

VOLUME EIGHTY TWO NUMBER TWO SEPTEMBER FIFTH NINETEEN SEVENTY FIVE

sagebrush

Newspaper of the University of Nevada—Reno



Photo by Loomis

AGAINST THE GRAIN

MYERS

Next year, Nevada will hold the first full and complete presidential primary in its history.

One presidential primary was held in May of 1912, but it was a Democratic primary only. Later attempts to set up a presidential primary were always frustrated for one reason or another. A presidential primary law was set up by the 1953 session of the Nevada Legislature, but its provisions included moving the regular state primary for all offices back from September to sometime during the summer. This was an unpopular provision with a lot of politicians who didn't want such a long general election campaign, and the law was repealed by the next session of the legislature without ever being used. A study of possible primary laws was made by the Legislative Counsel Bureau in 1958, but nothing came of its recommendations.

In 1969, the Legislature enacted a law giving Nevada the first primary in the nation. But a New Hampshire legislative official sent word that loss of that traditional status would not be tolerated by New Hampshire, and that if Nevada persisted, the New England state would move its primary back even further than March. Rather than get into a race with New Hampshire for first-in-the-nation status, Governor Paul Laxalt vetoed the Nevada bill.

Finally, in 1973, the state legislature enacted a law which seems to have met with just about everyone's approval. The primary will be held late in May, 1976.

Thus, Nevada has joined a growing list of states to adopt the presidential primary as a means of guiding, in some way, its delegates to the national nominating conventions.

There are now more than half of the fifty states with



presidential primaries, and the list can be expected to grow between now and spring. This proliferation of presidential primaries began as a result of the delegate selection reform movement in the Democratic Party. In 1971, the Democratic National Committee adopted a rigid set of rules for the selection of delegates and decreed that state parties must comply with them.

Many states found that the easiest way to comply was simply to adopt the primary concept. This avoided many of the problems and questions surrounding convention and caucus rules for selection of delegates.

But there is now a countertide rising against the proliferation of primaries. Many leaders of the reform movement are appalled by the situation. They originally envisioned a variety of procedures—primaries, conventions, caucuses—for the selection of delegates which would provide a testing ground for the presidential candidate and his organization in a variety of circumstances.

Now, however, the primaries have multiplied beyond what anyone expected. Candidates will be expected to race from state to state, from region to region, putting out fires in one place or another as primary after primary after primary occurs during the spring and summer at a pace no one wanted. Indeed, there was widespread feeling even in 1972 that there were too many primaries to get a genuine reading on the public's feelings about the many candidates.

At the 1975 session of the Nevada legislature, a bill was introduced by eight Republicans to repeal the presidential primary law enacted in 1973. It went nowhere. The best bet is that if it is reintroduced in 1977, it will have more backing—and from both parties.

Student Files Complaint

A university freshman has filed a complaint with ASUN's new Investigative Office alleging harassment by the university police department.

Ray Probus, 27, said the incident occurred on Friday, August 28 around 3:30 a.m. Probus said he had been unable to get his room in Juniper Hall so he planned to spend the night in his van at the Nye Hall parking area.

He said, "About 4 a.m., an officer knocked on the van and very belligerently said I had ten minutes to leave the area. I started to leave, but he was blocking the exit. I asked him to move and he eventually did so."

Probus then drove down Virginia to Eighth Street with the police car following him, he said. He was curious about the police following him so he pulled over at that time, he said.

Probus stated, "I stopped and walked over to the police car. He asked for my ID and I gave it to him. I asked him for some identification. He was Officer Wood, Badge 2. He threatened to work me over and I said go ahead and do it. He told me I was under arrest, shook me down, handcuffed me and took me to jail."

He said the charge was sleeping inside a van in a public area. The court date is scheduled for Oct. 17. Probus said, "I don't think the charge is valid and I don't think he should have treated me in that manner."

Probus' allegations have been disputed in several ways by University Police Chief Keith Shumway. Shumway said the violation was sleeping in a vehicle in the Nye Hall parking lot.

Shumway said, "The reason he was arrested several blocks away is simple. We are talking about a misdemeanor committed in the presence of an officer. That officer has one year to file a complaint. Because of another incident, the officer exercised that option later for an offense committed on campus."

Shumway alleges there was provocation on the part of Probus that led to his arrest after a warning was given.

Mike Graham, ASUN Investigative Officer, has the complaint on file with him. He said no further information can be released until his investigation has been completed.

Letters

Dear Blue J.

I felt your memorial and tribute to Ralph J. Gleason in this Fall's first edition of Sagebrush was quite appropriate and brought to light many of his accomplishments, which those not familiar with him would otherwise never appreciate.

I hold his memory in reverence in particular, for being one of the first entertainment critics to recognize the genius of Lenny Bruce, way back in 1958.

And, although you noted that your list of musicians of many talents whom we have lost since 1967 was only partial, I just could not sit by while you omitted the name of Gene Vincent, who died from a bleeding ulcer in 1971.

A real pre-Elvis Presley, Vincent knocked ducktailers down with "A Lotta Lovin'"—and followed that up with "Woman Love," the one that really got him in trouble with the self-appointed defenders of youth's morals.

Vincent narrowly avoided death a decade earlier (1961), while on tour in England with Eddie Cochran of "Summertime Blues" fame when they, along with Cochran's girl friend, were involved in a traffic accident in the taxi-cab in which they were riding. Only Vincent came out alive.

Truly,
Mike Gerald

Editor:

I am writing to correct a couple of inaccuracies which appeared in Mr. Archer's "Message" to the student body (August 29). In the first place, Mr. Archer points out that the Arts and Science Courses and Curricula Committee met for sixteen months discussing options to the foreign language requirement. However, the C & C Committee did not meet to discuss possible options. Its only involvement with the language requirement is passing on specific options which have been proposed to it by individual departments. The committee which came up with the five

options mentioned by Mr. Archer was a special committee formed specifically for that purpose.

The second, and more serious, misstatement made by Mr. Archer was that "the students' voices and opinions have been drowned out" on every committee that has dealt with this matter. As the student member of the Courses and Curricula Committee for the past two years, I must demure. The faculty members of this committee, without exception, gave my opinions and comments intelligent and just consideration. As a matter of fact, in the entire tenure of my committee membership, there has not been a single vote in which any opinion was not given the thoughtful attention it deserved. I personally feel that the faculty members of the Courses and Curricula Committee should be commended—not denigrated—for the concern which they show for their function.

The unhappy aspect of the above inaccuracies is that they are not atypical of the movement to abolish the foreign language requirement. Ever since the original petition, in which signatures were indiscriminately requested of students in all colleges, this movement has been riddled with misconstructions, misstatements, and misinformation. Regardless of our individual opinions concerning the foreign language requirement, we should all be able to agree that the proper resolution of this issue would best be served by intelligent, honest discussion.

Yours truly,
John W. Etchemendy

IN THE NEWS

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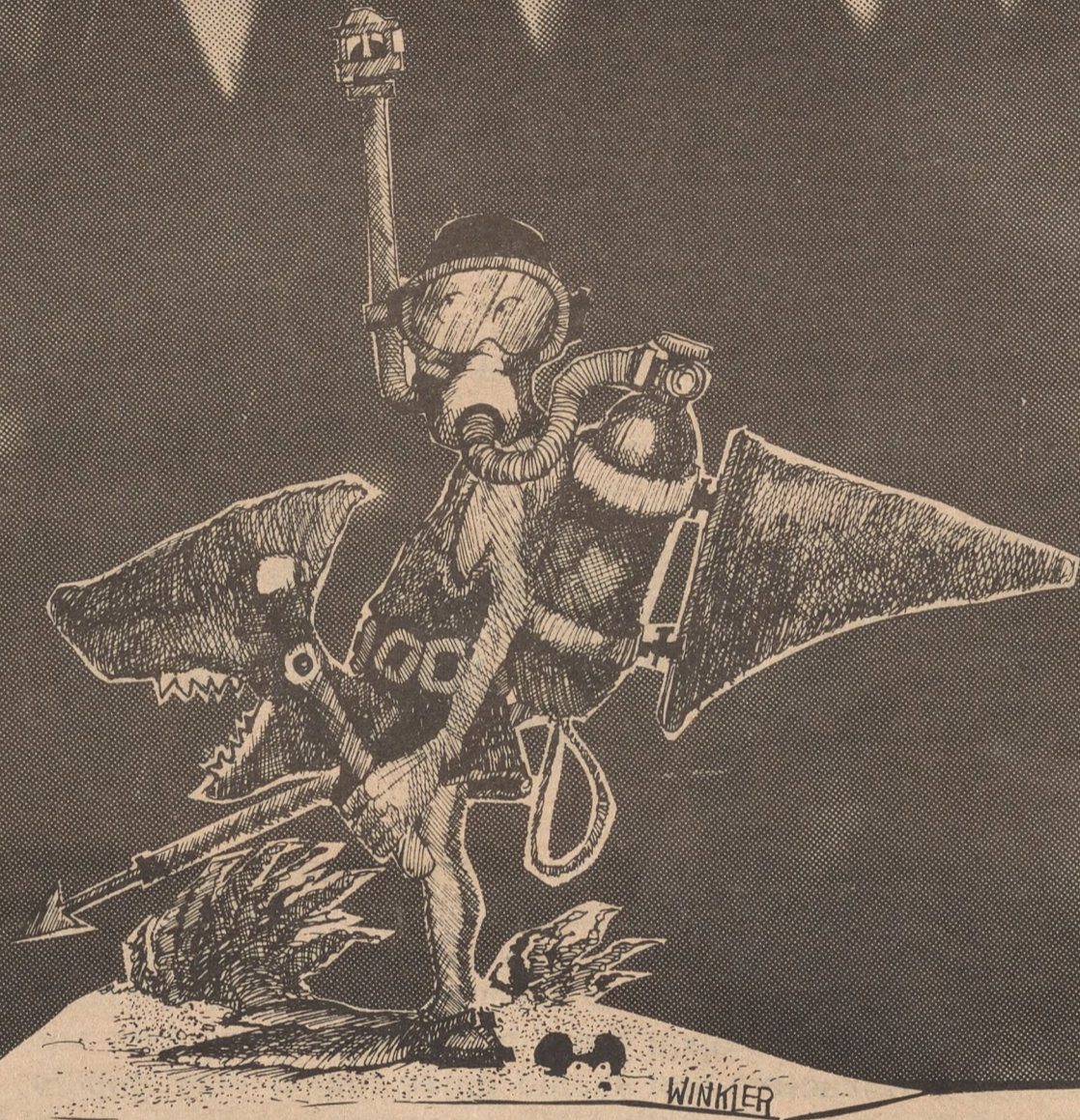
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A.S.U.N. President Pat Archer takes on the foreign language requirement



Another Great White Hope?

Boycotters Go To Regents

ENGSTROM

Student leaders opposed to UNR's College of Arts and Science foreign language requirement plan to carry their protests to the Board of Regents meeting in September.

The boycott petitions; questionnaires from alumni, faculty, and students; letters of support and all other data will be presented to the Regents, Pat Archer, ASUN President, said.

"All information and requests will be presented. What happens then will primarily depend on the Regents. We're hoping that the faculty might now go for the options because of the response the boycott generated. An example of an option would be to have the requirement remain the same for a BA degree but not for a BS degree. That was an option that was presented earlier and refused. With updated student opinion, the faculty might start responding. We just want people to get started," Archer said.

The boycott against the requirement was conducted during the two days of registration. Over 2500 students signed petitions during the ten hours the boycott booth was open. Early estimates show that 48 per cent of the Arts and Science students signed them.

Archer said, "The boycott was extremely successful. The student response was higher than we had expected. Professor Peterson (chairman of the foreign language department) will find out that it was successful in more than one way. We're still getting responses from alumni, faculty, community members and students that the requirement is not meeting the occupational and business needs of the student."

Others were not as sure of the boycott's success. Peterson said, "I don't know what effect the boycott had on people. All aspects appear normal and we're off to a good year."

He did report that he felt enrollment was about the same, even though boycott leaders had urged students not to sign up for foreign language classes.

Peterson said, "Enrollment is down about three per cent in the number of students signed up for the classes, but students are taking about four per cent more credit hours."

These figures may be misleading, according to Mike Graham, ASUN Investigative Officer. He said, "So far the overall enrollment has increased 5.9 per cent. Many departments report a 10 per cent increase in students and departments like English report no increases in upper division courses but increases in freshman classes. The foreign language freshmen enrollment should be up too. If they decreased by three per cent, then in actuality with other departments increases, it's more like eight - 13 per cent drop in enrollment."

Archer is satisfied with the decreased enrollment but wants to take further steps. He is urging students to drop their foreign language classes while they can still get a 75 per cent refund. He feels this will be a more dramatic demonstration of dissatisfaction about the requirement.

Even though Archer considers the boycott and other efforts to be successful, he is worried about the misconceptions people have concerning the protest.

He said, "We're not trying to tell people who want to take the courses, not to take them. We just want options for people who do not want to take them. We feel everyone has the right to take whatever course they want to take. We also believe people should not have to take courses they don't want or need. It's not a matter of destroying the foreign language department, it's a matter of giving people the freedom of choice."

Another misconception, according to Bill Brown, administrative assistant to Archer, is that the committee used force without using any logic.

Brown said, "Peterson said we were using force and not logic. It's not true but the foreign language department refused to talk to us. They always tell us no and don't even listen to our opinions. How can we use logic when they won't even listen? This was not a

Over 2500 students signed petitions during the ten hours the boycott booth was open.

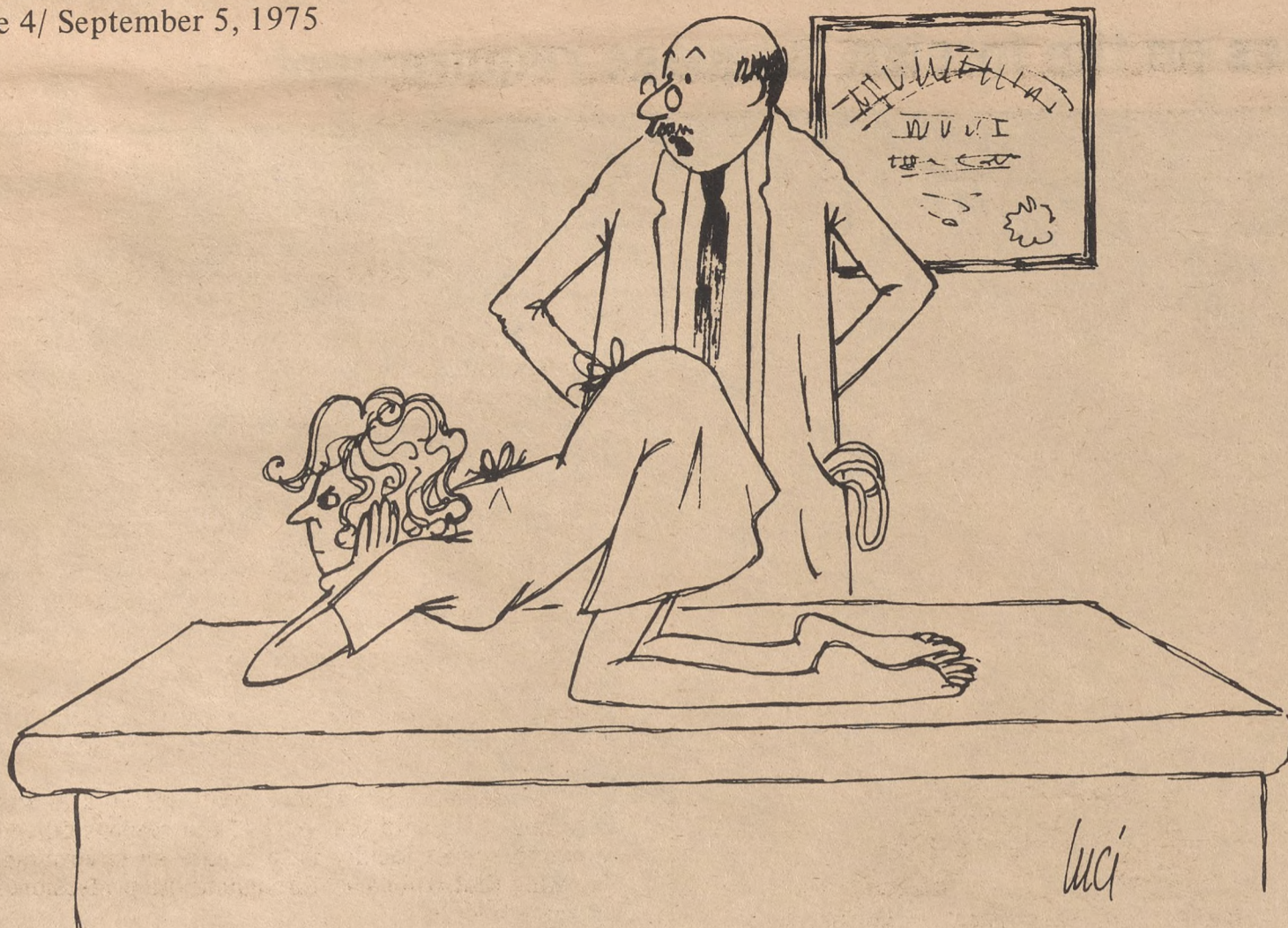
display of force but an expression of student dissatisfaction."

He felt that the expression of dissatisfaction was what made the boycott successful. He said, "If even one student participated, and obviously many more did, then it has to be declared a success."

Even though Archer and his committee think the protest was a success and have high hopes for a favorable response from the Regents, they do not plan to let the matter drop until the options are adopted.

Archer said, "If we do not succeed, the foreign language department had better be prepared to have a protest every semester until we get some options. We'll keep after them until we get some response. This issue is going to be hot until we get some options."

He concluded, "Hopefully, the faculty, as well as the foreign language department will not force ASUN to take some real action."



TRUE/APRIL 1975

Luci

"How in the world did your alimony check get way up there?"

Perspective

GALLO

UNR students have been advised by ASUN President Pat Archer to boycott foreign language courses. Some of these students will not be permitted to graduate under present university policy until they complete the foreign language requirement. Archer contends that students should have the opportunity to exercise their rights and not be forced to enroll in courses that have been forced upon them by the College of Arts and Science.

Archer's position is attractive and should make him a very popular president. The elimination of the requirement will make UNR an easier school. No doubt there are many who would like a college degree more easily attainable.

There are, however, some who feel that the positive aspects of foreign language training far outweigh Archer's cry for student's rights.

The idea of a liberal arts education is one of multiple exposure. The student is given a basic viewing of the natural sciences, social sciences and the humanities. The underlying conviction of this approach to education rests in the knowledge that a multiplicity of intellectual disciplines at the college level will add to the student's insight into the world in which he or she must ultimately enter. An adherence to this educational method is believed to produce a more well-rounded person, better equipped to deal with the problems of an extremely complex world. Inseparable from the concept of a liberal arts education is a working knowledge of one, if not several, foreign languages.

The value of a foreign language is far greater than merely the ability to speak and understand it. It can afford the student with numerous opportunities to appreciate the structural similarities and contrasts between our native English and the other language studied. The implications of this fact are staggering in terms of intellectual growth. A student will find it much easier to communicate both verbally and in written correspondence in his native tongue.

Taking a course in a foreign language is not all the drudgery of conjugations and declensions that some would have us believe. Surely it is understood that a certain mastery of the rudiments of grammar are necessary to facilitate learning, but then comprehension and conversation would be impossible in its absence. Perhaps of more importance to the student however, is the exposure to the subtleties and flavor of a new culture far different than our own. The contention that one can learn about an alien culture in an English language course is naively optimistic. The basis of any culture is its language. Consider, if you will, the absurdity of a culture class in Tokyo in which the professor is attempting to display the cultural distinctiveness of Appalachia or Harlem while speaking in Japanese!

Finally, there seems to be an aversion by some to the idea of hard study as a means to scholastic achievement. One does not, surely cannot, cram for a language final. One studies it every day. It is the nature of the discipline. It takes diligence, repetition, memorizing and, if you'll pardon the expression, work. I would not recommend this exercise in scholarship as a quick road to eternal salvation or even a more rewarding sex life but I will state that there is an exhilarating effect on the ego to attempt something that you know to be different from the outset, push yourself to frustration, and then . . . incredibly . . . you succeed!

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(The 10 P.M. is especially for UNR students.)
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Tuesday and Thursday — 12:05 P.M.

Confessions -- Saturdays -- 4:15-4:45 P.M. or by appointment.

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Announcements

Geologist Named

Dr. John Eliot Allen, former head of the Department of Geology at Portland State University in Portland, Oregon, has joined the staff of the Nevada Bureau of Mines and Geology, UNR, where he will serve as a geologist on special projects.

A distinguished educator throughout most of his career, Allen has taught at Pennsylvania State University, the New Mexico Institute of Mining and Technology, and, until his retirement in 1974, was professor and head of the Department of Geology at Portland State.

His professional credits include several years as field geologist in the mining industry and with such institutions as the Oregon Department of Geology and Mineral Industries and the New Mexico Bureau of Mines and Mineral Resources.

The author of more than 75 scientific papers and reviews, Allen's most recent work, on the Wallowa "Ice Cap," was published this month by the Oregon Department of Geology and Mineral Industries.

Who Abuses Credit?

The uses and abuses of credit will be explored Sept. 13 in a day-long workshop at UNR.

A morning discussion of credit and the business community will feature representatives of a bank, credit union, finance company, pawnshop, retail store and credit insurer.

An afternoon panel discussion of credit users with problems will cover such topics as credit bureaus, credit counseling, collection agencies, garnishments and executions, repossessions and bankruptcy.

Special speakers during the day will include Frank Fahrenkopf on credit in today's economy, Fred C. Austin on federal credit legislation, JoAnn Roberts on women and credit, Mike Melner on state regulation of credit, and Clarence E. Becker on the electronic era and credit.

Sponsored by General University Extension and the School of Home Economics, the workshop will start at 9 a.m. in the Judicial College Building. Those wishing to take the course for one university credit should contact Prof. Catherine C. Loughlin in Home Economics because attendance is required at an introductory meeting September 8.

—Olsen

Dam Busters

"Although there is evidence that earthquakes have been related to the filling of reservoirs in various parts of the world, this field of study is still too new to be applied definitively to the Oroville quake of August 1," according to Dr. Alan Ryall, director of the Seismological Laboratory at the Mackay School of Mines, University of Nevada, Reno.

In a public discussion of the recent California earthquakes, Dr. Ryall compared the reservoir-seismic problem to other controversial areas of seismology, including earthquake prediction, continental drift, and earthquake control. Ryall was one of six panelists invited to speak on "Earthquakes, Dams and Reservoirs," at a public meeting in Chico, sponsored by Butte College and Chico State University.

The Nevada seismologist gave examples of earthquakes that have been triggered by the filling of reservoirs in Russia, Rhodesia, Greece, Italy, and the United States. He stressed that the study of earth movements related to man-made lakes is still in its infancy, although some experiments with fluid injection into deep wells have shown a definite relationship between fluid pressure and the potential for triggering seismic activity.

Seismologists from the Mackay Seismological Laboratory and the University's Civil Engineering Department are monitoring a network of thirteen field seismic stations, which were installed in the Oroville area during the first few days following the August 1 shock. Several thousand aftershocks have been recorded by these instruments, and analysis of the data is proceeding rapidly. Preliminary results of the UNR study will be presented by Ryall next month at the First International Symposium on Induced Seismicity in Banff, Alberta.



Happenings

Friday, Sept. 5

8 a.m.-5 p.m.—Medical Sciences Media Workshop, McDermott Room, Union.

10 a.m.-Noon—Student Services Staff, Hardy Room, Union.

Saturday, Sept. 6

9 a.m.-2 p.m.—Campus Y Orientation, Jot Travis Lounge.

9 p.m.-1 a.m.—"Get Re-acquainted with the Blue Mailbox," Lower Level of the Center for Religion and Life. Bring your instruments and talents.

Sunday, Sept. 7

7-9 p.m.—ASUN Movie, "Funny Girl," TSS-107.

Monday, Sept. 8

4:30-7 p.m.—Publications Board, Ingersoll Room, Union.

Wednesday, Sept. 10

4 p.m.—Girls' Collegiate Tennis Team, Room 100, Old Gym.

A.I.P. Post Filled

John S. Jones, a former Indian programs assistant with the Washoe County School District, has been appointed coordinator of the Health Careers for American Indians Program at the School of Medical Sciences, UNR.

A native of Wide Ruins, Ariz., Jones attended Stewart Indian School and earned his bachelor of arts degree at UNR in political science.

The Health Careers for American Indians program is a federally funded effort to introduce Indian youth to work in the allied health fields. In addition to an intensive course of study on the university campus for high school students during the summer, the program's field representatives assist tribal leaders throughout the state on the counseling of young persons and the identification and solution of health care problems.

According to Jones, his first priority will be to provide services to Indian students attending the university. He also hopes to make the Indian people in Nevada more aware of the available health services, and places particular emphasis on providing information for the elderly.

Future Doc's

An informal orientation program welcomed 48 first-year students to the School of Medical Sciences at UNR during registration week.

This is the fifth class to enter the school. It is comprised of 43 Nevada residents, including 18 from Las Vegas, 17 from Reno, two from Elko, two from Carson City and one each from Incline Village, Dayton, Carlin and Owyhee. The others are residents of Alaska, Arizona, Montana and California. There are nine women and 39 men, and their ages range from 21 through 32.

Thomas J. Scully, M.D., acting dean, reminded the students, "You're here to learn; we're here to help you." In describing medical education, he asked the new students for their input and support, noting that success in their educational programs will require an attitude of give and take.

"Medicine," he added, "will mean a lifetime of learning." He said that part of the responsibility of the medical school faculty is to create an environment for learning that will carry throughout the professional lives of the students.

Dreams

A free lecture on Dreams, Symbols and Memories given by Maggie Anthony will highlight the second week of new fall classes at the Reno-Sparks YWCA. Anthony who also teaches a Dream Workshop at the "Y" will offer this lecture on Sept. 16 at 8 p.m.

The following classes are scheduled to begin:

Guitar, 7 p.m. taught by Sarah Beckham, Sept. 15; Decoupage at 7 p.m., Jerry Vance.

All Media Painting for beginners will be taught by Betty Mills at 12:30 p.m., Sept. 16; Needlepoint with Barbara Etcheberry at 10 a.m.; Conversational Spanish taught by Mina Dibitonto at 11 a.m. Spanish classes will meet Tuesdays and Thursdays; Tap Dancing at 7 p.m. with Sharon Wylie-Falcioni; Yoga for Intermediate Students, 10 a.m. with Brenda Dangerfield; Crochet, 7:30 p.m., Mary Nearpass.

Belly Dancing will be taught at 8 p.m., Sept. 17 by Pat Abraham; Decoupage at 9:15 a.m., Jerry Vance; Jewelry, 7 p.m., Larry Staley; Macrame with Leah Chism, 8:15 p.m.; Beginning Yoga at 1:30 p.m., Sally Zuehlsdorff and Elsie Van Dyck; Greek Dancing for Children, 5 p.m., Mario Shivily. Greek Dancing will meet Wednesdays and Fridays.

Conversational Italian for beginners taught by Luciana Roberts, Sept. 18, at 7 p.m.; Miniature Oil Painting, 1 p.m. with Marge Means; Oil and Acrylic Painting for beginners, Steven Boyd, 8 p.m.; Plant Lore taught by Mariette Bjerken at 7:30 p.m.

Ballroom Dancing as taught by Clair Gillies will begin Sept. 19 at 7 p.m. and Crochet with Barbara Etcheberry will begin at 10 a.m.

Advance Needlepoint taught by Barbara Etcheberry, Sept. 20, 10 a.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 ages five to 16.

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

Help Yourself

A three-credit course for those who want to learn different methods of helping others will be offered this Fall at UNR.

Listed as Social Services and Corrections 498, the course will be offered in both Reno and Carson City if there is sufficient enrollment.

Four-hour sessions will be held on Wednesday nights starting at 6 o'clock Sept. 17 and continuing through Oct. 29. Special Saturday sessions of both classes will be held Sept. 20 at the Foresta Institute and Oct. 25 in Reno.

The goal of the course offered through General University Extension's Off-Campus Division is to integrate theory, skill and practice so students learn the various methods of helping and how to utilize them.

—Olsen

"You just leave your brains at home and work out of habit."

—Assembly-line worker

Get Involved Student Government

MUHLE

ACTIVITIES BOARD

The September 3 meeting of the Activities Board was called to order at 5:09 p.m. All members were present. The August 2 minutes were approved.

Budget Requests

The Graduate Students Association presented a budget in the amount of \$850.00 for matching funds to show the annual Foreign and Classic Film Series. Discussion followed among members of the board regarding student attendance at these films. It was noted \$700.00 was allocated for the films in the general budget. After some discussion on the budget and student attendance, \$700.00 was approved with two nay votes (Hollis and Gezelin).

Marlene Williams of the Campus YWCA presented a request for \$34.00 for the organization to conduct a Tutorial Workshop September 6. Discussion followed on funds for refreshments. A motion to fund the entire \$34.00, including refreshments was defeated. A second motion to approve \$15.75 to cover cost of renting the Union was approved with one nay vote (Hollis).

Old Business

Chairman Lake reported on the various activities during Orientation Week. He informed the board there was a "full house" at Loggins and Messina. Inadequate seating arrangements for students was discussed. Lake suggested in the future the board may wish to consider opening a door one half hour early for ASUN students only.

Lake reported sale of Food and Fun Coupon Books are going well. Spurs will be selling the books actively next week.

New Business

The Kodokan Jujitsu Club approached the board with a request to use the gym on September 20 for a Jujitsu Contest, free to all. Refreshments may be served, subject to approval by Food Services. There being no objections, Hollis moved to approve the use of the gym by the Kodokan Jujitsu Club on September 20, with the stipulation the group is responsible for the cost of clean-up. Jensen seconded the motion, and it carried with none (0) opposed.

Lake presented Mr. Bob Lowe, applicant for Homecoming Chairperson. Lowe briefly stated his objectives for this year's Homecoming. Mr. Lowe's appointment to the position was approved.

The board next reviewed a list of concert offers. After discussion on the various offers, the following concerts were approved: Beach Boys, November 5, \$7.00 general, \$4.00 student; War and Blood, Sweat and Tears, October 9, \$6.50 general, \$3.50 student. Discussion followed on a possible September 26 concert in the gym with Three Dog Night. Members of the board agreed September 26 is too close to the September 12 Cheech and Chong concert.

Mr. Jim Bernardi of the Speech and Theatre Department was present to discuss the board's allocation of funds to play productions for this coming year. For the past several years, the play productions budget has been \$7,500.00. Bernardi stressed the fact he has not requested additional funds for about four years. He also informed the board about 1,500 students attend the plays during the year. A motion to keep the original allocation of \$6,000.00 died because of lack of a majority. Further discussion followed on the budget allocation, and an additional motion was approved to increase the allocation to \$7,500.00. The motion carried with one abstention (Gezelin) and one nay (Hollis).

Mr. Perriera presented a request on behalf of Carl Keeler to show the ASUN movies in the dorms for dorm students prior to the Sunday night showing by ASUN. Keeler would pay the cost of a projectionist. Perriera stated most of the films could be shown more than once, but would have to be shown in Thompson Student Services, by contract with the companies. Members were concerned about checking for dorm identification cards. Hollis expressed a concern that other living groups would wish to show the films prior to the Sunday film showing. No action was taken on this request.



Lake announced the ACU-I Conference will be held November 6-9 in Monterey. Those board members interested were instructed to contact Perriera or Lake.

Adjournment

The meeting adjourned at 6:30 p.m.

Commentary

PETERSON

Before entering college, this university to be exact, I had many preconceptions of just what this particular mode of life would offer me and what I would offer it. Frankly, many of these visions stemmed from the words of "old-timers," those elderly who slaved and suffered through higher education to live to fondly recall their trials and tribulations. Such recollection struck my ears, swam in and sunk . . . heavily.

"Listen, sweetie, you'd better start smarting up. Yes, I know you have a good nine years to play around before college, but it's never too early. And you've got to be prepared. Now, are you listening? I can remember finals. Studied eighty hours without sleep . . ."

Then there were my older friends, the ones lucky enough to be initiates to the privileged life: "Wow, the parties are great. Booze all over the place."

Yes, I had much advice and many preconceived ideas, but why didn't anyone tell me of registration? I have dealt with the finals and the parties and have found them neither terrifying nor marvelous, but registration, and I have crawled through five, has been the purple dye to every semester. After this many times, one would think I could stand up straight in the lines of registration, but it never fails, something always goes wrong.

I thought I had it made this semester. I opened my mail-delivered registration packet and, remarkably, there was no stop card! I was ecstatic! Usually, I have to slouch in long lines at the Comptroller's office to be told that I owe a small fortune for some parking ticket I never saw that has been sitting and maliciously accumulating to put me in debt.

With confidence, I glanced through the class schedule. The "blues" overtook and rushing deeper, became utter contempt and desperation as I discovered no classes I really wanted to take. Finally, the selections became apparent, but unfortunately they all were scheduled for the same time! So, begrudgingly, I picked two classes I didn't want, one which was so-so and one I had wanted to take but had never had time for. Okay, that part was done: I was still breathing.

The actual registration should have been a snap, this being my first semester to actually register as an UPPER-classman. My name happens to occur nearer the end of the alphabet than the beginning; thus I was stuck with the afternoon. I had to be at work by the time my letter was due to come up.

It's considered something of an informal custom for the door guards to relax after lunch, perhaps their eyes become slightly foggy, but one can most likely sneak in. So I sauntered into the Recreation Building, nonchalantly of course, about 45 minutes early.

Promptly, I was disposed of with, "Come back later." Perhaps it's the new trooper hats of the UNPD, the guards, that caused this official and, in my case, heartless dismissal. I obeyed, having no other alternative in mind.

Sluggishly, I joined the other unfortunates lounging on the hallway floor, only to watch the "M's" and "N's" gayly disappear into the confusion of registration. Happily, I did make a friend—a fellow "P," also discontented. We sat and watched the fortunates until about 10 minutes prior to entry time when I happened to spot an acquaintance, an "R," sprint past the trooper hats. Infuriated, I marched in, uttering sweet words under my breath.

The trend was set. I proceeded to the line leading to the magic class card that would open all gates to the class I had always wanted to take. I advanced and came face to face with the woman who doled out the cards. She read my class choice and frowned. I knew what had to be.

"Oh, I think that class is full." She flips some heavy pages. "It is. Presectioned. But there's a waiting list if you'd like me to add your name."

I leaned over and looked at the "waiting list" of about 25 names. You could do a heck of a lot of waiting: I didn't stand a chance. Borrowing a class schedule, I quickly chose a class I had never wanted to take.

Everything else went well, with the exception of the parking sticker line. That one always goofs me up. By the time I get there, I'm so flustered that I stand in the "paying line" instead of the "signing-up line" and have to start all over again in the right line. But this gives me plenty of time to completely fill out my class cards, so I never mess up at the sorter's table. I have felt empathy for those I've seen sent to the back of the sorter's line because they forgot to write their name on a card.

Registration being over, I relaxed until the first day of classes. I had the usual problem of finding my classrooms. But more embarrassing, I sat through the wrong class. If anyone else has gotten himself into such a situation, then he can certainly sympathize with me. The worst comes when it's time to turn in your class card. Your neighbor gives you an odd



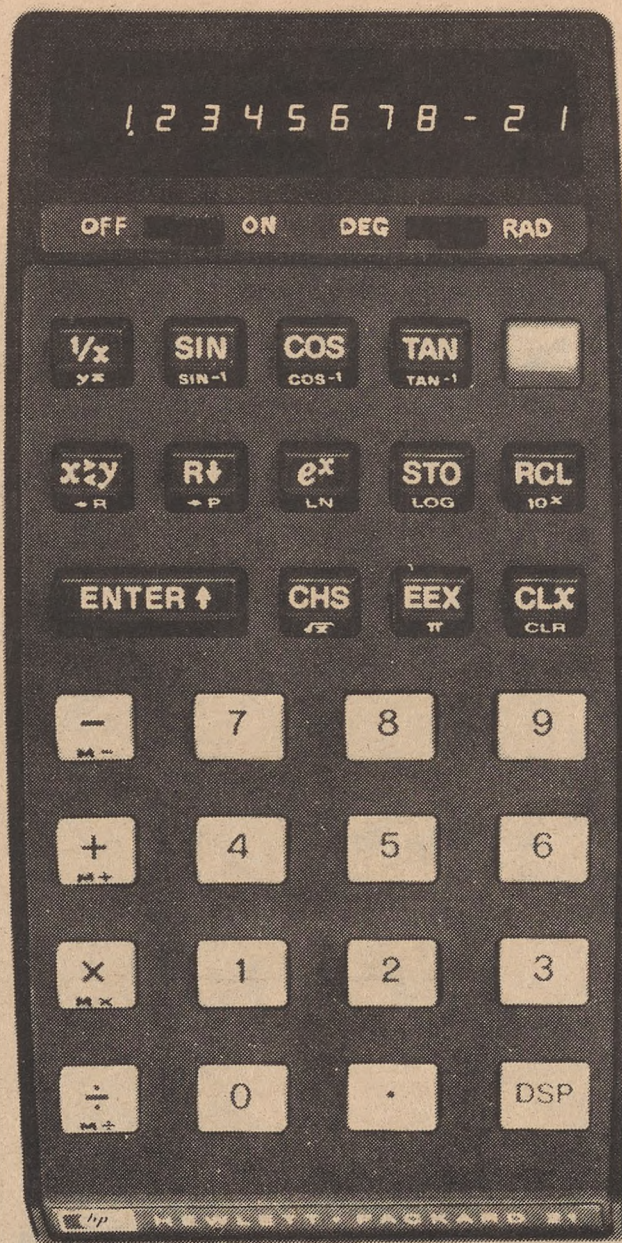
glance if he notices your empty hands. You blush and say something like, "Ah, ah . . . I'm just sitting in on this one to see if I want to sign on," and then you grin. He believes you!

Today, this being Wednesday, you'd think I'd be safe from the injustices of registration. Not so. I routinely found a seat in what was supposed to be my classroom. Looking around at the other students, they just didn't seem to look old enough to be taking an upper division class. It turned out that I and a few others taking a certain 300 level class were sitting in a freshman composition class! I had enough of that two years ago!

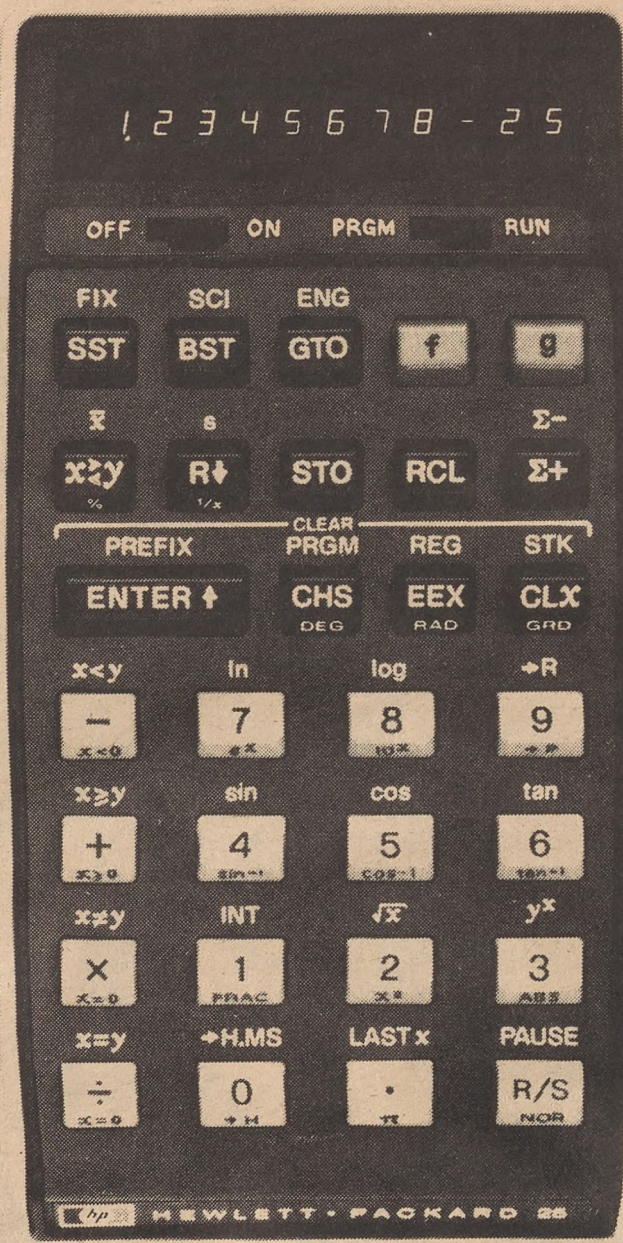
But nobody gave an inch. We, the minority, knew we were the losers. The classroom was probably theirs. It's a strange feeling being a dunce in a freshman comp class. Whatever dispute existed was soon settled. My class had been cancelled.

It was the final curtain, but I didn't react violently or get horribly depressed, being used to this sort of thing by now. Tonight, once again, I take to my untrusty class schedule, perhaps to find another class I really don't want. I just wish someone would have warned me of registration. I might have had a second thought about college.

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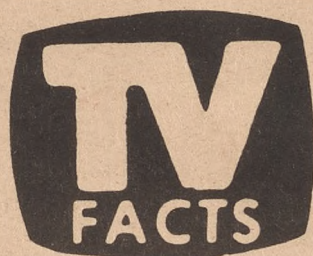
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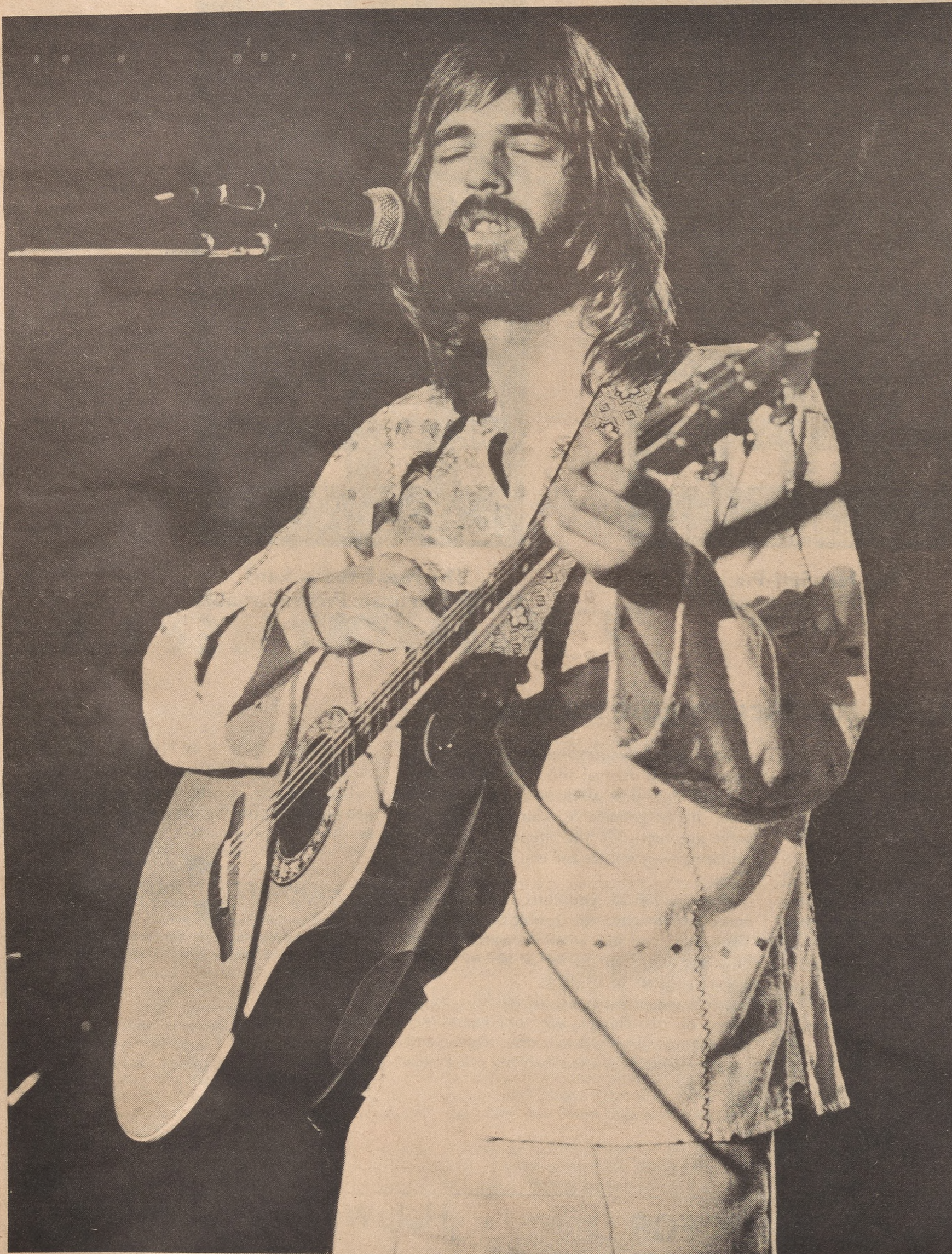
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Part time teacher wanted



Loggins & Messina



Last Thursday evening (September 28), 3,800 students and local youths were treated to music from two up and coming albums by Loggins and Messina. Little did those attending the concert realize, that they were hearing Jim and Kenny play for the first time before any audience since their excellent concert here last December.

Adding a new horn section, a percussionist and one of the best new violinists to emerge in the music world since Papa John Creech and the fabulous Jean-Luc Ponty, Loggins and Messina have once again shown us the reason for their wide acceptance. Just writing and producing excellent music is not good enough for them. Jim and Kenny also want to present it to their audiences in as intimate and flawless a manner as possible. The main quality I have noticed in each of their offerings, is the ability to always have fresh melodies and arrangements. Many groups seem to rest on the laurels of their past achievements. Not so Loggins and Messina.

Although they had a late start due to sound equipment malfunctions and a slightly rowdy crowd to deal with because of that, Jim and Kenny soon had the situation well under control and the audience eating out of their hands within minutes. Starting out with a half-hour acoustic set of their past hits like, "I Want To Sing You A Love Song," "The Pooh Song," and others, they worked the audience in a teasing manner, slowly adding each section of the band until they ended that part of the concert with a rousing "Your Momma Don't Dance."

At the end of each number the audience reaction grew stronger and stronger, until finally picking up their electric guitars, they rocked the socks off the people with "Don't Want Nobody." By this time the audience was in a frenzy and the thunder from the applause could have been heard in downtown Reno. Keeping the same fast pace they then went into some numbers from their new album So Fine, which is a collection of oldies but goodies from the Fifties and Sixties. There was a difference though. Their renditions were not exact duplicates of the originals.

Unlike such nostalgia groups as "Butch Whacks and The Glasspacks" or "Sha Na Na Na," Loggins and Messina have added long exploratory rides (musical breaks that run counter to the melody) that are so akin to jazz, they do not qualify as rock. During these rides one or two of the back-up musicians is featured in a solo. I have to say once again that the violinist was So Fine that his reception by the audience was overwhelming. The keyboard man laid down some of the finest licks I have heard in a back-up band in some time, as well as the excellent work by the bassist, (who proved once more, that bassists are the most underrated of guitarists).

Jim and Kenny were, of course, so excellent in their own instrument work (Jim on lead and Kenny on rhythm) that they made hard stuff look easy. Kenny was a dynamo of energy! Getting the audience up even more for each number by leaping in the air, running to the front of the stage giving them the beat to clap to, and sitting casually on stage right, rapping with the audience during rides. Jim, as always, laid us all back with his speed and flawlessness on lead guitar. Standing like the little giant he is, at stage center, his fingers caressed the fretboard of his guitar like sweet fire.

Thanking the audience for being so receptive (after having played some un-named numbers from their forthcoming album Native Son). Jim and Kenny, proceeded by the band, left the stage to an earthquake of applause. Then the matches (and quite a few Cricket lighters) were lit and the frenzied chant of "More! More!" was heard. Dave Lake, vice-president of activities, could be seen at the back of the stage egging on the crowd. For three minutes of suspense and sore throats the roar kept on.

Photos by Terrebonne

Then, those who could see the back of the stage from the floor, let loose with a cheer that could only mean more was coming. Sure enough the boys came back with a devastating set from their new album and a few old numbers as well.

When they left the stage after this 20 minute set, the chant rose up again, only this time it was apocalyptic in its essence. "More! More! MORE! MORE!" Until Jim and Kenny could no longer resist the vote of confidence. They appeared this time to noise so clamorous, as to make the soundtrack of "Earthquake" seem like a golden silence. Tired, sweating and by all appearances, extremely pleased with themselves, they did a few more numbers and at the point of total exhaustion thanked the audience, leaving the stage for the last time.

Not since Jesse Colin Young's concert last spring has an audience responded to artists as they did to Loggins and Messina. I was able to get backstage to interview Kenny (Jim was too busy eating 'Finger-Licking Good') and when I asked what the initial problem with the sound equipment was, he said: "Well! The plane with the equipment didn't get in till late (the sound board didn't arrive backstage until 8:15 p.m.) and by the time we were set up, we had the jitters about performing the new material. But we said, 'What the hell!', got drunk and went on."

I then asked Kenny if they were pleased by the audience reaction and he said: "Well, you see! This was more or less a dress rehearsal for our tour, and if we get this kind of reaction elsewhere then the tour should be successful." That is when he told me about this being their first concert since the one here last December.

More! More! More!

I hope Dave Lake and the Activities Board allow Goldust Productions to bring us more well run quality concerts like Loggins and Messina. It was all So Fine!!!

+++++

Circle Notes: Although there was little to complain about, there were at least three major downs as far as the concert is concerned. There were at least 300 sneaks who got in for free and ticket scalpers reselling the tickets at outrageous prices. (Shades of L.A.) The major complaint though, was made by a great number of students who felt that concerts put on by the ASUN on the UNR campus should somehow or other provide preferred seating for students. Fear Not!!! Seeing a student need, Dave Lake and the Activities Board has begun to set into motion a plan to do just that. More on this next week people!!!

By the way, the board has come up with two offerings for this fall. On October 9, we will be graced by the presence of WAR and Blood, Sweat and Tears (\$6.50 general, \$3.50 students). Then on November 5, those oldies but goodies, The Beach Boys (\$7.00 general, \$4.00 students). So far this promises to be a very musical year.

Attention: Grateful Dead Fans! Coming tonight and Saturday night, from 10 p.m. till sunrise, at the Sundance Lodge! Keith and Donna Godchaux and Bill Kreutzman (from the Grateful Dead). The Lodge is located on the Mt. Rose Highway.

That's it till Tuesday people! Next week I will be reviewing The Jazz Crusaders, Eric Clapton, Yusef Lateef, Kokomo and a couple more surprises. Until then . .

There ya' go! Listen To The Music!!!



BOOKS ETC.

SNAVELY

Homosexuality is a topic that few people know about, but that most people have strong feelings about—one either hates queers or is fascinated by the "Gay Mystique." Patricia Nell Warren's sensitively written novel, *The Front Runner* (Bantam Books, \$1.75, paperback), helps fill the knowledge gap about homosexuality: it is the story of a track coach who falls in love with his star runner. Warren's book explodes many of the cultural myths surrounding the whole phenomenon of homosexuality by presenting two individuals who happen to be in love and the difficulties thrown in their path by a society which is confused about, and intolerant of, their relationship.

Billy Sive, the front runner, is obviously Olympic material. In trial after trial, he breaks national and international track records. But word of his sexual liaison

Warren's book explodes many of the cultural myths surrounding ... homosexuality.

with the coach gets around, and Billy finds himself the object of subtle and not so subtle discriminatory actions by such staid guardians of the social mores as the AAU and the Olympic Committee, which makes every effort to prevent him from competing as a runner.

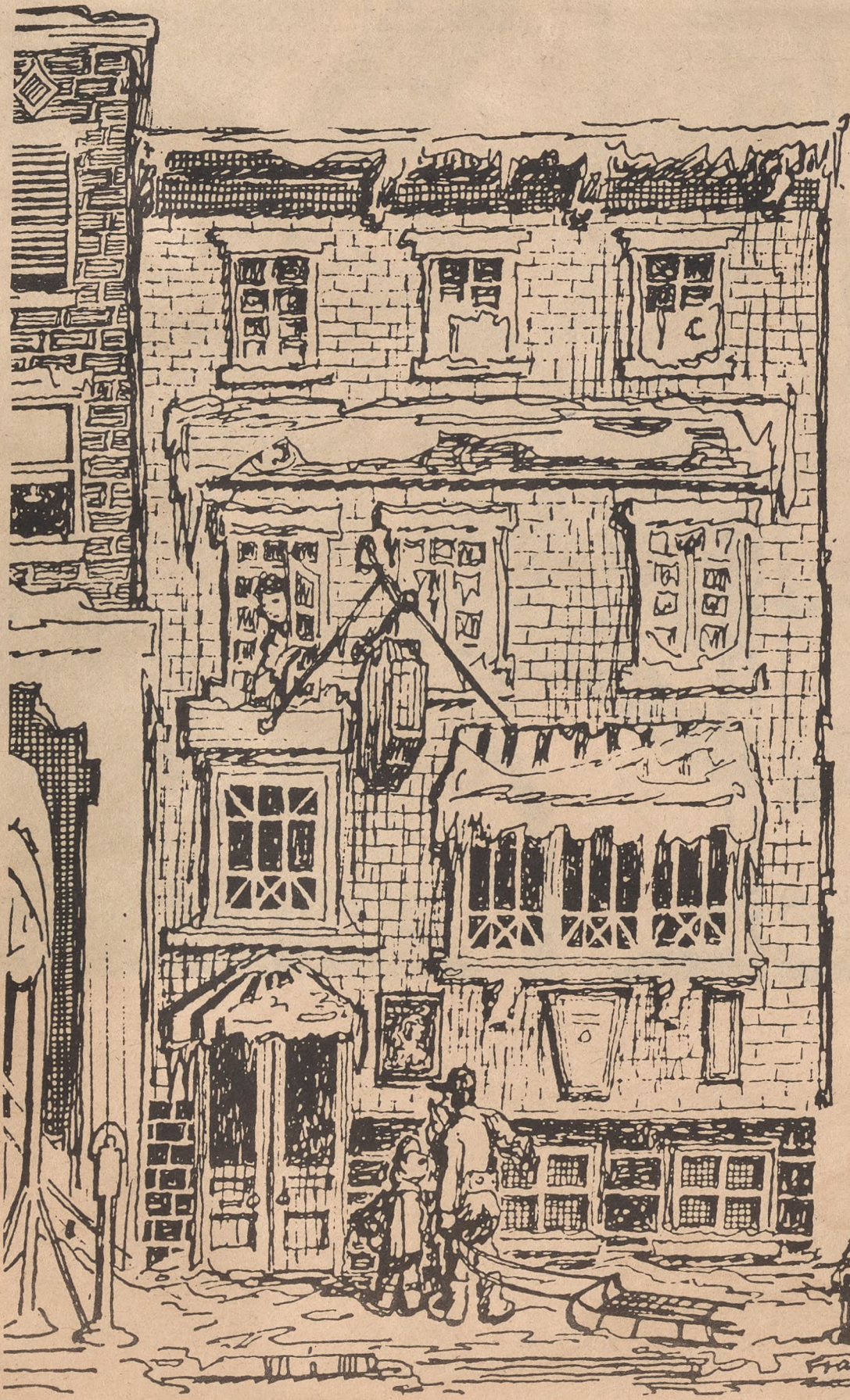
The author does earn the reader's sympathy, even the reader's anger, for the injustice shown Billy and his coach. In documentary fashion, she compiles the perils faced by them. She may even be guilty of overkill as she bludgeons the reader to the point of apathy. "What else," the reader finally asks, "can possibly happen to poor Billy? Enough is enough." But more does happen to poor Billy. His problems with society pile up as they gallop on to a climax that is so contrived that it threatens to wreck the texture of the whole novel. (Remember, Ms. Warren, if you write a novel that purports to be realistic, you should at least pay lip service to realism).

The Front Runner tends to be too preachy for my tastes, and there are some compositional and structural problems with the book. But the work is a probing and perceptive retelling of the plight which faces the more than five million gay citizens of the land of the free, and publication of the novel coincides nicely with the biannual renewal of national interest in the "homosexual problem" (see, for instance, the cover story of this week's *Time* magazine).

The Front Runner is probably not the gay novel, but it does present, in a human and sympathetic manner, a subject that has for too long been the province of rumor and prejudice.



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KRUEGER

Nixon has opted to make his on-camera debut with none other than British talk-show host, David Frost, who is far better known for chatty talks with show-biz types than for probing interviews with politicians.—Newsweek

(Camera pans over audience with "Tonight" theme played in background).

ANNOUNCER: And now, from Los Angeles, the Tonight Show; with David Frost sitting in for Johnny who is nowhere to be found. Tonight, David's guests include Bertha the dog-woman, the Flying Pulaskis, and Richard M. Nixon! And now, heerrre's David! (uncalled for wild applause)

DAVID: Thank you! Thank you! Good evening ladies and gentlemen, this is David Frost. A great show for you tonight, a fantastic show. You just won't believe the fantastic talent we have here tonight. Simply super! Now before we get along to the Flying Pulaskis, Bertha the dog-woman, and loads of other marvelous and fantastic guests, lets bring out a fantastic guy, a super man, Richard M. Nixon! — who, I'm sure, will be remembered by many of you as a former President of the United States. (applause, enter Nixon) Good evening, Dick! How fantastically well you look tonight! Super! How are you?

DICK: (frowns) Let me only say this, I am—and let me be candid—fine.

DAVID: Fantastic! May I congratulate you on having received a \$175,000 advance for your memoirs.

DICK: Thank you. (Frowns) Of course, you understand that I had it delivered to me in small unmarked bills, just in case.

DAVID: Super! However, your agent has failed to make public the book's title; will you reveal it tonight before this fantastic crowd of ours?

DICK: Certainly. (Frowns) I call it "My Struggle".

DAVID: Fantastic! And do I understand that you might have it made into a movie?

DICK: Yes, with John Wayne in the starring role.

DAVID: Super! And who, pray tell, will play Gerald Ford?

DICK: (Smiles) Pinkie Lee.

DAVID: Well, that is splendidly super! It's so nice to see ex-Presidents branching out into new fields. Of course, I assume that after having received such great acclamation from the recording industry for your magnificent "Watergate Tapes", that anything else would seem anticlimatic.

DICK: Well, they were a milestone in stream-of-consciousness recording.

DAVID: Too bad, isn't it, that you never received the



'How would you like to be introduced . . . ?'

right to release them and cash in on the royalty market?

DICK: (frowns) Yes it is. But let me say this about that, you know the perfectionist I am David, so I'm sure you know that I would have released them only after they have been edited.

DAVID: Yes, I understand. Perhaps now you could tell me about . . .

DICK: That winter we even had to eat Checkers.

DAVID: Really?

DICK: (Frowning still) Carefully edited.

DAVID: To be sure. New about . . .

DICK: (Frowning and frowning) Very, very carefully edited.

DAVID: Yes, thank you. Many in our audience tonight would like to hear about your career, and I'm sure just as many remember your presence on the public stage. For

example, there was your supporting role in that fantastic, long-running popular 1950s sitcom, "I Love Ike". Tell me, it must have been truly inspirational to have worked under such a fine comedian as the late Dwight Eisenhower. (Audience applauds) Yes that's right, let's hear it for the Funny Man himself! Fantastic!

DICK: Yes, David, it certainly was a great inspiration. And make no mistake about this: I owe my keen sense of humor (smiles briefly then frowns) solely to Ike.

DAVID: A great teacher, indeed. Super. I suppose it was fantastically disappointing though when your own spin-off was cancelled in the early 60s?

DICK: (Frowns) Let me say this about that: I couldn't even land a commercial selling O-K used cars for Chevrolet.

DAVID: Really?

DICK: (Frowns deeper) Pat had to go back to cloth coats.

DAVID: Really?

DICK: (Frowns and sneers) That winter we even had to eat Checkers.

DAVID: Really??

DICK: (Smiles) At least I got the drumstick.

DAVID: Fantastic! Of course, that must have been a real period of super hardship for you. I guess we could say that was the weep that was, wasn't it?

DICK: Yes, it was.

DAVID: It certainly was. Yet, with the late sixties you made a comeback, topping the Gallup, Harris and Nielsen ratings over Hubert Humphrey's "D-d-d-dats All Folks", and George Wallace in "Whites in Knight Satin".

DICK: I owe it all to advertising and electrolysis.

DAVID: However, even that triumph paled beside your last series, that stirring drama, "Ervin Knows Best." And although the undisputed star of the show, you graciously refused any reward, giving all the credit to your co-stars Haldeman, Mitchell and Erlichman. A fine fellow you are, Dick Nixon! A fine fellow! Fantastic! But I see by the proverbial clock on the wall that our time is up. Thank you, Dick. You've been super.

DICK: Thank you, David. And may I say this, I think you have been super too. Now, others might say I'm wrong in saying this and that is their right . . .

DAVID: Well, uh thank you . . .

DICK: But let me make this perfectly clear, I maintain that you are super, rightly or wrongly . . .

DAVID: Yes, thank you Dick . . .

DICK: I also think you're fantastic . . .

DAVID: Yes well, super! Good night, Dick! And now ladies and gentlemen, hold onto your seats, the Flying Pulaskis are in the wings waiting to astound you. But first, this commercial message . . .

Seven Forums Planned

The offices of Senators Cannon and Laxalt and Representative Santini announced recently that the Center for Religion and Life has been awarded a Nevada Humanities grant of \$6,360 for a series of seven forums to examine public policy issues current in Nevada and to explore their relation to the bicentennial celebration. The grant is intended to provide Nevadans with an opportunity to realistically examine their state and country's roots.

The Center's project will include in each forum an informative film or slide presentation, lectures by qualified academic humanists, and public discussions on the topic of the evening. Not only will those attending the programs learn and enjoy the forums, but also the program will be broadcast 'live' over Radio Station KUNR in Reno and taped for replay elsewhere in the state.

The first program is entitled "Two Centuries of Immigrants" and will deal with the Basques and Chicanos of Nevada. Dr. Michael Schutz, professor of sociology at the University of Nevada at Las Vegas, and Dr. Richard Etulain, professor of history at Idaho State University, will discuss varying attitudes in Nevada toward these two minority groups. The first program opens Sept. 9.

On Sept. 23, a program entitled "Nevada's Immigrants: The Mormons" will be presented which is inspired by the topic, "The Founding People." Mormon historian, Dr. Leonard Arrington, will speak on the history of the Mormons in Nevada. A slide show and a display will be arranged. Following the history of the Mormons, Dr. Ron Jack of Las Vegas will respond as a reactor.

The third forum, scheduled for October 14, is "Use and Abuse in the Land of Plenty: The Predator in Myth and Literature." Dr. Gerald Haslam of Sonoma State, an expert in Western American Literature and UNR Professor Dr. Michael Brodhead will speak on the myth of the predator. Attending the program as reactors will be a representative of the North American Predatory Animal Association and a representative of a Northern Nevada Ranchers Association.

On October 21, the Center will present a contrasting study of the different aspects of Virginia City as seen by Mark Twain and Walter Van Tilburg Clark. Dr. Robert Hume, a professor emeritus of English at UNR, and Lorena Stookey, and ABD doctoral student in English, will speak on Twain and Clark respectively.

The fifth program, scheduled for October 28, is entitled "The Women of Nevada." This program is still being revised.

On November 4, the Center will present a program entitled "Certain Inalienable Rights: Freedom of the Press." LaRue Gilleland of UNR has agreed to speak on the history of press freedom in Nevada. Professor George Herman has been invited to serve as a reactor and members of the Las Vegas, Reno and Elko press will be involved in a discussion to generate audience response.



What are the odds on 200 more?

The final program scheduled at the Center for December 2, is on the topic "A President: An Elected Executive." The program is particularly intended to inform Nevada citizens on the ramifications of the first primary ever to be held in Nevada. Dr. E. Bushnell and Dr. Eugene Grotegut of UNR will discuss the impact of the Nevada primary on the nation.

The overall impact of the seven forums should prove that now, more than any other time in the state's history, the issues and problems of the United States are the issues and problems of Nevada.

All programs will be held at the Center for Religion and Life, 1101 N. Virginia Street and will begin at 8 p.m. The forums are free and open to the public.

THE FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT AS AMENDED BY THE BUCKLEY-PELL AMENDMENT AND THE HOUSE-SENATE CONFERENCE AND ENACTED DECEMBER 31, 1974

WHAT IS THE SUBSTANCE AND PURPOSE OF THE ACT?

This legislation is intended to provide students with the effective right to review for purposes of correctness certain kinds of records held by the university, to limit the distribution of certain kinds of information concerning students, and to allow students to challenge the contents of the applicable records.

WHAT IS MEANT BY A "STUDENT" WITHIN THE PROVISIONS OF THIS ACT?

A "student" is any person, regardless of age or citizenship, who is currently enrolled or who has been in attendance at the University of Nevada, Reno. Persons who have applied for admittance but who, in fact, were not admitted to the university are not considered "students." Except as noted later, parents of students attending UNR are not granted rights by the Act.

WHICH UNIVERSITY OFFICIALS ARE AFFECTED BY THE ACT?

As noted more in detail later, virtually any university administrator who controls student records is affected by the Act.

WHAT ARE THE RIGHTS OF THE STUDENT UNDER THIS ACT?

1. The student has the right to inspect and review his-her educational records.
2. The student may waive his-her rights to review certain confidential statements or recommendations.
3. The student may limit the distribution of certain other personally identifying data.
4. The student may challenge record information only on the grounds that it is inaccurate, misleading, or otherwise in violation of his privacy or other rights. Under this Act a student may challenge, for example, the accuracy of a grade but not its fairness. (The university has separate and distinct procedures for challenging the fairness of grades.)

WHAT ARE THE KINDS OF RECORDS A STUDENT MAY REVIEW AND INSPECT?

With the exceptions noted later, the student may inspect and review materials such as: identifying data, academic work completed, level of achievement, attendance data, scores on standardized tests associated with his-her matriculation, health data, family background information, grades, and verified reports of serious records except those explicitly excluded by this Act.

WHAT MATERIALS ARE NOT AVAILABLE FOR STUDENT INSPECTION AND REVIEW?

- Materials explicitly excluded for student inspection and review are:
1. Financial records of parents,
 2. Confidential letters and statements of recommendation placed in the file before January 1, 1975,
 3. Records which the student has waived the right to inspect,
 4. Records of instructional, supervisory, and administrative personnel which are in the sole possession of the maker and which are not accessible or revealed to any other person except a regular replacement for that record holder. An example would be a professor's grade book.
 5. Records of law enforcement agencies which are kept separate from educational records, maintained only for law enforcement purposes, and available only to law enforcement officials of the same jurisdiction.
 6. Privileged records of physicians, psychiatrists, and other professionals or para-professionals concerned with the treatment of a student and available only to other professionals and para-professionals providing treatment. (Students may designate a physician or other appropriate professional to view the records.)

WHICH RECORDS MAY NOT BE RELEASED OR VIEWED WITHOUT THE WRITTEN CONSENT OF THE STUDENT?

- The institution may not permit access to or the release of educational records or personally identifiable information contained therein other than directory information without the written consent of the student EXCEPT:
1. Records sent to other school officials, legally authorized governmental agencies or officials, or accrediting agencies;
 2. Records sent to other schools in which the student seeks to enroll;
 3. In compliance with judicial order;
 4. In an emergency involving the health or safety of a student or other person.

UNDER WHAT CIRCUMSTANCES MAY A STUDENT WAIVE HIS-HER RIGHTS?

1. A student may waive his-her right of access to confidential statements or recommendations concerning admission to any educational agency or institution, application for employment, or the receipt of an honor or honorary recognition, if the following two conditions exist:
 - a) if the student is, upon his-her request, notified of the names of all persons making confidential recommendations or statements, and
 - b) if such recommendations are used solely for the purpose for which they were intended by the writer.
2. A student may give written consent for the release of employment qualification information to prospective employers by signing a blanket waiver or by specifying particular prospective employers who may be seeking data.
3. A student may give written consent for the release of personally identifying materials associated with educational records by signing a blanket or specific waiver.

HOW IS "DIRECTORY INFORMATION" TO BE TREATED UNDER THE ACT?

"Directory Information" includes data such as name, address, telephone number, as well as height, weight, and athletic performance statistics. Those responsible for publishing directories, athletic programs, or similar data sheets should give public notice at least fifteen (15) days before publication concerning the nature of the data to be published. Students may object in writing to the release of such information within seven (7) days of any private or public notice.

WHAT ARE THE OBLIGATIONS OF THE UNIVERSITY CONCERNING WAIVERS?

Waivers may not be required as a condition for admission to UNR or receipt of financial aid. Due caution should be exercised by UNR departments or agencies to avoid any semblance of coercion in obtaining waivers from students.

WHAT ARE THE DUTIES OF UNR ADMINISTRATORS AND/OR AGENCIES UNDER THIS ACT?

- The University must:
1. Inform all students annually of their rights under this Act, university procedures concerning records and files, the types of records and information maintained by the university and the name of the person responsible for their care, the names of persons who have access to these records and the purposes for which they have access, and the cost, if any, to be charged to the student for reproducing copies of records.
 2. Provide students access to records within forty-five (45) days of the student's written application to review the records.
 3. Provide procedures for the correction or deletion of record information which is alleged to be inaccurate, misleading, or in violation of a student's privacy or other rights. This may be done through informal discussions between the student and the record holder. Upon request of either party a formal procedure for hearing complaints must be provided by the university. This formal hearing must be conducted within a reasonable period of time by an official who has no direct interest in the outcome, and must result in a written decision.
 4. As a condition for receiving funds from the U.S. Government, provide an assurance to the U.S. Office of Education that the institution is in compliance with the Act and that any sub-grantee or sub-contractor funded with U.S. Office of Education monies is also in compliance with the provisions of the Act.
 5. Make appropriate waiver forms available to students.
 6. Maintain a record of all recommendations received by a placement office, department, or school, with a notation as to whether the material is confidential or non-confidential.
 7. Notify an employer receiving information about a student to the effect that no third party may have access to that information without the written permission of the student. The employer should also be notified whether the student has waived his-her rights.
 8. Provide notification to students of any "directory information" to be published. This notification should be no less than fifteen (15) days before publication.



9. Appoint an official of the University to serve as the official overseer of the privacy program. At UNR, this officer will be the Dean of Students.
10. Appropriately amend the University Code and Student Bill of Rights to reflect the Act.

HOW SHOULD A STUDENT APPLYING TO REVIEW HIS-HER RECORDS BE NOTIFIED?

In view of the Act's intent to protect privacy, scrupulous attention should be given to identifying a student seeking to review records. Minimally, a signature and valid student I.D. card should be used to identify a student.

WHAT KIND OF FILING SYSTEM IS REQUIRED BY THE IMPLEMENTATION OF THIS ACT?

In most cases involving educational records a tri-partite folder will have to be developed: one containing possible waivers and a record of incoming letters concerning the student, another containing non-confidential material, and a third containing possible confidential information.

WHAT DOES THE ACT PROVIDE CONCERNING DESTRUCTION OF RECORDS AND FILES?

One of the intentions of the authors of the Buckley-Pell Amendment to the Act was to reduce the number of records retained by an educational institution. Therefore, the holder of any records or files covered by this Act may destroy any record it deems appropriate, except those for which an inspection request has been made. For example, the placement office may destroy confidential letters or recommendations for which it has no further use.

HOW CAN I OBTAIN FURTHER INFORMATION CONCERNING THIS ACT?

The Act was reprinted in its entirety in the Federal Register, January 6, 1975, as well as in the Chronicle of Higher Education, January 13, 1975. Questions concerning the Act or its implementation should be directed to the UNR Dean of Students.

"My God. Do you realize these are all products of the American public school system?"





Molecular Study

Dr. Hyung Kyu Shin, professor of chemistry at UNR, has received a \$39,400 grant for his study of the theory of molecular energy transfer.

The research grant from the U.S. Air Force Office of Scientific Research will help Shin develop theories on molecular collisions to determine the rates at which molecules exchange their vibrational, rotational and translational energies, and the dependence of those rates upon temperature.

Studies of such energy exchange processes are fundamental to the understanding of collision problems arising in many chemical and physical processes such as chemical lasers, chemical reactions, photochemistry, shock waves and sound absorption.

—Olsen

Ethnic Study

An individualized course, "Children and Families in a Multi-ethnic Society, H. Ec. 438-738," is being offered by the School of Home Economics this semester. Designed to assist people working with or preparing to work with diverse ethnic groups, the course utilizes six different learning modules. The modules allow students flexibility in selecting a more individualized study plan to meet their own needs in professional preparation.

Another unique aspect of the course is that it may be taken for 1, 2, or 3 credits. When taken for 3 credits, it fulfills the Nevada State Department of Education requirements for multi-cultural studies.

The on-campus class will meet on Tuesday evening from 7:30 to 9 p.m., while off-campus students will plan substitute arrangements. For further information, call the instructor, Sally Kees, Assistant Professor of Child Development and Family Life, at 784-6192 or 784-6977 or drop by her office, Room 206 in the Home Ec building.

Sleepout at Davis

On Saturday, September 13, the Washoe County Parks and Recreation Department will sponsor an overnight bicycle trip to Davis Creek Park. Boys and girls, including parents, are invited. All bikers will leave the Centennial Coliseum at 9 a.m. and will follow Highway 395 South to Davis Creek Park, a distance of approximately 20 miles. Overnight camping will be available at no charge. A truck will be at the Coliseum to transport camping gear to Davis Creek. The bike trip will be supervised by park rangers who will accompany the group. We encourage all bicycle enthusiasts to participate. For questions and reservations please call the Washoe County Parks and Recreation Department at 785-6133.

Poetry

Prose

Artwork

Photos

Submissions are now being sought for the 1976 edition of the *Brushfire*. Bring your work to Room One in the basement of Morrill Hall, or the mailbox in the ASUN office or send it to *Brushfire*, P.O. Box 9024, Reno, Nevada 89507

Peace is Near

Holly Near, popular peace and women's movement singer, and the National Sidewalk Theater will be featured at this year's Community Fair at Foresta Institute in Washoe Valley. "Building Peace" is chosen as the theme of the fair, set for this Sunday, Sept. 7, from noon to seven.

The Community Fair is an expansion of the Peace Fair, which has been held since 1971 in the same location on Franktown Road, three miles south of Bowers' Mansion in Washoe Valley. Open to the public, the fair will provide infant care during several of the programs, and children's activities throughout the afternoon, including puppet shows, crafts, and movies. A one-dollar donation will be requested at the gate (50 cents for children and \$3 maximum per family). Sandwiches and other refreshments will be available or people may bring their own picnics.

This is the second visit to Reno by singer Holly Near, who traveled with the "Free the Army" show and who has made guest appearances on the television series *All in the Family* and the movie *Slaughterhouse Five*. She became most widely known, however, as she traveled around the cities and small towns of America with the Indochina Peace Campaign. Near has two albums out, on her own label—Redwood Records, and these will be on sale at

Holly has a rare talent for combining in her original songs a down-home feeling with a real, deep concern about the misguided policies of the American government which have wrought suffering upon people around the world and here in our country.

the fair. "Holly has a rare talent for combining in her original songs a down-home feeling with a real, deep concern about the misguided policies of the American government which have wrought suffering upon peoples around the world and here in our country. She is an excellent singer and beautiful person whose presence with us will not easily be forgotten," said Connie Cummings, organizer for the fair's Planning Committee. Near is scheduled to sing at 3:30 p.m.

The Sidewalk Theater, based in Oakland, will present several short skits on the economy and business in America at intervals throughout the afternoon. Dorothy Weller, who worked several years in Quang Ngai, Vietnam, as a physical therapist at the Quaker Prosthetics and Rehabilitation Center, will lead a discussion on "The Vietnam Experience: How Do We Respond?" at 4:30 p.m. A movie dealing with the concerns of Western Shoshone Indians in Nevada will be shown by Glenn Holley at 1 p.m. The movie, "Broken Treaty of Battle Mountain," has been aired on national television and is narrated by Robert Redford.

Explaining what makes the Community Fair unique, organizer Cummings said that the usual festive and family atmosphere one would expect of a fair is combined with "programs and information to involve people locally in the process of creating peace and a more human community."

Four Forums, scheduled for 2 p.m., include discussions on women, economic power, world hunger, and the survival and health of people working for change.

Emily Greil, who was one of the initial organizers for the Peace Fair in 1971, and who has been active in each year's planning ever since, looks forward to Sunday's event as a "happy occasion that will help the community keep alert and prevent repetition of our hideous interventions in Vietnam."

The fair is sponsored by the American Friends Service Committee and the Northern Nevada Peace Center. Call 323-1302 for more information.

FILM COMMENTARY

BARNETT

Robert Altman's "Nashville" is probably the most important American film in the last twenty years. True, this particular filmic era has witnessed the production of some very important and relevant motion pictures with both historical impact and durability. Some of these films which immediately come to mind are: John Ford's "The Searchers"; Orson Welles' "Touch of Evil"; Billy Wilder's "The Apartment"; Stanley Kubrick's "Spartacus"; "Dr. Strangelove" and "2001: A Space Odyssey"; Arthur Penn's "Bonnie and Clyde"; Sam Peckinpah's "The Wild Bunch" and, of course, Francis Ford Coppola's "The Conversation" and "The Godfather, II." Yet, it is Altman's "Nashville" with its Olympic, probing, satirical, redeeming and pathetically cruel filmic structure which must be aesthetically and objectively rated as the best of the lot. "Nashville" is marvelous filmic magic. It is film as art.

Altman's creative filmic composition, thematically deans with an extremely successful endeavor to study contemporary American mythology, heroism and hypocrisy. It is an amplitude attempt to study the truth about ourselves before that unique truth becomes buried in the quagmire of yesterday's shadows.

To embark on this ambitious and imaginative undertaking, Robert Altman selected the city of Nashville, Tennessee. Nashville, the home of "True" American music, country and western music, the Grand Ole Opry, the Athens of the South, comes to represent the concept of self-introspective and self-revealing truth. It is the truth about America and Americans as it exists in the 1970s. Nashville, thus, becomes a metaphoric concept.

The aforementioned theme takes on an even greater significance when it is realized that film, in general, has often been criticized for being a socially stagnant art form. Film, especially American motion pictures, notoriously deals with yesterday's events and how they relate to the present. Example: Bob Fosse's "Lenny." Altman's film, however, attempts to deal with the present day here-and-now concept of truth. It is a seldom, if ever done, undertaking for film art.

To accomplish this particular filmic theme of "Nashville as truth" Robert Altman, who also has directed "MASH", "Brewster McCloud"; "McCabe and Mrs. Miller"; "The Long Goodbye" and "California Split" (filmed primarily in Reno in which former UNR student Louie Martinez appeared) has produced an anti-narrative art form for perhaps more specific an antilinear film.

"Nashville" as such, has no plot. It consists rather of abstractions, impressions, patterns, episodes, vignettes, moods, behaviors and interpersonal incidents. It is plotless in that what has come before does not necessarily relate to what is or what is to come. "Nashville" hasn't any traditional continuity. It is a sophisticated, imaginative, intelligent, filmic coup that musically and satirically dissects the hopes, failures, egos, hypocrisy, fortunes and heroics of 24 individuals who, while not all interpersonally interacting, are nonetheless inescapably intermingled. These principals collectively project a mental and physical representation of what Altman truly believes America to be.

The characters are vaguely threatened together by a Third Party presidential candidate named Hal Philip Walker. He is, in reality, never seen in the film but his Replacement Party promises "New Roots for the Nation." It is actually Walker's political sound truck which continually roams the streets of Nashville that provides the "thread" to



The music in this work of film art is not "authentic" country and western. It is not authentic, at least, in the vein of Porter Wagoner, Dolly Parton, Lynn Anderson and Merle Haggard. Instead, it seems to be more in the contemporary country style of Olivia Newton-John, Linda Ronstadt, Glen Campbell and Charlie Rich. Actually, most of the songs were written by the actors and actresses who performed them. The songs are basically entertaining but seemingly verge on the realm of being naively ridiculous, which is not really artistically detrimental.

Music, like film, is an art form. Art itself should be a representation or interpretation of reality and not the reality itself. Consequently, the songs in the film are but artistic interpretations of the theme and purpose of country and western music as projected and performed by the actresses and actors themselves. Henry Gibson, Ronee Blakely, Keith Carradine, Barbara Harris and the Fisk University choir particularly stand out in their music sequences.

Paul Lohmann's fantastic panavision cinematography gives the cinephile an extraordinarily good camera viewpoint. Lohmann's camera, used in a semi-documentary method, takes a high or low angle (often low right angle neutral observation of its subjects). And, then, gradually lowers or rises and slowly moves closer to its principals. The camera probes, examines and studies its subjects almost as if it were a surgical instrument. The closer the camera is positioned to those cinematographed, the more empathic the viewer becomes.

There is another interesting technological aspect to "Nashville" which astute filmgoers will immediately note. Normally, American films and also Western films, have most screen action moving left to right. Altman seemingly places many of his characters in a counterflow to this particular technological method with much of the action happening right to left instead of the usual left to right. Also, it seems that much character action is placed in the extreme right or left of the screen instead of the normal immediate center. And while the viewers' eyes are focused on the principals at one extreme of the screen, much significant action is taking place in the center and opposite extreme. A good example of the aforementioned is the sequence involving Julie Christie. Christie is introduced to Henry Gibson and Allan Garfield at the extreme left of the screen; meanwhile, at center screen Karen Black is engaging in some rather hypercritical stares and at the extreme right of the screen Ned Beatty and Michael Murphy are discussing "a lotta snow." This particular type of direction is not only imaginative, creative and engrossing but it also places a great deal of pressure on the cinephile to utilize his or her total cognitive and connotative skills. It is really cinema as art at its best and what the medium was intended to be.

It should be stated before this criticism, which has really turned into a review, comes to a close that there are two powerfully controversial and pathetically cruel episodes in "Nashville." Ronee Blakely is involved in the most important of the two. She has just been discharged from a hospital and begins a performance at the "Opry Belle." While she performs, she begins to undergo almost total emotional suicide. The moviehouse audience laughs where compassion is needed. The other sequence involves Gwen Welles. She agrees to do a strip in front of a group of political contributors after being an absolute flop as a songstress. The strip scene is virtual celluloid rape. And the moviehouse audience again laughs where indignation and compassion seemingly are more in order. It should be noted however, that Altman's brilliant direction in manipulating the moviehouse audience to laugh is only a small segment of his genius which actually reinforces the theme of "Nashville."

Robert Altman, along with Francis Ford Coppola, Arthur Penn, Sam Peckinpah and perhaps John Frankenheimer, probably ranks as one of America's most innovative and best directors. "Nashville," for now, elevates Altman to the top of the filmic Parthenon. It would seem that "Nashville," because of its unique theme and even more unique method of presentation, should push aside Michelangelo Antonioni's "The Passenger"; John Schlesinger's "The Day of the Locust"; John Frankenheimer's "French Connection, Part II" and Steve Spielberg's brutally mindless "Jaws" to win the Academy Award. Altman's film is a must for any sophisticated filmgoer truly interested in the new anti-linear direction of motion pictures. "Nashville" is an exercise in pure filmic artistry.

NASHVILLE IS MARVELOUS FILMIC MAGIC.

IT IS FILM AS ART.

hold the characterizations together. The truck constantly interweaves among the lives of the individuals to provide a fascinating sequential device.

Joan Tewkesburg's screenplay and Altman's dominant directorial mind give the actors and actresses tremendous leeway to create. The result is sharp, succinct dialogue, often improvised, adding up to clearly absorbing character delineation.

It is virtually impossible to give full and total acclaim to the stars of this motion picture because of the limitations inherent in this relatively short criticism. Yet, it is essential that each of them be mentioned to some extent.

Ronee Blakely, primarily a singer-composer, makes her screen debut as a vulnerable "Miss America" country songstress loved by the masses. She is verging on the threshold of emotional disintegration. Blakely's performance is really the "sanctity" core of "Nashville" and it is both pathetically cruel and moving. Karen Black gives an extremely effective performance as Blakely's second-string. She is so egocentric and in love with herself that she is absolutely ignorant of the world around her. Lily Tomlin evokes inner compassion as a gospel singing mother of two deaf attractive children. Gwen Welles portrays a talentless would-be country songstress who is simply a purely unadulterated born-loser. Welles' characterization is almost as cruel and pathetic as that of Ronee Blakely's. Shelley Duvall appears as a bed-hopping groupie more in tune with her radio than her family. There is Geraldine Chaplin as a somewhat zany and naive BBC correspondent and Barbara Baxley is a worried publicist, and pro-Kennedy-ite. There is Henry Gibson as "the man who always dresses in white" (as opposed to Johnny Cash—"the man who always dresses in black?") and current bigwig of Music City, U.S.A. And there is Michael Murphy as Hal Philip Walker's advance-man who becomes totally disillusioned with the entire political process.

Some other extremely strong performances are given by Allan Garfield as Barnett the business manager and husband; Ned Beatty, the attorney and Keith Carradine, the in-and-out-of-bed with everybody rock star. The rest of the cast gives extremely entertaining down-to-earth characterizations and includes Christina Raines, a beautiful female rock and roller; Barbara Harris, a hopeful country songstress; David Arkin, a chauffeur; Scott Glenn, a soldier; David Haywood, an assassin; Jeff Goldblum, a mysterious motorcyclist; Allen Nichols, a rock and roller; David Peel, a Harvard law graduate; Timothy Brown, a black country singer; Bert Remsen, a hillbilly husband; Robert Doqui, a very truthful black waiter; and Keenan Wynn as an old man sadly out of touch with the times. Elliot Gould and Julie Christie both briefly appear in "Nashville" to parody themselves. And A.B.C. newsman Howard K. Smith also appears. He does a rather serious and somewhat comically engrossing commentary on Hal Philip Walker's political campaign.

It should perhaps be mentioned that Robert Altman uses in "Nashville" no less than ten actors and actresses whom he has previously used in other films. Altman is rapidly developing a type of repertory company similar to those of John Ford, Orson Welles, Akira Kurosawa, Ingmar Bergman, and perhaps Sam Peckinpah. Duvall, Welles, Arkin, Basley, Brown, Carradine, Gibson, Goldblum, Murphy, Remsen and of course, Gould and Christie have appeared regularly in Altman films.

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Men Disappoint

"It was very disappointing to all of us."

Those are the feelings of Dr. Luella Lilly, associate director of the UNR athletic staff, about last year's merger between the two athletic departments, men's and women's. Now they are under one roof with Dick Trachok, the head athletic director.

"We'd (the women's athletic department) all felt that we had done a good job. We believed in what we were doing. We really worked hard to get where we were and then to suddenly be merged. I am in a staff position, which means I have no authority whatsoever. I'm just kind of on the side. A person doesn't have to go through the associate director to get to the director."

Dr. Lilly came to Nevada in 1969 to take over the duties of women's athletic director. She was born and raised in Newberg, Ore. At Nevada, she has coached volleyball, softball, and basketball.

"Women are disappointed they no longer can make decisions on how their program will go. But the decision has been made, and we'll try to do the best we can. It would not have been our choice if it had been left up to us. The program at UNR is now atypical. What has happened is that the term 'for women' has been literally eliminated. In the other universities that have merged, the director and staff has been moved so they just report to male athletics. But they are still their own group."

She continued, "The program at UNLV is much more accelerated. They have more people on grants where we just moved into a few this year. They also have a much higher budget for travel."

How far have women's sports improved in the past few years?

"Women's sports have been improved but they aren't anywhere comparable to men's sports. There isn't the equitable type of treatment yet. For example, men fly to many of their destinations where we still rely on vans. As of now, no woman is here on scholarships officially, with all the paperwork going through and everything."

Lilly said, "There are many problems connected to the merger that still have to be worked out. 'What's going to happen to our conference? The boys belong to WCAC and we are in the NCI. Are they simply going to disregard the women's conferences? We're hoping that our conference and rules and everything isn't just done away with. We may just go independent. But we prefer not to."

"What men can do for recruiting in some areas is illegal for women. Such as no paid recruiter. If a recruiter got in touch with a high school woman athlete and he is reimbursed for his recruiting time, then this is an illegal recruiting procedure by women's rules. You can recruit, they just can't get paid for it."

She continued, "The majority of women have been moved under directorship of men. I've always been the head basketball coach of the women. Now the basketball coach is the 'coordinator of basketball,' which is a male. Our head softball coach is now an assistant under the baseball coach, and so forth."

"The woman coaches are in exactly the same areas as before, but some of our decision making has been taken away. None of us have been fired, but we've been, what I consider, moved down. The exception being gymnastics. But there weren't any men there to start with. They took two parallel structures and then put all the women under the men."

Lilly concluded, "Eventually when we get one set of rules, then by all means we should be in one department. But right now I don't think we are ready for it."

The Girls' Collegiate Tennis Team will meet on Wednesday, September 10, at 4 p.m. in room 100 in the old gym. All interested girls are invited to attend.

Quarterbacks Compete

Ironically, Jack Fisher and Jeff Tisdel made their debuts as starting Wolf Pack quarterbacks in the same manner, although in different years. Now they are competing against each other for the spot.

During the 1973 season the Pack star quarterback Gene Watkins was hurt a few games before the "big contest" with UNR's stronger southern rival, UNLV. Fisher, a freshman at the time from Branhan High School, San Jose, took over the position, leading the Pack to a dazzling 19-3 victory.

"It's the only score I've ever remembered," he said.

Then last season Fisher was expected to stand in the limelight, until he twisted his ankle on the 12th play of the opener against San Francisco. Tisdel came off the bench and led the way to a Pack victory over the Gators.

He also remembers his start vividly. "I was nervous stepping into the job as a freshman, but I had the confidence," commented Tisdel.

This season both are competing for the number one position and in separate interviews expressed their philosophies, approach and advantages of the quarterback job.

Tisdel, currently on the first string, explains that he has earned starting quarterback position because Fisher missed spring practice. (Fisher also plays shortstop for the Pack baseball team in addition to his football duties.)

"I really enjoy baseball, but it does hurt my football," explained Fisher. "I miss out on being the team leader all year round."

The 20-year-old math major, who considers himself a quiet leader, as opposed to a "rah-rah," feels that his biggest advantage is knowing the defense well and what to do against any situation. "I feel confident in calling an audible (changing a play at the last moment)," he said.

Both hope to reach over 1,000 yards passing this season, and Fisher added another personal goal of over 400 yards rushing. But Tisdel claimed that the Pack would still have a slightly more dominant ground game, "About 60-40."

Tisdel also feels that he has the stronger arm, "not by much, but a little stronger. He

(Fisher) has the speed over me. We're pretty comparable in experience and leadership."

Tisdel has a three-step formula for establishing leadership. The sophomore from Christian Brothers High School, Sacramento, says that a quarterback must have confidence in himself, confidence in the team backing him and that the offensive line's motions on the field will show whether a quarterback has that support.

Both Tisdel and Fisher place high importance on praising the offensive line as part of the quarterback's job. "The offense is doing a great job at the moment and I can't say enough about them," said Tisdel. "You can't ever yell at the offensive linemen. If one has a negative attitude, it all turns bad."

"Our line has matured greatly since last year," commented Fisher. "I'm more of the quiet guy who likes to perform, so I call them aside to praise them. I think the guys respect that."

The quarterbacks also feel that team unity off the field as well as on is very important. The Pack staff of head coach Jerry Scattini and his six assistants help create that unity with a skit night and advising the players on class schedules and study nights.

"If you don't have unity off the field as well as on, it's a farce," stated Fisher. "You must like them and they must like you and respect you or they won't give 100 per cent."

As for team goals that each would like to see, Tisdel chose national ranking for UNR in Division II and a "great team year." "The status will come later, if at all," added the P.E. major.

Fisher would like to put the Pack in the Camelia Bowl with national ranking. "Of course, that's always been my goal, but I think it's very possible this year with our schedule and personnel."

There's also outside competition for the quarterback position from freshman Jim Gray of Reno High School. Fisher and Tisdel feel that "for a freshman" he has talent, and also helps to push them.

"He makes us work all the harder," said Tisdel. "It makes them and me better football players."