

# Blue Cross-Blue Shield: An offer you can refuse

by MARK LEE and BILL BENNETTS

Health, whether it's mental or physical, remains for most of us a prime concern. We subscribe to elaborate diets, drugs, and exercises to retain our well-being. If our efforts fail and good health crumbles we seek out professional health care.

Unfortunately, the cost for professional health care, as most realize, has reached astronomical proportions. The individual can no longer afford to pay the cost of hospital and doctor care. Consequently, he must subscribe to some form of health insurance or face the threat of financial disaster.

For many students health care financing presents little problems because they are covered under their father's plan. However, for graduate students and upperclassmen, health insurance represents a major financial investment.

Although several health insurance plans exist at Stanford, Blue Cross-Blue Shield (BCBS) retains a virtual monopoly. Introduced to the community in 1970, BCBS developed a tailored, comprehensive, extended medical care plan for students. Although BCBS may currently represent the most favorable plan because of no competition, the program remains far from satisfactory for many students who now join in the nationally growing consumer outrage against BCBS.

To deal with rising hospital and doctor costs, a consumer organization is needed that would be strong enough to oppose doctors and hospitals by exerting the influence of their large numbers. Such an organization would be a not-for-profit, membership oriented cooperative dedicated to keeping health costs to a minimum through adversary action.

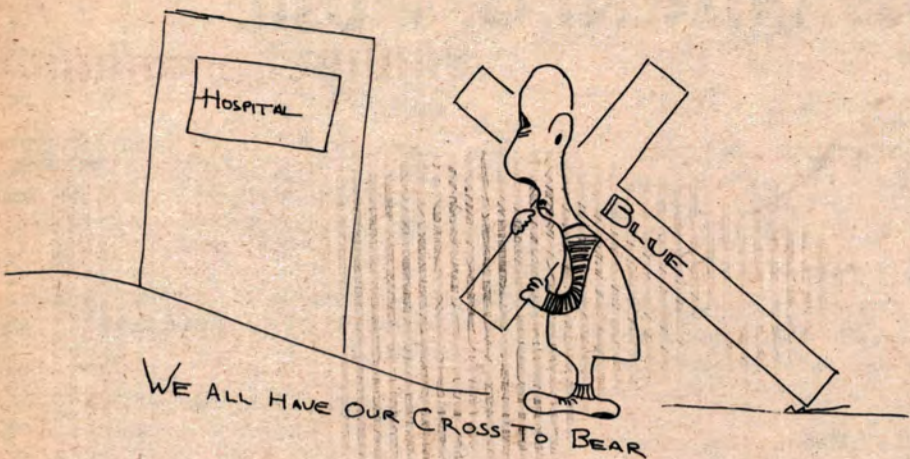
Understandably, that's what BCBS would like the people to think they are. Unfortunately, such an image is purely deceptive. To be sure, BCBS enjoys the benefits of a not-for-profit organization; however, it is not consumer oriented and, instead of containing costs, it willingly allows health costs to rise.

In January 1971, Senator Philip Hart, chairman of the Senate Antitrust and Monopoly Subcommittee held a three-day hearing on the role of BCBS in the escalation of hospital costs. Hart concluded that, due to its special quasi-public status, BCBS has become a virtual monopoly and that it is operated largely by and for hospitals and doctors. Also, he uncovered astonishing and widespread fiscal mismanagement, conflict of interest, and corruption.

To understand how BCBS manages to remain ineffective, one need only look at its facade of a system for member representation. Although BCBS is considered a membership organization, hence its tax exemption, its members don't vote, nor is their vote solicited.

Speaking on the question of representativeness, New York's Blue Cross President rationalized what has long been the national BCBS policy. "The word 'representative' is actually a misnomer," he said. "I mean—who could possibly represent eight million subscribers in New York City? 'Trustee' is more nearly the function

please turn to page twelve



## CHAPARRAL

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# I-Center seeks new image

By KRISTEN BRAUNSTEIN

Stanford's International Center is currently suffering from a severe case of apathy on the part of both foreign and American (North) students. The programs and activities run by the I-Center attract, at most, one third of the 1300 foreign students at Stanford and almost no American students at all.

A recent survey conducted by a student in the communication department indicates that foreign students are not displeased by the I-Center's actions, because they just don't care what it does. As one Greek student put it, "The I-Center provides some useful administrative services, but it's not terribly relevant to my daily life."

Interest in Stanford's foreign students has changed a lot since the International Center was formed in 1957. This change is not limited to students at Stanford. In its December 11 issue *Newsweek* contrasted today's foreign students with those of a decade ago. "The most painful problem," it asserts, "is the fact that Americans just aren't as interested in them as they once were. A Wisconsin study found that one in three Asians could not name a single American friend."

Whatever the cause of such a change—the attitudes of American students, the University administrations, or the foreign students themselves—the responsibility for

adapting to them lies with the administration. Like the placement center, Bechtel International Center is considered a student service, paid for out of general funds. In theory, the student body could take some initiative in determining its future role. But it doesn't seem to care.

Lee Zeigler, Director of the International Center, is concerned over the lack of interest in the programs offered and the lack of use of the building's facilities in general. He has helped to set up an I-Center Council, intended to bring new input from campus groups previously not associated with the I-Center. But the image of the I-Center as a well organized cross between a social director and surrogate parent will require some rather radical face-lifting if the center is to become an active hub of campus activity. This may be impossible. The structure of the I-Center may be inherently too conservative and rigid to take on a major new role.

Nominally, the center is under the Dean of Graduate Studies. It receives about \$120,000 each year from the general fund and gets some direct support, about \$10,000 per year, in the form of gifts, mostly from Bechtel. Presumably, the long term role of the center is determined by the Stanford Trustees in the same way that the Health Center is. But on a day-to-day basis, its role is very much a function of its two staffs.

The full time, paid staff of 12 (10 women and 2 men) is in charge of providing most of the technical services connected with foreign students. They act as liaison between the students and the federal immigration authorities when passport, visa, or other legal problems arise. They provide information regarding citizenship, educational and professional opportunities abroad, and offer counseling for students with academic or personal problems. Cliff Clarke, the foreign student advisor, helps with marital problems as well as the full range of bureaucratic screw-ups. This staff of 12 accounts for \$85,000 of the I-Center's \$130,000 budget.

The second staff, unpaid, is the Community Committee for International Students. It plans and carries out most of the social activities: the English-in-Action program, the holiday celebrations at the

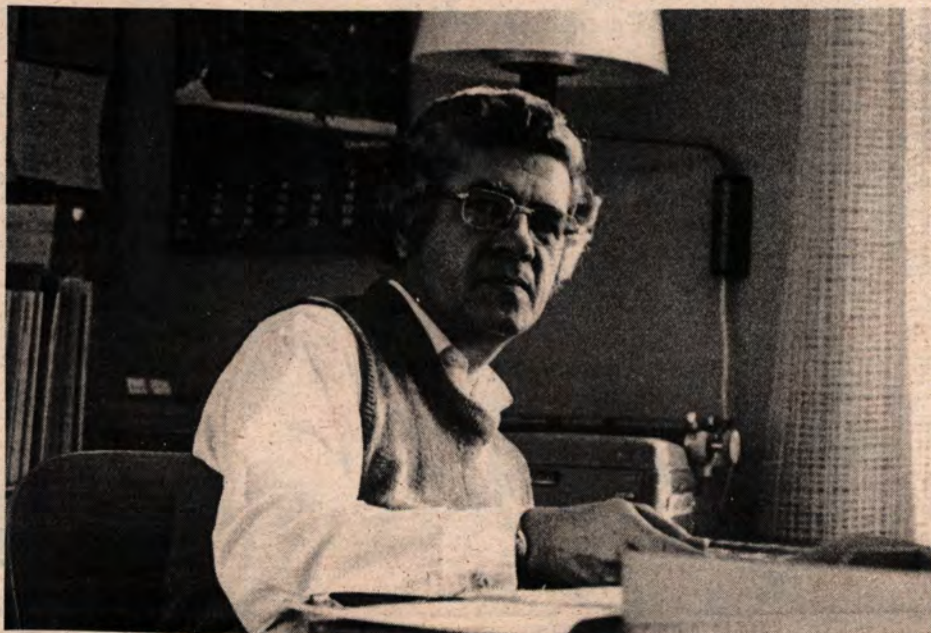
I-Center, the Homestay program for new foreign students, and the numerous classes and gatherings for wives of foreign students. This committee is composed of several hundred local volunteers (almost exclusively women) who attempt to fulfill what they feel are the needs of the foreign students at Stanford. In addition, they maintain a loan fund which the I-Center regularly uses to cover students' financial emergencies.

This second, highly active staff might be compared to a hospital auxiliary. It differs only in that the program centers around foreign students. The unpaid staff is a dominant force within the I-Center because no funds exist to pay people to do the volunteers' work. Apparently, other students have neither the time nor the inclination to devote so much energy to the International Center.

Apart from its organized activities, the I-Center offers many facilities which are available to any member of the Stanford Community. These include two kitchens, a dining room, a covered and heated patio area, lounge, a dark room (you provide paper, I-Center provides chemicals) and a reading room with many foreign magazines and newspapers.

Zeigler describes the volunteer staff as

please turn to page fourteen



Lee Zeigler, Director of the I-Center, discusses future plans.

### Social Note

Tired of Christmas? New Year? Foreign wars? and local repression? Liberate yourself by learning to write. The Chaparral prints news, humor, analysis, and almost anything else. Photographers, artists, and businessmen (or women) are also especially welcome.

First Meeting: 8 p.m. Wednesday, January 3rd. Chaparral offices — Storke Publications Building (up above the Daily).

Come on by, it'll be a bomb!



# STANFORD UNIVERSITY DEPARTMENT OF MUSIC

**Jan. 5**  
15th Century vespers service for Epiphany. St. Ann's Chapel Renaissance Choir, Stanford Early Music Ensemble, Beverly Simmons, Director. Music of Guillaume Dufay. 8 p.m., St. Ann's Chapel, Palo Alto.

**Jan. 14**  
The Francesco Trio with Rolf Persinger, viola, and Charles Siani, contrabass. Schubert: Trio in B flat major, Op. 99, Quintet in A major, Op. 114, "Trout." \$2 general, \$1 student. 3 p.m. Dink.

**Jan. 16**  
Margaret Fabrizio harpsichordist. Music of Le Roux, D'Anglebert, Louis Couperin, Couperin le Grand, and Rameau. \$2 general, \$1 student. 8 p.m. Cummings.

**Jan. 23**  
Samuel Swartz, organist. Classic and Neoclassic organ music of C.P.E. Bach, Cherubini, Mozart, Distler, Barbe, and others. 8 p.m. Dink.

**Jan. 28**  
Sunday Afternoon Series: The Stanford Chamber Orchestra. Ginastera: Variciones concertantes. Lees: Concertante Breve. The Stanford Chorale. Brahms: Motet, Warum ist das Licht gegeben dem Muhseligen?, Op. 74 and other works. Music for voice and lutes. 3 p.m. Dink.

**Jan. 30**  
Herbert Nanney, organist and Rolf Ermeler, flautist. Roman: Sonata in C minor. Eitler: Piezas para flauta sola. Heussenstaumm: Windgate. Borris: Laudo. 8 p.m. Dink.

**Feb. 6**  
Organ recital, Kay Gustafson and Donald Dunscomb, organists. Works by Buxtehude, J.S. Bach, Mendelsohn, and Hindemith. 8 p.m. Mem. Chu.

**Feb. 10**  
Joan Benson, clavichord and broadwood grand pianoforte. Bach: Suite in F minor. Beethoven: Six Bagatelles. Works by C.P.E. Bach, Haydn, and Mozart. \$2 general, \$1 student. 8 p.m. Cummings.

**Feb. 11**  
Sunday Afternoon Series: The Stanford Chamber Orchestra, Cello ensemble with Michele Miland, soprano, and the Stanford Chorale. 3 p.m. Dink.

**Feb. 13**  
The Stanford Studio Band, Lawrence Blackshere, Director, Music for large and small jazz ensemble. 8 p.m. Dink.

The Renaissance Wind Band, William Mahrt, Director. A concert of Medieval and Renaissance Flemish and Burgundian music. 8 p.m. Dink.

**Feb. 16**  
THE STANFORD SYMPHONY ORCHESTRA. Brahms: Symphony No. 2 in D major. Kay: Symphonic Essays: Markings. Mozart: Piano Concerto, K. 595, No. 27, in B flat major, Renee Chevalier, pianist. \$1.50 general, \$1 student. 8 p.m. Dink.

**FEB. 20**  
ORGAN RECITAL. Bernard King, Walter Hewlett, and David Creighton, organists. Works by Muffat, Bach, and Franck. 8 p.m. Me. Chu.

**Feb. 23, 24**  
**Mar. 1, 2, 3**  
Stanford Opera Theater. Albert Herring, by Benjamin Britten, with the Stanford Opera Orchestra. \$3.50, \$2.50, \$1.50 reserved, \$.50 discount for students. 8 p.m. Dink.

**Mar. 4**  
The Francesco Trio with Naomi Sparrow, pianist. Haydn: Trio in E minor. Kirchner: Concerto for Violin, Violoncello, Ten Winds, and Percussion. \$2 general, \$1 student. 3 p.m. Dink.

**Mar. 6**  
Alea II, the Ensemble for New Music. Works by Andrews, Davidovsky, Hodgkinson, Perotin, and others. 8 p.m. Dink.

**Mar. 9**  
The Stanford Wind Sensemble, Arthur Barnes, Director. Ives: Variations on America. Kay: Forever Free (A Lincoln Chronicle). 8 p.m. Dink.

**Mar. 11**  
A Concert in Honor of Founders' Day. The Stanford University Chorus, Harold Schmidt, Director. Mozart: Requiem. 3 p.m. Mem. Chu.

**Mar. 11**  
Organ Recital, Lynda Mischak and James Welch, organists. Works by Frescobaldi, Walther, Buxtehude, Bach, Hindemith, and Zimmermann. 8 p.m. Dink.

**Mar. 13**  
A Recital of Cello and Chamber Music. Directed by the members of the Francesco Trio. 8 p.m. Dink.

**Mar. 14**  
Marie Bigson, soprano, and Nathan Schwartz, pianist. Works by Brahms, Strauss, Faure, and Prokofiev. \$2 general, \$1 student. 8 p.m. Dink.

**Mar. 16**  
James Kobe, oboist, accompanied by instrumental ensemble. Works by Handel, Britten, Telemann, Mozart, and Albinoni. 8 p.m. Dink.

**Mar. 18**  
The Stanford University Chorus, Harold Schmidt, Director, Heiller: Deutsches ordinarium. M. Haydn: Missa pro defunctis. Date, time and location to be announced.

## WATERBED EXPERIENCE

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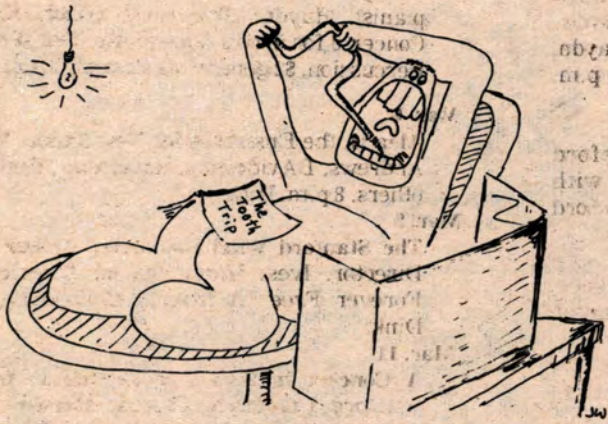
REG. \$125.<sup>00</sup>



## NEVER UNDERSOLD



# Are dentists picking your pocket while pulling teeth?



30% of the **Chaparral** readers will lose *all* their teeth before they are thirty-five (even if you stop reading the **Chaparral**). If you aren't one of the 25 million Americans with absolutely no teeth, you are undoubtedly one of the 98% with dental disease. You will probably spend in excess of \$6,000 on dentistry in your lifetime, only to have a 90% chance of losing *all* your teeth by age 60. No wonder dental discussions are so depressing.

Cavities have always been job security for dentists, but that may all change soon. If you can stand to read one more book that claims to a revolutionary and simple idea that will restore your health,

happiness and save money, read *The Tooth Trip* by Thomas McGuire, D.D.S. It will change your attitude toward your teeth, and it may save them, as the back cover claims.

McGuire is a sort of hip dentist from Carmel who seems genuinely concerned about preventing dental disease and reforming the Great American Dental Ripoff (rip-out?). He explains how tooth decay and gum disease get started, how to check your own mouth and treat some common problems, and how to eradicate the bacterial plague that kills your teeth and rots your breath. Basically, you'll get the same message from any good dentist today. Floss and brush your teeth a special way once a day, without toothpaste, and you disrupt the formation of bacterial colonies so they can't damage your teeth and irritate your gums.

It also helps if you eat right. In a chapter 'How to O.D. your teeth' McGuire repeats the traditional warnings against coffee, tobacco, alcohol, SUGAR, and pot. It's not the dope that gets you, it's the munchies. (That's right Howdy Doody fans, no Snickers bars, even if you "brush your teeth with Colgate.") He spends quite a bit of the chapter telling how bad amphetamines are for your teeth. In fact speed is right up there with sugar. If you're a natural food fan you don't need to read this chapter, but you'll like the one that shows how to make a 'natural' home dental care kit.

I guess the real reason I liked *The Tooth Trip* so much is that McGuire's appraisal of the dental profession confirms all the suspicions I have always had. Most dentists are racist, sexist, materialists who practice in affluent areas, so they can live like their parents. The dental association even publishes a list of the most profitable locations to practice. It costs a dentist about 100,000 bucks to get through dental school and set up practice (after four years of college). In school he learns mostly cosmetics and almost no hygiene or preventive medicine because that is the way the dental associations have the bar exams written. After the hundred grand ordeal, McGuire claims it is hard to resist partaking of the \$4 billion annually dropped in dentist's offices.

There are some hazards in this 90% white male, \$40,000 a year profession, however. The dentists has a 5-7 year shorter life expectancy, and in 1966, for example, 52% of the dentists who died, died of heart attacks. Do you feel sorry for them? I wonder how many of the 42 million people who have *never* seen a dentist are in the same socio-economic category?

Well, *The Tooth Trip* wants to change all this, so McGuire urges readers to use the Book to care for their teeth at home, and to select a good dentist who will get them on a plaque control program. Then write your congressman and give a copy of *The Tooth Trip* to your dentist. And finally you will be ready for the last chapter which shows how to fix a contraption that enables you to read a book while taking a bath, without getting the book wet. Hmmm, just as I thought.

—Dwight Johnson

## An analysis of oppression

By DICK STRUBBE

*Pedagogy of the Oppressed* by Paulo Friere, Herder and Herder, Inc., \$2.95 in paperback.

The philosophy of education contained in the *Pedagogy of the Oppressed* is the result of author Paulo Friere's many years of work with and observation of the learning process of illiterate people in South America. Don't dismiss it just because it is based on studies of "ignorant" people; it raises the serious question of how much "education" is brainwashing and how much is real learning in a dehumanizing society. What makes you think Stanford facilitates the broadening of your mind?

Friere begins with the assumption that man lives to act upon and transform his world, and in doing so man moves towards a fuller and richer life individually and collectively. He sees the world not as static but as a problem to be worked on. It is through problem solving and the resulting transformation of the world that history is created. It is through problem solving and struggle that men become human.

Friere uses impeccable methodology, which, unfortunately, could seem tedious to the less-than-fully interested reader. He develops his theory with the thoroughness of Marx and, indeed, his arguments parallel Marx's analysis of oppression and liberation. The arguments are not taken in a strictly economic sense however, but are based on a much wider cultural and humanistic view. In fact, while affirming the necessity of a dialectical approach to theory, Friere warns against limiting social concepts such as the strict economic determinism of some orthodox "Marxists."

The first chapter is a "justification" of Friere's pedagogy — an explanation and analysis of it. After postulating that man's role is to become more human and stating the historical fact that some individuals have negated this role by exploiting and degrading others, he shows that to be human is to struggle against oppressive forces. He looks at the "fear of freedom" that develops in both parties in an oppressor-oppressed system and at the cultural identification that the oppressed feel with their masters. He relates how these forms of cultural violence give rise to the need for the liberating violence of the oppressed. He describes this liberating violence as an expression of love because it works toward the humanization of *both* oppressed and oppressor.

The second chapter explains the "banking" concept of education and its

opposite, the "problem solving" model. The former is characterized as rigid, with the students in roles as passive receptacles of information and the teachers as "fillers" of these objects. The effective "control of thought by content" of this form is obvious, but the more important oppressive aspect of "banking" is the form of the process. McLuhan would certainly point out that the passivity this process encourages supports the oppressing culture by squelching creativity and initiative which might challenge it.

In the problem solving form, the student-teacher contradiction is resolved by both participating actively in the process. Both learn — the teacher is only a guide. This style of education assumes that



the only way to really learn the nature of something is through trying to change it. The process of action provides the participants with knowledge, with both its subjective and objective components intact.

Dialogue as the only real form of education is handled at length in chapter three. It is the most abstract part of the book and took a long time to say, with dryness, "Education is a two way street."

The final chapter is basically on practical applications of the theory. It enumerates basic principles and guidelines of liberating education. The pitfalls of non-liberating forms of control in oppressing education — manipulation, conquest, divide and rule, and cultural invasion — are discussed as well as the antidotes of cooperation, unity, and organization. The principles are basic to any struggle to become more human.

Relating this book to Stanford is easy. The "banking" form of learning is the

prevalent one here. Both the content and style encourage the channeling in American society. Just remember the number of monotonous lectures you've attended. All elements of control by the oppressor are here. Look around you at the "fear of freedom" in others eyes — look into your own hearts. From the regimen of Electrical Engineering to the ready-made world of the Jesus freaks, we, as human beings, relinquish our claim to freedom to independent thought and action.

The two basic forms of inaction discussed in the book are apparent here too. Many here haven't felt any need to struggle because they identify with the values of the oppressive society. In some this is because they are, or will be, the oppressor. Look at your backgrounds. These unconsciously, through the process of cognitive dissonance, perceive reality in a subjective way, transforming threatening elements into neutral or supportive ones.

The related process that causes inaction is that in people who recognize they are oppressed — as students in general, as women, Third World, or gay — the submersion of identity in the oppressive culture is so great as to cause minimization of the problem in ones mind. Submersion also makes it hard to imagine fighting the society. Functionally oppression is domesticating.

Both these forms of inaction can be overcome by engaging in active search for knowledge about the nature of the world we are in.

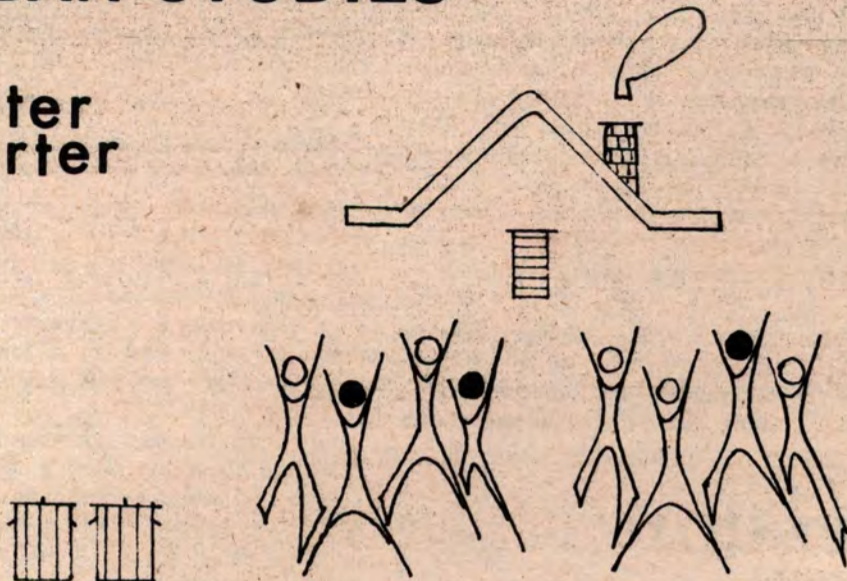
Take heart! In his studies, Friere found that no matter how ignorant a person may be, if provided with the proper tools and guidance, he can perceive his personal and social reality as well as the contradictions in it. He can take back control of his life and become a Subject rather than a mere object in the world. This is a necessary process not only of workers in the Third World, but also in a highly technological world of programmed conformity.

The content of this book is for everyone — from those struggling in Vietnam to those vainly struggling for individualistic 'false' liberation at home. Unfortunately, because of the academic nature of the writing, those who need it most may not read it or understand it. The concepts are sometimes ill-phrased (partly due to loss in translation from Portuguese, I suspect), and are not generally illustrated by examples. It would be wonderful to hear more of the experiences from which the theory was developed. I recommend not passing it by in spite of these shortcomings.



# PROGRAM ON URBAN STUDIES

winter  
quarter



The Committee on Urban Studies invites you to take advantage of its Winter offerings. The courses are open to all students by sign-up.

Students may apply for an internship through our office: room 590E, Old Union, under the Nitery. Our phone number is 321-2300, x3452. The internships are unpaid, usually require two quarters, normally are for five units per quarter. They are sponsored by a Stanford professor and supervised by the agency or organization. Preference is given to juniors and seniors. Students will be accepted on the basis of their experience and knowledge, initiative, and maturity. A minimum commitment of ten hours per week is expected. You are urged to apply immediately.

## COURSES, FIELD WORK, AND INTERNSHIPS

- 2 Introduction to Urban Studies: Urban Form Alternatives  
TTh 11-12:30 Paris 200Q (4)
- 120 Urban Poverty and Social Policy  
T7:30-9:30 Levy UGLY 144 (3)
- 125A Natural Resources Planning for the S.F. Bay Region  
Th 7 p.m. Brown et al 231 (3) (Auditors welcome)
- 137 American Urban History, 1830-1945: Community, Mobility, & Conflict  
W2:15-4:05 Hobson ESMB 111 (4) (Same as Hist. 262)
- 140 Strategy and Tactics of Mass Organization I  
M9-11 Miller e57B (3)
- 141 Strategy and Tactics of Mass Organization II  
M1:15-3:05 Miller 269A (3-4) (Also dhr off campus)  
\*\*\*\*\*
- 180 Internships with Red Cross Community Services  
Two positions: (a) Community worker, Spanish-speaking area of Redwood City; and (b) expansion of services to Bellehaven area of Menlo Park.
- 182 Internships with Palo Alto City Council  
At least six positions: areas of housing preservation, public transportation, child care, public health services, gun control, re-election campaigns.
- 184 Internships in Criminal Justice in Santa Clara County  
At least eight positions: areas of alcoholic incarceration, citations over arrest, effects of officers' clothing, business crime, victimization surveys, burglary patterns, and re-evaluation of crime statistics.
- 185 Internship with Mountain View Transportation Committee  
Intern to be regular member of this committee. Group charged by the City to develop transportation section of the General Plan. Previous or current enrollment in C.E. 130 "Transportation" or equivalent is required.
- 186 Internship with Zero Population Growth  
Intern to work with national Legal Director to develop legal means to limit and direct local growth.
- 187 Internships with East Palo Alto Municipal Council  
Two positions: (a) develop and follow up on means to renovate some two hundred abandoned homes in EPA; and (b) developing a comprehensive drug treatment and rehabilitation program.
- 188 Internships with Palo Alto's City Manager  
Two positions: (a) problems and effects of annexing certain unincorporated areas to the City; and (b) working to achieve a sharing of resources between the City and the school district.
- 191 Internship with Redwood City People's Medical Center  
Intern to provide information and follow-through to force the county's health services to provide the services required by law.

### SCIRE COURSES

- SCTR 197 Personal Values Systems in a Pluralistic Society  
Limited Enrollment - 3 units
- SCTR 104 Building a Georight Structure  
Limited Enrollment - 2 units
- SCTR 105 Temenite Dance Workshop  
Limited Enrollment - 2 units
- SCTR 102 Dance Improvisation  
Limited Enrollment - 2 units
- SCTR 101 Astronomy  
Limited Enrollment - 3 units
- SCTR 199 History, Myth, and Culture of the Homosexual  
Limited Enrollment - 3 units
- SCTR 198 Hawaii Study Group  
Limited Enrollment - 3 units

For additional information on SCIRE courses and projects contact Ron Jones at the SCIRE office below the Nitery, or call extension 4504.

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## Institute of Human-Potential Psychology

### SEMINARS

January 15, 1973 to March 22, 1973

- 501 Philosophical Foundations of Psychology  
C. Singh Wallia, Ph.D. & Frank Savage, M.A.  
Monday, 7:30-10 p.m.
- 510 Existential Counseling  
Peter Koestenbaum, Ph.D.  
Tuesday, 7:30-10 p.m.
- 514 Language of the Self: Creative Writing  
Richard Hagopian, M.F.A.  
Tuesday, 7:30-10 p.m.
- 530 Survey of Psychotherapy  
Ray Vespe, M.S.  
Thursday, 7:30-10 p.m.
- 533 Psychology of Meditation  
Rammurti Mishra, M.D.  
Wednesday, 7:30-10 p.m.
- 534 Jungian Psychology  
Ladson Hinton, M.D. & Thomas Kirch, M.D.  
Thursday, 7:30-10 p.m.
- 535 Parapsychology and Psychic Healing  
Raymond Lilley, D.D.  
Monday, 7:30-10 p.m.
- 537 Advanced General Psychology  
Phyllis Reisner, Ph.D. & Margot McNeil, Ph.D.  
Wednesday, 7:30-10 p.m.

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For a registration form, please write the Institute or call 326-6413. As our seminars are limited to 16 students, pre-registration is recommended to insure enrollment. Seminars of 10 weekly meetings give 3 units of credit each. Tuition is \$60 per 3 unit seminar. Auditors are admitted on the same registration basis.

### Stanford Public Events - Winter Quarter

- Jan 5 Special film presentation - RED DETACHMENT OF WOMEN 8:00 PM, Memorial Auditorium. Tickets: General \$2.00, Students \$1.25. (At Tresidder or at the door.)
- Jan 12 DOROTHY STICKNEY, "A LOVELY LIGHT" Dramatic readings of writings of Edna St. Vincent Millay. 8:00 PM, Dinkelspiel Auditorium. \$4.50, Students \$3.75.
- Jan 18 LOTTE GOSLAR'S PANTOMIME CIRCUS - A unique mixture of dance, theater, and pantomime.
- Jan 19 8:00 PM, Memorial Auditorium. \$4.75; \$3.75; \$2.75. (Students \$.75 off.) (Children's performance Jan 20, 10:00 AM.)
- Jan 21 SPECULUM MUSICAE - A 20th century music group presenting works by Crumb, Wuorinen, Stravinsky, Wolpe, and Boulez. 2:30 PM, Dinkelspiel Auditorium. \$4.50, Students \$3.75.
- Jan 26 ANTHONY NEWMAN' HARPSICHORDIST AND ORGANIST - 8:00 PM, Dinkelspiel Auditorium. \$4.50, Students \$3.75.
- Feb 2 SECOLO BAROCCO - Baroque chamber music played in the original instrumentation. 8:00 PM, Dinkelspiel Auditorium. (See prices above.)
- Feb 4 I MUSICI - Instrumental music of the Baroque and later periods, performed by an ensemble of twelve musicians. 2:30 PM, Memorial Auditorium. Tickets: \$4.75; \$3.75; \$2.75. (Students \$.75 off.)
- Feb 9 JACOB LATEINER, PIANIST - Performance 8:00 PM, Dinkelspiel Auditorium. \$4.50, Students \$3.75.
- Feb 16 REPERTORY DANCE THEATRE - An American dance troupe. Performances 8:00 PM, Memorial Auditorium. Tickets: \$4.75; \$3.75; \$2.75. (Students \$.75 off.)
- Feb 23 P.D.Q. BACH - Professor Peter Schickele brings the insane music of Bach's oldest son to Stanford. 8:00 PM, Memorial Auditorium. Tickets same as above.
- Feb 25 MUSIC FROM MARLBORO - Musicians from Rudolf Serkin's Music Festival in Marlboro, Vt. will perform works by Mendelssohn, Schoenberg, and Schumann. 2:30 PM, Spangenberg Aud, Gunn High School. Tickets: \$4.50; \$3.75. (Students \$.75 off.) Student Rush available 15 min. before curtain at all performances.



# Psychodrama mixes theater and therapy

by Margaret Murray

It's up to you.

But is it really? Such words are ironic. Ironic because whether we achieve success, happiness or fulfillment in our lives is often *not* up to us. We have been taught to suppress, deny, and restrain ourselves since infancy. We learn two antithetical meanings to success—one in terms of the world and another in terms of self-fulfillment. Accomplishment or failure often depends on how well we suppress success for our true selves.

"It's up to you" remains an injurious phrase because we almost always use it to torture ourselves—to tighten the double-bind our society has created by demanding that we assume total responsibility for being what we are (or are not). We are punished for being ourselves, while we punish ourselves with the mistaken belief that "yes, it was up to me all along."

Our culture teaches us to control our feelings and to channel our energy into abstract thinking, primarily through the study we practice for 20 years. We learn to feel ashamed of self-expression which fails to relate to some specific goal. We learn to seek only one person to satisfy our needs for love and affection. We learn bitterness when we fail to find that person. We learn to hide or muffle our sadness in silence, our anger in sarcasm, and our love in fantasy.

Offering an alternative to such suppression, a Psychodrama Workshop meets every Tuesday and Friday night in a converted church building in Palo Alto. Basically, the Workshop is an open group practicing a mixture of therapy and drama—hence "psychodrama."

Psychodrama began in Palo Alto four years ago as part of the Human Institute. As therapy, it blends the techniques of J. L. Moreno, who founded Psychodrama in New York during the 1930s, with the Gestalt therapy of Fritz Perls and the bioenergetics of Alexander Lowen.

In the beginning Psychodrama was a no-holds-barred encounter group with an emphasis on eliminating personal defenses. The feeble-hearted were soon left behind. Over four years Psychodrama has changed its emphasis. As practiced by the Palo Alto Psychodrama Workshop, it combines elements of therapy, theatre, religion and education similar to the healing ceremonies of many American Indian and non-Western cultures. It has grown into a social organization with a leader, Stanford psychologist Dr. Victor Lovell, and an organized group of actors.

In contrast to the self-discipline, Psychodrama allows humor, grief, exhibi-



tionism, dreams, violence, and affection. Expression of love, anger, and fear is encouraged. Suppression of emotion is discouraged. Dr. Richard Almond, Assistant Professor of Psychiatry at Stanford, who participates in Psychodrama, explains, "Underlying most psychodramatic scenes is a therapeutic philosophy that the intense experience of one's feelings is valuable and positive." As Lovell says at the beginning of each group, "We don't fight fire with water, we don't fight fire with fire, we fight fire with gasoline. We do this in the belief that you can put it together when you really feel it."

It is 8 o'clock Tuesday night at 401 Florence Street. Over 30 people whose ages vary from 18 to 50 sit on pillows forming a circle. They look expectant. Vic sits down in his chair. He motions the girl in the record booth behind him to turn down Van Morrison.

"This is a heavy intense scene," says Lovell, "if you are stoned on downers, or drunk, or in any condition where you can't accept responsibility for yourself, you shouldn't be here."

People rearrange themselves on pillows. Amusement, fear, and anticipation are on their faces.

"Who wants to work?" Vic asks.

A young woman, about twenty-five, hesitates, then slides out to the middle of the floor. "What I want to do—" she gestures helplessly. "I'm scared."

"Everybody's scared when they come out," Vic answers gently. "Take a deep breath."

Ann has been to Psychodrama before. The group knows her. She explains that her boyfriend has just come back from the East to live with her. She feels caught between wanting to be the independent woman and wanting to be a man's woman

to please him. She feels trapped. She feels depressed, weighted down, and she's begun to eat a lot.

Vic tells Ann to look around the room and pick out a man who reminds her of John.

"You," she says, pointing to a bearded blond man in the far corner. "You remind me of John—just around the eyes."

"Talk to him as if he were John," Vic suggests.

Ann attempts to explain how badly she feels. The man appears self-conscious but nevertheless eager. He reaches out for Ann as if to comfort her. She pushes him off.

"I can't do this," she says. "He's not John. I can't get into the scene."

"We're not trying to create reality," Vic tells her. "You can get reality when you go home—it's out there, waiting. What we're trying to do here is allow you to experience those feelings you cut off in your real life."

Ann complains, "I can't get into it. I tried."

"Say, 'I won't get into it,'" corrects Vic.

"I won't. I don't want to talk to this guy. I don't really want to talk to any men. I want to get my self together. So I'm more independent—or something."

Two pillows are placed in the center. The lights are lowered.

"O.K. Be the independent woman," Vic says. "Talk to your submissive part."

"What's the matter with you?" Ann begins.

Suddenly her voice is stronger.

"Why are you so down—eating all the time? You got what you wanted. John came back. Isn't that what you wanted?"

Psychodrama allows the protagonist, in this case, Ann, to project her inner life outside herself. "In your own life you are always at center stage. Psychodrama gives you the opportunity to externalize this inner, subjective experience," says Dr. Almond. "By externalizing a dilemma, the possibility for change is increased. You may see its elements more clearly, find out what it does to other people, and you have the opportunity to act out alternatives. Often we are caught by habit and custom in roles we do not want but cannot see to change. Our defenses isolate us until we do not even know what it is we want to be protected from."

Most people feel that they are alone not only because they do not know other people's feelings, but because they cannot even experience their own. They often associate their inner experiences with shame and rejection. In traditional therapy, the patient pays for an observer he can count on to whom he can reveal himself. But the revelation is limited to one and it is a long and arduous road from intimacy

with a paid doctor to intimacies in the world.

In Psychodrama, there is a chance for everybody to play parts and to interact with the actors as real people. There is a very special feeling about seeing people who are real play parts. "If the protagonist is willing to suspend disbelief," says Almond, "then he can have all the real feelings towards these figures."

Those sitting around the circle are encouraged to act as doubles if they identify with the person in the middle. They are also encouraged to express honest feelings about the scene—whether it be love, or disgust, or anger or boredom. What is discouraged is analysis or judgment. "There is group pressure not to judge, not to analyze, not to label or instruct." The theory is that most of us have become paralyzed by self-consciousness and self-criticism. In addition, many of our feelings are hidden behind a mask of do-good advice or analysis—as with the pretty woman in the group. As both theatre and therapy, Psychodrama values spontaneity of feeling.

Vic tells Ann to switch roles.

"Be the submissive 'Man's Woman.'"

She crouches on the opposite pillow. The lighting changes from red to blue.

"Don't talk like that," she whimpers. "I'm scared of John, but I need someone. I can't be alone."

A woman slips onto the "aggressive" pillow and answers Ann as the independent woman. "You are going to be alone anyway. The way you're acting, slobbering—John doesn't want you. Nobody wants you."

Ann begins to cry. "Yes, yes he does."

Another girl from the sidelines slips behind Ann to double her. The double says, "Somebody must want me. Look at me. I'm harmless. I can't hurt anybody. I do everything to please John."

Ann turns around annoyed.

"Correct your double if you don't agree with her," advises Vic.

"That's not true," Ann answers. "I won't do things to please him. I just get depressed and withdrawn."

"Please yourself for a change!" shouts her independent woman.

Ann hesitates.

"Change places," Vic calls out.

Ann and her counterpart change pillows. The counterpart imitates Ann, crying and doubling over. Ann shouts, "Stop crying. I can't stand it." Ann looks disgusted and clenches her fists. Behind her the double holds Ann's arms to her sides tightly.

"What do you want to do?" Vic asks.

"I want to get out! I want to get rid of her." Ann struggles up.

"Get out of here," she shouts, "You're ruining my life."

The submissive part clings to Ann's legs. Ann pushes her off. The girl comes back, sobbing. Ann shoves her away. Ann's double hangs on to her and tries to keep Ann from moving.

Ann twists around. "You too!" She pushes at her double. "Get away. I don't want you. I don't want anybody."

Ann falls onto the pillows and begins to cry. The two other girls leave the middle. The lights go off except for the blue strobe.

Ann's crying softens the room. Judy Collins' "Who Knows Where the Time Goes," plays quietly. There is a feeling of release and of comfort, like rain falling. First hard, and then soft. People hold each other.


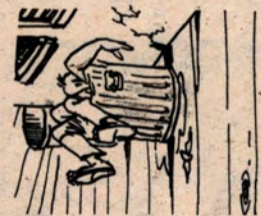
please turn to page fourteen






# ASSU Winter Quarter Calendar

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
 <p>9:00 Communion Celebration 11:00 Robert M. Brown, Prof. of Relig. and Interim Dean 5:00 Mass Sunday Flicks—Lawrence Arabia, 5:30 and 9:00, Mem. Aud.</p>	<p>1 3:00 Travel Film—Lumberjack in Alaska, Mem Aud.</p>	<p>2 8:00 Linus Pauling, "Prevention of Disease." Dink.</p>	<p>3 7:30 English Dept. Films—Woman of the Year, Confidential Agent, Cubberley.</p>	<p>4 8:00 IA Films—M, Cubberley.</p>	<p>5 4:30 Happy Hour, I Center. 8:00 15th Century vespers service, St. Ann's Chapel, Palo Alto. 8:00 Public Events, film of "Red Detachment of Women." Mem Aud.</p>	<p>6 Stanford-Cal Winter Carnival at Heavenly Valley. 8:00 Basketball—USC at Stan.</p>
<p>7 9:00 Communion Celebration 11:00 Robert M. Brown 3:00 The Francesco Trio, Dink. 5:00 Mass Sunday Flicks—The French Connection, 7:00 and 9:15, Mem Aud. Stanford-Cal Winter Carnival at Heavenly Valley</p>	<p>8 3:00 Travel Film—Lumberjack in Alaska, Mem Aud.</p>	<p>9 4:00 Coffee Clash. "The Paris Peace Talks and the Bombing," I Center. 8:00 Margaret Fabrizio, harpsichordist, Cummings.</p>	<p>10 7:30 English Dept. Films—The Philadelphia Story, Christmas in July, Cubberley.</p>	<p>11 8:00 IA Films—M, Cubberley.</p>	<p>12 4:30 Happy Hour, I Center. 8:00 Public Events, Dorothy Stickney in "A Lovely Light," Dink. Stanford-Cal Winter Carnival at Heavenly Valley. 8:00 Basketball—UCLA at Stan.</p>	<p>13 Stanford-Cal Winter Carnival at Heavenly Valley. 8:00 Basketball—USC at Stan.</p>
<p>14 9:00 Communion Celebration 11:00 Diane Kenney, Asst. Dean of the Chapel 2:30 Public Events, Speculum Musicae, Dink. 5:00 Mass Sunday Flicks—Camelot, 6:30 and 9:30, Mem Aud.</p>	<p>15 3:00 Travel Film—Lumberjack in Alaska, Mem Aud.</p>	<p>16 4:00 Coffee Clash. "The Paris Peace Talks and the Bombing," I Center. 8:00 Margaret Fabrizio, harpsichordist, Cummings.</p>	<p>17 7:30 English Dept. Films—The Lady Eve, My Darling Clementine, Cubberley.</p>	<p>18 8:00 IA Films—LeMillion, Cubberley. 8:00 Public Events, Lotte Goslar's Pantomime Circus, Mem Aud.</p>	<p>19 4:30 Happy Hour, I Center. 8:00 Public Events, Lotte Goslar's Pantomime Circus, Mem Aud. San Jose Symphony Orchestra, Mary Costa. First Baptist Church, San Jose.</p>	<p>20 10:00 a.m. Public Events, Children's performance of Pantomime Circus, Mem Aud. 2:00 Swimming—Indiana Univ. at Stan. 8:00 Basketball—U. of Utah at Stan.</p>
<p>21 9:00 Communion Celebration 11:00 Diane Kenney, Asst. Dean of the Chapel 2:30 Public Events, Speculum Musicae, Dink. 5:00 Mass Sunday Flicks—Camelot, 6:30 and 9:30, Mem Aud.</p>	<p>22 </p>	<p>23 8:00 Samuel Swartz, organist, Dink.</p>	<p>24 7:30 English Dept. Films—Sullivan's Travels, Foreign Correspondent, Cubberley. 8:00 IA Films—Mr. Smith Goes to Washington, Bishop.</p>	<p>25</p>	<p>26 4:30 Happy Hour, I Center. Sequoia Films—Taming of the Shrew (with Taylor and Burton), Cubberley. 8:00 Public Events, Anthony Newman, harpsichordist-organist, Dink.</p>	<p>27 2:00 Swimming—Santa Clara Swim Club at Stan.</p>
<p>28 9:00 Communion Celebration 11:00 Gordon Verplank, Chaplain, Claremont Colleges 3:00 Stanford Chamber Orchestra and Chorale, Dink. 5:00 Mass Sunday Flicks—Bonnie &amp; Clyde, 7:00 and 9:15, Mem Aud.</p>	<p>29</p>	<p>30 4:00 Coffee Clash. "Pollution and Its Effects on Your Brain, Heart and Lungs," I Center. 8:00 Drama—"Beaux' Strategem," by G. Farquhar, Little Theatre. 8:00 Herbert Nanney, organist and Rolf Zrmeler, flautist, Dink.</p>	<p>31 7:30 English Dept. Films—Sahara, The Palm Beach Story, Cubberley. 8:00 Drama—"Beaux' Strategem," Little Theatre. 8:00 IA Films—Casanova '70, Bishop.</p>	<p>FEBRUARY 1 8:00 Drama—"Beaux' Strategem," Little Theatre.</p>	<p>2 4:30 Happy Hour, I Center. 8:00 Drama—"Beaux' Strategem," Little Theatre. 8:00 Public Events, Secolo Barocco, Dink.</p>	<p>3 2:00 Swimming—Stanford relays at Stan. 3:00 Travel Film—John Muir's High Sierra, Cubberley. 8:00 Drama—"Beaux' Strategem," Little Theatre.</p>



<p>4 9:00 Communion Celebration 11:00 Stuart McLean, Univ. of Santa Clara 2:30 Public Events, I Musici. Mem Aud. 5:00 Mass Sunday Flicks—Doctor Zhivago, 5:30 and 9:00, Mem Aud.</p>	<p>5 8:00 Drama—"Beaux' Strategem," Little Theatre. 8:00 Organ Recital: Kay Gustafson and Donald Dunscomb. Mem Chu.</p>	<p>6 7:30 English Dept. Films—The Battle of San Pietro, To Be or Not to Be, Talk of the Town, Cubberley. 8:00 Drama—"Beaux' Strategem," Little Theatre. 8:00 IA Films—Cry, the Beloved Country, Bishop.</p>	<p>7 8:00 Drama—"Beaux' Strategem," Little Theatre. 8:00 Public Events, Jacob Lateiner, pianist. Dink.</p>	<p>8 4:30 Happy Hour, I Center. 8:00 Drama—"Beaux' Strategem," Little Theatre. 8:00 Public Events, Jacob Lateiner, pianist. Dink.</p>	<p>9 2:00 Swimming—UCLA at Stan. 8:00 Drama—"Beaux' Strategem," Little Theatre. 8:00 Joan Benson, clavichord and piano/forte. Cummings.</p>
<p>11 9:00 Communion Celebration 11:00 Black History Week 3:00 Michele Milland with Stanford Chamber Orchestra and Chorale, Dink. 5:00 Mass Sunday Flicks—Anne of the 1000 Days, 7:00 and 9:40, Mem Aud.</p>	<p>12 4:00 Coffee Clash. TBA, I Center 8:00 The Renaissance Wind Band, Dink. 8:00 Sandra and Daryl Bem, "Training the Woman to Know Her Place: The Power of an Unconscious Ideology." TMU Large Lounge.</p>	<p>13 7:30 English Dept. Films—The Unfaithful, Yours, Cubberley. 8:00 IA Films—War of the Buttons, Bishop.</p>	<p>14 8:00 Drama—"Big Time Buck White," Nitery.</p>	<p>15 </p>	<p>16 4:30 Happy Hour, I Center. 8:00 The Stanford Symphony Orchestra, Dink. 8:00 Public Events, Repertory Dance Theatre. Mem Aud. 8:00 Basketball—Oregon State at Stan. Final payment due, ASSU Charter to NYC and Hawaii.</p>
<p>18 9:00 Communion Celebration 11:00 Robert M. Brown 5:00 Mass Sunday Flicks—The Hospital, 7:00 and 9:15, Mem Aud.</p>	<p>19 8:00 Drama—"Big Time Buck White," by J. D. Tuotti, Nitery. 8:00 Organ Recital: Bernard King, Walter Hewlett, and David Creighton. Mem Chu.</p>	<p>20 7:30 English Dept. Films—I Was a Male War Bride, Nightmare Alley, Cubberley. 8:00 Drama—"Big Time Buck White," Nitery.</p>	<p>21 8:00 Drama—"Big Time Buck White," Nitery.</p>	<p>22 8:00 Drama—"Big Time Buck White," Nitery.</p>	<p>23 8:00 Drama—"Big Time Buck White," Nitery. 8:00 Stanford Opera Theater, "Albert Herring," by Benjamin Britten. Dink. 8:00 Public Events, Prof. Peter Schickele, "The Intimate P.D.Q. Bach," Mem Aud. 8:00 Basketball—U. of Washington at Stan.</p>
<p>25 9:00 Communion Celebration 11:00 Wm. Sloane Coffin, Jr., Chaplain, Yale Univ. 2:30 Public Events, Music from Marlboro. Spangenberg Aud., Gunn High School. 5:00 Mass Sunday Flicks—Ryan's Daughter, 6:00 and 9:15, Mem Aud.</p>	<p>26 3:00 Travel Film—The Two Worlds of Polynesia, Cubberley. 7:45 Travel Film—Mem Aud.</p>	<p>27 4:00 Coffee Clash. TBA, I Center. 8:00 Drama—"Big Time Buck White," Nitery.</p>	<p>28 7:30 English Dept. Films—Adam's Rib, The Shop Around the Corner, Cubberley. 8:00 Drama—"Big Time Buck White," Nitery.</p>	<p>29 8:00 Drama—"Big Time Buck White," Nitery. 8:00 Stanford Opera, "Albert Herring," Dink. 8:00 IA Films—Ikiru, Cubberley.</p>	<p>30 1:15 Track—Fresno State at Stan. 8:00 Drama—"Big Time Buck White," Nitery. 8:00 Stanford Opera, "Albert Herring," Dink.</p>
<p>4 9:00 Communion Celebration 11:00 Robert M. Brown and Diane Kenney, Dialogue sermon 3:00 The Francesco Trio with Naomi Sparrow, pianist, Dink. 5:00 Mass Sunday Flicks—Play It Again, Sam, 7:00 and 9:00, Mem Aud.</p>	<p>5 3:00 Travel Film—The Two Worlds of Polynesia, Cubberley. 7:45 Travel Film—Mem Aud.</p>	<p>6 8:00 Alea II, the Ensemble for New Music, Dink.</p>	<p>7 8:00 IA Films—Le Testament D'Orphee, and Trip to the Moon, Cubberley.</p>	<p>8 8:00 The Stanford Wind Ensemble, Dink. San Jose Symphony Orchestra, Chorale. Civic Auditorium, San Jose. 8:00 Basketball—California at Stan.</p>	<p>9 1:15 Track—San Jose State at Stan.</p>
<p>11 9:00 Communion Celebration 11:00 Philip H. Rhineland, Prof. of Philosophy 3:00 Stanford University Chorus, Concert in Honor of Founders' Day, Mem Chu. 5:00 Mass Sunday Flicks—Sometimes a Great Notion, 7:00 and 9:30, Mem Aud.</p>	<p>12 DEAD WEEK BEGINS</p>	<p>13 DEAD WEEK 8:00 Organ Recital: Lynda Mischak and James Welch, Dink. 8:00 Robert M. Brown, "What's New in Religion?" TMU Large Lounge.</p>	<p>14 DEAD WEEK 8:00 Recital of Cello and Chamber Music, Dink.</p>	<p>15 DEAD WEEK</p>	<p>16 DEAD WEEK 8:00 Marie Gibson, soprano, and Nathan Schwartz, pianist. Dink.</p>
<p>18 9:00 Communion Celebration 11:00 Diane Kenney, Asst. Dean of the Chapel 5:00 Mass Sunday Flicks—"Sucker" and "Horse Feathers," 7:00 and 9:30, Mem. Aud. 8:00 James Kobe, oboist, Dink.</p>	<p>19 FINALS</p>	<p>20 FINALS</p>	<p>21 FINALS</p>	<p>22 FINALS</p>	<p>23 FINALS ASSU Charter flights depart for NYC and Hawaii. Return on April 1.</p>
<p>18 9:00 Communion Celebration 11:00 Diane Kenney, Asst. Dean of the Chapel 5:00 Mass Sunday Flicks—"Sucker" and "Horse Feathers," 7:00 and 9:30, Mem. Aud. 8:00 James Kobe, oboist, Dink.</p>	<p>19 FINALS</p>	<p>20 FINALS</p>	<p>21 FINALS</p>	<p>22 FINALS</p>	<p>24 FINALS ASSU Charter flights depart for NYC and Hawaii. Return on April 1.</p>





# Blue Cross makes the big steal

continued from page one

the board member ought to serve—acting on behalf and after the interests of subscribers."

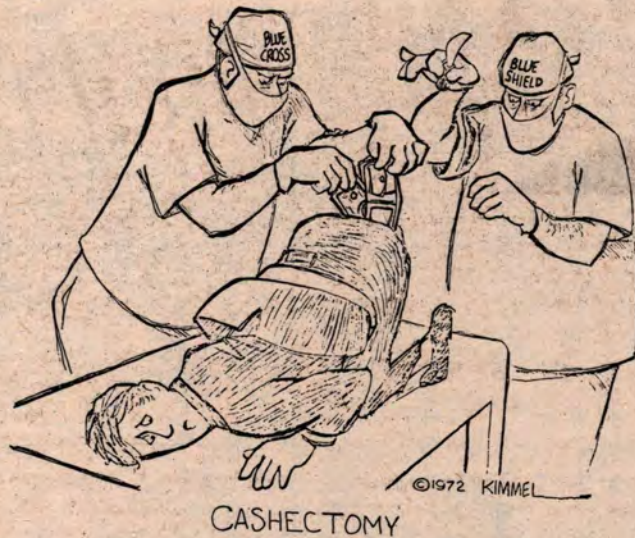
Even if the local membership, say Stanford students, should have the audacity to vote and gain control of a BCBS organization, a "catch 22" exists. Such an independent-minded local plan would probably lose its BCBS affiliation and the right to use the BCBS symbols. Under the present arrangement, the American Hospital Association (AHA) and state medical societies can sue the national Blue Cross or Blue Shield Association to revoke the symbol of any local plan that doesn't meet certain requirements they have set up. Local Blue Shield plans also need the endorsement of the appropriate county medical society. And without the symbol and affiliation, local plans would have a difficult time attracting and holding members, and might eventually die of attrition.

Although the board members are technically elected by the members, no soliciting of proxies is actually attempted. Instead, board members appoint each other, thus assuring self-perpetuation. As a retired Illinois Blue Cross vice-president said, "I was under the impression that the directors (of Blue Cross) elected new directors. When I left the Blue Cross board I suggested my successor . . . to take my place, and the other directors said it was all right with them."

Lack of any method to assure consumer representation in Blue Cross is not hard to understand when one considers its origins. Blue Cross was organized during the early 1930's to bail out financially failing hospitals by assuring that patients could pay their bills. "Blue Cross has been sponsored and guided since its early day by the American Hospital Association (AHA)," reads one Blue Cross manual. In fact, The Blue Cross Association, the national coordinating body of the various local Blue Cross plans, shares the same Chicago headquarters as the AHA.

Blue Shield was started in 1939 by the California Medical Association to counteract proposed state health insurance legislation, and is still controlled by state medical societies. Consequently, except where state law requires otherwise, boards of Blue Cross and Blue Shield locals throughout the nation represent the hospital and medical interests.

In Blue Cross, 50 percent of all board members are hospital administrators. Furthermore, the law considers medical educators to be consumers or general public, not providers; therefore, many "consumer" board members are actually medical educators. Medical schools comprise the core of most large medical centers, which are fast becoming the central unit of health care.



Consequently, when the interests of consumers and the interests of hospitals come into conflict there really is no question where BCBS will cast its weight.

Besides failing to be an adversary against the hospital and medical interests, BCBS actively adds to health care costs through mismanagement and corruption—perhaps the more correct phrase would be corrupt management.

Take the case of John Mannion, a vice-president of the Continental Illinois National Bank of Chicago. When he joined the Illinois Blue Cross board in 1947, Blue Cross had less than \$1 million on deposit at the Continental. By 1954 the plan's balance at Continental had risen to \$2 million, and Mannion's position at Continental had risen to senior vice-president. And in 1963, when Mannion became chairman of Illinois Blue Cross, the plan's balance at Continental passed \$7 million.

Of course, an organization must keep its money somewhere; however, the curious thing is that Continental hasn't paid a cent of interest on the plan's deposits since Mannion joined the Blue Cross board. Even at only five percent, the \$7.8 million on deposit at the end of 1970 at the Continental Bank alone would have yielded about \$400,000 in interest annually—enough to pay the average eight-day hospital cost for 500 Blue Cross members.

In Washington, D.C., a suit was filed because money paid to Blue Cross by the federal government for employee health benefits had been channeled into non-interest bearing accounts in several Washington banks. These often totaled as much as \$20 million—a virtual gift to the banks. Not coincidentally, officials of those banks sat on the board of the Washington, D.C. Blue Cross.

Then there's the case of Ronald Boardman. He was vice-president of Chicago's City National Bank. In 1936, he

was one of the original incorporators of Illinois Blue Cross, and served for 20 years as board member. In 1957, Boardman—still on the Blue Cross board—left the bank to become a partner in E. F. Hutton & Co., a brokerage house. The following year Blue Cross decided to begin investing in the stock market. The board turned, not surprisingly, to E. F. Hutton & Co. to act as its exclusive broker, favoring Boardman's new company with over \$40 million in stock and bond transactions over the next seven years.

Bankers are not the only persons benefiting from corrupt management decisions—other select businessmen have managed to milk millions from BCBS. Probably the most famous of these businessmen is H. Ross Perot, who has the honor of being America's first welfare billionaire.

Highly decentralized, non-profit, and tax-exempt "service" organizations such as BCBS are electronic data processors' dreams; enrolling 90 million customers in their private business and, as the main contractors on the Medicare and Medicaid programs, another 30 million Americans. All this creates forests of paperwork with mountains of claims and information to be processed. And here is where Perot's Electronic Data Systems has made its fortunes.

Although the law dictates that the main contractor, BCBS, cannot make a profit, it's ambiguous on the subject of sub-contractors. This creates a nice loophole that has surrounded such lucrative contracts as the one with EDS.

Not surprisingly, BCBS has developed little concern for their escalating Medicare and Medicaid administrative costs. They know that no matter how much companies like EDS charge them, they will be reimbursed by state welfare departments or by the Social Security Administration.

Perot signed his biggest contract of all in California, with California Blue Shield (CBS). CBS turned over the EDS the data processing for Medicaid and Medicare along with its standard business. Taking advantage of a CBS paperwork crisis, Perot stepped in with an offer to take over complete facilities management.

EDS' price was staggering but CBS did not have to pay all of it. The state of California would pick up the tab. The state, in the person of Caryl Mulder, chief of California's Department of Health Care Services, approved the EDS subcontract with Blue Shield. A few months later, Mulder went to work for EDS as a consultant.

Through a relationship enabling a profit-making company to gorge itself on a non-profit organization, EDS was able to rake millions off welfare funds. At present,

although non-profit CBS is the prime contractor for California Medicaid, 42 percent of all the administrative cost goes to the profit-seeking EDS and Perot.

For the Stanford student, his community is at a crossroads. Currently, Blue Cross covers only a small minority of students, while the number of those without Blue Cross remains unknown. Cowell Health Center, Blue Cross, and several committees plan major health surveys in the near future. It appears that the question of students' health care is surfacing and that proposals recommending what system should be adopted are forthcoming.

Undoubtedly, one of the systems proposed will be Blue Cross. Of course, students can simply settle for the non-consumer oriented, mismanaged, and corrupt system; or else, they can initiate a responsible, consumer oriented program to fulfill their health care needs.

Fortunately, a joint consumer-provider committee already exists at Stanford, the Joint Planning Committee for Health Maintenance Organization (JPCHMO). The JPCHMO has generated from community interest, not by administrative appointment. It just finished its organizational phase and is preparing to initiate several community action projects under Staff Director Linda McKown.

Perhaps, with community interest and the help of the JPCHMO, Stanford can come to possess an efficient, high-quality, low-cost, and consumer responsive health care insurance—that is, if we avoid being crossed by Blue Cross.

## News notes

This Reg Pack issue of the Chaparral is designed to be pulled apart and posted on your wall. If you did not get a copy, or want some extras for your friends, try the information desk at Tresidder, the ASSU office, or, if all else fails, Storke Publications building.

The Movie Listings are not as complete as they should be. Due to the holidays many student groups were unable to get their listings finished in time for registration. This is in fact a great quarter for movie freaks with one almost every night throughout the quarter. The Chaparral will try to list the other groups in the next issue.

The great earthquake detector, Greenspan, seems at last report to be hedging on his predictions. Somehow he has gotten involved in using Stanford's computer facilities. These do not give the same answers all the time. So if you see a rather hermitic looking fellow in C.S. 101 next quarter. . . .



Stanford Chaparral



# GUITARS

**SWAIN'S**  
HOUSE OF MUSIC

324-1635  
451 University Ave.  
Downtown - Palo Alto

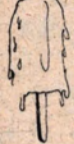


# Tresidder

WHAT HAS IT ?

STORE

Everything from  
ice cream & toothpaste  
to  
nuts n' cheap ciggies



CAFETERIA



Good food,  
Specials,  
& Sunday Brunch



COFFEE HOUSE



a comfortable,  
low-light place serving  
delectable sandwiches, outrageous  
international coffees,  
good music, AND  
\*Galaxy Game + Pong\*

GAME ROOM

Bowling,  
Billiards and  
Pinball!



MUSIC/

LISTENING ROOM

quiet place to  
read, sit, listen to music—



1000's of  
Books;  
complete record  
collection



also:

- Information desk
- Lounges
- Ticket office
- ASSU
- Exhibitions
- Bank
- Travel office



residder  
memorial union





The International Center was once the scene of drunken brawls and ribald pranks conducted by the Zetes, its previous tenants.

## I-Center faces more crises

continued from page one

one of the Center's "greatest assets." It may also be one of its major drawbacks. There is an undeniable aura of maternalism about the I-Center, from the sweet lady who usually mans the front desk (a volunteer) to the female dominated staff upstairs. The programs induce feeling that foreign students are children who must be looked after constantly and above all in their social lives. However, the fact is that 90% of the foreign students at Stanford are graduate students, the vast majority are men, and most of these are married.

Given this "narrow" spectrum of students, it is not too surprising that Stanford has difficulty in incorporating them into the Stanford Community. Even male graduate students from the United States feel very alienated by the atmosphere at Stanford. As one student said, "Graduate

students are forced into a world of studying and research, relating to the other male students or staff in the department, and living off campus. Social life? Not for male graduate students." The foreign student is even more isolated from the community.

Has the type of student coming to Stanford changed? It probably has. The International Student Association, once a large and active organization on campus, is practically defunct today. It still maintains an office in the I-Center and is regarded as the representative of Stanford's international student population, but that's about all. Foreign students seem less willing to become involved in controversial issues, especially political ones. Perhaps the chilling effect of potential disciplinary problems has frightened them off. The academic and financial pressure has increased, and the United States has made it increasingly difficult for foreigners to remain in this country after their schooling is over.

Could the students themselves, foreign or American, make the International Center a more satisfying place? Zeigler and Clarke have both expressed the desire to hear from any student with some ideas. Clarke says he is particularly anxious to help initiate programs which might be more relevant to current student interests. One suggestion has been the establishment of an international coffee house at the I-Center, with entertainment provided by students.

New programs require money. Is Stanford willing to invest any more funds in the I-Center or its programs? Apparently not. Last year the International Center budget dropped from 128 to 117 thousand dollars. And with the continuing economic crunch at the University, it is hard to imagine this priority changing.

Alternatives to a new role for the I-Center may already be on the horizon. Last year a group of students with the help of Clarke established Hammarskjold House, an international living group on campus. This model for decentralizing the social and extracurricular aspects of foreign student life would be even more appealing if there were any significant amount of housing for graduate students on campus. It would also help if the graduate student population wasn't skewed so completely toward male science and engineering students. Hammarskjold House currently provides quarters for only 27 students.

The image of the I-Center as a foreign ghetto, or a hide-out for students who can't make their own social life will be difficult to change. Indeed, the trend toward a more enjoyable community life in general at Stanford, nominally supported at all levels of the administration, has in fact a very low priority. Money for such intangible projects is hard to come by. The mechanisms for implementing such concepts may be equally absent, since they cut across many well established lines of responsibility. And the foreign student community seems to be on the lowest rung of this totem pole.

*Newsweek* offered a blunt summary from a French engineering student at Berkeley: "I am not accustomed to the social life here, and I'm not going to be. I really don't like Americans and the only reason I'm here is to study." Hopefully, this degree of alienation is not prevalent at Stanford. Certainly, it is present. And it would certainly be ironic if the International Center, which was founded to promote understanding and friendship between students of many nations, should inherit this doleful legacy.

## Therapy merges with theater

continued from page five

The violence Ann felt within herself is a universal feeling especially when inner conflict is intense. One unusual aspect of Psychodrama is that it offers a place where it is safe to let go—to express conflict and become violent, if necessary. The psychodrama atmosphere is a controlled atmosphere where anger can be expressed without fear of harming oneself or another person.

In society violence, or any direct expression of anger, is nearly taboo. Strong punishments against showing anger result in guilt for the person who feels anger. As a result, people grow up unable to trust themselves.

The Psychodrama workshop is a controlled environment in which the protagonist like Ann can let go. Aggression is expressed in many ways. There is not always fighting. Internal conflicts can result in two people pulling on the protagonist. The person may pound a pillow like one demure girl did while she shouted, "Kill, kill, kill." The important thing is that the person feel free to express himself directly.

Ann is lying quietly on the pillows. She has stopped crying and opens her eyes.

"Go back to another time in your life when you felt like this," suggests Vic.

Ann puts her hands over her face. "I was three years old," she says.

"Speak as if it were happening now," says Vic.

"I'm on the cellar steps screaming. I lost something. My doll—no, my scooter. A red scooter. My mother—I think she's looking down the steps. She tells me to go get—"

Vic appoints the members of Ann's family from among the audience. Someone plays the scooter, the mother, the father, Ann's baby brother. Soon the scene might seem hilarious. Ann behaves like a very resolute three-year-old. She rides her "scooter" around the floor. Her "baby brother" waddles after her shouting, "Me too!" Ann laughs, "I don't need you, or the scooter, or the doll or anybody!"

"Say that to John," Vic interjects.

"I don't need you, John. I don't need anybody!"

The room is rocking with laughter. Several people stand up and move to the music. The Beatles' "Hello and Goodbye" is being played. The strobe lights flash on and off making the scene look like an old slapstick movie. Ann rides around and around. Other people join her.

The music stops. The scene ends. The lights go up.

"Feedback," Vic says. "Feedback means you are to tell Ann how you feel about what you have just seen, how you feel about her."

"I really identified with you," a middle aged man clears his throat. "I got divorced three years ago because I wanted to be my own man."

A young bearded man in the far corner says, "You remind me of my old lady. She looks at me the same way you did when you were crying. It makes me nervous, like you want something but are afraid to ask."

"It's obvious," a pretty woman in her thirties comments, "You weren't paying attention to your Child. And your Parent or Super-ego was carrying the burden—"

There are murmurs of disapproval from the rest of the group.

"What do you feel about her?" says one person addressing the pretty woman.

When Ann complained that she could not respond because the actor was not John, Vic Lovell was quick to point out that Psychodrama is not concerned with recreating reality but instead concentrates on releasing and experiencing emotions. In real life the protagonist may not have the chance to show love for his mother, or get angry at his dead father, or express sorrow to his children for leaving them. What is desired in Psychodrama is that the person experience those events that he greatly fears or greatly desires, that he feel them for himself.

"Getting it off your chest" doesn't always lead to acceptance by the group or by yourself. But even if you are rejected, you have done it. "There is a certain

satisfaction," says Almond, remembering his own initiation into Psychodrama, "in fucking up a scene. In our culture there are few places where you can afford to fail."

When the feedback is over, Vic asks,

"How do you feel, Ann?"

"Like I have something to do. I want—I want to talk to John. But I'm afraid."

A workshop actor comes out to play John.

"Hi, Ann."

"John, I want to talk to you."

"Sure, what about?"

"I—I've been afraid of you."

"I know."

"I've been afraid since you came back. I got depressed. I didn't trust you."

"I know. I can understand that. Sometimes I don't trust myself."

"I want to trust you," Ann whispers.

"Yeh."

"I was thinking we should live apart for awhile, but that makes me sad."

"It makes me sad too."

"Maybe we can make it," Ann reaches for him. "I'll try."

They hold each other. "Annie's Lover" by Taj Mahal is heard over the loudspeaker. The room is thick with promise like a full bowl spilling over. Several people are crying and holding onto each other.

Ann looks around almost self-consciously. She smiles. "I feel really good."

The people around her lean closer as if to pick up warmth from the fire where Ann sits.

"I feel so good," Ann continues, "I don't know what to do."

"The rest," Vic says, "is up to you."





**ASSU SUNDAY FLICKS**

- Jan. 7 Lawrence of Arabia; 5:30 and 9:00
- Jan. 14 The French Connection; 7:00 and 9:15
- Jan. 21 Camelot; 6:30 and 9:30
- Jan. 28 Bonnie & Clyde; 7:00 and 9:15
- Feb. 4 Doctor Zhivago; 5:30 and 9:00
- Feb. 11 Anne of the 1000 Days; 7:00 and 9:40
- Feb. 18 The Hospital; 7:00 and 9:15
- Feb. 25 Ryan's Daughter; 6:00 and 9:15
- Mar. 4 Play It Again, Sam; 7:00 and 9:00
- Mar. 11 Sometimes A Great Notion; 7:00 and 9:30
- Mar. 18 Never Give A Sucker An Even Break (W.C. Fields) AND Horse Feathers (Marx Brothers); 7:00 and 9:30

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FILM SERIES

Winter 1973

**HOLLYWOOD FILMS OF THE 1940's**

WEDNESDAY NIGHTS AT 7:30 P.M.

CUBBERLEY AUDITORIUM ADMISSION \$1. (series \$6.)

- Jan. 3 WOMAN OF THE YEAR (7:30; comedy directed by George Stevens; Katharine Hepburn, Spencer Tracy, William Bendix, Roscoe Karns, Fay Bainter)
- CONFIDENTIAL AGENT (9:30; 1945 spy drama dir. by Herman Shumlin; Charles Boyer, Lauren Bacall, Peter Lorre)
- Jan. 10 THE PHILADELPHIA STORY (7:30; 1941 comedy directed by Geo. Cukor; Cary Grant, Katharine Hepburn, James Stewart)
- CHRISTMAS IN JULY (9:30; 1940 comedy written and directed by Preston Sturges; Dick Powell, Ellen Drew)
- Jan. 17 THE LADY EVE (7:30; 1941 comedy written and directed by Preston Sturges; Barbara Stanwyck, Henry Fonda, Charles Coburn)
- MY DARLING CLEMENTINE (9:30; 1946 western directed by John Ford; Henry Fonda, Linda Darnell)
- Jan. 24 SULLIVAN'S TRAVELS (7:30; 1941 comedy written and dir. by Preston Sturges; Joel McCrea, Veronica Lake)
- FOREIGN CORRESPONDENT (9:30; 1940 spy drama dir. by Alfred Hitchcock; Joel McCrea, Laraine Day, Herbert Marshall, Robert Benchley)
- Jan. 31 SAHARA (7:30; 1943 war drama directed by Zoltan Korda; Humphrey Bogart, J. Carrol Naish, Dan Duryea)
- THE PALM BEACH STORY (9:30; 1942 comedy written and dir. by Preston Sturges; Claudette Colbert, Joel McCrea, Mary Astor)
- Feb. 7 THE BATTLE OF SAN PIETRO (7:30; 1945 U.S. Army Pictorial Service short written, directed and narrated by John Huston)
- TO BE OR NOT TO BE (8:00; 1942 comedy directed by Ernst Lubitsch; Carole Lombard, Jack Benny, Robert Stack)
- TALK OF THE TOWN (10:00; 1942 comedy directed by George Stevens; Ronald Colman, Jean Arthur, Cary Grant)
- Feb. 14 NOTORIOUS (1946 spy drama directed by Alfred Hitchcock; Cary Grant, Ingrid Bergman, Claude Rains)
- UNFAITHFULLY YOURS (9:30; 1948 comedy written and directed by Preston Sturges; Rex Harrison, Linda Darnell)
- Feb. 21 I WAS A MALE WAR BRIDE (7:30; 1949 comedy by Howard Hawks; Cary Grant, Ann Sheridan)
- NIGHTMARE ALLEY (9:30; 1947 drama directed by Edmund Goulding; Tyrone Power, Joan Blondell)
- Feb. 28 ADAM'S RIB (7:30; 1949 comedy directed by Geo. Cukor; Katharine Hepburn, Spencer Tracy, Judy Holliday)
- THE SHOP AROUND THE CORNER (9:30; 1940 comedy directed by Ernst Lubitsch; Margaret Sullivan, James Stewart, Joseph Schildkraut)

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INTERNATIONAL ASSOCIATION

FILM SERIES

WINTER QUARTER 1972/73

- Thurs, Jan 11 M by Fritz Lang, starring Peter Lorre (Germany, 1931)  
plus WHY DO YOU SMILE, MONA LISA? (Czechoslovakia, 1966)  
Cubberley Auditorium
- Thurs, Jan 18 LE MILLION by Rene Clair. Comedy. (France, 1931)  
Cubberley Auditorium
- Wed, Jan 24 MR SMITH GOES TO WASHINGTON by Frank Capra, starring James Stewart (United States, 1939)  
Bishop Auditorium
- Wed, Jan 31 CASANOVA '70 by Mario Monicelli, starring Marcello Mastroianni, Virna Lisi (Italy, 1965)  
Bishop Auditorium
- Wed, Feb 7 CRY THE BELOVED COUNTRY by Zoltan Korda, starring Canada Lee, Sidney Poitier (Great Britain, 1952)  
Bishop Auditorium
- Wed, Feb 14 WAR OF THE BUTTONS by Francois Boyer; buttons are the spoils of a childish inter-village war (France, 1962)  
Bishop Auditorium
- Thurs, Mar 1 IKIRU by Akira Kurosawa, starring Takshi Shimura (Japan, 1952)  
Cubberley Auditorium
- Thurs, Mar 8 LE TESTAMENT D'ORPHEE by Jean Cocteau, his farewell filmic tour-de-force (France, 1959)  
plus TRIP TO THE MOON by Georges Melies (France, 1902)  
Cubberley Auditorium

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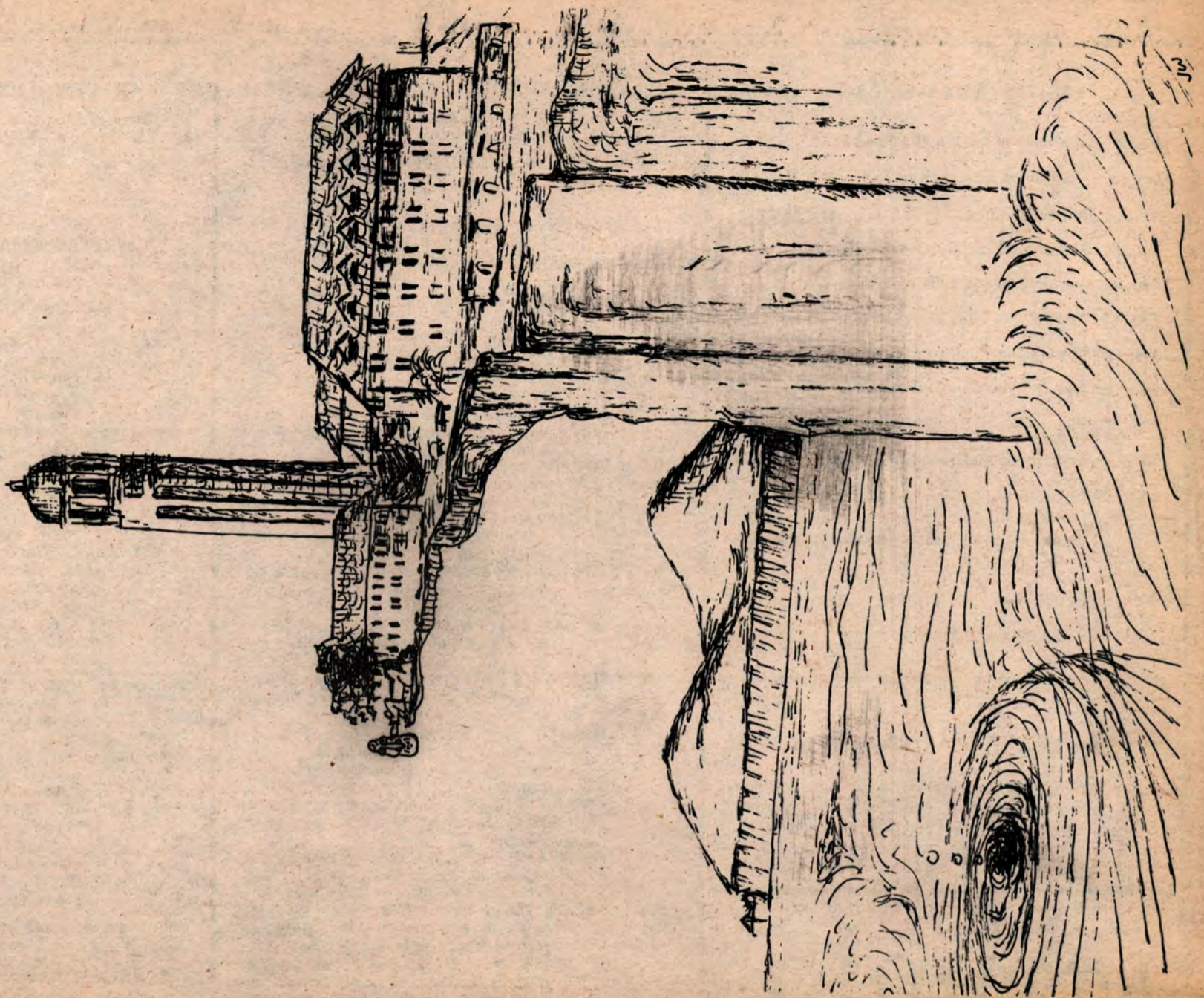
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the entire Stanford community has returned to slide off into the Pacific together, it saddens us to report that Thursday's predicted holocaust may be in jeopardy. In the past few weeks, several groups have emerged to fight the proposed earthquake.

One major opponent, the Sierra Club, has filed for a court injunction to stop the incident. "Our reason for such action," said a Club spokesman, "is simply the absence of an environmental impact study. Of course we're not sure, but such a vast, far-reaching project could totally destroy the precarious ecosystem found in the Bay Area."

While the Sierra Club views the Greater Bay Area Earthquake Project with suspicion, the Russian-Nob Hill Club sees the calamity as an ecological benefit. They claim the earthquake as Nature's way of reacting to insults such as the Bank of America, Alcoa, and TransAmerica buildings. "Actually," said a spokesman, "one might think of it (the earthquake) as a cleansing action. Just like when a person swallows something harmful he throws up, the Bay Area ecosystem is merely regurgitating."

Elsewhere, a class-action suit has been filed by the Stanford Law Club against the Bay Area Rapid Earthquake District (BARED). If they are successful in stopping the Project, the Law Club plans to lead a drive to place an anti-earthquake proposition on the 1974 ballot. However, Baxter & Williams have started a campaign, funded by Bechtel Construction Company (who was awarded by BARED a \$506 million contract to rebuild San Francisco) to place an earthquake initiative on the same ballot.

The Stanford Law Club argues that earthquakes are discriminatory, affecting mainly the poorer classes who live in fragile, poorly constructed dwellings much more adversely than the upper classes who live in well constructed homes. Baxter & Williams, however, claim that a well-planned earthquake could be the greatest thing for San Francisco. "Millions of dollars that would have been spent on future demolition of areas such as China Town, South of Market, and Hunter's Point can instead be channeled into the rebuilding of cleared areas with moderate-income apartment complexes and financial high-rises. If the whole project were done right San Francisco could catch up with Manhattan in five years."

Another reaction to the coming catastrophe came from the lips of a man speaking to the Stanford family in front of Tresidder Union. Clothed in sackcloth and ashes the figure fell prostrate on the cement, then arose and with glazed eyes began:

*And lo, the Lord God Almighty looked towards the Golden City and saw much and said, "It is bad." Then, taking His left hand out of His pocket, He did send a shiver throughout the land, beckoning buildings to crumble and streets to shatter. Then, with His right big toe He did command fire to cover the city, consuming the place called North Beach. And verily, those who repented their cosmopolitan ways were lifted up to the land called Indianapolis. Those who refrained from the righteous midwestern ways of their forefathers, seeking instead the desires for a brotherhood of man and free love, were cast out into watery depths down to desolate Atlantis. Then with His right middle finger He did call upon the oceans to rise and wash the shores of New Nevada. And lo, looking again He did say, "It is average." Amen.*