

VOLUME 82 NUMBER 3 SEPTEMBER 9, 1975

sagebrush

Newspaper of the University of Nevada-Reno



Photo by Terrebonne

Editorial

ENGSTROM

One of the main problems facing ASUN leadership is the lethargic attitude displayed by members of the Senate. Since the election in April, the ASUN Senate has yet to take a stand on a major issue.

Last May, several senators expressed dismay over the Arts and Science foreign language requirement. Instead of planning out a line of action, they gave ASUN President Pat Archer blanket authority to do what he thought was necessary. In effect, they abdicated their leadership.

In addition, the lack of resolutions submitted by senators has been another sign of passiveness. They do not seem to be displaying the initiative and innovativeness required to make the senate a worthwhile endeavor.

Members display an alarming rate of indecisiveness. One example out of many is the

It's not what they accomplish that's important,
just how soon they get out of the meeting.

tabling of Carl Keeler's request to show ASUN movies to dorm residents only. Senate, and particularly Activities Board, tend to be unable to take action on a matter the first time it is presented to them.

Yet, when they do take action it is something ill-advised. Activities Board spent considerable time cutting a \$34 budget request from YWCA. Then they turned around and approved a Homecoming Chairperson within a number of minutes.

Perhaps, it is not possible to draw a correlation between YWCA and Homecoming. The YWCA tutorial program benefits not only the tutors but future UNR students and Homecoming is for fun and games. Even so, a position that spends \$2500 should be advised and the board should pick between two candidates, if at all possible.

All in all, the Senate has not shown any concern for the common good of the students. The students, in return, show a great deal of apathy towards the Senate and what it can do.

The facts are that the Senate can do quite a bit. They do control a budget of between a quarter and a half million dollars. That's a lot of student money to be spent.

Not only do they control the ASUN budget, but they are paid \$2,000 a year to do so. Each of the twenty senators receives \$100 annually. That's a lot of money to pay someone for showing up weekly to answer rollcall.

Perhaps, one of the reasons for such lack of concern is that the members seem to be too inbred. Of the 20 members, nine are members of the SAE fraternity house. Another substantial majority are Greeks. There are very few Independents in the Senate.

This lack of diversity could cause a lack of innovativeness. Without a greater diversity, how can a wide variety of students needs be met? It's hard to do so and this Senate doesn't even seem to be trying.

Not only are they lacking in imagination but in following through. When the ASUN leadership presents ideas that need work, members tend to shrug their shoulders and say, "so what."

Although the Senate wanted to do away with the foreign language requirement, none of them gave any time to make the boycott a success and perhaps one of ASUN's few major triumphs.

The boycott might not have received Senate support because it was new and innovative. Members are nervous about trying anything new. They want to stick to the status quo and not stick their necks out over a different idea.

Another reason the boycott might not have gotten support is that it required extra hours, a concept Senate ignores religiously. In fact, they do not want to spend the time required in the job.

Each senator is supposed to be on a board, in addition to their weekly meetings. They have an idea that they should be out as quickly as possible. It's not what they accomplish that's important, just how soon they get out of meetings.

The ultimate blame lies with the Senate members. They have done nothing to gain the confidence of the students. Each student should ask himself if it's worth \$2,000 a year to have an ineffectual voice in student government.



from your

Government in Exile

KRUEGER

As with many autumns before it, this fall we again hear murmurings over how the intellectual level of students has dropped. This seems especially the case in the command and understanding of the English language. And should this surprise us? Hardly. What with all the fascinating things life has to offer—parties, television, movies, staring at walls—can we imagine a college freshman reading for the sheer enjoyment of it? ACT and SAT scores over the past decade reflect the strength of these alternatives to reading, as the typical freshman triumphantly marches on to the green pastures of functional illiteracy.

Being an intellectual fascist myself (did I say that?), I prescribe that these students give up the above alternatives, forego the trash written in this present century (both literary and popular), and instead study William Shakespeare, the master of the language we claim to speak. However, this prescription brings with it the old dilemma: How can you look it up if you can't spell it? In other words, if our students find average modern authors difficult—as well as menus and shopping lists—how can we possibly expect them to wade through the bard with his Elizabethan scrip and scrippage: obsolete words, as well as subtle connotation and nuance?

As always, I have the answer: simply rewrite a standard primer and pepper it lavishly with quotations from the master himself. Thus I give you:

DICK AND SHAKES

Oh Look. Look and see. See Dick. See Jane. See Dick and Jane. They are looking for Spot. They will look and see if they can see Spot, see?

"Oh Look," said Dick. "I'll swear't. If word nor oath prevail not, go and see.¹ But first let me see, let me see, let me see."²

"What in the world are you talking about?" asked Jane.

"To have seen what I have seen, see what I see!"³ exclaimed Dick.

"Well if ever I do see the merry days of desolation that I have seen, some shall see," replied Jane.

"What shall some see?" asked Dick.

"Nay, nothing, Master Moth," said Jane, "But what they look upon."⁴

"But my name is Dick," said Dick.

"By any other name would smell as sweet,"⁵ said Jane.

"Let us find Spot," said Dick. "Let us go and see if we can find Spot."

"What we do not see we tread upon,"⁶ observed Jane.

"Eecchhh!" cried Dick. "Wait a minute, Jane. I can not see to wipe my shoes."⁷

"How camest thou in this pickle?"⁸ asked Jane.

"Spot did it!" cried Dick. "Not all the water in the rough rude sea can wash the balm from an anointed king. ⁹ Oh be thou damn'd, inexorable dog!"¹⁰

"It is pretty messy, isn't it?" said Jane.

"'Tis not so deep as a well, nor so wide as a church-door, but 'tis enough, 'twill serve,"¹¹ said Dick.

"Where is that mutt Spot?!" yelled Dick.

"He is in the other room, Dick," said Jane. "He is in the other room."

"Get out of here, Spot!!" cried Dick. "Out! Out damned Spot, out I say."¹²

"The watchdogs bark: bow wow,"¹³ said Spot.

"Jane?" asked Dick, "did I hear Spot speak?"

"Can a dog speak?" said Spot. "Hath a dog money? Is it possible a cur can lend thee three thousand ducats?"¹⁴

"I think Crab my dog be the sourest natured dog that lives,"¹⁵ said Jane.

"But my name is Spot," said Spot.
"By any other name would smell as sweet,"¹⁶ said Jane.
"Well he doesn't smell sweet to me," muttered Dick. "You ruinous butt, you whoreson indistinguishable cur."¹⁷
And thereby hangs a tale.¹⁸

Vulgar minds, of course, cannot easily grasp inspired ideas, thus I am sure this studied solution will go unadopted. Nevertheless, it is certainly not an idea to shake a spear at. Until its time does come, the rest is silence.



- 1 The Winter's Tale, III:2:104
- 2 Twelfth Night, II:5:122
- 3 Hamlet, III: 1:168
- 4 Love's Labour's Lost, I:2:164-69
- 5 Romeo and Juliet, II:2:33
- 6 Measure for Measure, II:1:24
- 7 The Two Gentlemen of Verona, II:1:73
- 8 The Tempest, V:1:281
- 9 Richard II, III:2:54
- 10 The Merchant of Venice, IV:1:128
- 11 Romeo and Juliet, III:1:101
- 12 Macbeth, V:1:39
- 13 The Tempest, I:2:383
- 14 The Merchant of Venice, I:3:22
- 15 The Two Gentlemen of Verona, II:3:5
- 16 Romeo and Juliet, II:2:23
- 17 Troilus and Cressida, V:1:32
- 18 The Taming of the Shrew, IV:1:60

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Photo by Drakulich

Graham, just remember that I'm the President!



"AND NOW, FOR THE BENEFIT OF YOU FOREIGN LANGUAGE MAJORS... VIII, IX, III, III!"

ASUN President Pat Archer disagrees with the Chairman of the Foreign Language Department's position that the department would suffer if students weren't required to take foreign languages.

Archer cited the examples of physical education classes and students living on campus, both of which used to be required.

"There's no longer a physical education requirement, and enrollment in that area is up. And since the requirement of living on campus has been dropped there is a waiting list for the dorms," said Archer.

Archer said he believes the foreign language department would be a stronger department and could better meet the needs of students, if the students studying there did so by choice.

Archer said the students are committed to finding options to the requirement. "If it doesn't happen this semester, we'll pursue it next semester. If it isn't resolved by the end of the year, the next president will pursue it. We are determined to have options available for the Arts and Science student," Archer said.

Announcements

TUESDAY, SEPT 9

4-5 p.m.—Christian Science Organization, Tahoe Room, Union.
5:30-7 p.m.—Spurs, Hardy Room, Union.

WEDNESDAY, SEPT 10

2-5 p.m.—Faculty Senate Executive Board, Tahoe Room, Union.
5-7 p.m.—Activities Board, Ingersoll Room, Union.
6-8 p.m.—Panhellenic, McDermott Room, Union.
7-10 p.m.—Senate, East-West Room, Union.
7-10 p.m.—American Indian Organization, Hardy Room, Union.

THURSDAY, SEPT 11

8 a.m.—Noon—Faculty Senate, Ingersoll Room, Union.
Noon-1 p.m.—Kai Alpha, Moblely Room, Union.
2-5 p.m.—Graduate Council, Hardy Room, Union.
7 p.m.—UNR Recreation Club Organization, Hardy Room, Union.
7 p.m.—ASUN Search and Rescue Unit, Hartman Hall.
7-9 p.m.—Homecoming Committee, McDermott Room, Union.
7:30-10 p.m.—Foreign Films, TSS-107.

CIRCLE

BLUE J.

Eric Clapton: E.C. Was Here
RSO Records

1975
SO4809

Whenever I sit down to rap with other guitarists about the "Main Men," the talk almost inevitably gets down to one man. In rock n' roll or blues, after the name Jimi Hendrix; the name of Eric Clapton must command respect for his mastery of the fret board.

Ever since Eric's release of 461 Ocean Boulevard last year, he has been riding on the crest of a new wave of popularity. Last May, the release of There's One In Every Crowd, left something to be desired, yet was still able to command respect. Now we have E.C. Was Here, the third offering within a year. Next to his musicianship, Eric's best quality is his ability to present something different with each new album. E.C. Was Here, is no exception. It is, to date, his best offering!

Way Home." Bobby Blands "Drifting Blues" and "Farther On Up the Road", are, for my money, the high points of the album.

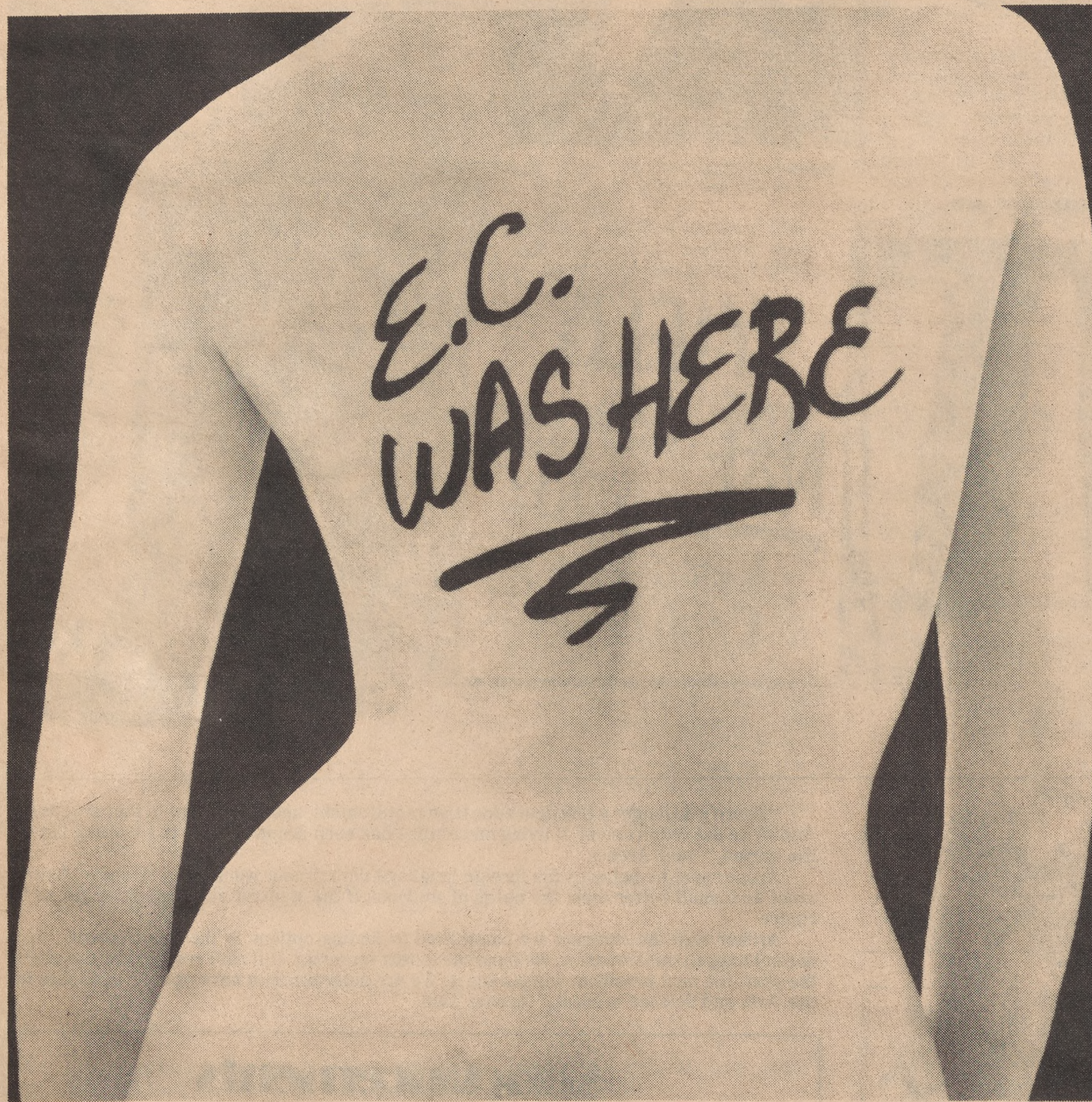
"Drifting Blues" is one of those really fine blues that are at their best when played slowly with intense feeling. Here Eric does just that, achieving a quality and beauty few white bluesmen attain. Each note from his guitar seems to hold you in expectation of the next one! My only complaint is that this track fades out before you have satisfied your appetite.

On "Farther On Up The Road" Clapton thunders and slides on the guitar, as if he were careening along the backroads of the rural south, or at best on the back roads of Nevada! Telling his woman that someday she's going to meet a man who will treat her as bad as she has treated him, lets both his voice and instrument reveal the emotion

Based in London, England, KoKoMo is Tom O'Malley—vocals and keyboard, Frank Collins—Vocals, Dyan Birch—vocals, Paddie McHugh—vocals, Jim Mullen—guitar, Neil Hubbard—guitar, Alan Spenner—Vocals and bass guitar, Terry Stannard—drums, Jody Linscott—congas, Mel Collins—sax and flute and Anne Odell—ARP synthesizer. Vocally and musically KoKoMo

This is not the ...

wishy-washyness of a play it safe AWB.



Giving us an example of his mastery, E.C. Was Here, is a blues set recorded 'round the world, covering an impressive range of Clapton's career, and showing off his distinctive blues vocal style. Aided by the lucidly tight vocals of Yvonne Elliman, Eric is also backed by the work of Jamie Oldaker on drums, Carl Radle on bass, Dick Sims on organ, George Terry on rhythm guitar and Marcy Levy on tambourine.

One of the elements of this album that clearly has me sold, is the fact that it is one of the best "live albums to come off the presses in quite some time. The recording is virtually distortion free, the musical lines and vocals can be heard clearly and it is arranged in such a manner as to make you believe you are there. I think this in itself is a compliment to Eric's growth as an arranger over the years.

The tracks on E.C. Was Here are a mixture of standards from Clapton's repertoire and a couple of Bobby "Blue" Bland classics from the 1950's, previously unrecorded by Eric.

Eric and the band add new dimensions to such stand-byes as "Have You Ever Loved A Woman" and "Rambling On My Mind." Long time Clapton fans will relish the shared vocals with Yvonne Elliman on the pair of Blind Faith tunes, "Presence Of The Lord" and "Can't Find My

bound in such a situation. This version is as much a tribute to the style of Bobby "Blue" Bland as to the virtuosity of Eric Clapton.

If you have never really listened to Eric Clapton, or if you are an old fan, then you will be pleased with E.C. Was Here. At any rate, this offering should hold all the Clapton fans out there until his next studio LP, planned for a pre-Christmas release. After listening to this album in your own home, you will really be able to feel and say that—E.C. Was Here!!!

Eric Clapton must command respect for his mastery of the fret board.

KoKoMo: KoKoMo
Columbia Records

1975
PC33442

Here at last is an album from a group in England, which offers an eclectic melding of tracks as different from the MOR style of AWB's "Cut The Cake," as Joni Mitchell's voice and style is to the MOR of Olivia Newton-John's. In other words, this is a superior album.

is one of the most powerful new groups to emerge so far this year. Their sound is hard to describe, except if you use eclectic once again as descriptive of that sound.

Jumping the gun with the first track "Kitty Sittin' Pretty," the group drives home the point that they are to be reckoned with. This is not the hard metal and heavy bass of a Bachman-Turner Overdrive, nor is it the staleness and wishy-washyness of a play it safe AWB. You know that 'for sure'! What we have here is clear vocal harmony, clean musical line combined with a rhythm section that knows from whence it speaks! Listening or dancing (If you must!) is a pleasure to such an accomplished combination. This, plus "Sweet Sugar Thing" and "I Can Understand It" are the heavy tracks.

A fine point to keep in mind when listening to this album, is that because of the tightness and balance of each track, the talents of each vocalist (all five have at least one lead vocal) is amply displayed, as well as those of the musicians.

"Anytime (lead vocal—Dyan and Tony), "Forever" (Tony), and "Angel" (lead vocal—Paddie) are the three truly fine romantic tracks. "Angel" is the best of the three, although you may opt for one of the others. The only real complaint I have on this album is Tony's lead vocal on "It Ain't Cool (To Be Cool No More)." He unfortunately slurs most of the words in the song. That's it! That's the complaint.

The music on KoKoMo is the real story though. Here we have one of the tightest and most imaginative rock bands to emerge as of late. Mel Collins sax and flute work is explorative and not overpowering in the least. And then there is the keyboard work of Tony O'Malley. It is subtle, controlled, lucid and quite altogether masterful. The guitar work is exceptional as well.

I hope you will give KoKoMo a listen, let me know what you think and tell other friends about this group. I am sure we will hear more from KoKoMo, they are destined to become a major influence on today's music scene.

Buy KoKoMo!!!

+++

Circle Notes: One of the most embarrassing mistakes (and the most obvious one) a journalist can make is the date. I apologize for taking a whole month away from you before you even started school. The Loggins and Messina concert was on August 28 and not September 28.

Okay People! Here's your chance to tell the Activities Board what groups or single performers you would like to have for concerts this year at UNR. On page 8 of today's Sagebrush you will find a ballot with the names of various music personalities. Vote by checking either the "Yes" or "No" box beside each name. For those of you who don't like any of the choices, there are six blank spaces for you to write in alternatives or to include other groups as more to your liking. Let's not be apathetic about this. It's the first time you have really had one big voice aimed at the Activities board. They're giving you the chance. Take it and run!

For all you Jimi Hendrix fans out there: Guitar Player Magazine is running a full issue spread this month on Jimi. There are two great opportunities involved here

also! A free unknown recording of Jimi within its pages, and a chance to win a Jimi Hendrix Stratocaster! So pick it up wherever you can, and "Dig It!"

That's it for today people! Coming this Friday: The Jazz Crusaders, Yusef Lateef and (hopefully) blank Down Beat Jazz Poll forms. Until then. . .

There ya' go! Listen To the Music!!

Announcements

Women Sports

The Women's Intercollegiate Athletic Department is currently conducting tryouts for the Women's Swimming and Diving team and the Women's Golf Team. Any full-time woman student is eligible to compete.

Those women interested in swimming and diving should attend the practice sessions being held nightly at 5:30 in the New Recreation Building or by contacting Coach Kaeti Ecker at 784-4041.

Any woman interested in playing golf this year should contact Coach John Legarza in the new Recreation Building or call 784-4041.

—Shriver

Justice Money

Broadhead Memorial Scholarships in Criminal Justice are available for the 1975-76 academic year at UNR. The total amount of up to \$300 per semester is available.

Applicants must be currently enrolled full time students at UNR who have completed at least 60 credits with a minimum GPA of 2.75. The applications will not be limited to the criminal justice field and will be accepted from students in all disciplines provided they demonstrate intent to ultimately seek employment in the justice system. Applications are available from the office of Dr. McQueen, Chairman. Scholarships and Prizes Committee

Closing date will be September 26, 1975. Awards will be made shortly thereafter.

Alien Forum

A program entitled "Nevada's Basques and Chicanos" which features a public forum on the issues of illegal immigration will be held tonight at 8 p.m., at the Center for Religion and Life, 1101 N. Virginia Street.

Guest speakers are Dr. Michale Schutz, professor of sociology at the University of Nevada at Las Vegas, and Dr. Richard Etulain, professor of history at Idaho State University. Schutz, an expert in the subject of illegal farm labor, has been published widely on the subject. He holds a Ph.D. degree from Northwestern University. Etulain, a son of a Basque immigrant, was raised on a sheep ranch in the state of Washington. His Ph.D. is from the University of Oregon and he has held appointments as a National Historical Publications Advanced Fellow in Historical Editing at Dartmouth College and as a fellow at Huntington College. He is a leader in the field of Western American Literature and history.

Acting as a reactor of the program is Dr. Carlos Romo of the UNR Department of Foreign Languages. Romo, whose terminal degree is from Tulane University, is an active member in the cause for the advancement of Spanish-speaking persons. Moderator of the program is Hank Nuwer, a doctoral student in English at UNR, and a local writer and editor.

The program is funded by the Nevada Humanities Committee which grants monies to non-profit institutions interested in participating in the American Issues Forums.



Greetings

from the 1976 Artemisia staff.

This is your first opportunity to have a say in your yearbook's publication.

Anyone curious to hear what's in store for this year?

If you'd like to contribute come to Morrill Hall, Room 3, on September 15 at 7:00 p.m.

All are welcome, don't be shy.

Nevada's Space

Allen Bruner, research associate at UNR's Renewable Natural Resources Dept., will present a slide-illustrated program entitled "Open Space: Nevada's Greatest Asset" on Thursday. It will begin at 8 p.m. at the Stein, 116 N. Center. The program is sponsored by Toiyabe Chapter of the Sierra Club and is open to the public.

Bruner will present his ideas on wilderness in Nevada, relating them to his month-long 700-mile backpacking trip through the state. His trip began near Needles, California, followed the Colorado River, and ended at McDermitt.

Historic Feed

All History majors, minors, and students interested in history are invited to a free hamburger feed sponsored by Phi Alpha Theta, the UNR History Club. The feed will be held Thursday, September 11, from 11:45 to 1 p.m., on the lawn in front of the Mack Social Science building. Come on over and find out about Phi Alpha Theta's plans for the year.

Business Opportunities

Address envelopes at home. \$800 per month possible. Offer-details, Send 50 cents (refundable) to: Triple "S", 699-T-36, Highway 138, Pinion Hills, CA 92372

LOST: Gold Chain with turquoise stone in student parking lot. Sentimental value. \$25 reward for return. Call 825-5407 or 825-4439.

Tony's Delicatessan
Don't Buy A Sandwich Until You Ask A Friend
 150 W. First St.

Olympic Jobs

Temporary student jobs are available in Europe during this year's Winter Olympics. Numerous openings are in and around the many ski areas surrounding the Olympic site at Innsbruck, Austria. Students may earn a standard wage in addition to free room and board for doing anything from kitchen, dining room and other hotel and restaurant work to outdoor work as required at a ski resort.

The expected spillover of visitors from all over the world to the Winter Olympics will also require student helpers in areas such as southern Germany, parts of Switzerland and the French Alps. In addition to earning your keep in Europe, skiers and would be skiers will be able to try Europe's most famous slopes in the aura of Olympic skiing. Free time can also be used to watch the world's best as they compete for medals.

Students interested in working at a ski resort in Europe this winter should apply immediately. All openings are given out on a first come, first served basis. However, in some cases, language students receive priority. Any student may obtain an application form by sending their name and address directly to Winter Placement, SOS, Box 1818, Luxembourg, Europe.

Coyote Howls

The Associated Students, University of Nevada will present Margo St. James, the well known spokeswoman for prostitutes, as the first lecturer of the 1975-76 ASUN Lecture Series, 8 p.m. Sept. 18, in the Gym.

St. James is the founder of COYOTE (Call Off Your Old Tired Ethics) a San Francisco based group which lobbies for the legalization of prostitution.

St. James has expressed her views on a variety of issues relating them to prostitution and government regulation of morals. On the economy: "Jobs are really tough to get; there aren't many opportunities for unskilled women. A lot of women are hooking part time." On higher education: "Every campus I visited, a young woman comes to me and says—I'm a student but I'm hooking to put myself through school." On Race: "Those who patronize prostitutes do so for many reasons; one of which is crossing the color line." On Politics: "I suggest that if you want to have straight politics, decriminalize prostitution as a first step."

The ASUN Lecture Series is free to all. Also scheduled for lectures this fall are naturalist Euell Gibbons October 29 and Kennedy assassination investigator Rusty Rhodes November 18.

Special programs

Special Programs can help you! Anyone attending this university is eligible for our services if they are auditorily, orthopedically, physically, visually or neurologically impaired. We offer such services as tutoring, transportation, taping text for the visually impaired, wheelchair pushers, academic and personal counseling, etc. For further information call Ann Geller at 784-6801, JSSC 105.

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THE SPACE PLACE

PEOPLE

PETERSON

Contemporary Issues Collector

Too few students are aware of the research facilities available on this campus. One such facility is the Contemporary Issues Collection of the Getchell Library, under the supervision of Russell G. Benedict, who is almost solely responsible for the formation of the extensive collection.

The collection, located on the main floor of the library, is an accumulation of alternative literature that otherwise would be thrown out by the library. Essentially, the materials reflect attitudes or opinions of persons or groups, especially those of extremists, faddists and fanatics, principally dealing with political, economical and social issues. The materials take various forms including serials, brochures, leaflets, pamphlets and even bumperstickers and buttons.

On the types of literature offered, Benedict said, "We deal in all shades of the right and the left. All of it represents peoples' thinking: some of it corrupted and unrealistic; some of it actually insane."

The literature includes materials from some of the Marxist groups, the Ku Klux Klan and the John Birch Society. Such topics as prohibition and witchcraft are represented, and there is an extensive amount of material from the student movement of the 60's.

Benedict pointed out that not all the materials were from such extremist groups however: "There's a wealth of perfectly neutral and factual material here. There are organizations, and although they are business financed and supported and are working to

The materials reflect attitudes or opinions of persons or groups, especially those of extremists, faddists, and fanatics.

furnish facts and opinions on issues to businessmen, many of them are quite impartial."

One such organization represented is the Center on the Study of Democratic Institutions. According to Benedict, it's liberal without being too leftist. There are many of its reports available.

The Contemporary Issues Collection is largely self-supporting. Most organizations are more than willing to circulate their materials to libraries where they will be open to general inspection. According to Benedict, most of his literature has been attained free for this reason, and whereas some has been paid for, the prices have been minimal. Adding to the savings is the fact that Benedict is a retired volunteer.

Benedict began working on the collection in 1965, when the idea was initiated. He and David W. Heron, then the director of the library, felt that the program was essential to the effectiveness of the library and that the university was being hurt by not offering such materials.

Benedict said, "A tax-supported state institution, like this land-grant college, has to fight a budget determined by the legislature. In the past, especially in the mid-60's, the library's share in the budget was determined very largely by what the academic departments asked for in the lines of periodicals and reference books. When they got through taking care of all those fellows, there wasn't much left to branch out into this type of material, in fact, there wasn't any."

This proved a difficulty to graduate students as Benedict pointed out: "To do a good job in practically any field on a masters' thesis or a doctoral dissertation, you've got to have the research material available. Ten years ago, the nearest effective research library was at San Francisco; so, if you had something you had to look up for your dissertation, you had to go there and spend several days. Mr. Heron wanted to get material here that would meet some of this need, not all of course, but it would at least help."

Benedict also felt that the collection was essential for those of the future studying our culture today. He said, "Research into this period by people of the next period, what are they going to do with Nevada? Here's a place they can come and see what it was like in the 60's in this particular respect, the student uproars or many of the issues."

Benedict felt that his collection was useful because it can serve to make students better citizens. Through it, they can learn more on contemporary issues, a knowledge which is essential to the survival of a democracy.

He stated, "Without something like this, and I may add without some of the educators who try their level best to build such understanding, they'd be going out and making decisions, for instance on how to vote, on a basis of prejudice, guesswork or impulse."

Benedict believes the collection to be essential to upholding the first amendment, dealing with free speech. Through this program, all opinions are justly represented, this being necessary to the stock within a library.

The UNR collection is considered one of the best such collections in the nation. It is used by all of the university community, from the faculty member and graduate student to the freshman working on a composition. Benedict is available to help all and hopes to see greater use of the facility in the future.

Benedict is also the national coordinator of the "Collector's Network", an organization designed to connect and aid communication between all libraries, now 34 in number, that deal in this research. The network is comprised of volunteers, not institutions, who have united to-aid one another.

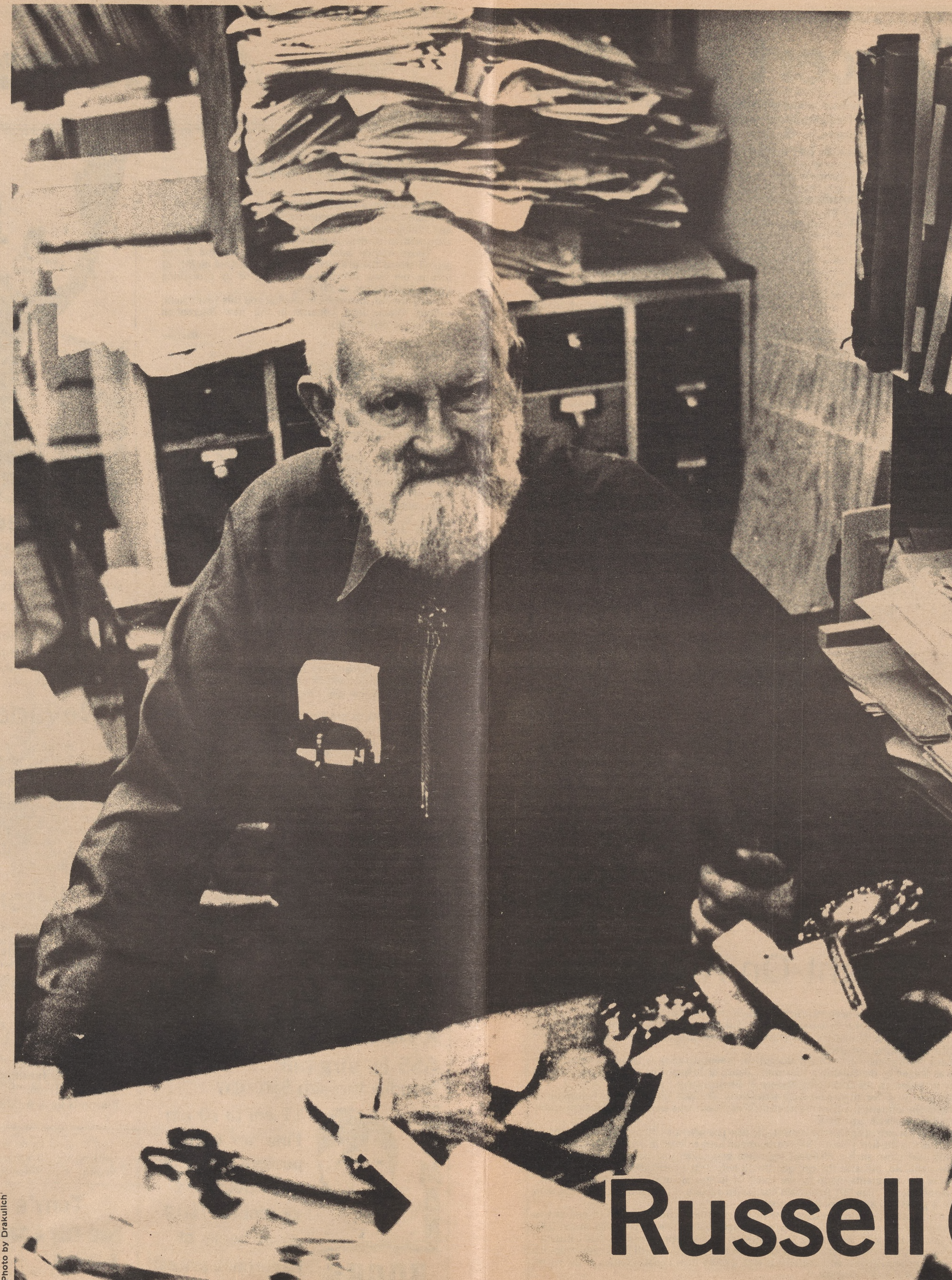


Photo by Drakulich

Russell G. Benedict

Because the Network is entirely individual and voluntary, the organization is strictly cooperative. Anyone can join at no cost, and because there's no exchange of monies involved, anyone can drop out if he wishes. According to Benedict, the only obligation of a member is to help the other members as much as he can.

The remarkable facet of and key to the Network is the exchange of ideas, advice and materials. This is largely achieved through Top Secret, a handwritten, six-page newsletter, published by Benedict. Members can read advice, learn of new alternative publications and generally keep in touch with each other.

The Network began with an exchange agreement between Benedict and the U.C.-Berkeley library in 1968. Benedict stated, "I did it because there are so many duplicates. I have some send me a hundred or more handbills. It seems painfully obvious to me that if you had those duplicates, another guy doing the same thing wouldn't have them, so why not swap? It made sense to forget about inventories, listings, insurance and formalities at all. You just ship a bunch of stuff to a guy, and he opens it up and wonders about what's in the package, which is why I call them 'Christmas Stuffings'."

This Program grew, numbering to about a dozen members in 1971. With publicity, especially in 1973, the Network grew rapidly to its present number, including one member in Perth, Australia. Official recognition and respectability came when Benedict made an agreement with the Intellectual Freedom group of the American Library Association, A.L.A. This group, interested in civil liberties as they effect libraries, provided the sponsorship needed to establish a program of meetings in San Francisco.

The list of members include impressive institutions such as the Taminent Library at New York University, the Wisconsin State Historical Society, the Hoover Institution, U.C.-Berkeley, Tulane University at New Orleans, and the Universities of Kansas and Iowa.

The organization has worked to save the members considerable amounts of money and time through its exchanges. Most of the exchange material is sent to Benedict who then redistributes it to the members. But because the Network has grown enormously, Benedict is finding it more difficult to act as the sole coordinator of materials. For this reason, regional coordinators have and will be appointed to assume part of these responsibilities.

Benedict is extremely proud of the Network's accomplishments. He commented, "We've made a substantial change in the possibilities of the library profession. We have shown that something could be done, like this room, that at the time this was started, professionals didn't believe could be done for the reason that they were thinking in terms of the intricate and expensive methods of handling the materials purchased."

He continued, "I came along and said 'no,' we don't need the money. We proved that it worked. The cooperative Network is the closest thing to the 'something for nothing'

possibility. We play a game in which the stuff I don't want is a great treasure to the next guy. We play a game in which there are all winners and no losers."

Here's a place they can go come and see what it was like in the 60's in this particular respect; the student uproars or many of the issues.

Benedict finds it difficult to obtain older materials for his collection. But recently he made an arrangement with the Hoover Institute on its New Left Collection. Having microfilmed much of this collection, the Institute is sending the originals to Benedict.

He commented, "They gain because they've got as much information as there is in this room on film reels that will go in one file drawer. I gain because I get this stuff or send it to another fellow that doesn't have the funds for microfilm. That works out very nicely."

Of the extremists or fanatics, Benedict said, "They have no care for facts or truth. What they are doing is seeking to bolster their delusions, their fixed ideas. What he thinks is truth is something that fits in with his delusion. Anything that says, no matter how absurd it is or how unrealistic the source, his delusion is correct, he will believe. Anything whatever against it is to him merely the conspirators' lies."

Benedict didn't believe any of the extremists literature could influence the student unless he was already inclined to hold true an extremist attitude, in which case, he would probably grow more convinced of it. He said, "We started this in the belief that, at least at the college level, young folks will not be harmed by the reading of some trite that's published, that they have enough common sense that they could see phoniness and recognize it."

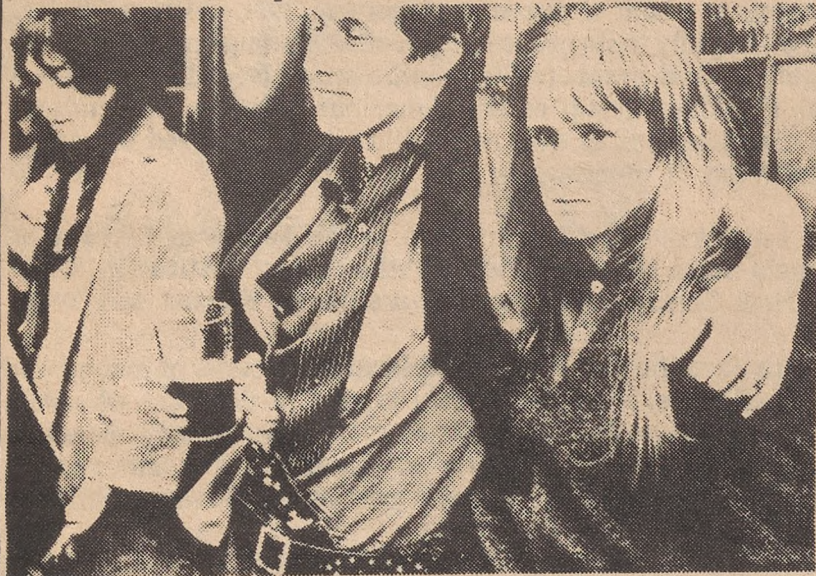
Benedict has had "a long but undistinguished career" representing his union, the International Association of Machinists and Aerospace Workers, now the AFL-CIO, in Southern California. He learned of his abilities and of people of all types and their reactions through this work. It was this experience and knowledge that prepared him to deal with his present work.

Of his job as director of the collection, Benedict said, "It's my life. I give it all my time. I love this because it's mine to run and because it's my ideas that are being tried out."

He concluded with, "The age is 73. I was born the 15th of May, 1902. One week before, a volcano blew up in Martinique, in the French West Indies, and killed 40,000 people on the 8th; and on the 15th, Richard Daley of Chicago and myself were born. There were many calamities, and it was a bad month."

Sundowner Dance Sundowner Dance

Sundowner Dance
9:00 pm 9:00 pm

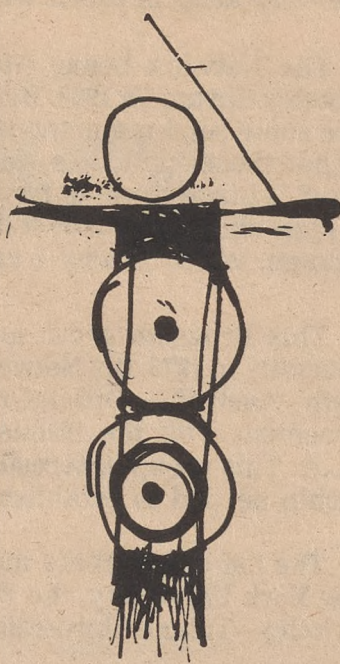


Friday, September 12

National Guard Armory

Sundowner Dance
Dance Sundowner Dance

I SEE, I HEAR



Publishing a volume
of verse is like dropping
a rose petal down the
Grand Canyon and
waiting for the echo.

DON MARQUIS

reprinted from
Brushfire 1975

Concert Ballot

In order to determine your preferences for concerts, we have printed this ballot. Please indicate your choices.

Ballots may be placed in the box in the Jot Travis Activities Office or Room 111, Jot Travis Student Building.

	Yes	No
Thanks, David Lake	<input type="checkbox"/>	<input type="checkbox"/>
Bachman - Turner Overdrive	<input type="checkbox"/>	<input type="checkbox"/>
The Doobie Brothers	<input type="checkbox"/>	<input type="checkbox"/>
Miles Davis	<input type="checkbox"/>	<input type="checkbox"/>
Three Dog Night	<input type="checkbox"/>	<input type="checkbox"/>
The Guess Who	<input type="checkbox"/>	<input type="checkbox"/>
The Eagles	<input type="checkbox"/>	<input type="checkbox"/>
Jazz Band	1. _____ 2. _____	
Soul Band	1. _____ 2. _____	
Blue Grass	1. _____ 2. _____	
Other	1. _____ 2. _____	
Signature	_____	
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Charles R. C. Miller
DIRECTOR

Wright-On Award

The 1975 Artemisia has been awarded a medalist certificate in the 41st annual Columbia Scholastic Press Association Yearbook contest. Medalist rating is given only to the top ten percent of all entries in the contest. The yearbook received 911 points out of a possible 1000 in eight different judging categories.

Besides performance in the eight categories, medalist rating is based on creative excellence as judged by the Columbia University Board of Judges. The 1975 Centennial issues also was awarded an All-Columbian Honors in Photography.

There are five different yearbook classifications. The 1975 Artemisia was placed in the photo album classification, a class reserved for those books who cannot be judged according to traditional yearbook standards.

The CSPA not only sponsors the contest, but also provides a written critique of the books entered. This was the first year a UNR yearbook had been entered in a national contest. The editors felt that since such a different approach was taken, not only would the contest results be valuable, but also the critique would help next years' staff.

Some of the comments made by the board of judges included "great photography," "great use of color," "The 1975 Artemisia has used a variety of good ideas," and "The staff has done a great job of personalizing sports."

Commenting on the contest results, 1976 editor Bob Horn said "The 1975 Artemisia was an innovative, creative collection of talent and topics. The reaction it received on the UNR campus last spring only testifies to the necessity of its appearance on this campus." Speaking on his plans for this year, Horn said "the 1976 Artemisia will try to maintain this creativity and visual appeal and combine it with a more direct confrontation of the issues that inspire and disturb students."

Senate

MUHLE

The September 3 meeting of the ASUN Senate was called to order at 7:01 p.m. All members of the Senate were present. The minutes of June 28 and August 27 were approved.

Report of the ASUN President

President Archer introduced Sue Engstrom from the Sagebrush and Bill Brown, Administrative Assistant. Brown reported on the foreign language requirement petition and survey drive. He estimated a total of 2,300 or more signatures on the petitions. Of those about 938 were in the College of Arts and Science. He informed the Senate a full report will be submitted to the Board of Regents at its November meeting.

Archer reported more fully on the purpose of the newly-formed Nevada Colleges Student Government Council. The organization promotes unification among the various University of Nevada System student governments. Archer will present resolutions to the Senate at its next meeting on issues of concern to the council.

Archer informed the Senate the proposed \$25.00 faculty-staff fee for use of the recreation building and the \$2.00 spouse fee will be submitted to the Regents at its September 12 meeting for approval. He asked for the Senate's opinion regarding the matter. A motion was unanimously passed recommending the \$25.00 fee and \$2.00 spouse fee be approved by the Regents. The budget for the program will be submitted to Program and Budget Committee Thursday, September 4.

Archer explained he has been working on the proposed Union expansion, and hopes to have formal plans to the Senate in the near future.

Archer outlined his hopes for a large benefit concert, sponsored by several western area universities, for the Predator and related agencies. The Predator is a magazine published throughout the year concerning endangered wildlife species. Any senator interested in working on the project was invited to see Archer about details.

Archer explained he has been working on the proposed Union expansion.

Report of the Senate President

Pawl Hollis reminded the senators of the vacant Mines seat. An election will be held next Wednesday.

Report of the Vice-President of Activities

Senator Gezelin presented the June 29 and August 27 minutes for discussion. The minutes were approved unanimously.

Gezelin presented two emergency actions for discussion: (1) Appointment of Bob Lowe as Homecoming Chairperson, and (2) Approval of \$15.75 for the Campus YWCA Tutorial Workshop. Both emergency actions were approved by Senate action.

Report of the Vice-President of Finance and Publications

Mr. Reinhardt presented the June 28 Finance Control Board minutes and the June 28 Publications Board minutes. Both sets of minutes were approved unanimously.

Members of the Program and Budget Committee were reminded of the meeting Thursday, September 4, at 5:00 p.m.

Adjournment

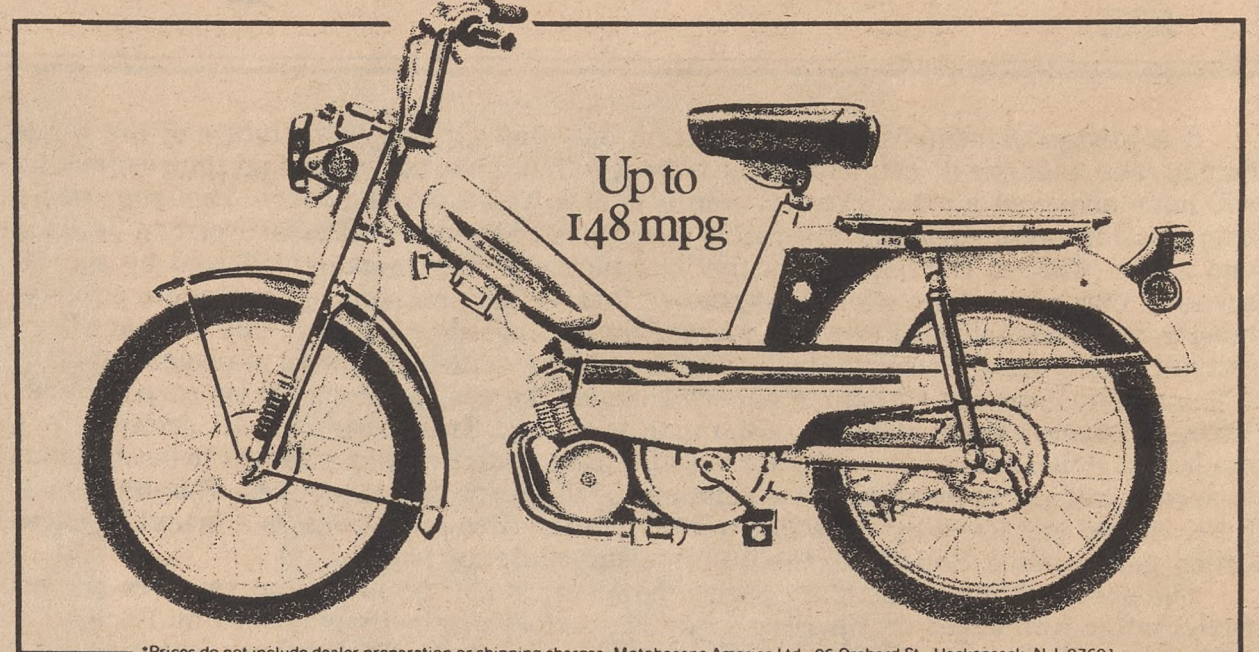
The meeting adjourned at 7:40 p.m.

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Arboretum Board
Arts Festival Board
Computer Users Advisory Board
Educational Radio and Television Board
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Housing Review Board
Human Relations Commission
Interdisciplinary Programs Board
International Studies Development and Review Board
Library Committee
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Outstanding Teacher of the Year Award Committee
Public Occasions Board
Space Assignment Board
Status of Women, Commission On
Student Affairs Board
Student Health Service Advisory Board
Teacher Education Board
Traffic and Parking Board
University-Community Relations Board
Whittell Forest and Wildlife Area Board of Control
Women's Athletic Board
Bookstore Advisory Board
Homecoming Committee and Chairperson
Mackay Week Committee and Chairperson
Winter Carnival Committee and Chairperson.

If you are interested in working on any of these committees, see Peggy Muhle in the ASUN office.

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Films in Perspective

ZEE

It is always extremely difficult to accept one man's vision of the future of the whole human race. I for one do not, and refuse to believe that in the not too distant future mankind will have achieved all the material comforts of a well-ordered society. This supposedly happy and tranquil condition will result, according to producer-director Norman Jewison and writer William Harrison, from the bankruptcy of most nations, followed by a brief series of Corporate Wars which will resolve forever the problems of corruption, poverty, hunger, and nationalism. Pollution, overpopulation, and all other social ills will have been virtually eliminated. Politicians will be replaced by a skilled executive management class who logically organize all human endeavor under the control of six major corporations: Energy, Luxury, Food, Housing, Communication, and Transportation. All decisions are made on a global basis. Individualism is a forbidden fruit. People are taught to be obedient, to accept, and not to question the resolutions of the corporate executives. The main past-time, viewed and loved by the whole world on multivision televisions, is a brutal physical action game called Rollerball, the ultimate substitute for wars.

The acceptability of the story per se, however, is not the issue that revolves around Rollerball, a film based on Harrison's own short story originally published by Esquire in 1973. Science fictions are but fantasies of the mind, and we could never ask fantasies to be realistic. In the case of Rollerball, wherein the setting is only some forty years from now, the attainment of amaterial utopia seems the more unlikely.

Nor can it be denied that Rollerball offers us little, if any, new perspective and fresh perception into the inevitable progress, for better or worse, we human beings seem to be heading toward. But a theme that just happens to be old does not necessarily mean that it has also lost its relevance. Indeed, we can argue that the recurrence of the same theme can only prove it to be the more significant. If we care to trace closely through the few superior science fiction films in the past decade, we will find that they are not unlike thematically. Planet of the Apes (excluding the four rubbish sequels), 2001: A Space Odyssey, Zardox, A Clockwork Orange, and now Rollerball, the central message in all of them being invariably concerned with mankind's everlasting struggle for freedom, either in terms of the will (spiritual) or in terms of the choice (material). The quest for such an elusive goal is, of course, always painful. The ending is always disillusioned and sometimes tragic.

It therefore dismays me much to see that the film is denounced near-unanimously by the elite group of New York based film critics on grounds of being unrealistic, hard to believe, as "old hat" as it is simplistic. To me, a sounder basis on which a science fiction film should be judged is the scope and depth of the vision delivered, and not the realism of the story and-or the newness of the theme. To employ the latter criteria is irresponsible



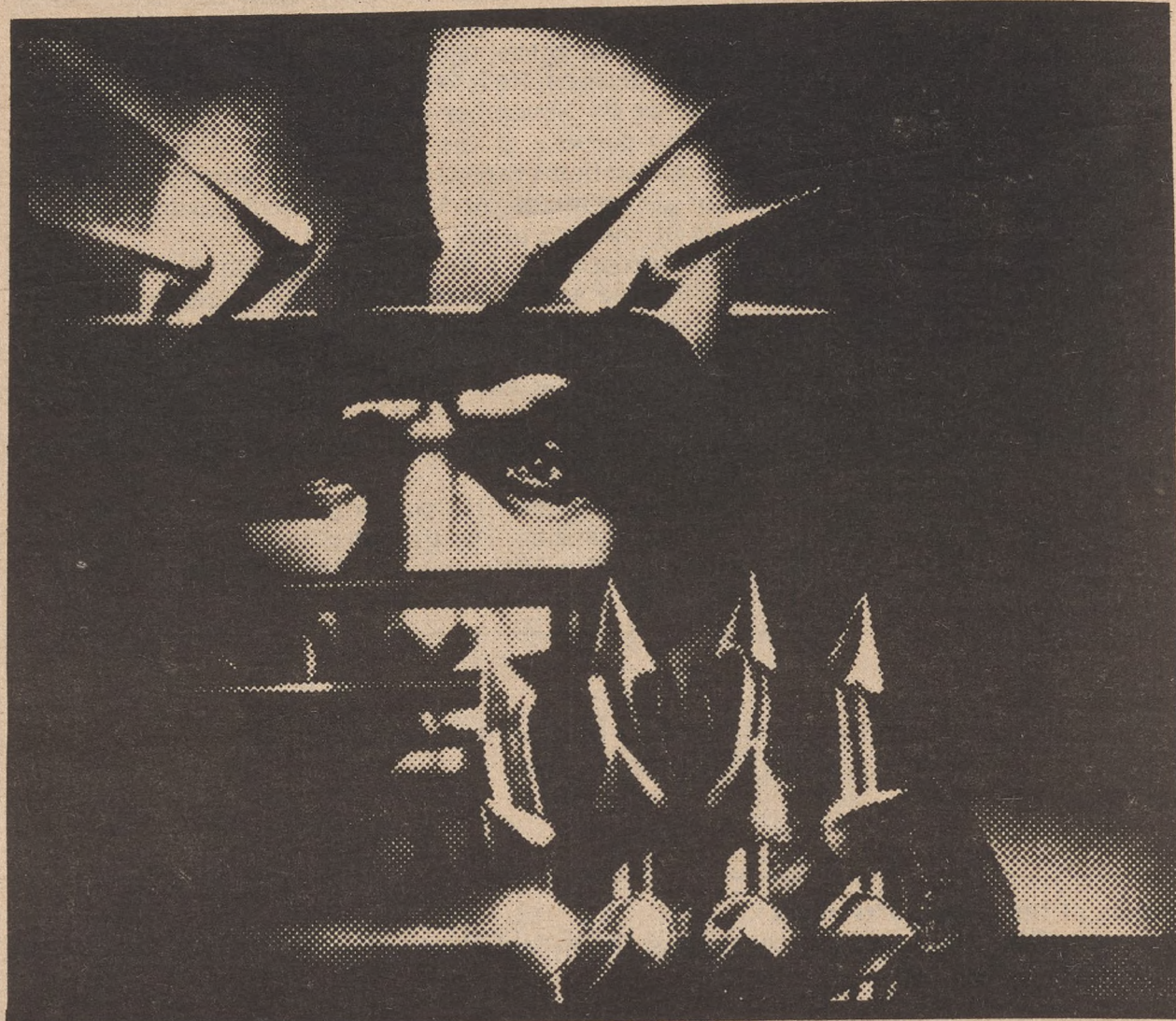
criticism at best and downright ignorance at worst. Oft times the basic premise within which our judgment process should be allowed to operate is easily forgotten. If we demand a futuristic vision, the creation of one man's fantasies and imagination, to be congruent with contemporary values and beliefs, then we might just as well label the much acclaimed Italian Neo-Realism Cinema as a science fiction movement.

There are, of course, other reasons why Rollerball is so much at odds with the critics. For one thing, it promises to be one of the top money grossing films of the year, which at once brings the death sentence from the self-esteemed, high-browed, paranoiac intellect. Somewhere along the line an obscure rule has been established; Commercial success cannot be allowed to coexist with artistic excellence. Only on extremely rare occasions we will find violations of the rule in so-called serious film criticism these days. Secondly, Norman Jewison has never been a favorite among the elite. If, for example, the director has not been him, but someone else like Francis Ford Coppola, or Robert Altman, or Martin Scorsese, or even George Lucas, whose hands give us the identical product that Jewison has produced, I suspect Rollerball would have been hailed by nine out of ten critics as work of extraordinary profundity.

There is indeed a serious credibility gap between the film critic and the audience. The gap is caused not so much because the level of appreciation of the critic is so high above the audience that the latter no longer wishes or is willing to acknowledge the former. It is rather due to the terrible misuse of the power invested in the critic's hands. Not only can we find all sorts of unprofessional attacks and entirely unjustifiable biases in leading film columns of nationally read magazines and newspapers, but we frequently also encounter totally deplorable personalities who use their columns mainly as vehicles to humiliate their personal enemies and advance their personal interests. If film criticism is going to continue being the most influential form of critical writing of our times, then we, the film critics, should first learn how to discipline our behavior and respect our profession.

All that has been said so far, however, should not be taken as implying Rollerball has really achieved, either in form or content, something of eminent and noble order. In fact, there are a great many things still to be desired before it can be compared with works of such grandeur as 2001: A Space Odyssey and Zardox. But in all modesty it is not bad, and certainly it does not justify all the ill treatment it has been receiving. Jewison has given us as decent and enjoyable a science fiction movie as we can ask from a director who obviously is less intelligent than Stanley Kubrick and less forceful than John Boorman. After all, a film like 2001 only can happen once in a lifetime.

For those who are familiar with Jewison's former works, Rollerball can easily be seen as yet another chapter in his theme of an individual's rebellion against the established system. With the possible exceptions of Fiddler On the Roof and Jesus Christ Superstar, in which the theme was purposely deflated, the battle has always been fought on conspicuous grounds, and the scope of confrontation is alarmingly ever enlarging. In The Cincinnati Kid, for example, the duel between Steve McQueen and Edward G. Robinson was kept on a fairly personal basis. Conflicts and intricacies of a more universal nature were carefully downplayed and the battle ground was restricted to the gambling table. In The Thomas Crown Affair, the warfare has been elevated. It was McQueen on one side, capitalism on the other. By the time Rollerball came, we find James Cann fighting the whole world, one man's crusade for the entire human race. As the enemy becomes bigger, the individual effort becomes more futile. This is made abundantly clear when Bartholomew, the chief of the



Energy Corporation of Houston, informs the board of directors that rollerball is a game created to demonstrate the futility of individual effort. And when a player like Jonathan E. can outplay the game and destroy its fundamental purpose, he must be forced to retire. Whether we accept or reject the pessimistic projection of the future of mankind is of course entirely at our own discretion. In any event, the ending of the film should not be interpreted as a triumph for Caan. Rather, Jewison merely granted the hero, Jonathan E., a survival that leads to nowhere but more struggle and pain.

Being a student in economics, I personally have long declared the doom of capitalism and predicted market socialism as the ultimate solution to all the economic ills of contemporary society. The corporate controlled state, as portrayed in Rollerball, may very well be a possible transitional state in the future, but to envisage it to be the final form of human economic system is perhaps too narrow-minded. On the other hand, the prophesied global unity and totalitarian utopia, at least for the material level, are not likely to be ever achieved, not to say only forty years from now.

Philosophical questions aside, Rollerball suffers most from the insufficient character development of Ella, the former wife of Jonathan E. The relationship and spiritual bond between the two is given too casual a treatment in order to add an intensity and depth to Jonathan's rebellion. The three rollerball games are staged, however, with sheer professionalism in Jewison's part. In a society, and particularly in the sports world, where violence is encouraged rather than denounced, the game sequences in Rollerball should at least force those advocates of brutality to review what violence really means, especially when it comes to human death and bloodshed.

The film's best moments come when Ralph Richardson confronts Zero, the computer brain center of the world. Unlike Hal in 2001, Zero is all bubbly and wet. When asked about the history of the Corporate Wars, the best it could do is to say that, 'Corporate decisions are made by corporate executives'. For not more than three minutes, Richardson and Zero, the computer, provide us the only moments of fun in the entire film.

For those who think the cocktail party and the subsequent destruction of the trees sequences are visually fascinating, it will do them justice by mentioning that Jewison has taken the liberty to steal both from Visconti's The Damned and Ingmar Bergman's The Seventh Seal. Otherwise, I admit that Douglas Slocombe has done a great job in making Rollerball interestingly photographic.

+++

Grad Film Series

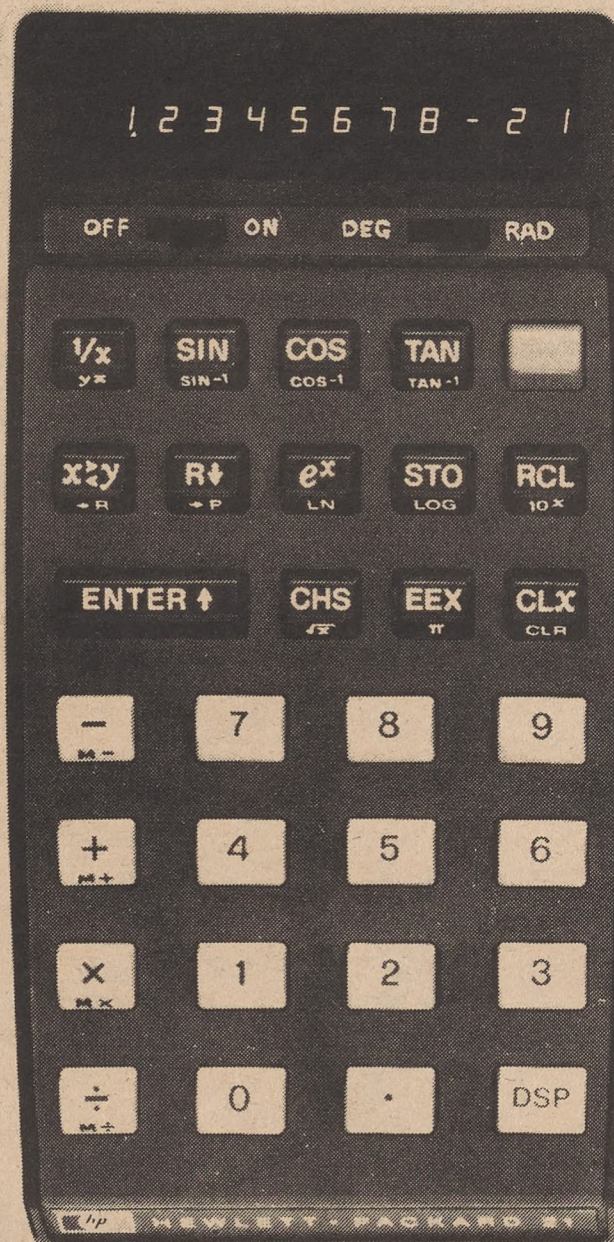
The Graduate Students' Association (GSA) opens its film series this year with John Cassavetes' 1968 composition, Faces. Born in 1929, Cassavetes is one of the very few U.S. avant-garde filmmakers that won international acclamation. His directorial debut, a low budget production of great ambition, was Shadows (1958), which won him the Critics' Award at the Venice Film Festival. In the years that followed, under the leadership and direction of Jonas Mekas and the works of Cassavetes, Warhol, Meyers, Clarke, etc., the American avant-garde film has firmly established an important place in the history of cinema and its genre, a legitimate branch of cinematic art for serious study.

The term avant-garde, as it is being used today, actually encompasses four branches of the cinema: the experimental, the underground, the personal, and the expanded, the last being a new member. If such a strict classification is followed, the works of Cassavetes then belong to the experimental cinema proper. His style is characterized by the substantial use of improvisation, a technique which bears close resemblance to cinema verite, with camera movements often crude but impulsive, unstructured yet penetrating.

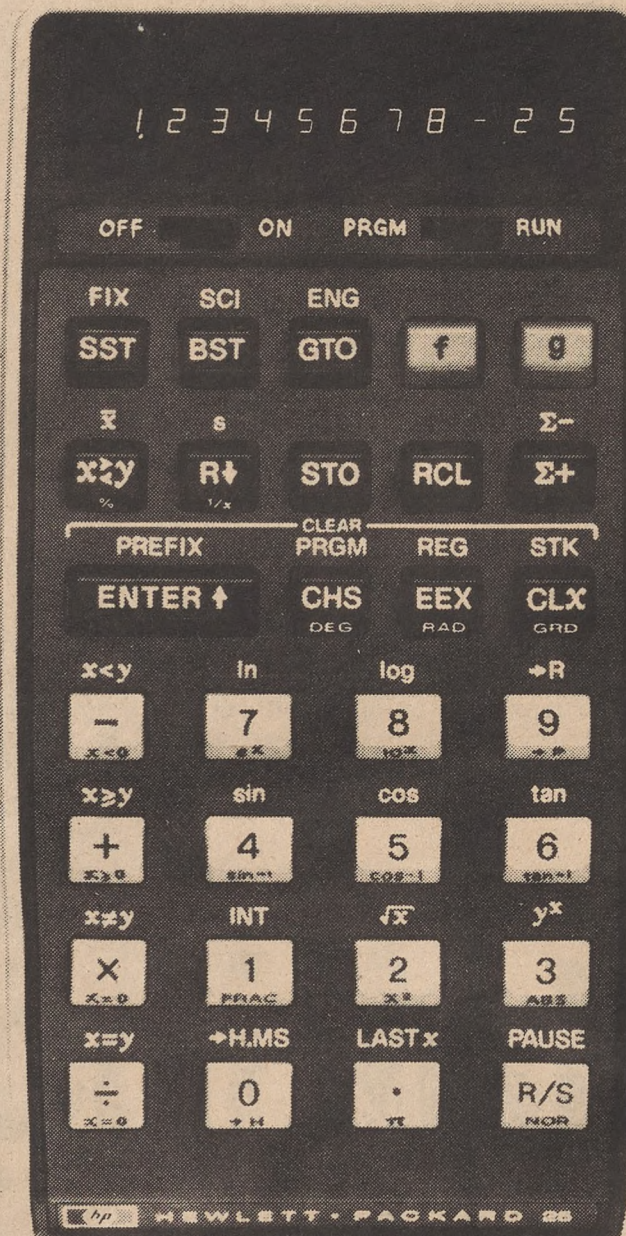
Both Faces and Husbands, (1969), dealt with marital problems, a theme he started in Shadows and became obsessed with. This fact could be clearly witnessed in A Woman Under The Influence, a film which won him two academy awards nominations but little critical praise. His improvising style has also become more of a burden to him in recent years. In A Woman Under The Influence, for instance, his cinema has become so awkwardly unfilmic in that it is almost painful to watch. Nevertheless, for serious film students Cassavetes' works could not be dismissed with ease. They represented a unique and worthy endeavor for the cause of avant-garde filmmaking.

Faces will be shown on Tuesday, Sept. 11, at 7:30 p.m. in the Thompson Auditorium.

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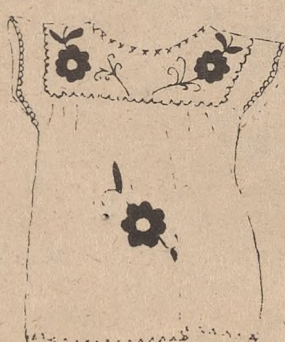
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SPORTS

GUNKEL - MARTARANO

Sagebrush Apology

Sagebrush wishes to apologize for some inaccuracies in the Dr. Luella Lilly story appearing in the Sept. 5th edition. The Sagebrush wants to correct some of the facts about the merger of the men and women's athletic department at UNR.

Lilly is not disappointed about the merger or the new job as associate director. However, she is concerned that it's a staff position, regardless of who holds it. She said, "I think this is the direction to go eventually. The new structure gives me more time for my two head coaching jobs and physical education instruction. We are disappointed it happened so suddenly. We didn't have much of a chance to prepare for it." She sees some difficulty at first because of the merger. The major difficulty is that the men and women must operate under different sets of rules and policy operating codes. The women operate under AIAW guidelines and the men under NCAA. One person is now responsible for keeping the different rules separate.

Lilly said the women do have some athletic scholarships and is one of the first schools in the conference to have them. She said the women still hold top positions in gymnastics, volleyball and swimming. In addition she has never coached softball at UNR.

Women's sports do have some growing to do here but that is true nationally. She said, "There is not equitable treatment nationally. Women are far behind and we have a lot of learning to do, but this is true on a national level, not just here. Eventually, we will develop our own situation."

Making the Scene

Swimming Women

Women's competitive swimming is in its second year at UNR and has three scholarships to offer in-state students, thanks to the softball and volleyball teams.

Swim coach Katie Ecker explained that there weren't any scholarships for swimming as such, so the softball team gave one and the volleyball team, two. Three scholarships isn't many, yet the sport doesn't have many takers.

Debbie Courtemanche of Carson City has been the only recipient so far of the scholarship which pays for tuition, minus the \$55 ASUN assessment. There are other swimmers that Ecker would also like to give scholarships to, but the drawback of no out-of-state waivers prevents it.

"Hopefully next year we can go out of state," said Ecker. "But the Reno team (the Reno Dolphins of the AAU league) is much stronger, also, and hopefully some of them will go to UNR," she added.

The eligibility requirements for the swimming scholarship are the same as for other athletic scholarships—maintain a 2.0 GPA, carry at least 12 credits and are based on athletic ability.



Courtemanche, a sophomore majoring in Social Services and Corrections, is carrying 19 credits. Although she has not swam competitively for two years, she has held approximately 14 Nevada state records in middle distance events for the free, breast and butterfly strokes.

Ecker said she is still building the team, working on endurance and perfecting the strokes during the daily practices from 5:30 to 7:30 p.m. in the Recreation Building pool. "Most of them don't swim AAU in the summer and are still out of shape," she pointed out.

About 10 women have turned out for P. Ed. 184, fewer than Ecker expected. She thinks the reason is possibly not enough publicity or "not enough are willing to put in the time. You don't have to swim competitively in AAU," she stressed. The team is also looking for a diver or someone willing to learn diving, since the event was added to the conference this year.

Another small problem for the UNR team is that all the swimmers are new and mostly freshmen. Three from last year's team transferred to another school and two switched to volleyball.

Against other schools in the Northern California Intercollegiate Athletic Conference, Nevada's lack of depth will hurt, especially against San Jose, which has some strong swimmers who competed in the Pan American games, and the University of California, Davis, which boasts an Olympic gold medal competitor.

"They (Davis) have more of a higher class people," said Ecker. Reno's first meet will be with San Jose at home on Oct. 4. Reno has three home meets scheduled out of ten.

This is Ecker's second year as the Reno coach. She swam competitively at Brockport State University, New York, and later coached that team, before coming to Nevada.

UNR SWIM MEET SCHEDULE

Oct 4.	San Jose	Home	10 a.m.
Oct. 9	Sacramento	Away	3 p.m.
Oct. 18	Fresno	Away	10 a.m.
Oct. 25	Hayward	Away	(not set)
Nov. 1	UOP	Home	10 a.m.
Nov. 8	San Francisco	Away	10 a.m.
Nov. 15	Chico	Home	11 a.m.
Dec. 5-6	NCIAC Championships (San Francisco)	Away	(not set)

Better Tennis

The first UNR tennis match isn't until the middle of February, but tennis coach, Bob Fairman, can't wait until the season begins. "This batch of boys will be extremely competitive," Fairman said, "We should be around 10 per cent stronger."

Not many people are really aware of the top quality tennis program UNR has. Under the three year leadership of Fairman, the tennis team has compiled an astounding win-loss record of 80-15. It will be hard to improve last season's mark when they went 24-1, their only loss coming in a dual match setback to Fresno State.

According to Fairman, the biggest asset a tennis player can have is experience. That is why he is expecting a big year. "We will have a squad of 10 players. There will be six new faces, but they are all JC transfers so there is lots of experience there." The returnees are Anton Dekoning, Bill Gardner, Ken Schuler, and John Whitehurst. Rounding out the roster is Rick McQuown, Elton Lobis, Steve Brascia, Brian Carolo, Mark Wilson, and Noel Baker.

Right now the tennis team is working out every day beginning at 3 p.m. where they work on callisthenics, strategy, and development of strokes.

