

THE ARENA

STANFORD, CALIFORNIA

May 2, 1969.

VOL. V, NO. 5

Right On, Pitzer!

by Leo

President Pitzer's decision to call in the police to clear out Encina could not have been an easy one, and the University community owes him a congratulation — a congratulation shorn of fanfare and rhetoric and flowing from a human understanding of the enormous problems facing our President.

Left-wingers will undoubtedly hurl accusations that President Pitzer has yielded to "vested interests" and is part of the "educational-industrial complex". But these charges miss the mark. No man who has responsibility for an institution, be it a country, or a business, or a hospital, or a political party, or a university, likes to admit that he must call in outside authority to help him out. And this sensitivity about outside interference, especially involving the use of force, is particularly acute in the academic world. The President of a large university such as Stanford is probably more beholden to the faculty than any group, and the decision to call police will inevitably create grave uncertainties, despite the emergency situation on campus, among many professors. So much the more is Dr. Pitzer to be thanked for his fortitude.

To be sure, he had definite pressures on him. For one thing, Encina Hall, as the April 3rd Movement (A3M) correctly stated, is the solar plexus of the University. Unless Dr. Pitzer wanted to see his University thrown into administrative disorder in a short period, he had to act in some way.

FINANCIAL COST

And there is the matter of lost time and property damage. A matter too easily overlooked by students living on stipends from their parents, financial questions cannot be ignored by the man ultimately responsible for fund raising. That there would have been extensive damage in a protracted sit-in is indisputable. The AEL suffered thousands of dollars in property damage alone, \$10,000 per day in lost employees time, and two lost theses, which legal authorities have stated could be evaluated at \$1 million apiece. And the mood of ugliness and destructiveness at Encina, as was evident only two hours after the invasion began, was noticeably more intense than it had been at AEL.

But probably more important than these administrative and financial pressures in inducing the President to call the police was the fact that Dr. Pitzer is growing into his job. Running Stanford University is not a task one learns overnight, and President Pitzer has had to unlearn some of the attitudes he had developed at Rice, where student power was associated with peaceful change, and in his earlier jobs as a research administrator, where the general acceptance of an administrative hierarchy precluded the need for a leader to develop a highly sophisticated political awareness.

Having unlearned certain attitudes, President Pitzer has apparently discovered that firm enforcement of standards of behavior, far from discouraging student activism and involvement in social and moral issues, will encourage the working of democracy: the tedious, not-so-glamorous, but ultimately-more-productive process of proselytizing, educating, and discussing which characterize a workable democracy.

President Pitzer is learning that democratic motives do not underly the actions of angry, immature, and emotionally disturbed young demonstrators who break glass doors, rough up their fellow students, and who speak seriously, as did Len Cohen in the Thursday morning A3M post-mortem, of higher and higher

levels of violence.

And along with President Pitzer, the Stanford student body is gaining sophistication about the motives of militants. The A3M rallies since last Friday are characterized by declining student interest, erosion of student support, and impoverishment of language and ideas.

Perhaps this week Stanford — her President, her student body, her faculty — has turned the corner. Perhaps not. Perhaps the attacks on democracy will resume next fall with renewed vigor. But the past week has given definite evidence that Stanford is fighting within herself to move from petulant adolescence to maturity.



Militant students study model of campus inside Encina Hall. Today Stanford, tomorrow the world?

A Requiem for A3M

by Harvey H. Hukari, Jr.

The April 3 Movement is dying.

It is dying because its original idealism and passivity have been shattered by the ill-fated occupation of Encina Hall early Thursday morning. It is dying because the movement is not dominated by a militant elite who care little for the opinions and the sensibilities of the University community. It is dying because its radical core has shown that it is willing to utilize any means necessary to achieve their objectives. And ultimately, it is dying because the Movement has lost its restraint and its ability to compromise.

While over a thousand spectators stood on the lawn in front of Encina and watched, the radicals demonstrated that they were not above roughing up fellow students and smashing plate glass doors in order to get inside. Many of the members of Young Americans for Freedom and the other individuals who attempted to prevent the takeover of the building by peacefully sitting in front of the two main entrances were physically assaulted and dragged forcibly away from the doors and pushed down the steps. Once inside, the A3M began to smash glass office doors and break into

various files. A number of small items such as a draftsman's kit and a typewriter were stolen and the damage in broken glass alone was over \$1,000.

Once the extent of the damage was known, President Pitzer and the rest of the Administration had no alternative but to call upon outside police for help in clearing the building. All those radicals who had been so courageous and militant in dealing with the obstacle posed by a few dissenting students suddenly became extremely pacifistic when confronted with the San Jose Tactical Squad. The building was liberated and the six hour drama came to an end as the radicals left Encina around 7:00 a.m.

For all those well-intentioned Liberal students and faculty members who had supported the goals of the A3M, the events of Wednesday evening and Thursday morning came as a rude awakening. The Movement's meetings at Tressider and Dinkelspiel were marked by confusion, hostility and open appeals to violence. Prior to the march over to Encina, one radical told the less militant members of the audience, "If you don't like what we're doing, don't look". His remark, a reference to dealing with the Conservatives blocking

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Radicals peer thru shattered front door of Encina Hall.

A Cultural Revolution?

The basic revolution going on among American youth is cultural, not political, said Irving Kristol, publisher and writer appearing last Saturday before a Los Angeles Convention of the Intercollegiate Studies Institute.

Pointing to the remarkable popularity of the cinema among youth, he said that from an early age American youth learn to expect the instant psychic gratification afforded by movies. As a result, when they come to college, they want to remake their environment, which is characterized by long hours of dull classes and studying, and is predicated on the principle of deferred gratification, into a more immediate and exciting atmosphere. In other words, they want to remake the University in their own image.

Kristol said that this cultural revolution, in which sporadic emotional outbursts are placed in high esteem and sustained rational effort in low esteem, creates a set of attitudes conducive to a radical political philosophy. He granted that the transition from cultural to political radicalism is not inevitable, citing the example of his own teen-age son, who enjoys lying on his bed listening to folk rock music and writing conservative papers blasting his liberal teachers.

According to Kristol, as long as it is in power the older generation can hold together the political apparatus now in force, but when the current generation of youth takes power, there will be quite a different picture.

Kristol said that the basic opposition among rebellious youth towards their elders concerns life style. Youth are trying to break free from bourgeois values and adapt the romantic artistic values of pre-bourgeois times.

Bourgeois values, according to Kristol stress self-discipline, individual responsibility, rationality, suspicion of extreme subjectivity. Artistic, romantic values, by contrast, stress highly personal and subjective views of the world. Artists, Kristol said, feel more at home in aristocracies and feudal kingdoms than in bourgeois societies, for in aristocracies the artist is much more likely to find the epic or romantic stories which he delights in portraying by word or picture.

Kristol said that today's radicals are trying to create anti-Universities, in which campuses and faculties are used to destroy those values of objectivity, rationality, and scientific inquiry which characterize the traditional university.



A LETTER FROM CATO

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THE ARENA is published weekly at Stanford University. All correspondence should be directed to Box 3678, Stanford, California, 94305. All contributions are considered; letters to the editor, short features, articles, and any graphics work. Letters and articles should be typed and double-spaced.

To the Editor:

In the wake of the recent student body presidential election, it seems a natural moment for a review of the political personages and events foisted on Stanford University during the past year by that curious system affectionately known as "democracy". Despite the general "theatre of the absurd" atmosphere about the whole thing, we can find solace in the profound words of Henry Mencken, who said that "democracy is the theory that the common man knows what he wants and deserves to get it — good and hard".

Last spring closed on a high note for the small hardy band of Stanford students who actively oppose radical coercion — that is the censure of Cease Masserenti, erstwhile ASSU President. Masserenti, who led the "liberation" of the Old Union, was a Ford Foundation fellowship recipient who had already led student rebellions on two other continents. Oh well, caveat emptor, as Henry Ford would have said. Masserenti at least had the redeeming virtue of being entertaining. Who can ever forget the spectacle of 300 Left-wing fanatics on White Plaza being held under the sway of his Huey Long-ish rhetoric?

The Presidential election of last April did cure one inconsistency of the Masserenti days. Denis Hayes was, to be sure, somewhere left of Norman Thomas, but he was also unredeemingly dull. Because he became the symbol of morality and purity in his magnificent campaign against Vicki Drake, he seemed to think that "colorless is beautiful" and proceeded to bore everyone to tears for most of the year. In fact,

the first inkling that we had a living, breathing President was when he surfaced momentarily to courageously attack (by wire) that arch-fiend Gov. Ronald Reagan. Well done, Denis! From obscurity to disgruntled celebrity in one day. But enough of President Hayes.

The really exciting political pro on the campus this year was the Speaker of LASSU, Yale Braunstein. Many wonder how he was able to scamper from LASSU meeting to Administration confrontation to Academic Senate meeting to April Third Sit-ins and still have time to fill his allotted thirty-five percent of the *Daily's* letters column. Just when one began to understand how one man could take so much of the world's burdens on his shoulders, Braunstein would spoil the warm feeling by allowing someone to hear him yelling his irrationalities to his fellow inmates of LASSU. It was then that John Randolph's pithy comment came to mind, "Never before was ability so far below mediocrity so well rewarded". No, not even when Caligula's horse was made consul.

The really deserving group at Stanford, however, is the student body at large. As do all groups of any size, these automations almost defy the precepts of Aristotelian logic. Only a student body could twice vote in referendums to condemn violent tactics and then elect as their new President Patrick Shea, a self-confessed member of the April Third Movement. Ah, you may say, but Germany elected Hitler in a free election. Granted, but Germany did not immediately before that eschew violence in a national referendum. Let us have enough of sniping at the student body and

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An ARENA Exclusive

TOM DONAHUE INTERVIEWED!

(Tom Donahue, former disc jockey and operations manager at KSAN, is one of the most influential men in rock music today. In April of 1967, starting KMPX, Donahue began the whole concept of "underground" rock radio. The following interview was taped in the KSAN studios.)

MUSIC'S OVER: First, why are you leaving KSAN and what are you going to do?

TOM DONAHUE: Well, I've been doing this for two years now, since we started KMPX, and I really groove on it. But I can sit here turning myself on to this for the next twenty years, and I want to get involved in some other things that interest me.

M.O.: Like what?

T.D.: I want to make up a show that I offer in syndicated tape form to other FM stations. This music isn't really being played in that many parts of the country. There's a lot of major markets where they aren't hearing it — Chicago, Cleveland, places like that.

M.O.: Will this be on underground or straight stations?

T.D.: Well, it'll be on underground stations where they're available, and other times it'll be on stations that are experimenting, trying different things.

M.O.: Do you have any new ideas for it?

T.D.: It'll be basically the same thing I'm doing here, only it'll involve more people actually participating in the show, and a kind of in-depth interview thing. We'll do interviews and then collage them with the music.

M.O.: Are you going to do it from San Francisco?

T.D.: Yeah, and I'm going to be doing some record production, and I've got some television ideas I want to experiment with. I dig it here, but part of my job is an office situation and I don't dig that.

M.O.: What are you, a manager of some sort?

T.D.: Yeah, like the operations manager, and you have to sit for long periods of time and you have to talk to people — you waste an awful lot of time. I've met a lot of groovy people in the business, but you also have to talk to a fantastic collection of idiots, and it really is mind-warping after a while. You know — people will call you up and they've got some bad movie in town and they want the station to do some weird promotion to get more people to go see the bad movie. I want to avoid talking to idiots. And there's a certain amount of paper shuffling you've got to do in that job — I don't know, it's just getting to me.

M.O.: Going back to the beginning, how did you come up with this new idea in programming and how did you hook up with KMPX?

T.D.: It all goes back, a lot of it, to working in top 40 radio. I got out of that in '65, because it really bored you to death. At one time top 40 played hits, they played songs people wanted to hear. Then it got to the point where top 40 was telling you, "These are the hits". When they weren't, because they were reluctant to play albums, and they were reluctant to expand their musical vistas at all. I had the idea that there was this whole great body of music that wasn't being played and wasn't getting any exposure, but there were a tremendous amount of people who wanted to hear it. That was the kind of music I was playing for my friends when they came over, that's the kind of music they played for me at their house. I talked to a lot of stations about trying variations of it, but on a full-time basis I couldn't find anybody that was interested. I was further interested in FM Stereo because of the obvious sound advantages. I looked around for an FM station that would try it, and KMPX was one of the ones I called. Their phone was disconnected and I said, "Hey, here's somebody desperate enough to try something else!" I had a lot of conversations with them and they finally agreed to let me take over a Chinese language program from 8 to midnight and play records there.

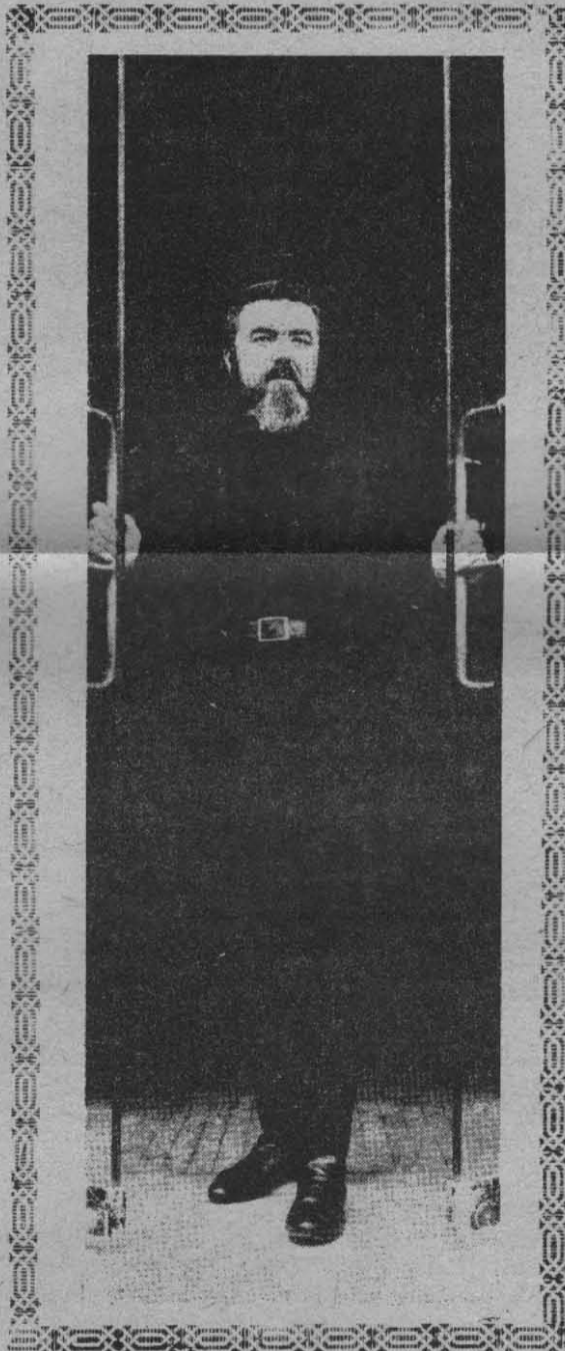
M.O.: When was this?

T.D.: This was April 7 — Hey man, tonight's the anniversary of that, I forgot about that. April 7 of '67. So, we were there until the strike last year, and then we came over here in May. There are all kinds of reasons for doing this kind of radio. At first I thought it would replace top 40, but then I dug that that wouldn't happen because — well, rock and roll

was a communications network for a secret society. And rock and roll really was a secret society; it did not, as a rule, include adults except those who were making it or playing it. Rock and roll is where one generation learned its life styles and where it got a lot of its juvenile philosophies — and that's what it's still doing. That's what bubble-gum music's for. But what happened is that a whole generation had grown up and had grown way beyond that kind of music.

M.O.: Do you think top 40 has changed, for better or for worse, because of underground competition?

T.D.: I wouldn't want to cast it in the mold of better or worse. I think you'll see increasingly top 40 stations that are more out and out bubble-gum operations, which is groovy because I think that generation has a right to communication, to the music it likes too. But top 40 today has changed to the extent that the bulk of its audience is somewhere between 9 and 16. Before that started at 12, and it's worked its way back. Like a man said, if Booth Tarkington were writing *Seventeen* today, he'd have to call it *Eleven*.



M.O.: But don't you think underground FM has contributed to raising the overall quality of music?

T.D.: Yeah, I think it improves it, because the only guideline we're using musically is: "Is it any good? Does it have musical validity?" We're not trying to cast it into any polarized areas, whereas most radio stations are involved in a kind of specialization. They're either playing R&B, C&W, or MOR, for middle-of-the-road. But those words don't mean anything to the average member of the audience. His categories are: "I like it — I don't like it." So what we're trying to do is play groovy music from all those categories, with the emphasis on rock because rock is still the guts of it. But there have been stations along these lines that have failed in other markets, and in every case it's because the people involved haven't had enough familiarity with the music they're playing.

People around here are really groupies in the sense that they've been following the music a long time and have a knowledge and understanding of it, which has to come across on the air.

M.O.: Have your weird newscasts ever resulted in trouble from the FCC?

T.D.: No, and I don't think they ever will. There have been a couple of very heavy rulings they've made as far as very controversial, very far-out subjects. During the hassles they had in New York between the Blacks and a large segment of the Jewish community over the schools, WBAI broadcast some very heavy anti-Semitic rap by some of the Black activists. A number of organizations took it to the FCC in protest. The ruling was that despite their own personal opinions, in the situation involved it was a view of a segment of the community, and whether rational or not, it was a controversial matter the station was not out of line in carrying. I think our approach to the news is fundamentally an anti-hero approach, and I don't think there will be any objection to it.

M.O.: Do you think there's too much money getting into rock, what with things like Columbia's half-million dollar deal with Johnny Winter?

T.D.: I do, but probably for different reasons than you expect. Those huge sums are not bonuses but advances, which those cats have to pay back out of their royalties. Many times a group starts out with a big advance to sign, they go out and buy a lot of clothes, maybe blow a lot of money on good dope, and enjoy it — it usually goofs up their recording session — and then when they get the record out and should be on the road promoting it, they're broke. By the time they should go back in the studio again, they're down — it's worked to their disadvantage in a lot of cases.

M.O.: I wrote about a malady I call "Second-album Syndrome", wherein a group's second album merely rehashes the same stuff or innovates for the sake of innovation. What do you think is responsible for that?

T.D.: When a group goes in to record its first album, it's recording their choicest material that they've culled from a great number of sources and usually had three or four years to work out and shape. They go in to cut a second LP six months later, they're now drawing from their second-echelon material or new material, oft-times it hasn't had sufficient time to get worked out. There is also a tendency to say, "Our first album was a success, now we've got to try something different". And that's where people get screwed up sometimes. I think there are certain kinds of groups that can be constantly innovative — the example that's so far out it isn't even an example, is the Beatles. But there are other groups that...

M.O.: The Airplane.

T.D.: Another fine example. And there are some groups that I personally would dig just staying in their bag, doing what they do because they do it awfully well.

M.O.: I'd put Procol Harum in that bag.

T.D.: Yeah, right.

M.O.: Many prominent groups have split up recently, with the members drifting around to various sessions or cutting albums alone. Do you think this is the way of the future?

T.D.: I think there's going to be a lot more of this "super session" kind of thing. It's nothing new, it's just another way of rehashing "Jazz at the Philharmonic" — interaction of different kinds of musicians. You'll still have a lot of group action because you've got a lot of groups that have been around for a long while, and still stick together. The group scene is very difficult because often a group hasn't been together very long when they start on the road together, and on the road you're being hassled constantly. You've got problems of moving around, equipment set-ups, and trying to create workable personal relationships is very difficult.

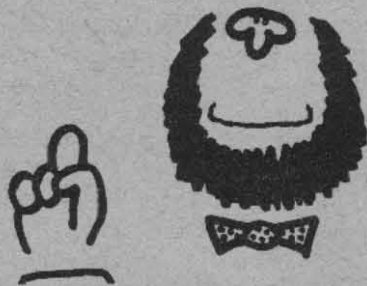
M.O.: Last question. If you were stranded on a desert island and could take only ten albums, which ones would you pick?

T.D.: (Slowly, after 35 seconds of heavy thinking.) I'd take The Beatles' Sergeant Pepper, their new album.

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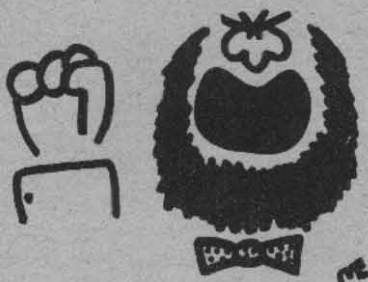
MONDAY...

"REMEMBER, STUDENTS,
ALL CONSERVATIVES
THINK EVERYTHING IS
A 'RED PLOT'"



TUESDAY...

"IT'S ALL A BIG CONSPIRACY
AMONG THE PIGS,
THE GOVERNOR, AND
THE JOHN BIRCH SOCIETY!!!"



Speech

Phillip Abbott Luce, a former leader of the Maoist Progressive Labor Party, will deliver a speech entitled, "The New Left - A Personal Perspective" on Tuesday, May 6, at 8:00 p.m. in Room 270 of Tresidder. During the early 1960's Mr. Luce was a prominent member of the radical Left, an organizer of illegal trips to Cuba and the editor of the Progressive Labor Party magazine. He holds a Masters Degree in Political Science from Ohio State University and is the author of three books, *The New Left, Road to Revolution* and *An Intelligent Student's Guide to Survival*. Mr. Luce's speech is sponsored by the Political Union and Young Americans for Freedom.

CATO...

Continued from page 2.

her Fearless Leaders, however. As Mencken (a great man) said, "Democracy is absurd but it is without doubt the most amusing form of government known to man. When knaves and/or fools are placed on political pedestals, take heart. They will be replaced with others of the same ilk next year."

Cato the Elder



YAF members sat in front of main entrance to Encina Hall in an effort to prevent A3M from taking building.

REQUEIM...

Continued from page 1.

the doors, was greeted with laughter and applause. Leading the charge into Encina were the same SDS people who had been instrumental in other campus disruptions: David Pugh, Marc Heller, Fred Cohen, Jim Shoch, Virginia Linsley, Bill Klingel along with such notorious non-students as Mary Hanson and Steve Weissmar. Absent were the faces of the "concerned" students who affiliated themselves with the A3M out of their humanitarian beliefs and love for mankind. Also absent were the faces of the gutless members of the Academic Senate who declined to condemn the previous sit-in at AEL and instead expressed their Liberal concern for the issues being raised by the A3M. What the stunned Liberal Academic community is only now beginning to realize is that the A3M is run by fascists who hold in contempt the principles of due process, rational discussion and non-violence. For too long there has been a reluctance to see SDS and the radicals in the A3M as anything more than idealistic young people out to save the world. The members of the Academic Senate shouldn't have that hang-up too much longer.

Even the *Stanford Daily*, which had given regular editorial encouragement to the radicals and even allowed members of the A3M to write front page news stories about the group's activities, recoiled at the violence and senseless destruction which took place yesterday at Encina. In a sense, the *Daily's* expression of editorial grief over the sit-in epitomizes the dilemma of those in the Stanford community who endorsed the efforts and concerns of radical students only to find themselves horrified at the extent to which those students manifested their "concern". Kenneth Pitzer has learned his lesson, perhaps Phil Taubman has also.

In order to forestall the very real possibility that violence will break out again, the Administration and the faculty must work to see that those who were responsible for the violence and destruction of property are not simply suspended but expelled from the University entirely. The time has come for the faculty to speak out strongly against the tactics employed by the SDS militants and to support the efforts of President Pitzer in dealing with campus disruptions. Thru its disgusting silence, the faculty at this University has given its tacit approval of the kind of disturbance which took place yesterday at Encina Hall. A simple resolution from the Academic Senate is no longer enough. Individual faculty members have to start putting their bodies on the line and speaking out against violence if Stanford is to have any hope at all of remaining an academic community.

DONAHUE...

Continued from page 3.

bum, the Stones' *Beggars' Banquet*, Buffalo Springfield *Last Time Around*, the Airplane's *Crown of Creation*, Traffic's second album, *Electric Ladyland* and Albert King's first album...

M.O.: Any Dylan?

T.D.: I was going to finish off with two of his, and I was just trying to figure... Dylan's really the hardest one because I like everything there. I think I'd probably take John Wesley Harding and *Blonde on Blonde*.

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