

VOLUME EIGHTY TWO NUMBER ONE AUGUST TWENTY-NINTH NINETEEN SEVENTY FIVE

# sagebrush

Newspaper of the University of Nevada-Reno



Photo by Roger Minick



# Foreign Language Fought

ENGSTROM

Student dissent over the College of Arts and Science foreign language requirement has prompted UNR's apparently first student organized and financed protest over an academic subject.

The college requires an Arts and Science student to take 12 to 14 credits of a foreign language over two years in order to graduate.

A committee of student body officers and students opposed to the requirement has been organized by Bill Brown, chairperson of the Foreign Language Option Committee (FLOC-IT) and administrative assistant to ASUN President Pat Archer.

The committee has organized the boycott and protest that is being conducted during registration. The protest is scheduled to continue through the first week of school.

Authorization and financing for the boycott came from the ASUN Senate last spring. At that time, the Senate urged Archer to pursue an active course in finding options to the requirement.

Brown said, "During this time (boycott) we hope to establish a foundation of student and alumni support from which to fight a legal battle against the requirement. Time and time again we have presented plans for options, but they either turn them down or refuse to listen."

Archer said he has felt frustrated by the university system and its' approach to the requirement. He said, "Students have been opposed to the requirement for at least fifteen years and nothing has happened."

Archer spent the summer organizing the protest. His first step was to set up an ASUN Investigative Office. Mike Graham was hired as the first officer.

Graham works under Brown and mainly does research. He said, "The idea behind it is that as the university becomes more complex, many people are unsure of how it should be run, according to the law. My job is to find out how certain policies apply to the student."

After establishing the office, Archer sent out ten thousand letters to students and alumni. The alumni were asked to fill out a questionnaire and return it. So far, 113 have replied.

The questionnaire came up with some interesting results. Approximately 90 per cent took a language at UNR and 40 per cent now speak one. About half of those who replied learned how to read, write, and speak the language.

Of those who responded, about half said they would take a language at a university now, but only 45 per cent would take one at UNR. Almost 85 per cent favored a foreign culture option and 80 per cent said that there should not be a required language. Approximately 90 per cent thought a language should be a matter of individual choice.

Archer said his main objection to the requirement is that there are no options. He cited the example of the Las Vegas campus where options have been available for three years by a Board of Regents action. Joseph Karaffa, student president at UNLV, sent Archer a letter of support.

Archer said, "Another factor is that with the new fee schedule, the requirement costs the student \$224. In the two year period of time, the student takes one-fourth of his classes in a language."

Gerald Peterson, chairman of the foreign languages department, disagrees with Archer. He said that if a student didn't take the requirement, he would have to take other courses and spend the same amount of money. He said, "It still takes the same amount of credits to graduate."

Milton Fuller, boycott logistics chairman, said, "Although the tuition is equal in dollars, it is not equal in value. \$224 spent in courses that will help the student is a bargain but if the courses are no help, then it's not a bargain. Equality in education would be hard to buy at any price."

Peterson thinks there are some misunderstandings on other issues. He said, "One of the things misunderstood is the amount of people involved. There are eight colleges on campus and only one has the requirement. The College of Arts and Science has approximately 30 per cent of the students, but this means only three out of every ten students has a requirement. Some have already satisfied it in high school. Other requirements, such as English, hit 100 per cent of the students."

"The student petition of a couple of years ago is interesting. More than one-half of the students who signed it weren't affected by it. The same is true in the student senate. Some of the most diligent people working against the requirement aren't affected by it. It's strange to me."

Peterson feels there are several reasons why there should be a requirement. He said, "It's an inheritance or a tradition of the lessons of the past of what our ancestors had found out about the world and themselves. The basic ingredient is language. All activity is language. This is especially true in the 20th century. The world is shrinking and there is closer contact. There is a greater need to communicate."

Graham said, "Essentially language classes take up a lot of time, it's usually difficult to those who haven't been exposed to a second language, and it tends to be viewed as worthless. Most students think a second language is worthwhile but feel it's worthless here. At UNR, they tend to put too much emphasis on grammar which is of little value because you tend to forget it. There should be more emphasis on speaking and comprehension."

Peterson is upset about criticism of the faculty. He said, "I resent it. We have an outstanding faculty. We have the students evaluate the classes every year and give their reactions. Consistently, most students are pleased with the course, but a consistent minority are very unhappy. Out of a class of 25, two to four students hate it."

"They're there by force. We feel badly about this and feel they should be given relief. This minority tends to come from four departments. I think these departments should be given options."

How the boycott itself will work is still uncertain. Archer is urging students not to sign up for classes and expects great support from them. He said, "We hope this boycott will make students aware they can stand up for their own rights. Students should have a say in their curriculum. The boycott, if successful and it will be, will change the foreign language requirement."

Peterson said, "I think it's bad because a lot of students could be hurt by the boycott. I don't think it will make any faculty members change their minds. But some students will be influenced and put off taking a language. I've had four or five seniors say they've been waiting to have the requirement changed and now what should they do? I think the students will be the ones who will be harmed."

He continued, "I feel it's destructive but it won't have much impact. They're substituting force for reason. There's no attempt to win us over with their arguments."

So far, Peterson reports, the turnout in the department has been about normal or slightly higher. He said registration would tell how successful the boycott is.

Meanwhile, the protest goes on and plans are being made to carry the controversy to the Board of Regents.

## Investigation Started

Bill Brown, administrative assistant to ASUN President Pat Archer, has ordered ASUN Investigative Officer Mike Graham to investigate complaints of faculty retribution to students who intend to participate in the foreign language requirement boycott.

According to Graham, several students have complained to ASUN officers of threats and innuendos by faculty members, especially those in the position of advising and approving class schedules. Graham said his investigation is not aimed at those faculty members whose intentions are honorable, whether for or against the foreign language boycott, but at the segment of the faculty who have decided to use other means.

Robert Gorrell, Dean of the College of Arts and Sciences, when contacted Wednesday night, said he thought that such occurrences were highly unlikely, but students might be advised that failure to take a foreign language now may hurt them later.

Graham said, "The thrust of my investigation will be to determine whether or not any abuse of power by faculty members has occurred." He added that should such an abuse be discovered, professional staff are open to possible malpractice suits, much the same as doctors and dentists.

Graham wouldn't release names of either students or faculty involved in the complaints for fear it would hamper his investigation and possibly endanger particular students.

## Letters

### Editor:

I am writing to you asking for some consideration in my plight. I am currently incarcerated in the London Correctional Institution in London, Ohio. My situation is adverse enough by nature, but my dilemma is compounded by loneliness.

If there is one thing that I fear from my incarceration, it is the loneliness and isolation which comes from being away from family and friends. I have lost my family to death, and my friends. . . well, it is very easy to forget when you have been away, which only compounds my basic fears about isolation. I do not really blame or judge my friends on their lack of memory. Instead, I prefer to think that somebody out there would prefer to remember.

During my incarceration, I have attempted to put my "head" and life together as much as possible. I am enrolled as a full-time student in the Ohio University Independent Study Program, and upon my release, I have made plans to continue my education. My long-range plans include becoming involved in the field of photography and then expanding my interests into the communications field. I have made my plans, but sometimes loneliness invades the spirit. Now that I have it together, I would like it to stay together, and hopefully, I feel a correspondent(s) would help me to maintain a perspective and focus.

I would suppose that it would be appropriate to mention a few details about myself. I have many diversified interests. All my life, I have been very interested in athletics and have reached levels of proficiency in football, basketball, and baseball. I have completed my intercollegiate eligibility in these sports. Although the op-

portunities to compete in these areas are limited to me now, I still am attempting to keep myself in shape by lifting weights and have become a "physical fitness nut."

However my interests are not that of a stereotyped jock. For instance, I am very interested in music with preferences for rhythm and blues, hard rock, soft rock, and contemporary styles. Also, I have a very strong interest in writing. I enjoy writing "free verse" poetry. I would willingly share my "works" with anybody who might be interested.

I will not attempt to pull upon your heart strings beyond the point of asking your indulgences and consideration to my request. I do not pretend to know how to place an "ad" in your publication, so I will trust to your own good judgement.

Thanking you for your time and patience as well as any consideration you might lend me in my request, I remain . . .

Respectfully

James Mikel Lee Fowler No. 141-636

P. O. Box 69

London, Ohio 43140.

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# Presidents Message

ASUN is launching a new program that is going to involve the active participation of all students on this campus. If students want to see long overdue changes in academics, as well as policy decision-making, then this is the year. There are numerous areas that need careful study and re-evaluation: tenure, parking, grading systems, changing of grades, in-state residency, and special requirements. I'm not going to dwell on all these areas now, but instead, concentrate on the issue which is taking top priority at this time: the Arts and Science foreign language requirement.

For the past 15 years, students, in one way or another, have been fighting for changes in the foreign languages requirement on this campus. Presently, if you have not taken four years of high school foreign language, or successfully passed the placement exams, you must complete 12 to 14 units of Spanish, Portuguese, Italian, French, German, Basque or Russian. If you don't complete this requirement, you do not graduate. To be completely accurate in my statement of the present Arts and Science requirement, the Faculty Senate did pass two options to the language requirement in terms of the Speech and Theatre curriculum. The options are: (1) You can study two one year level courses of a language, (2) You may study one year of foreign language and take six credits of linguistics.

Committees that have researched this problem have been primarily faculty-dominated. Every time, the students' voices and opinions have been drowned out. The Arts and Science Courses and Curriculum Committee has researched the problem to no value to the students.

*"The ultimate decision making group on this campus is the faculty senate."*

The group met for 16 months and came up with five possible options. Briefly they were: (1) the requirement remain the same, (2) the requirement be abolished, (3) the requirement for the BS and BA degrees both be dropped to one year only, (4) the requirement for the BA remain the same, but the requirement for the BS be reduced to one year, and (5) the requirement for the BA remain the same, eliminate the requirement for the BS. In the end, however, all the options were discarded.

The ultimate decision-making group on this campus is the Faculty Senate. Beneath this are various committees within each college dealing with academics and curriculum.

There have been many different attempts to have the students' needs heard through petitions, debates, committees, and strong recommendations from the ASUN Senate. As I stated earlier, nothing significantly has been done to improve the situation. Because of this, new solutions are being sought, such as boycotts, demonstrations, working with the community, working with the Board of Regents, and general greater active student input on important committees.

The time has come for students of this campus to make a stand for their rights, their education. If it has to be done through action, then action will be taken! We are young adults of this community, and we deserve better response than what we have been receiving in the past. If students want to see changes that really mean something, then you must stand for your rights and take an active part. The slogan of this year has been selected as is: "This is our Year!" You can make this slogan a reality, not just words!!

—J. Pat Archer  
ASUN President

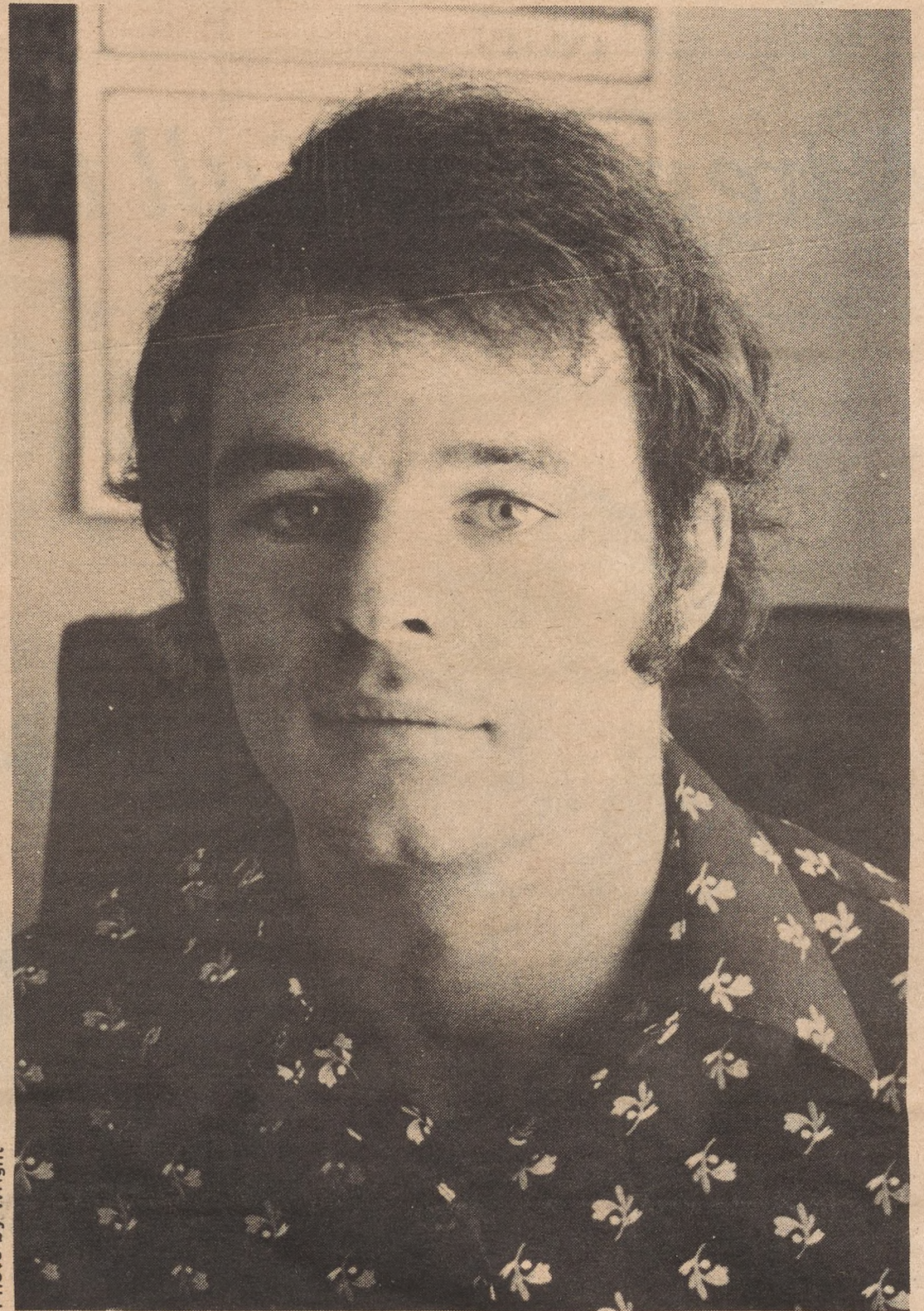


Photo by Wright



from your

## Government in Exile

KRUEGER

So much for that summer. In its 101st year, aged UNR will attempt to make it through another term (its thirtieth since the onset of advanced senility). We observers of academia must surely be impressed by its resilience: it's doing better than we are. Like many other weary UNR veterans, I too am finding myself wandering aimlessly around the bushes and buildings, oppressed by the extremely queasy sensation of *deja vu*. No, the campus hasn't changed a bit — save for that big hole in the back of the Library. Perhaps some well-intending individuals plan to bury Reno there.

It's interesting to note (it's not really, but) it's a fact the majority of prison terms handed out these days encompass less time than my eight year stint here at UNR. Obviously, it's time we stop coddling criminals and immediately send them their permit-to-enroll cards. As for our new students, doing one to four, you'll find the rock pile in the back.

The university is, of course, more than capital punishment. It is also more than capital improvement, or even a playground for state politicians. It is first and foremost an educational institution (we must constantly remind ourselves of this, Max). Here at the university, the student will be taught history, art, psychology, engineering, agriculture, et cetera. Unfortunately, the one thing the university doesn't teach is how to survive the university. The class schedule, university catalog, and even the ASUN handbook readily self-destruct when the poor freshman finds himself vainly trying to locate Mr. Staff in the TBA building.

Not that I intend to make it any easier for them, mind you. I enjoy a good farce as well as anyone else. Nevertheless a few observations of timely interest can be made concerning aspects of this educational hyperbole known to us as the University of Nevada at Reno.

To begin with, we can start with ASUN President Pat Archer's statement to the effect that "something is



always happening here, and I think you'll find it difficult to be bored." Golly yipes, kids, Pat's right. On the other hand, Pat is also known to get a charge out of turning over in his sleep.

However, no one can dispute that Mr. Archer and his gang of sidekicks in the ASUN Senate are bent on making things move. This year we will see "involved students" (oh boy) involved with trying to abolish the foreign language requirement, again. They do this from the singular high-mindedness that comes to those who, about to graduate, have not satisfied theirs. You can be sure

they will make speeches, again, and sign petitions, again, and run to and fro, again, and will be turned down, again. My, what suspense.

Having considered this most probable eventuality, I understand these xenophobic zealots are even "considering" (strong word here) a demonstration. Splendid idea. I haven't seen a good demonstration in Reno since the sixties. I only wonder if they will be able to round up three stragglers and thereby smash through our attendance record for a sit-in.

But let us suppose in the devil-may-care way of ours that the foreign language requirement will seriously be dealt with by both sides. What would be the alternatives? Well, my friend, the Arts and Science curriculum committee worked long to clearly define rational and reasonable possibilities. Some of them follow:

- 1) Keep the requirement
- 2) Abolish the requirement
- 3) Reduce the requirement to one year
- 4) Chew the gum—save the wrapper
- 5) To be,
- 6) Or not to be
- 7) Hell with it all, let's go get wasted

As is clear, these alternatives will give weighty pause to those philosophers among us. And well they should, for President Archer is the first to admit the foreign language problem is a difficult one: "It's all Greek to me," he muses.

I, for one, feel the requirement should be abolished, but solely on the ground that if it is kept it will lead our students into heart-rending choices. Our empathy must surely be aroused by the totally perplexed undergraduate who, reading through his class schedule, tries to determine which foreign language to take: English 101, section 005 or 008?

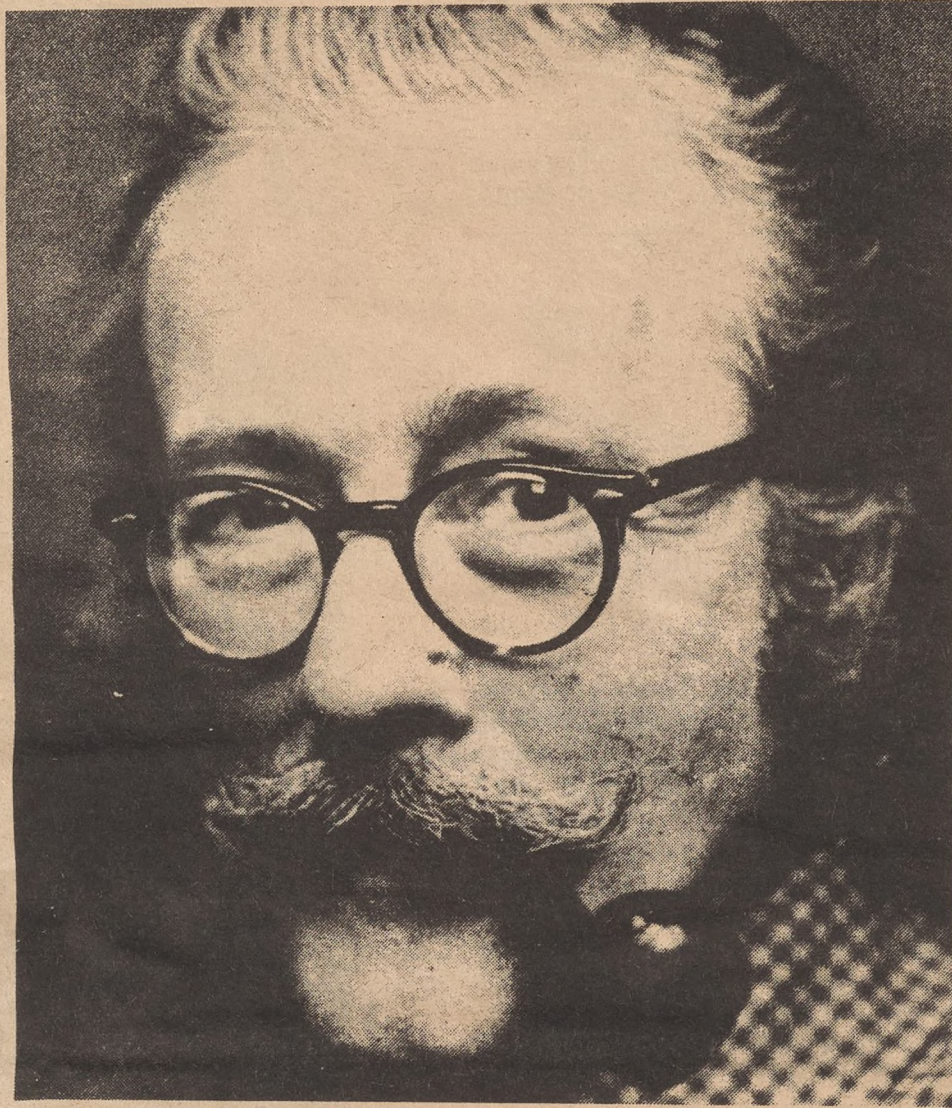


# CIRCLE

BLUE J.



## Where have all the flowers gone?



Photos by Rolling Stone

The time was, when a musician's death, or that of anyone rooted in the humanities, effected a deep sense of loss on the American campus. Today, that is for the most part changed. A return to the callousness and frivolity of the fifties and early sixties has turned to jello the minds of a new collegiate generation. The new hallowed credo for the "In-Crowd" is "Fun, Fun, Fun"! The passing of our teachers went unnoticed.

Four of these teachers passed quietly from this earth in the past few months. "Hello-Goodbye" Tim Buckley of the sensitive voice, dead from a drug induced cardiac arrest. Cannonball Adderly, who, along with Ramsey Lewis and Booker T. Washington brought jazz to the rock and roll scene, "Mercy, Mercy, Mercy"! He died of a stroke at the age of 60, and would have gone unnoticed if not for Stevie Wonder's tribute at the so-called Rocky's two weeks ago. Tom Donahue, father of the underground FM radio movement, and founder of KMPX and KSFN-FM in San Francisco. But it was the fourth man whose passing was the most sorrowful, and yet gave rise to hope for his generation of collegiates. Ralph J. Gleason, writer and critic, founder of *Rolling Stone*, TV and record producer, friend of such music greats as Duke Ellington, Louis Armstrong, The Grateful Dead, Miles Davis and so many, many more; died suddenly of a heart attack last June. For me it was like the passing of a very personal friend. It was Ralph and Alan Watts who made my Sundays for me for so many years. It was Ralph who first turned me on to rock and roll. And it was Ralph who, more than any other, had faith in youth. He was the first to take rock seriously, recognize Bob Dylan as a talent, go to bat for the Free Speech Movement and always the first to come to the defense of the young. Ralph J. Gleason helped to keep Jazz alive and well by encouraging musicians to keep on keeping on. He was also Vice-president of Prestige-Fantasy Records in Berkeley. His column was syndicated in every major newspaper in the country, he wrote several books on music, and was the editor of several music magazines including *Down Beat*. That's a pretty good record for a man who didn't qualify scholastically for the prestigious Columbia University, School of Journalism.

When I heard of Ralph J's death, I was in Big Sur. That was enough for me to cancel the rest of my vacation and go home. I was sad and figured that it all wouldn't come to much but to my surprise his passing did not go unnoticed. The musicians tributes were of course expected, but it was the letters to *Rolling Stone* from the young that gave me hope and made me proud.

## RALPH J. GLEASON

Young people all over this nation showed a sensitivity and awareness in their sense of loss and their realization of Ralph's death. Many knew and understood his depth of feeling and honest integrity were the fiber that made the music industry. He was the critic's critic because of that integrity.

Ralph J. Gleason was a man who couldn't really take on the Alice Coopers, Blue Oyster Cults, Kiss' or Lou

*Frankie Lymon, Otis Redding, Barkays, Brian Jones, Jim Morrison, Jimi Hendrix, Janis Joplin, Duane Allman, Louie Armstrong, Cass Elliot, Barry Oakley, Duke Ellington, Robbie McIntosh, Louis Jourdan, Gene Ammon and Ralph J. Gleason.*

Reeds of the music industry, but he would rise to their defense when it was suggested that they should be banned. He was as honest and as fair with musicians critically as any man could be and they respected him for it. He was also a critic and friend of our generation. He would always point proudly to us with our Woodstocks, and beliefs in peace, and say there is hope with them. He had faith in us and above all he had faith in the music he loved. But he wanted us to remember that there were other forms of music to which rock and roll owed its very existence. Jazz above all was his favorite form, along with Blues and Folk. He loved it all!

Since John Coltrane's death in 1967, we have lost 53 musicians. The greater number of them have died in plane crashes, the next cause of death has been drugs, and

then finally death by natural causes. I couldn't end this column today without mentioning some of them. Frankie Lymon in 1968, Otis Redding (Dock Of The Bay) and the Barkays (Soul Finger), also in 1968. The Rolling Stone's Brian Jones in 1969 from drowning. Jim Morrison, Jimi Hendrix, and Janis Joplin; dead from overdoses or unknown causes in 1970. Duane Allman, motorcycle accident, 1972. Louie Armstrong (natural causes), Cass Elliot (O.D.), and Barry Oakley of the Allman Brothers (Motorcycle accident) and Jim Croce plus six members of his band in a plane crash, 1973. Duke Ellington of natural causes and the group Chase (10 or 11 members) in a plane crash, plus Robbie McIntosh of AWB from an overdose in 1974. I have already mentioned the four this year with the exception of Louis Jourdan ("Choo Choo Chooogie"). One man who died at the time of his greatest acceptance in 1973 was sax player Gene Ammon. He died at the age of forty-nine of cancer. Ralph J. Gleason knew them all and was a friend to all of them. The list is only partial, but it may surprise many of you to know some of them are dead.

Without Ralph to tell us, many of these people may have passed completely unnoticed. But he saw to it that we knew. He wanted us to remember, because they all loved their music and some died from heartbreak because of it. Look up their albums, listen to them and then wonder why you never gave them a listen. None of these people used gimmicks like nostalgia, or weird glittery outfits. They just played music. Music we will never hear again on this earth.

In one of the tributes to Ralph in the *Rolling Stone*, a reader wrote that he hadn't really died. He just had a talk with "The Duke," and Duke said that they had all these really great musicians in music heaven just jamming away, but they had nobody to write about it. So Ralph J. packed up his typewriter and split.

With all the sham and gimmickry in the world, it is sad to think of no more Ralph J. Gleason to help keep it honest and aware of its own attributes. Ralph was a diabetic and suffered all his life. But he rarely thought of his own pain, because he was always thinking of the other guy. To know that many, many more of you out there feel the loss as greatly as I did, is a comfort. We have lost so many friends and teachers since 1967. I would trade all the current top selling groups of the past three years to have them all back here with us. Miles Davis said it best when he said of Ralph J. "Give me back my friend!" I would like to paraphrase that just slightly . . . Give Us Back Our Friends!

**BELIEVE IN THE MUSIC!!!**



# Announcements

## Fellowship to Turkey

Dr. James K. Mikawa, former director of Reno's Suicide Prevention and Crisis Call Center, has been awarded a Fulbright-Hays Fellowship to lecture in Turkey during the coming school year.

An associate professor of psychology at UNR, Mikawa will lecture in the field of clinical psychology at Hacettepe University in Ankara during the next nine months. He will then spend three months studying in Japan before returning to UNR.

A native of Cheyenne, Wyo., Mikawa joined the Reno faculty in 1966 after post-doctoral work at the University of Oregon. He holds a baccalaureate from the University of Colorado and a doctoral degree from the University of Texas.

—OLSEN

## Hug for the Defense

Proctor Hug, Jr., general counsel to the University of Nevada System, has been appointed to the 1975 Board of Directors of the American Judicature Society.

The American Judicature Society is a national and international organization of lawyers, judges and civic leaders founded to promote the administration of justice. The society has been particularly active in supporting a judicial merit selection system; modern, simplified court procedures and unified state court systems. The organization also conducts legal research and organizes seminars and state citizens' conferences on judicial reform.

Hug received his law degree from Stanford University and is currently chairman of the Approved Jury Instructions Committee of the Nevada State Bar and Nevada State Delegate to the American Bar Association.

## Grad Films

A series of films, offered by the Graduate Student Association, will be open to UNR students this fall. All films will be shown on Thursdays at 7:30 p.m. in the Thompson Auditorium. If you have any questions, please call Mike Petkovich at 6701 or 322-9760. The following films are scheduled:

Sept. 11	"Faces"
Sept. 18	"The Three Penny Opera"
Sept. 25	"Persona"
Oct. 2	"Stagecoach"
Oct. 9	"The Wild Child"
Oct. 16	"The Love Game"
Oct. 23	"China is Near"
Oct. 30	"Alexander Nevsky"
Nov. 6	"Last Year at Marienbad"
Nov. 13	"The Blue Angel"
Nov. 20	"Pather Panchali"
Dec. 4	"On the Waterfront"

## Planned Childhood

The Associated Students, University of Nevada (ASUN) will provide child care facilities for children of students. Beginning its fourth year, the Pre-School Center is funded by the ASUN and operated with the cooperation of the Fleischmann School of Home Economics. The center's purpose is to provide quality child care and pre-school programs to the university community at a minimal cost.

The Center will operate between the hours of 8 a.m. and 5 p.m. All children must be at least two years old and fully toilet trained. Full time students will be charged 50 cents an hour for one child. A ten per cent discount will be given for two or more children enrolled from the same family. Part time students, faculty and staff will be charged 70 cents per hour.

For the first time this year the program will include a planned sequential pre-school program, arranged in time blocks, as well as the hourly child care.

Registration for the Center takes place on different dates depending on the parents class status. Registration for the Fall semester will be August 28 for seniors, juniors and graduate students; August 29 for sophomores, freshmen and graduate students; and Sept. 2 for faculty and staff.

Students may register their children after they have completed their registration and paid their fees. Registration will be in the ASUN office, room 111 of the Student Union.

—MUHLE



## Food and Fun

David Lake, Vice President of Activities, says the ASUN Food and Fun Coupon Book is now available to UNR students. The coupon book offers \$35 worth of discounts from nine area merchants on the purchases of food, drink and entertainment. The book will sell for one dollar.

According to Lake, the original offering of 2,000 books will be sold to students during registration outside the Recreation Building. Any remaining books will be sold at the Jot Travis Union Activities Office.

"By selling the first 2,000 books the ASUN will realize an \$1,800 profit. This will pay for the student discount tickets to the Beach Boys concert November 5 in the Coliseum. It won't cost the ASUN a nickel to put on the concert," Lake said. "If there is a large demand for the books, we'll print more and offer them for sale too," said the senior, majoring in economics. "Maybe we could finance another concert."

Pete Perriera, Assistant Dean in charge of Activities, said, "Dave is certainly innovative. To my knowledge he is the first Activities Vice President to make money for the ASUN." Perriera said he thinks the idea of bringing cash into the ASUN fund is a good one.

The book offers discounts at Shakey's, The Brass Lamp, The Library, Yori's 2000, Mt. Rose Ski Area, Slide Mt. Ski Area, The Golden Road, Marie Callender's and the New Shy Clown.

## Swap your Pots

Fall programs beginning the week of September 8 at the Reno-Sparks YWCA will feature the annual YWCA Plant or Slip Swap or Sale on Wednesday of that week. Persons interested in gardening will be given an opportunity to sell or trade plants, bulbs or slips from 10 a.m. to 2 p.m. The following classes are scheduled to begin:

Beginning Bridge, 1 p.m., Sept. 8 taught by Novella Yancy.

Belly Dancing, Noon, Betty Wilson instructing and 8:15 p.m. with Nona Freeman, Sept. 9. Also Bridge at 8 p.m., Novella Yancy and Cake Decorating at 7:30 p.m. with Pat Fenwick.

Hula and Tahitian Dancing, Sept. 10 at 2 p.m. taught by Linda Puddington and Pottery at 7:15 p.m. with Michele LaVoy.

Pottery, 10:30 a.m. Sept. 11 taught by Helma Reichenbach;

Jazz Rock with Sharon Wylie-Falcioni at 7 p.m. and Cake Decorating at 9:30 a.m., Pat Fenwick.

Adult Ballet begins at 11 a.m., Sept. 13 taught by Rene Bartley followed by Ballet for Children at Noon; Kelsie Harder will teach Creative Drawing and Painting for Children at 11 a.m.

The following classes are continuous and may be joined at any time: Karate, Tuesday and Thursday, 7:30 p.m., Ron Hoover; Private Piano, Stephanie Arrigotti, Tuesday and Wednesday, call the "Y" for appointment with teacher; Yoga, Wednesday, 1:30 p.m., Sally Zuehlsdorff; Yoga, Monday, 8 p.m., Sandra Kozak; Adult Gym, Monday, 7 p.m.

Daily classes are held in the Health Salon under the direction of Barbara Hegne with continuous exercise and rock sauna. An extensive gymnastics program is offered by Coach Al Lansdon and his staff for all levels, age five to 16.

Interested persons should pre-register for all classes as size is limited. For more information, call the YWCA.

## Night Talk

Night courses in beginning Spanish and German will be offered at UNR this fall.

Dr. Gerald Petersen, chairman of the Department of Foreign Languages and Literatures, said elementary German would be offered from 7-9 p.m. on Mondays and Thursdays. The Spanish class will be held from 7 to 9 p.m. on Tuesdays and Thursdays.

—OLSEN

## Calabrese Here

The Student Health Service, in the west end of Jot Travis Union Building has added Dr. Savin Calabrese to their medical staff. Calabrese has an extensive background in gynecology and general practice in Gilroy, California, and will be available, along with the regular Student Health Service staff, for student consultation five days a week.

Any student with general health problems or desirous of allergy vaccine or prophylactic influenza shots is encouraged to check with the Health Service at their earliest opportunity. Serious consideration should be given to adequate optional accident and hospitalization insurance to minimize the financial hazard of unexpected injury or illness.

—LOCKE

## What's Happening

### TODAY

- 8 a.m.-5 p.m.—Child care registration, Freshmen, Sophomores and Graduate Students, Room 111, Union.
- 11 a.m.-3 p.m.—Cantaloupe and ice cream feed, music by "Annie and the Chickens," Quad.
- 8 p.m.-12 p.m.—"Hello-on-the-Hill Dance," music by "Annie and the Chickens," Hilliard Plaza.

### MONDAY, SEPT. 1

Labor Day Recess.

### TUESDAY, SEPT. 2

- 8 a.m.-5 p.m.—Child care registration, faculty and staff, Room 111, Union.
- 5 p.m.—Finance Control Board, Ingersoll Room, Union.
- 7 p.m.—Open meeting of Common Cause, Center for Religion and Life.

### WEDNESDAY, SEPT. 3

- 2-4 p.m.—Staff Employees Council, McDermit Room, Union.
- 3-5 p.m.—National Society of Professors, Hardy Room, Union.
- 3:30-5 p.m.—Residence Hall Students meeting, East-West Room, Union.
- 7 p.m.—Senate, East-West Room, Union.
- 5 p.m.—Activities Board, Ingersoll Room, Union.

### THURSDAY, SEPT. 4

- 5 p.m.—Publications Board.
- 6-7:30 p.m.—Sagens, Hardy Room, Union.

All those interested in submitting announcements for their organization's activities must do so at least ten days prior to the event. Submissions must be typed, double-spaced, stating the event, time and date. Bring announcements to the Sagebrush office, basement of Morrill Hall or ASUN offices.

## Must Have

This semester the university will have a new student I.D. for identification purposes. This will include a photo identification card with an attached validation label. Photos for the cards will be taken immediately following registration, and the cards will be available for two weeks at the Student Union. Those who register late must have their pictures taken at the union.

The new cards will be used on campus for identification in several areas, including the library, check cashing, obtaining campus pay checks, changing a program of studies, obtaining registration materials, using university recreation and physical education facilities, and use of campus food services.

Each semester a new validation label will be affixed to the back of the cards. Cards won't be valid without a current label. Also, students are reminded that they must keep their card for the entire time they are enrolled at UNR. Any loss of an I.D. card should be reported to the Activities Office in the Student Union.



# Films in Perspective

ZEE

## HELP ME, I AM DROWNING IN THE DARK (A PROLOGUE)

'Statesmen despise publicists, painters despise art critics, and physiologists, physicists, or mathematicians have usually similar feelings; there is no scorn more profound, or on the whole more justifiable, than that of the men who make for the second-rate mind-men who explain. Exposition, criticism, appreciation is work for second-rate mind-men who explain. —G. H. Hardy

Image the whole, then execute the parts—  
Fancy the fabric  
Quite, ere you build, ere steel strick fire from quartz,  
Ere mortar dab brick!  
—Robert Browning

Among the thousand treasures on earth, I have held dear to many but cherished only two: poetry and film. The three of us have shared every accountable moment of sorrow and joy ever since my higher faculties came to my disposal. Through them I have learned, gained, and cultivated a great many things. I have found truth in the former and beauty in the latter. If, as according to Keats, truth is beauty and beauty truth, then film is but visual poetry to me.

While those endless hours of film viewings in many a strange and dark cinema may seem dreadful to many, they have become my second nature. I have been lost, regained, drowned, elevated, as I watched the giant images on the silver screen. And though not every film I saw was all sweetness and light, on the whole, moments of exquisiteness invariably more than offset whatever pain and disappointment I have to suffer. Ah, what bliss, what ecstasy, to experience a film like "The Passenger"—a film of such visual beauty, of such stunning splendor. For a reward like this, I am willing to sit through a thousand unredeemables like "The Devil's Rain" or "Once Is Not Enough."

I am pleased that I will be sharing the responsibility of writing on films with Dave Barnett this year. Since Fridays don't belong to me in general, and since Dave already has a fairly elaborate article on his personal thoughts about films for you, it would be unwise at this time to put forth a lengthy exposition of my own philosophical views. I believe, in view of the fact that we will have the rest of the school year together, there is a more appropriate time for such a purpose. But just as with any form of artistic creation, though the artist has no obligation other than to be honest to himself and himself alone, his works are inevitably judged by others. I therefore do wish in this short prologue to sketch down some brief statements (with the hope that they will be expounded in greater detail at a later date). My purpose is to acquaint you, my readers, who will be ultimate judges, with my thinking, my

WE SEE, THEREFORE, ART HAS HIGH DESTINIES.  
IT CAN SUSTAIN THE FAITH, DELIGHT THE MIND,  
AND MOST IMPORTANT OF ALL, REVEAL TRUTH  
AND BEAUTY.

beliefs, and my attitudes with regard to art in general and film in particular.

My appreciation in art is influenced very much by the works of Matthew Arnold and Walter Horatio Pater. I will take the liberty of quoting them generously to reflect my thoughts.

Although writing specifically on the study of poetry, the following passages from Arnold certainly are applicable to any art form.

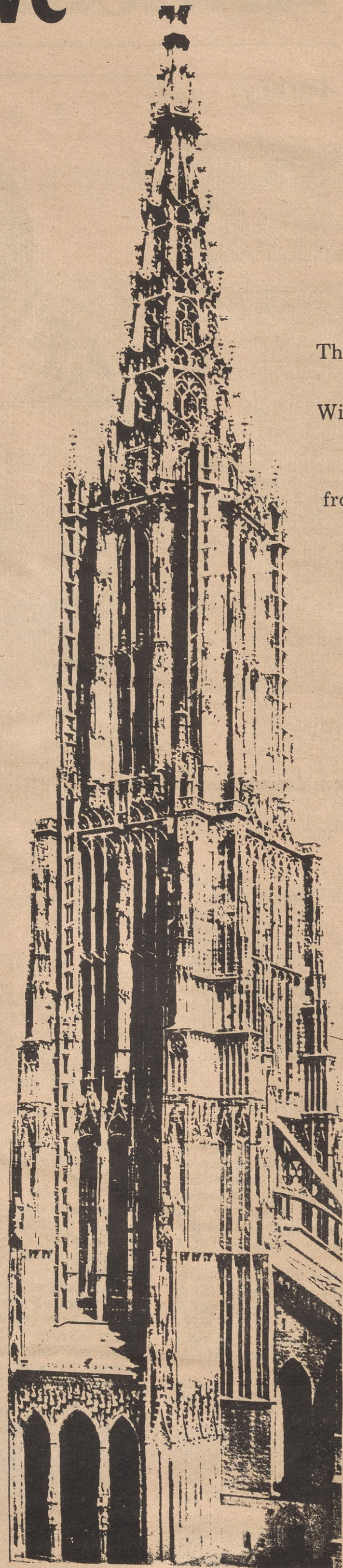
'The future of poetry is immense, because in poetry, where it is worthy of its high destinies, our race, as time goes on, will find an ever surer and surer stay . . . But if we conceive thus highly of the destinies of poetry, we must also set our standard for poetry high, since poetry, to be capable of fulfilling such high destinies, must be poetry of a high order of excellence. We must accustom ourselves to a higher standard and to a strict judgment . . . For in poetry the distinction between excellent and inferior, sound and unsound or only half-sound, true and untrue or only half-true, is of paramount importance . . . because of the high destinies of poetry . . . the best poetry will be found to have a power of forming, sustaining, and delighting us, as nothing else can.'

We see, therefore, art has high destinies. It can sustain the faith, delight the mind, and most important of all, reveal truth and beauty.

Although I hardly have yet given enough justification for the existence and purpose of art (for example, I have not explored more deeply into the meaning of high destinies), let us assume it will suffice for the time being. We are, however, still left with the intriguing question of how to distinguish excellent from inferior art. Such a distinction, as already pointed out by Arnold, is of paramount importance and we cannot afford to bypass it.

There are, of course, no objective criteria at our disposal that will aid us in our judging process. Most of the time we have to resort to our own facilities to discriminate. The nature of the discriminative power thus obtained in turn is heavily dependent upon each individual's cultural and educational backgrounds, temperament and value (ethic) codes. In other words, the quality of a piece of artistic creation as we perceive it is entirely relative in nature. Yet, I sincerely believe that art has an absolute state of perfection, no matter how elusive and abstract such a state is. It is almost a universal principle, however, that the higher the level our faculties can reach, the closer our relative judgments tend toward the absolute. As far as my own guidelines are concerned, I find myself in complete coherence with Walter Pater. Again, despite the fact that Pater is mainly concerned with the literary art, the following passages circumscribe universal application.

'For just in proportion as the writer's aim, consciously or unconsciously, comes to be the transcribing, not of the world, not of mere fact, but of his sense of it, he becomes an artist, his work fine art, and good art in proportion to the truth of his presentment of the sense . . . Wherever this sense asserts itself, wherever the producer so modifies his work as, over and above its primary use or intention, to make it pleasing to himself there, fine as opposed to merely serviceable art, exists . . . it will be good literary art not because it is brilliant or sober, or rich, or impulsive, or severe, but just in proportion as its representation of that sense, that soul fact, is true . . .'



Things change and pass,  
the world unshaken stands  
With all its western,  
all its eastern lands.

from the *Meditations* of Ma'arri

In order to produce good art, the artist has only one obligation to fulfill, and that is to be truthful to himself, to capture the true feeling of his perception at the moment of his creation. His perception may change as time changes, and so may his feeling, but at any given sufficiently small interval of time (i.e., a moment), there exists only one true feeling of one true perception. To transcribe that feeling into whatever medium the artist is working with, fine art results. The quality of such a creation is independent of the subsequent popularity (or unpopularity) the composition may achieve. A superior film, or poem, or painting, may not be liked, or even understood by the general public, yet its value is in no way altered. The fine line is always drawn during the creation period. When a producer's sole intention is to please others, not himself, then his works become commercials, he is a salesman. Good art can be popular (for example, "Godfather II"), and when it does, all the better. Popularity, however, does not make good art. Incidentally, good art need not always carry moral messages, make social statements, take positions, give solutions, although certainly it may.

Film is an art form, and should be rightly looked upon as such. Otherwise, I am afraid I serve no useful purpose in writing here. Dave and I differ on a great many philosophical issues, but on this front we stand firm. It was unfortunate, of course, that film started out as a kind of cheap entertainment (Remember the nickelodeons?), and for this reason it suffered for more than thirty years. Even today, ninety percent of the people who go to movies admittedly look for entertainment more than anything else, which is truly sad. Yet we should not be discouraged. On the contrary, we should strive harder than ever to bring the public up to a higher level.

At times we hear people say the critics are losing touch with the film goers. For the sake of artistic excellence, going against the tide, though painful, is nevertheless necessary. And one of the ambitions that I hope will eventually be achieved through my column is precisely to make my readers aware of the artistic aspects of films.

Being an art form, all the previous observations on art in general also are true about films. Hence, an obvious corollary emerges. Just as a good poem has to be poetic, a good film has to be filmic, that is, cinematically poetic. Of all the elements of expression a film combines—sound, music, colour, etc., the visual image, analogous to the imagery in a poem, are by far the most important. Although at this time I will not venture into an analysis of the structure of the cinematic language (interested readers are urged to read the two classics by Eisenstein, *Film Sense* and *Film Form*, for basic knowledge in this field), one point I do want to make clear. Unless a film is visually beautiful, it will be hard but not impossible to gain my approval.

Five years ago I was profoundly absorbed in the philosophy of the French New Wave Cinema, which consisted of such directors as Godard, Renoir, Resnais, Truffaut, Vadim, etc. I was led to believe that the director was the sole author of a film, and was responsible for every merit and flaw. As I look back now, I could not help but laugh at my ignorance. The concept of director supremacy is not only false, but it also seriously misstates the true nature of cinematic art. A film, by virtue of its creative process, is a collective composition. Anyone who is involved in the process contributes, to a greater or lesser extent, to the film's successes or failures. It is undeniable, of course, that the director has more influence than any other member in his crew. After all, he is the one person who coordinates, integrates, and crystallizes the final form and vision of the product. But to regard him as a divine creature is downright erroneous.

I have therefore drawn up a relative scale of importance as follows (the numbers serve only as rough indicators):

	Percent
Director	50
Editor	15
Director of Photo.	15
Scriptwriter	10
Actor and others	10
	100

It is considerable, however, when the director assumes other responsibilities in addition to his job proper, his importance increases in proportion to his additional involvement. Almost all directors of master status today (Bergman, Antonioni, Fellini, Visconti, Bunuel, etc.) are personally involved with more than eighty percent of the whole creative process of the making of a film. In such cases, the director is of course of monumental importance. Pater writes,

"To see the object as in itself it really is", has been justly said to be the aim of all true criticism whatever; and in aesthetic criticism the first step towards seeing one's object as it really is, is to know one's own impression as it really is, to discriminate it, to realize it distinctly . . . The aesthetic critic, then, regards all the objects . . . as powers or forces producing pleasurable sensations, each of a more or less unique kind. This influence he feels, and wishes to explain, by analysing and reducing it to its elements . . . Our education becomes complete in proportion as our susceptibility to these impressions increases in depth and variety . . . what is important, then, is not that the critic should possess a correct abstract definition of beauty for the intellect, but a certain kind of temperament, the power of being deeply moved by the presence of beautiful objects.'

What good is criticism and what is good criticism are always extremely puzzling questions to resolve. Pater has provided us an excellent framework for further discussion. Most artists, however, think exactly the same way as Hardy does (quoted at the very beginning of this prologue). Whether critics are really second-rate minds I intend to leave to the reader to decide.

Film criticism, which gives minute-in-depth analysis without handing the verdict, and film review, which hands the verdict without justification, are easily confused by people. The former aims at a much higher level, although at the same time tends to be conspicuously technical. The latter, on the other hand, is ultimately worthless. As such, I don't believe either of the two forms are suitable for the Sagebrush. That is why I named my column "Film in Perspective". It is a place where I want to share my thoughts on films with you—just to share, not to convince. In the process of doing so, I sincerely hope that we will be able to derive some mutual pleasure and understanding.

I have undoubtedly left many questions unanswered, many areas untouched. But I am a great believer in the total approach—"Image the whole, then execute the parts", (Browning). And in this prologue I do believe that I have laid down a groundwork within which future execution of the parts can be carried out. This will be the state of affairs I am afraid I have to leave you with for the time being.



Photo by Tereshonne

## Student Government

MUHLE

The August 27th Special Senate meeting was called to order by Acting Senate President, Jeff Codega. Senators Hollis, Ferrari, and Gissel were excused.

### Report of the ASUN President

President Archer informed the members of the Senate of plans to gain options to the current Arts and Science foreign language requirement. He informed the Senate there will be tables set up outside registration with petitions and information about the ASUN's plans. He asked senators to volunteer their time at registration. Members of the Senate were in support of Archer's plans to gain options to the current foreign language requirement.

### General Announcements

Codega announced the Activities Board will meet next Wednesday at 5:00 p.m. Senate will meet next Wednesday at 7:00 p.m. The Program and Budget Committee will meet next Thursday at 5:00 p.m.

Vice-president Lake urged members to help with the sale of the ASUN Food and Fun Coupon Book. He also reminded senators of the concert, Thursday, August 28 with Loggins and Messina.

### Adjournment

The meeting adjourned at 6:40 p.m.





## AND THE HARVEST WAS GOOD

WANTED: SINGLE CHRISTIAN MALE OR  
SINGLE CHRISTIAN FEMALE OR YOUNG  
CHRISTIAN COUPLE. FREE APARTMENT  
IN EXCHANGE FOR YOUTH WORK IN  
LOCAL CHURCH. 358-0507

CONTRIBUTIONS ARE NOW BEING  
ACCEPTED FOR BRUSHFIRE, THE  
CAMPUS LITERARY MAGAZINE.  
PROSE, ARTWORK, OR BLACK AND  
WHITE PHOTOGRAPHS MAY BE  
SUBMITTED AT EITHER THE BRUSH-  
FIRE OFFICE IN THE BASEMENT OF  
MORRILL HALL OR THE ASUN OFFICES

Photo by Terrebonne

# Pub & Sub

Pub & Sub  
10th

Ralston

Sierra

university terrace

# 10 cent BEER

## Wednesday

## and

## Saturday

5:30 to 7:00 pm

# 10<sup>th</sup> and Ralston



# A Visit to Camp We-Ch-Me

WRIGHT

A summer camp is an enjoyable experience for most people who are lucky enough to go. Hiking, fishing, field trips, arts and crafts are some of the activities that make the camp enjoyable.

Camp We-Ch-Me appears to be a typical summer camp with the cabins among the trees and Galena Creek running through the middle. Except that for the last two weeks it was occupied by some not-so-typical campers.

Nearly 130 mentally retarded Nevada citizens spent a week at Camp We-Ch-Me this summer. The outdoor recreation activities afforded the campers not only a chance for some fresh air and exercise, but a break from the pressure of institutional living and the stress of existing in a world where they are considered very different.

The benefits were quickly noticed. Those diagnosed as having serious behavioral disorders responded well to the therapy of the camp. Some "retarded" persons who wouldn't talk began to say hello, laugh and use a few

*"The need to love, communicate with others and share experiences was a very real thing among the campers."*

words. Others who previously weren't able to do simple activities such as feeding themselves soon began playing softball, going fishing and dancing and passing food at the dinner table.

Almost all the camp counselors were UNR students. Most seemed to benefit from the experience more than they had originally thought they would.

It took a few days of living among the mentally retarded to show them that the retarded were also human beings with all the needs and desires of "normal" people. The need to love, communicate with others and share experiences was a very real thing among the campers.

For most of the mentally retarded campers their willingness to express and fulfill themselves as real people was increased by almost a total lack of hang-ups and inhibitions. Still, they are refused help from most people because there is something different about them.

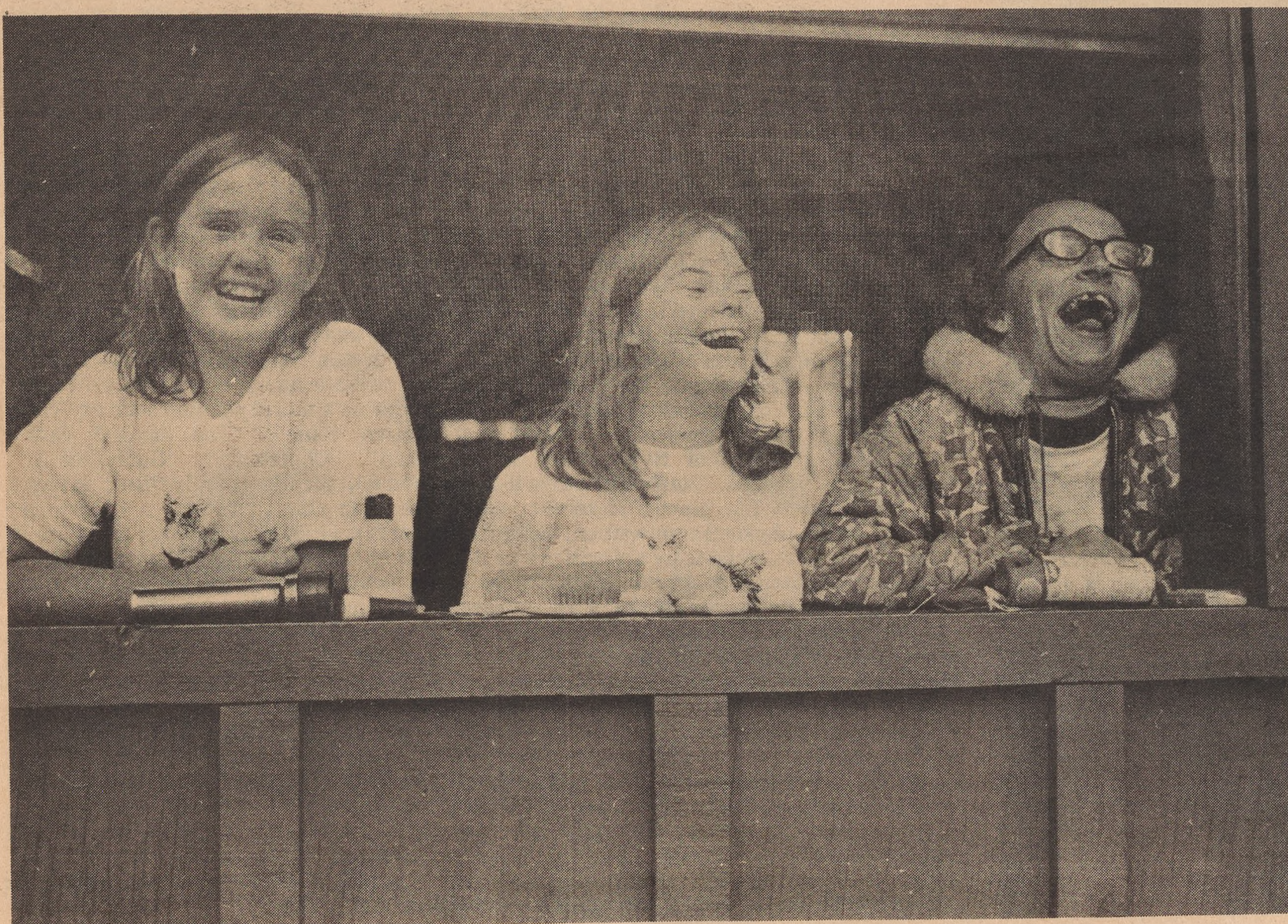
But no matter how big the difference, it still can be overcome, as shown last week at Camp We-Ch-Me.



Photos by Wright

*"Do what the spirit say do"*

*Negro spiritual*





# FILM COMMENTARY

BARNETT

Movies have lost their appeal as an art form. Today, it seems that we no longer consider film as being equivalent to theater, opera or ballet, let alone to poetry, literature, architecture and sculpture. Movies have become to us, basically, a form of entertainment synonymous with carnivals, circuses, rodeos and television. We do not think of film as being a high-level method of communication. The movies have become limited. They have forgotten how to appeal to extended imagination. They are not the massive, influential, visual essays they once were.

In this age characterized by human savagery, fictional fact, societal regression and simple emotions, movies have virtually ceased to be a viable medium. Dating from the days of D. W. Griffith and Sergei Eisenstein, when movies first became autonomous artistic achievements as witnessed by "The Birth of a Nation," "Intolerance" and "Potemkin," film had the powerful ability to persuade audiences by adapting forms of reality to a complex structure of multiple moving images. The camera was used by these original filmmakers as the artist uses the paint brush. To relate to the viewer a statement of visual facts, films use creative technological skills such as: close-ups, pan shots, quick cuts, cross-cuts, low and high angle shooting and extreme long shots. It has been a long time since we have been able to go to a picture show and see a multiple use of these techniques. In fact, movies today generally ignore this type of creativity. Movies are presently composed almost entirely of sleep-inducing mid-shots.

The successors of Griffith and Eisenstein, with the possible exceptions of Orson Welles, Akira Kurosawa and perhaps Ingmar Bergman, have stripped the camera of its power to delight with exciting visualness. Movies are no longer filmic. The camera is simply used as a recording device and not as a means to help relate the narrative. There is no longer any cinematographic contrast.

True, some directors have had the knack of telling extraordinarily good stories: Frank Capra, George Cukor, John Ford, Alfred Hitchcock, Fredrico Fellini, Claude Chabrol, Billy Wilder, Francis Ford Coppola and Robert Altman to name only a few. Yet, traditionally, it seems that it has not been the story as such that brought the people to movies, but rather the cinematics. Past film-makers convinced the movie audience that two-dimensional shadows were the most exciting and most powerful art form ever created. Movies used to be visual and imaginative.

Historically, films have tried numerous screen cinematics to make movies more visual for audiences. CinemaScope and its illegitimate brothers PanaVision, VistaVision and WarnerScope as well as Cinerama and 3-Dimension were popularized in the early fifties in order to make the medium more appealing to those who had deserted to the newness of television. In those nostalgic days, there was an attempt to improve film quality. Today, however, directors don't attempt to improve film quality, but rather only present raw sex, depersonalization of women, ultra-violence, ethnic and racial hatred and extreme fakery. Movies have consequently lost their audience. Example: In 1948 approximately 90 million Americans out of a total population of 150 million went to the movies. In 1974 only about 30 million out of 210 million ventured into theatres. Films have actually lost their over 30 and under 15 audience. It seems that about 80 percent of all those who go to movies are between the ages of 15 and 29. Movies presently have a very limited age range appeal.

Yes, the year 1975 has witnessed some rather huge grossers for the film industry. To name a few: "Funny Lady", "Shampoo", "The Return of the Pink Panther", "Tommy", "Breakout" and of course, "Jaws". Yet these fantastic commercial successes seem to be more indicative of the 50-100 percent national increase in the price of admission over 1974 rather than any massive return to cinema by those under 15 or over 30.

Fakery is common in contemporary films. Manipulated contrivance has never been any more in evidence than in the prevailing disaster genre. Recently, movies such as "Airport", "Earthquake", "The Towering Inferno", "Juggernaut", and "Tidal Wave", and soon, "The Hindenberg" have been produced. These films depend almost entirely on gimmicks not congruent with film as art to bring audiences into the motion picture theatre. They are simply films as entertainment with fires, smashed-up airplanes, moving earth and stormy

oceans replacing filmic quality. Yes, these movies do appeal to a mass audience. The audiences, however, are basically those who go to movies once or twice a year, usually during the Christmas holidays or in the summer when everyone seems to be on vacation. After viewing these films most of the audience returns to their television sets for the other 364 days of the year. Films of fakery do nothing to help promote the medium as an art form.

The ultimate film of fakery, of course, has to be Steve Spielberg's "Jaws". This particular film seems to be perfectly designed to appeal to superficial emotions and societal regression. Its sole purpose seems to be to illicit vocal segregates and cash register receipts. "Jaws" is a mindless mass audience film for the mindless mass audience. If you stop to analyze it by using basic cognitive faculties, "Jaws" becomes as scary as Donny Osmond's singing. Yet, Americans have enjoyed the plastic brutality of "Jaws" to such a degree that the film promises to be the biggest grossing motion picture in the history of American cinema. If Americans in general actually feel that "Jaws" is a scary movie, I wonder what would happen if the mass audience was subjected to some really frightening films such as: "Hearts and Minds", "Across 110th Street" and "Gimme Shelter"?

Films are declining as art despite what is written every so often in a New York City based weekly news magazine under such titles as: "The Movies Are Back". They really don't mean films are better, but rather, box office receipts are up. The decline has taken many paths, but perhaps one of the most crucial has been the overwhelming use of technicolor. Presently films are made almost entirely in color instead of black and white. Technicolor cinematography does not appear to be as sure and accurate about color as black and white photography is about shapes, forms and sizes. I have probably seen over 10,000 films in my life and of those that I have seen in color, only four have been photographed with any great quality: Busby Berkeley's "The Gang's All Here", Sergei Paradjanov's "Shadows of Forgotten Ancestors", Elio Petri's "Investigation of a Citizen Above Suspicion", and Sam Peckinpah's "Pat Garrett and Billy the Kid". Most color photography has a tendency to make movies look like faded Polaroid snap shots. Color seems to make cinematic movement stagnate. It is doubtful that if Peter Bogdanovich had made "The Last Picture Show" and "Paper Moon" in technicolor that they would have been the visual essays that they were. The same, it seems to me, holds true for Bob Fosse's "Lenny" and Mel Brooks's "Young Frankenstein". Perhaps if Roman Polanski had made "Chinatown", and Frances Ford Coppola had made "Godfather I and II" in black and white, their cinematic statements may have been much greater and more durable. The same probably can be said for Robert Altman's "Nashville" and Norman Jewison's "Rollerball".

It is interesting to note that in 1973 a prestigious British film journal asked an international group of movie critics from every major motion picture producing country to select the Top Ten greatest films and Top Ten greatest directors. The consensus of the critics was that of the Top Ten greatest films, not one was made in color. Orson Welles was voted

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the greatest director, and he of course makes all of his films in black and white. Other great directors such as Eisenstein, Fellini, Bergman, Jurosawa and Ford have made their most memorable films in black and white. Certainly it seems that the haphazard and over use of color cinematography has aided in the loss of appeal of film as an art form.

The most alarming aspect in the decline of movies as art, however, is that they aren't filmic. Admittedly, any good movie must rest on more than the technological merits of acting, music, lighting, cutting, camera angles, continuity and composition. It must also rest on the issues which are presented and how they are resolved within the movie and within our own faculties. Acting, for example, should not be of much greater importance than any of the other aspects of the production. If a director simply relies on the actors to carry his theme, as so often happens, then he is only applying film to a theatrical medium. Example: Fred Zinnermann's "A Man For All Seasons" which, incidentally, won the Academy Award for best picture in 1966. But what really makes a film filmic and in substance, an art form?

It seems to me that a film becomes filmic when it is appraised on not only the issues it presents and the technology it employs, but also on whether or not it makes you think about those issues and assumes a moral position. No. Not a moral position from a religious thunderation vantage point, but rather one from a social psychological viewpoint. If a film makes you reconsider your present method of acceptable or unacceptable behavior in respect to a societal issue, then it may be said that the motion picture has assumed a moral position. Mortality deduced to a few lines is primarily an inner attempt by an individual to achieve or test what forms of behavior are acceptable or unacceptable to his/her particular cultural grouping. A film must get you to question your present behavioral patterns before it can be said that morality is involved. Consequently, when a movie meets the criteria of issues and technology and also makes you think, and forms a moral position such as "Birth of a Nation", "Intolerance", "Potemkin", "Citizen Kane", "The Seventh Seal", "Rashomon", "Touch of Evil", "The Conversation", "Chinatown", "Godfather II", "Lenny", and perhaps, "Nashville", then it can be said that the film is truly filmic. It is art.

Unfortunately few movies of recent years have been able to develop a congruency between issues, physical composition, thought and moral position. The fact that films are no longer filmic is attested to by art critics who do not even consider the medium to be one of the major art categories. Music, literature, painting, sculpture, architecture and dance are considered the major art works. Film, presently, is almost totally ignored.

The identity of movies seemingly faces a Sisyphus struggle. The struggle is frustrating, for not only is it against competitors such as theater and television, but also, it is against itself. Within a year films on the wide-screen will be competing with disco-vision, which has already been predicted as having a greater impact on the medium than did television. Producers and directors must eventually determine if they want films to be art, a form which is denied today. If the men who make the movies want the medium to be art, they should begin appealing to the select audience who sees the medium as such and forget about the yahoo mass audience of "Towering Inferno" and "Jaws". If these producers do not begin consistently making film art, they may find that they have driven their select audience back to the theater and ballet. The mass audience will assuredly desert to disco-vision. Thus, within a few years, these producers may look at the empty seats in theatres and find themselves asking the question, what good are movies?



## Athletic Dept. Meets Crunch

Dick Trachok has had a long and colorful career with UNR. He started as a star running back with UNR during the 1940's. At that time one of his coaches called him "heady and aggressive." He also ran track at Nevada. His first coaching job was as head football coach for the Reno High School Huskies. In 1960 he became head man for the Nevada football team. Trachok served as Nevada's coach for ten years, the longest term in the history of the school. As head coach he had some stormy years. Once, after a bad loss in 1964, the UNR students burned him in effigy. In 1970, Trachok quit coaching and has been athletic director ever since.

Trachok feels the athletic program at any school is an integral part of its educational system. Says Trachok, "Because of the importance people put on athletics, I think athletics has a large impact on a university. Everything a university team does is recorded in the paper every day. It's just a way of life in the U.S. and I think it's an excellent way. I think the reaction of the majority of people in this country is this: just about everyone knows the coach of Ohio State's football team, but who can name their president?"

In a recent editorial in "The Sporting News" it was stated that small colleges may be hit hardest by the current money crunch. According to Trachok, "Small universities always suffer most because of one factor, money. Everything is based largely on finances. You have to have the money to run the programs you would like to run. If we could swing it, we would like to see as many students as possible taking part in some form of athletics. Going over a report that the NCAA put out regarding how cutbacks are to be made, the major cutbacks seem to be in the amount of scholarships given out in each particular area. In our case, we don't have a lot of scholarship aid to give. Even if we cutback to the point the NCAA is recommending, we would still be ahead of where we are now."

The smaller, non-money making sports seem to be taking a financial beating. There are now only two schools on the West Coast that have a boxing program, UNR being one of them. What killed that sport? "Boxing was not cut back because of economic reasons. There was a boxer killed at the University of Wisconsin a few years ago and that created quite a shock. Thus, many schools dropped it. Chico State dropped boxing last semester, but I don't know what our boxing situation is going to be. We would like to continue it but presently there are only two of us, University of California and Nevada, competing on a club basis."

Women's sports have taken some of the spotlight with demands for more money to build their programs up. Says Trachok, "I think enough money should be allotted women's sports to get the job done. We think we have budgeted enough money to get the job done."

"Women's sports don't have the money-making value men's sports do. It would just be hard to see, not because they're women, of course, but to see how they could generate a program that would fill a stadium with 100,000 people like colleges do. The types of sports they are offering aren't of that nature. I think it would be possible to fill gymnasiums to see women play basketball. In the states of Iowa, Illinois and Indiana, they drew 15-17,000 for their championships. In some of the other areas, there is a chance of drawing people. In gymnastics for instance, popularity has increased because of the emphasis that television created in that area. Volleyball has potential. There are pro volleyball teams that are made up of four men and two women and I think part of the thinking there is to encourage more men and women not only to play but to be spectators. But it doesn't look like women's sports can reach the level football is at in the major colleges."

On the current merger at UNR, Trachok said, "I like the way things are set up now. Women's athletics are now combined with men's. We have one department where last year we had two. Things seem to be going very well. It will entail more work, but from more work I hope we'll get more results."



Photo by Drakulich

## Pack Faces Rebuilding

The Wolf Pack football team may lack the years of experience, but according to head coach Jerry Scattini, if the 65 players can work as a unit, they may have a good season.

Scattini, in his seventh year as head coach at UNR, is changing some of his strategy defensively to an "odd look" of a five-two line which he says will allow his players more flexibility against stronger running teams. However, the switch he claims won't be noticeable to the average spectator.

With only 21 returning lettermen, Scattini has looked to some of his freshmen recruits, hoping that they will grow and work together such as past Pack players Greg Grouwinkle, Tom Kolesar and Scott Nader. "It always hurts to lose that kind of experience (through graduation). They played three years together and are all fine athletes." Grouwinkle and Kolesar had try-outs during the summer with the WFL Suns and the Green Bay Packers.

Nevada lost most of its defensive line through graduation, with Mark Graham one of the few returning. Senior Charlie Lee is also back as the Wolf Pack kicker. In a few of last season's games, his field goals proved to be the deciding factor.

At the quarterback position, the Pack has both experience and competition between returning sophomore Jeff Tisdell and junior Jack Fisher.

Scattini said that both have looked really sharp in practice, but they are also being challenged by frosh quarterbacks Jim Gray from Reno High and Dave Lefelstein from Elgin, Ill.

"For a freshman, Gray looks really sharp," commented Scattini. "Lefelstein is a few days behind in practice, but the competition is good."

The Wolf Pack has seven home games scheduled this season including Boise State and southern rival UNLV. Scattini, however, feels that each week's game will provide tough competition. In the pre-season polls, Portland State, the Pack's first rival Sept. 13 in Portland, was chosen highly. There have been predictions that Portland might have a 10-1 season.

The Pack, with a 5-6 season record last year, has done some rearranging of positions to find a capable center. Junior Mike Zenovieff, a tackle last year, has the job for now because "we had depth in tackling," said Scattini.

As always at the beginning of every season, each team has its disadvantages such as the Pack's lack of age, but with a good-sized line and average team speed, the Pack is hoping for a good season. They have practiced twice daily for a week with five assistant coaches under Scattini.

A situation scrimmage Saturday at 10 a.m. in Mackay Stadium and a full-scale scrimmage the following Saturday will also help Nevada iron out the rough spots before the season opener.

"I think it will be interesting ball for the people to watch," commented Scattini.





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