A little boy, running in the sand,  
Seashell cupped to his ear,  
Towseled innocence reflected in the mirror of the sun,  
Early in the morning, before anything stires...except love:  
living  
for  
love  
is a good thing to die for.

Crawling along the terraces,  
Along the edge of the rain forrests,  
With the muck absorbing all travelers,  
The stench of death in minds' nostrils.  
Early in the mourning, before the conscience of man exists.

Clutching a rifle,  
Feeling the throb of fear throughout,  
Tasting very personal blood...alone.  
A little boy, making senseless circuits among the trees,  
Napalm splotches against his anguished body.  
Hysterical maturity echoed by his deperate screams,  
Early in the mourning, with death & hate, the first arisen:  
dying for nothing.....  
for nothing?  
for nothing.

|| calendar of events ||

TODAY

Idea of the City. Film. Interview with John K. Galbraith. 12 noon. Med. Sci. Aud. — Committee on Arts and Lectures.  
Continuous Distributions of Ventilation — Perfusion Ratios & Gas Exchange. John B. West, MD, Prof. of Medicine, UCSD. Lecture. 4 p.m.. S-1364. — CVRI Seminar Series.

TUESDAY

U-V Plasty Techniques and Requirements. Emil A. Tanagho, M.D. 4:30 p.m.. 14th Floor, Moffitt Solarium — Div. of Urology Meetings.

WEDNESDAY

Runways and Family Conflict: Observations, Experiences, Reflections. Meeting with Rev. Larry Beggs of Huckleberry House. 11-12 noon. LPNI Aud. — Langley Porter Seminar Series.  
World Population & Food Prospects. Lecture. Dr. Dudley Kirk, Stanford University. 12 noon. MU Lounge — Committee on Arts & Lectures.

Neuromuscular Transmission. Lecture. Dr. Robert Layzer. 5:30-6:45 p.m.. 767 HSE — Neuroscience Lecture Series.

THURSDAY

Bake Sale to benefit USS Hope. Locations: 2nd Floor-S, 3rd Floor, HSW.  
Language & Meaning. Film. 12 noon, MU Lounge — Committee on Arts & Lectures.

FRIDAY

Estrogens & Development of the Electrical Activity of the Brain. Lecture. P.S. Timiras, Prof. Physiology, Berkeley. 10-12 a.m., 758 - S — Neuroendocrinology Lectures.  
Drug Induced Disease — Sweet Uses of Adversity. Conference. Leo Hollister, Associate Chief of Staff, VA Hospital, Palo Alto. 12 noon, 664-S — Clinical Pharmacology Conferences.  
The Telephone. Opera buffa. Giancarlo Menotti opera. 12 noon, MU Gym — Committee on Arts & Lectures.  
Radioimmunoassay of Gonadotropins. Seminar. Clifford L. Kragt, Ph.D., Asst. Prof. Physiology. 1 p.m., 758-S — Dept. Physiology Seminar Series.

Unusual Transport Mechanism in the Glycerol System in E. Coli Seminar. Dr. E.C.C. Lin, Harvard Med. School. 4 p.m., 767 HSE — Dept. Biochemistry & Biophysics.

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New Year's Day I split to visit my friends on a commune in Bolinas. I decompressed coming out of the city, sharing that nice gold with people who gave me rides. The shoreline and green silenced me the last part of the drive.

The men of the family, except for Steven, were away on a bread scheme . . . disappointment. I wasn't sad long though, for the five women were there. Another visitor, Frank, sat behind his fire-silk beard. I invited everyone to take acid. Frank said sure, he's take two. Bette and Steven dropped organic mescaline. As I swallowed mine, I knew things would be nice.

## heads and tales

*by student m*

Bette took us to a spot overlooking the ocean to get off. The ocean was dropping diamonds over the rock-brown reef. In Beauty's lap, I thought as the warm rushes flowed.

Bette led me up the hill on a muddy path, while Frank tripped elsewhere. The flower she picked honeyed my brain.

We stopped to visit Ron and his three nanny goats on our return, rapping as he picked Swiss chard, celery, and mustard greens for us from his garden. Green in hand, we walked on. Bette's voice massaged my mind.

Home. An old blue wood stove. Guitars, tambourines and batiks all around the woody house. A huge redwood rectangular table with benches to seat the family. I felt at home and very nicely stoned.

Bette had a hard time cooking black-eyed peas and rice for a prosperous New Year. Her twenty-month young lumberjack son was awake and very fussy. When she looked at him or tried to soothe him with hugs or caresses, her love radiated. She glowed, and I warmed so to feel and see her beauty.

The night grew cold and everyone but Bette and I went upstairs to be warm. The acid was wearing off. Bette's eyes tripped by tongue as I tried to talk. Finally I said I'm just in love, I'm in love with you and I want to tell you how beautiful I think you are. She didn't shut me out. She glowed and made me beautiful.

The next day Bette had to go into Mill Valley. I went to Agate Beach. I searched thru the rock-clay pools, in awe discovering the crabs and snails and other fascinations. I walked down the beach. It wasn't the acid, I knew, for Bette still filled me. The flashes of white and red and blue and gold and green startled my eyes from the sand. I put the flashes in my pocket.

That night, the old house seemed more like noon in the city. I had to be with Bette alone. In Sue's room, I kissed her; she touched my face with her hand and kissed me. Each time I embraced Bette . . . well, words won't do it here, reader; you should know what I felt.

Saturday Bette and I wandered the land, talking at times, then came home to talk to a stoned Steven, who rarely raps when straight. He spoke slowly with short phrases, bursts of Flash! Wow! Then I knew! He used movements of his body and hands to express much, seeing with punctuating stares that he was still getting across. Steven really said Steven beautifully.

The next day was Sunday, and after that weekdays would spell s-c-h-o-o-l. Why do the the good days mount a stallion and the bad ones a snail?

Saying goodbye to Bette softly hurt; she was to leave for Oregon soon and wouldn't return for a month.

The sadness was replaced quickly by stark fear as I sat on a city freeway, with dope, desperate for a ride. After years I reached home, where I relaxed to let beautiful feelings return, summoned magically by my thoughts of the last few days. If it should happen, Bette and I will see each other again.

The change began with my first view of the monstrous bolus of gray, cold hardness sitting like a wart on the hill. My blood pressure went up with the elevator. The smooth, shiney, metallic, antiseptic world zapped the germs and sterilized the people who entered.

The first class amazed me. A man in a lady's body told us several things we had to get or do, certain ways we had to learn to think about what we were doing, and the consideration for people we had to develop. A stiff man in a suit played "What's the Disease?", handling a sick pretty girl, as we, the distinguished panel, guessed on.

My comrades and I exchanged words; they looked at my cornea while I searched their eyes and minds. I was alone. They were alone, except for the ones hiding with a few friends in a weird fantasy school world.

I was spiraling down, falling, choking. I wanted to scream, to cry, to jump across and reach someone, to grab them and say: "Hey! Look at me! I'm alive, see? I feel pain and anger. I feel joy and love. But you won't feel me. You're afraid of the pain that is yours and your world's too. It's not your fault, but you must change. You must feel the pain or you won't feel the joy. You must change or we may die. Do you see? Do you see?"

P.S. To B.P., you reached me deeply. Thank you. You are not alone.



# venereal disease teach-in day to be february 7

For the first time in California history, venereal disease cases have topped the 100,000 mark. Nearly 101,000 victims of venereal disease were reported in 1969 — the eighth consecutive year that VD has led all reported communicable diseases; Gonorrhea with 90,000 cases leads the VD problem. Young people under 25 have over half the reported cases; one in ten Californians in this age group will have VD in 1970. Gonorrhea is the strongest reason for the dramatic rise in venereal disease.

Since President Kennedy launched a nationwide campaign against syphilis in 1962, the syphilis trend is downward. But to date no comparable efforts have been made against gonorrhea, which has become more than simply a medical problem — it is now a community disaster

which must be attacked massively and in a scientific manner. Failure to control VD directly costs California taxpayers over \$11 million annually. Loss of wages due to VD represent another \$11,000,000.

On Saturday, February 7 from 9 a.m. to 4 p.m., the University of California Pharmacy Alumni Association and the Northern California Pharmaceutical Association, the California Pharmaceutical Association, the Bay Area Venereal Disease Association (BAVDA), and the State Department of Public Health will present VENEREAL DISEASE TEACH-IN DAY at the University of California's San Francisco Medical Center, in the Guy S. Millberry Union, 500 Parnassus Avenue.

The Day long program includes talks, seminars and lively group discussions.

Highlighting the day will be guest speaker Eugene Schoenfeld, M.D. — Dr. Hippocrates — whose syndicated newspaper column gives advice on a wide variety of medical and social problems. Following his talk, Dr. Schoenfeld and a panel will take

questions from the floor. Panel participants include Mrs. Mabel S. Rickett, Health Education Consultant for California State Department of Public Health; Warren A. Ketterer, M.D., Head, VD Section, State Department of Public Health; and William Bacon, Vice President, American Pharmaceutical Association, Academy of General Practice.

Teach-In is open to the public without charge. Educators, counselors, social workers, clergy, chairmen of health committees for service organizations, health professionals, as well as students and parents are invited and urged to attend. Educational materials, also free, will be available.

The morning will begin at 9 a.m. with coffee and a welcome address from David Schieser, Ph.D., President of the U.C. Pharmacy Alumni Association. Luncheon will be provided, as well as an afternoon coffee break.

For information, contact Ronald Cremo, telephone (415) 843-7900, extension 271. Early arrival is advised.

# sfmc no more

Committee on Grounds and Buildings—  
We are no longer part of the University of California, San Francisco Medical Center. From now on we are part of the University of California, San Francisco. Period.

"The change carries no programmatic implications — specifically, there are no plans to undertake new developments in undergraduate non-professional education."

Reasons given for change: old name was cumbersome, was not uniform with the names of the other campuses, doesn't appropriately describe the range of disciplines represented on the campus, and causes confusion with other "medical centers" in San Francisco.

# drug problem

## SYMPOSIUM

There will be a two-day symposium to be held at the University of California Medical Center starting January 31 at 10 a.m. in the Medical

Sciences Auditorium. The program will run through Sunday, February 1.

The topics will range from the free clinic, public health programs and community approaches to drug store.

# What is Psychology Today?

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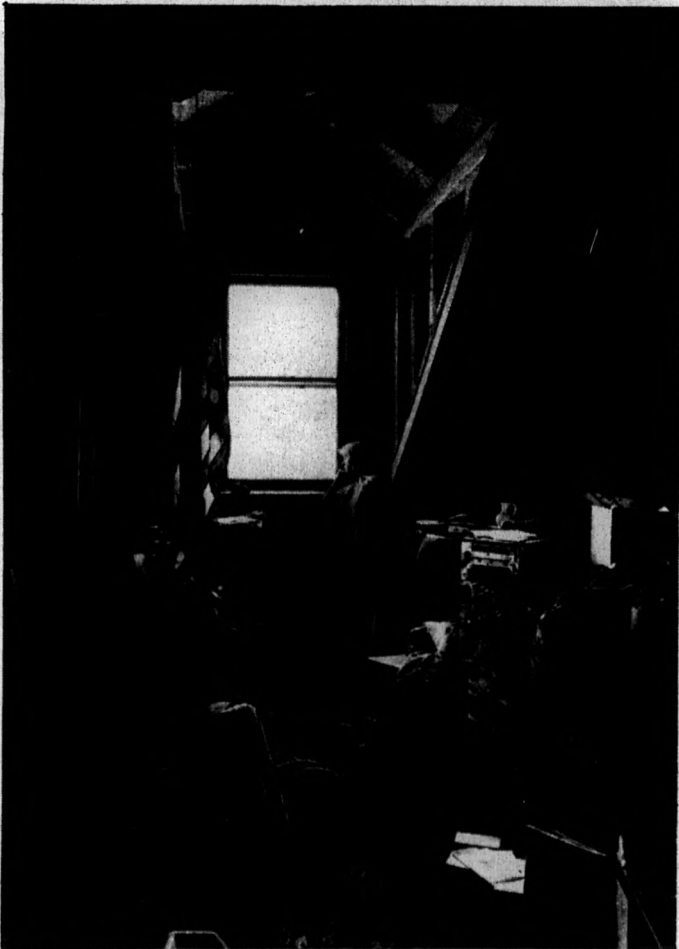
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