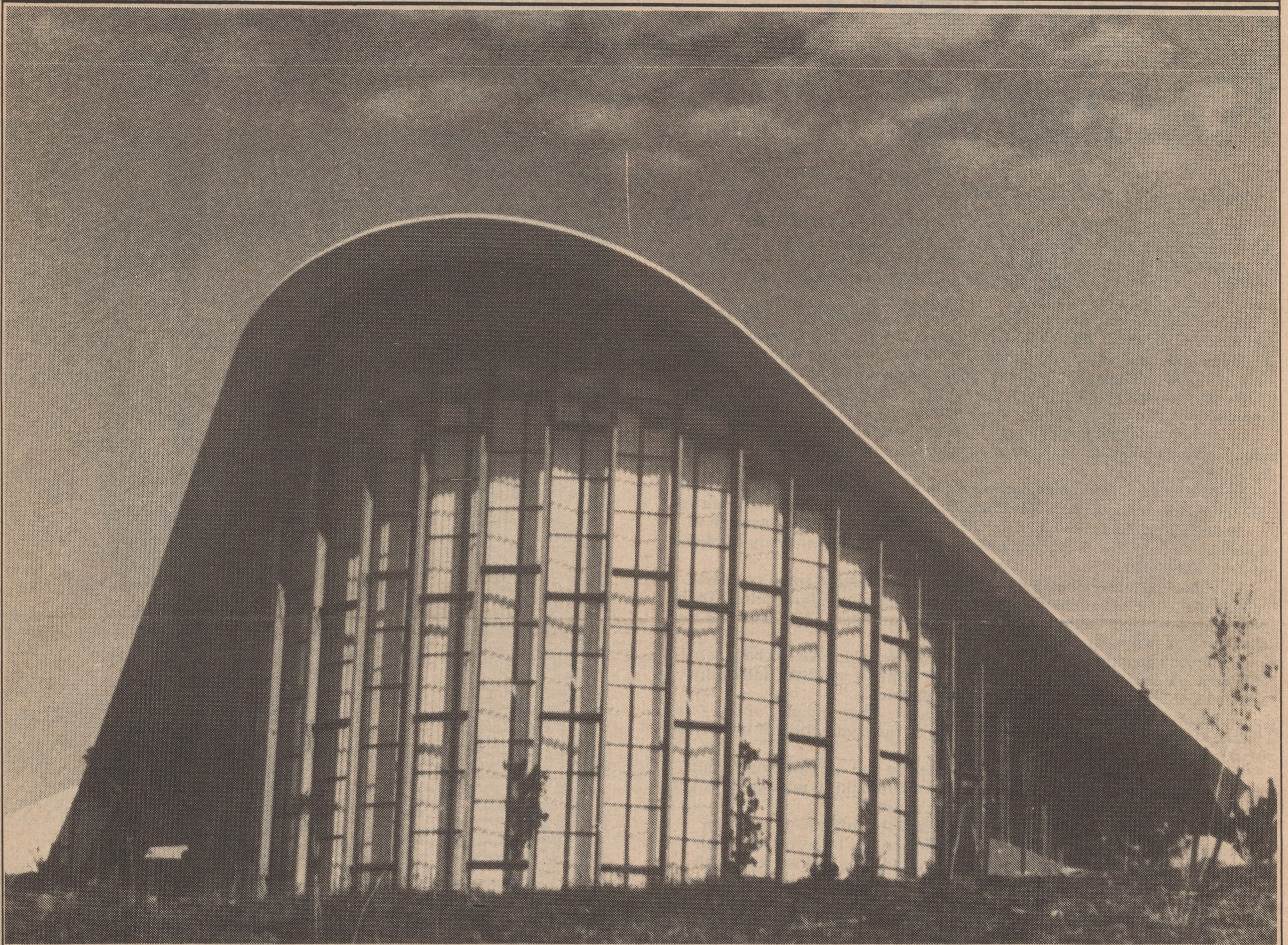


# sagebrush

Newspaper of the University of Nevada—Reno



## Planetarium to Close?

BOB ANDERSON—SUSAN ENGSTROM

Like Stonehenge, the Desert Research Institute's Fleischmann Atmospherium-Planetarium might become a deserted monument, standing alone on its hill above UNR.

The planetarium closed down Sunday after its last show on Stonehenge and the Pyramids. Plans for its reopening are indefinite due to maintenance and budgetary worries.

This is the second time in the last two years that the planetarium has had budgetary setbacks. In June, 1975, it lost \$10,000 in funding from the Reno-Sparks Convention Authority and \$5,000 from Washoe County.

The planetarium is now supported by ticket sales and DRI funds, according to Mark Dawson, business manager. It has not received support from the Max C. Fleischmann Foundation since 1970.

The current maintenance worries are the twelve-year-old projector and badly needed rewiring in the dome.

The projector is used to show the stars and is essential for the planetarium's operation. One official said, "We need it to operate. The one we have is very shakey and when it breaks down, that's it."

Planetarium officials have requested a \$66,000 grant from the Fleischmann Foundation to buy a new projector. So far, no decision on the grant has been reached.

Julius Bergen, chairman of the foundation, said, "The matter is still pending. It's the subject of an application and I can't say anything right now."

Art Johnson, Curator, also refused to comment. He said, "I have been asked to say nothing. I will defer until Friday."

In case the grant is not approved, plans are being made to do some repair work on the projector. The contract for repair work should run several thousand dollars. If repaired, the projector can work several years more.

The projector is not the only problem, though. John Dougherty, public relations director for DRI, said, "The dome needs some rewiring done. If that's not done, then it's not safe to reopen. If the maintenance can be done, then we will reopen. It's still up in the air."

Apparently, the planetarium requested more than the \$66,000 but that part of the grant has already been cut. Sources would not say what the rest of the grant was intended for.

The Atmospherium-Planetarium was built by the Fleischmann Foundation in 1963 with the promise that it would be self-supporting by 1966. It received support from them until 1970, though.

An official said, "We need funds for maintenance so we can make it safe to reopen. Eventually, we'll need money for new equipment if we want to keep it in operation."

# V.P. Anderson Resigns

SUSAN ENGSTROM-BOB ANDERSON

Dr. James T. Anderson, Vice-president of Academic Affairs, has resigned after a mutual agreement was made with UNR President Max Milam.

Anderson, 54, submitted his resignation at the Board of Regents meeting Friday. He had held the office since 1970 and has requested reassignment within the university.

Milam and Anderson reached the mutual decision after working together this past year. Milam said, "We were not working together as well as we should have been. Any administrator wants people who can work well with them, although this does not preclude Jim Anderson."

James Buchanan, chairman of the Regents, also thinks differences between the two men led to the resignation. He said, "Those differences were not of any great degree, but Dr. Milam wants his own way in the administration since he has taken full command of his presidency at the university."

He continued, "And Anderson was in contention for the presidency of the university last year and that might have led to some of his difficulties."

Anderson served as acting president following the 1973 resignation of N. Edd Miller. Miller is currently the president of the University of Maine at Portland-Gorham.

This short tenure as president apparently did lead to some problems. Milam said, "We had some differences in our concepts of our roles. There was some overlap in his idea of what the vice-president should be and my idea of what the presidency should be."

Anderson agreed with Milam's statement. He said, "We did have some different concepts of our jobs. But I can't think of anything during my tenure as acting president that led to disagreements."

Other sources disagreed with this statement. They say part of the difficulty was due to Anderson's handling of the elimination of the Office of Community Relations.

One high official said, "Milam and Anderson had different viewpoints on how to remove Dean Sam Basta (head of community relations). It got too much community publicity for Milam's taste."

Another Regent, Lilly Fong, also discussed the differences between Milam and Anderson. She said, "Dr. Anderson felt he would be much happier to go back to his first love, which is teaching and working with students in the College of Engineering."

Anderson agreed with this. He said, "We tried to work together for one year but decided I could make a better contribution by teaching."

Milam also said, "We felt that he could make more of a contribution in other areas than where he was."

Milam said that in addition to his teaching and research duties, Anderson will also do some administrative ones. He will review administrative computer programs, act as computer center staff adviser to the president's

office, and serve as a consultant to the deans of mines and engineering in the areas of accreditation and planning their development.

Milam stressed the fact that Anderson has done a good job. He said, "He has been a tremendous help to me and a big support. He is very intelligent and has made a great contribution to this university."

Fong also reiterated the point. She said, "At no time was Anderson's energy, devotion or integrity to the system under attack."

Tom Mayer, former ASUN president, had an opportunity to work closely with Anderson. He said, "I have always found Anderson to be very open-minded and receptive to the students."

Plans for picking a successor have not been made yet, according to Milam. Anderson asked to be relieved of his duties no later than June 30, 1976.

Milam said, "I haven't made any plans yet. I want to be sure at this point in time where I'm going as far as the job's responsibilities are concerned. There might be a possible reshuffling of responsibilities in the Academic Affairs area. I need to know what the program will be before someone is picked to head it."

As far as Anderson's future is concerned, he will apparently remain at UNR. He said, "I have no plans to look for a university presidency elsewhere. I love Nevada."



File Photo

## Letters

### Editor:

The election of the vacant Mines Senator seat was an astounding success. Howard Pearce was elected. His campaign costs were minimal and he received 100 per cent of the vote.

One may wonder how this victory came about. A simple answer to this is available. Sagebrush, Pawl Hollis and Pat Archer blew it. Their coordination and communication are exceeded only by their intelligence which is one level below a rock.

In the September 9, 1975 issue of Sagebrush on page nine the minutes of the September 3 meeting are published. In a two-line paragraph that requires a microscope to see, the need for a Mines Senator is stated. The election is to be held the following Wednesday, which unfortunately for anyone interested in the job and is busy doing homework that doesn't get to read the Sagebrush for 24 hours is out of luck. The meeting was indeed held "next" Wednesday and that was September 10: perfect

coordination among student facilities for the common democratic process.

As a remedy to this situation I doubt if it would be too much trouble for Howard Pearce to resign and new elections to be held. Also I would hope that ASUN President Archer and Senate President Hollis would take notice of the lag time Sagebrush must contend with. As a final recommendation, I fail to see why something as important as a Senate election is allotted no more than a two-line paragraph. An announcement of this type should be seen by those who do not read the fine print of the unbelievably dull, do-nothing Senate meetings. Perhaps Sagebrush could inspire some interest among the student body and bring about a more effective government.

—Mark K. Jorgensen  
Mines Student

## IN THE NEWS

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2. Anderson Letters
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## sageBRUSH

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# AGAINST THE GRAIN

DENNIS MYERS

A few weeks ago, the Reno Chamber of Commerce made it known publicly that it intends to go into politics in a big way in the future as a means of furthering the interests of business.

The most interesting part of this announcement was the part that went unsaid—which was that the vaunted Citizens for Private Enterprise, the pro-business political organization launched with such fanfare a couple of years ago, dropped the ball so badly in the 1974 election that other parts of the business community—such as the Reno Chamber—are now going to have to try to repair the damage done by CPE, take up the slack, and have another try at it in 1976.

In April, 1973, a group of businessmen got together in Reno to form a new organization to "seek out, screen, file, and back candidates for the legislative posts" and to "elect candidates who will take a stand for private enterprise"—according to E. W. McKenzie, who was elected the group's state chairman. The group picked up Ernest Newton, a longtime pro-business lobbyist, as their spokesman and executive director. In the weeks following the Reno meeting, chapters of the organization popped up in cities and towns all around the state.

According to a news report on an organizational meeting of a Churchill County chapter in the Lahontan Valley News, McKenzie said that "... because all 14,000 businesses in Nevada contribute greatly to support of government at all levels, it was felt that these contributors should have more say as to how their tax money is spent."

Well, not exactly. That line about how much businesses contribute in taxes is pure hyperbole. ("HY

PER BO LE - n. - exaggeration for effect, not meant to be taken literally. Example: This story is as old as time." Indeed.) For 110 years the Nevada Legislature has gone out of its way to build a tax structure for the state which will attract business into the state by giving companies and corporations a soft tax deal.

And, of course, when you give one sector of the community a tax break another sector must take up the slack, which means that lower and middle income taxpayers end up paying Bill Harrah's and Howard Hughes'

...which means that lower and middle income taxpayers end up paying Bill Harrah's and Howard Hughes' taxes for them.

taxes for them. So that stuff about businessmen contributing "greatly" to support of government is just plain crap. What CPE really had in mind was retaining their low taxes and possibly lowering them some more.

Unfortunately, CPE turned out to be filled with some of the biggest bunglers in the history of Nevada politics.

Not long after the group was founded, Richard Morgan, the executive director of the Nevada State Education Association, went public with news that

politicians and activists already knew but which hadn't gotten across to the public. Morgan, whose group represents about 90 percent of Nevada's teachers, said: "CPE publically states that it has been organized because 'private enterprise is in danger, that some people (unnamed) want to destroy private enterprise in Nevada.' This is pure hogwash. Nevada's various businesses are the lowest taxed and least regulated in the nation... The only 'danger' is that CPE's skillful propaganda campaign will mask the real intent of the organization's founders... to cause the election of candidates who will perpetuate the existing inequities in Nevada's tax structure."

That kind of response to CPE was, perhaps, to be expected, since CPE has made it clear from the beginning that public employees, such as teachers, were the business group's sworn enemies. Indeed, the formation of CPE was in large part a response to the remarkable success public employees had been having in electing their candidates to the state legislature. That success had so frightened the businessmen that battle lines were quickly drawn with the founding of CPE. "Two or three more votes against the businessman at the 1973 session would have put him and everything he stands for completely out of the running," Newton said.

After CPE was formed, money was collected by the group from members and business. Lots of money. It went to candidates and related expenses, such as publishing lists of candidates endorsed by CPE in newspaper advertising.

(Next issue:  
How CPE blew  
the 1974  
election)

## CIRCLE

BLUE J.



Janis Ian: *Between The Lines* 1975  
... (The Rainbow Collection)  
Columbia Records. PC-33394

1967! In the autumn of that year, a sixteen year old woman-child turned the hearts and ears of a generation her way. Rising in reverse of the phoenix, "Society's Child" was promptly proclaimed a genius-ingenue, then just as promptly cast aside and cruelly forgotten.

A milestone in the popular "folk-rock" movement of the middle Sixties, "Society's Child" (the hit single from her album of the same name), composed and sung by Janis Ian was a piece of music and lyric whose power still haunts us today. Yet it is less than a spectre of her first offering in the eight years since that autumn.

Janis Ian's new album *Between The Lines* (released late last spring) is a masterful blending of music and lyric. You have, of course, by now heard her strong single "At Seventeen," which is number five this week, according to Cashbox. What is surprising here is that any one of the tracks on this album are strong enough to have been a hit.

The eleven tracks on *Between The Lines* are mature, sensitive and eloquent, fulfilling the promise made eight years ago. Writing about the universal figures in our lives from the not so beautiful and abused young girl in "At Seventeen," to the rah-rah hometown queen of "Bright Lights and Promises", Janis displays a talent for perceptive detailed observation. Lyrically, anyone can identify with the group of characters she has assembled on this album.

The music however, is the most amazing quality that this album has. The title track "Between the Lines" gives you the flavor of a Roaring Twenties cabaret in Berlin. Picture Marlene Dietrich, in a smoke filled room singing in that husky voice of hers about the imminent breakup of a romance. It is deliciously cynical (there ya' go cynic freaks)! From its tender opening notes (cynical) on the piano, to its boistrous Herbraic-Russo chorus (cynical), "Between The Lines" is a musical masterpiece!

Each and every one of the songs is beautifully arranged in perfect harmony with the lyrics, as shown by the title track, running from the up tempo to the delicate. Two examples that come to mind are "When The Party's Over," and "Lover's Lullabye." "When The Party's Over" is an uptempo track with the swing and verve of reggae. Opening the album with this particular track sets the stage for the rest of the album, which is one surprise after another. "Lover's Lullabye," which closes the album, is a delicate love song, written not with the syrupy intent of a country western or Olivia Newton-John, but with sensitivity and clarity. To be sure, it is a powerful close for the album.

The vocal quality of Ms. Ian's singing reaches all the depths of emotion. She sings clearly, naturally and with a

distinction that is rarely found today except in a few truly dedicated individuals. As for her musicianship, I urge you to listen to her style for yourself.

Eight years ago there was "Society's Child," today we have a woman of maturity and experience. That combination will go a long way towards making her as much a giant as Joni Mitchell, Joan Baez or Phoebe Snow. Not to mention Ms. Judy Collins in this company would be a slight of immense proportions. Janis Ian's *Between The Lines* is an album for lovers and losers, for those who play the games and for those who don't. It is gorgeous! It is quite plainly the most beautiful album by a woman this year. You will be proud to have this album in your collection. Please purchase Janis Ian's *Between The Lines!*

JANIS IAN

BETWEEN THE LINES



Joan Baez: *Diamonds and Rust* 1975  
A&M Records SP-4527

Last year I fell in love with Joan Baez all over again! *Gracias! La Vida!* made it happen for me, and now there is *Diamonds and Rust* to share with you!

No matter what country you may go to, no matter how far you may travel, when her voice floats over the air it is immediately identifiable. People all over the world know this peace loving woman who came out of the folk era of the Sixties. For 15 long years she has been the queen of that medium. Now she is striking out in a new direction, and the result is unquestionably Joan.

Having given the great bulk of her life to peace and political movements, Joan has turned to singing simply for the joy of it. On *Diamonds and Rust* she does just that and what a joy it is to hear "La Paloma" enjoying herself.

Giving us a grab bag of mostly up-tempo music, Joan

shows us that she is capable of singing rock, jazz, blues and just about anything you put in front of her. If it has a melody she'll sing it. She rocks out on "Blue Sky" by Dicky Betts and "Simple Twist of Fate" by Bob Dylan. Her parody of Dylan's voice in the fourth verse of "Fate" is a touch not to be missed.

Down-tempo there is the poignant "Jessie" by Janis Ian. Although there are two other versions of this song and melody out by Roberta Flack and of course by Janis herself, Joan could not resist doing it her way. She interprets it with a strength and emotion that is appealing and supported by a mellow horn arrangement. Then there is Stevie Wonder's "Never Dreamed You'd Leave In Summer" and a tribute to Sam Cooke, the traditional "I Dream of Jeannie—Danny Boy." Here she sings simply to a piano accompaniment and what you hear is a very tender tribute.

On the bitter sweet side, there are two of her own songs. "Diamonds and Rust," the title track, is a song encompassing her life with both Bob and David. And then there is "Winds Of The Old Days" which many will say is a straight forward comment on Bob Dylan, while others may find deeper meaning in the voice inflections she gives the song.

Joan performs on this album with a roster of musicians that reads like a who's who of the recording world. The most notable are Hampton Hawes on her own "Children and All That Jazz," and Joni Mitchell performing second vocal on "Dida". "Dida", as performed here, is counter to her version on *Gracias! La Vida!* Other notables are Red Rhodes—pedal steel guitar, Larry Carlton—electric guitars, and Tom Scott—Flute and horns.

Whether you are a long time Joan Baez fan or a first timer, you will be pleased to have this album in your collection. *Joan Baez's Diamonds And Rust* is a step in a new direction for her, it is also a love song to you from her. Enjoy it please!

+++

Circle Notes: There's been no word yet from Dave Lake about the concert poll, but I understand from Pete Perriera that the response has been good. If you haven't gotten your ballot, just drop in to the Sagebrush office and get a copy of the September 9 edition. It's in there, and all you have to do is vote and turn it in at Jot Travis. So Do Us All A Favor And Do It!

Special Circle Note: Welcome back Dr. Catherine Smith! The music department wasn't the same without you. Let's hear some more of that music of yours!

See ya'll Friday with Fairport Convention and Jean-Luc Ponty. Until then...

There ya' go! Listen To the Music!!

# The World's Oldest Profession

KIM PETERSON

Prostitution can be traced to the earliest recorded times and is sometimes referred to as "the world's oldest profession". Its practice was accepted and encouraged in Egypt and Asia Minor several centuries before Christ. In these civilizations, prostitution was an integral part of religion; it was believed that sexual relations with a priest or priestess created a closer relationship with the gods they represented.

The Jews rejected prostitution, on the belief that it was evil, and passed laws to stop it. Since that time, prostitution has held various degrees of popularity, depending upon the tolerance and moral convictions of cultures through time.

The Old West was conducive to prostitution. It was a land and time of hard living and few women, and certainly there are many legends, good and bad, of the West's women, the prostitutes. The West had not only the fastest guns, but the fastest women, and these women played a key role in taming the West.

One old miner is reported to have said, "Many's the miner who'd never wash his face or comb his hair, if it wasn't for thinkin' of the sportin' girls he might meet in the saloons."

Anyplace men accumulated in numbers had its "girls". Usually, they worked from the saloon, the first structure to be built in an area and the last to go broke. Then, having procured a customer, they would either go to their cribs out back or upstairs.

The saloon's proprietor usually provided the cribs, for which kindness he collected a high fee from the women. The cribs, or "lines," found in almost every town, were patterned after the crib streets of New Orleans, a row of one-room wooden shacks. The cell-like compartments had a bed, a small dresser with a washbowl and pitcher and a coal stove. It was usually the custom to have the girls' names painted on the doors to show possession.

The prostitutes either worked independently or through a madame. Established "parlor houses" eventually grew. In such houses, the girls paid nothing for room and board and the scanty clothing they wore for work. They were paid 1/4 to 1/2 of their total earnings, usually a weekly wage of 20 to 60 dollars. The girl who worked under this system had to depend upon the honesty of her madame for an accurate account of the amount due her each week. It was later that cash registers were installed in houses and customers were required to pay in advance.

Many houses hung signs offering a refund if any illness should result from the visit. If satisfaction wasn't received, houses would often give the customer a metal disk saying, "Good for one."

The size and popularity of the houses determined the number of working prostitutes, but most held no less than five and no more than twenty. They worked from noon to dawn, with one day off a week. The hours were long, but the popular woman could make as much as two hundred dollars a week and retire rich.

The social and financial standing of the prostitute varied. The men had their preferences in women, and rates were charged by scales of popularity. The French women rated first, then the Spanish, the American and the English. The waitresses, dance-hall girls and professional entertainers who doubled as prostitutes were considered better than the full-time women since they were hired for other purposes.

The press gave the "fallen woman" image to these women, and the stories of their humanitarian deeds are common. Many did become important components in their communities and were sadly mourned at their deaths. But the West's prostitute has been romanticized. She was a businesswoman, and, like the men, was interested in the money the West had to offer. She was seldom beautiful since frontier life was hard, and often it was all she could do to survive. But she was female, and the more feminine she was, the more popular she became. She wasn't frail but dynamic, fascinating and independent, and lived as she loved—passionately.

The women were not without feelings. Suicide was a common fate for the prostitute. The aged, desperate prostitute was scorned by her younger comrades because she was a constant reminder of the possible, if not probable, future. Few settled into comfortable retirement.

It was not the usually mentioned first slip that began the prostitute in her career. Often, it was just the desire to achieve freedom from restricted Eastern communities and family life that served as the deciding factor. In 1859, William Sanger interviewed 2,000 women, asking them why they became prostitutes. His survey is published in *The History of Prostitution* and is shown below:

Destitution	525
Inclination	513
Seduced and abandoned	258
Drink and the desire to drink	181
Ill-treatment of parents, relatives or husbands	164
An easy life	124
Bad company	84
Persuaded by prostitutes	71
Too idle to work	29
Violated	27
Seduced on board emigrant ships	16
Seduced in emigrant boarding houses	8



As civilization grew, prostitution became less desirable. Respectability became necessary, and the politicians thrived on reform. San Francisco was the first to feel this pressure. The movement was advanced by the influx of wives and sisters from the East who brought with them the Eastern morality. The West was "cleaned-up."

But prostitution did play a major role in the Old West, and its legends remind us of this. One favorite ballad of those early years went as follows:

"First came the miners to work in the mine,  
Then came the ladies who lived on the line."

Nevada's legends are numerous. Although prostitution wasn't legalized in Nevada, every sizeable town had its authorized parlor house or cribs. Virginia City had its cribs on D Street and Reno had its "Stockade" or "Bull-pen."

Reno's Stockade, situated on the edge of town, became somewhat a tourist attraction. It was fenced with one entrance which was always guarded for the girls' protection, not the visitors'. A sign read, "NO WOMEN VISITORS OR CAMERAS ALLOWED!"

The cribs inside were constructed of red brick, each containing a stove and a curtained-off workroom. The women weren't allowed to leave their doorways during working hours or to solicit business outside the stockade. Their fee was usually one dollar, and a daily rent of two dollars was paid by each woman.

Virginia City was Nevada's center of prostitution. One story is told of a prostitute who, watching a footrace from her window on C Street, shouted she could beat everyone. The bets were made. At the sound of the gun, she sprinted nude and barefooted from her doorway. She won the race and the money because no man thought it gentlemanly to chase her up the main street.

But Virginia City can best be remembered by the story of Julia Bulette, its first and greatest madame. Julia is known to have helped in bringing culture to Virginia City. She

Many houses hung signs offering a refund if any illness should result from a visit.

permitted no fighting or rough language in her house. She taught the men some points of the finer life by serving French wine and champagne as well as exotic meals.

Julia was extremely important to the community. She contributed gifts of money and food to the widows of men who died in the mines and to families plagued by illness. She was the town's leading donator to the Sanitation Fund, the forerunner of the Red Cross. In the early days of the camp, when Paiutes threatened to attack, Julia remained to nurse the men rather than seek safety in Carson City with the other women.

The town appreciated her. She was elected an honorary member of the Virginia Engine Company Number One, the only woman so honored. The Virginia and Truckee Railroad named a club car "Julia Bulette," and a mine, the "Julia," was named for her.

She was murdered on January 20, 1867 and received the finest funeral ever held in Virginia City. Later, a man named John Millain was found in possession of some of her jewelry and furs. He was sentenced to hang.

The respectable women of the town, believing prostitution a crime, began a crusade for Millain's release. He was, to them, an instrument of divine retribution. They failed, and the hanging was a holiday of sorts with all businesses closing down for the occasion.

The legend of Julia Bulette grew, and today there's a monument in Virginia City that reads:

IN MEMORY OF  
JULIA C. BULETTE  
Angel to Miners, Friend to Firemen  
and Administrator to the Needy  
Brutally murdered Jan. 20, 1867

Julia Omnia Servibus

Presented by Nevada Chapter  
E. Clampus Vitus July, 1963.

## THE PEACE CORPS OR VISTA MAY BE JUST THE THING FOR YOU....

And recruiters are at UNR Monday through Friday, September 22nd thru the 26th. General information, interviews and assistance in filling out applications will be available to you daily, from 9 a.m. to 3 p.m., in front of the Student Union Bookstore. You can also make appointments for interviews by signing up at the Thompson Student Services Building, Room 204.

This year, the Peace Corps is looking for seniors and graduate students in:

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- BUSINESS**

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

One man with courage makes a majority.

Andrew Jackson

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Evenings, weekends.. Apply in person during the afternoon. The PIZZA HUT 2740 S. Virginia.

## THE BLUE MAILBOX

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located in the rear of the Center

Is seeking amateur entertainment-bring your musical instruments- FREE

Saturday Nights 9:00 p.m.'th 1 a.m. \$ .75 donation per person

THE BLUE MAILBOX



**PROSTITUTION**  
**A Panel Discussion**  
Thursday, September 18th  
Jot Travis Lounge at 5 p.m.

The Associated Students  
of the University of Nevada  
present :

**PROSTITUTION**  
**Margo St. James**  
Thursday, September 18th  
Lecture at 8 p.m., Old Gym

**Joe Conforte** Brothel Owner

**Margo St. James** Prostitute's Spokesperson

**Mike Reed** Economist

# Announcements

## Theater Opening

Reno Little Theater will open its 41st season with a musical comedy, "A Little Night Music", music and lyrics by Stephen Sondheim, and the book by Hugh Wheeler. The place is Sweden and the time is the turn of the century.

The summer night smiles three times: once for the young, once for the fools and once for the old.

The play is directed by Hardy McNew, assisted by the musical director Ron Williams. Stage manager is Craig Lindberg, assisted by Claudia Haynes. Lights are by Larry Kirk, and costuming is by Hardy McNew.

The box office will be open daily starting September 15, from 1-5 p.m., for reservations, 329-0661. There will be a special benefit performance on September 18 with champagne, and hors d'oeuvres.

## Event Calendar

### TODAY

- 9 a.m.-4 p.m.—Marine Recruiter, Tahoe Room, Union.  
 10:30 a.m.-Noon—Identification Cards Committee, Ingersoll Room, Union.  
 Noon-1 p.m.—Faculty Women's Caucus, Hardy Room, Union.  
 5:30-7 p.m.—Spurs, Hardy Room, Union.  
 7-10 p.m.—Chess Club, McDermott Room, Union.  
 7-10 p.m.—Biology Club, East-West Room, Union.

### WEDNESDAY, SEPT. 17

- 9 a.m.-4 p.m.—Marine Recruiter, Tahoe Room, Union.  
 1:30-3 p.m.—Personnel Orientation, Hardy Room, Union.  
 5-7 p.m.—Activities Board, Ingersoll Room, Union.  
 6-10 p.m.—Student International Meditation Society, Hardy Room, Union.  
 7-10 p.m.—Young Democrats, Tahoe Room, Union.  
 7-10 p.m.—Senate, Travis Room, Union.

### THURSDAY, SEPT. 18

- Noon-1 p.m.—Kai Alpha, Moblely Room, Union.  
 Noon—United Way Luncheon, Travis Room, Union.  
 6-7:30 p.m.—Sagens, Hardy Room, Union.  
 7 p.m.—Outdoor Recreation Club, Union.  
 7:30-10 p.m.—Foreign Films, "The Three-Penny Opera," Thompson Auditorium.

## Homecoming A Week of Fun and ★ Activities

Robert Lowe, Chairman,  
invites you to attend.

## Neigh Sayers

The UNR horse facility has been standing semi-idle for nearly a year since its completion last fall. The Rodeo Club members, also builders of the arena and stock pens, used the arena to practice men's roping events and women's timed events last fall and spring.

This fall, due largely to efforts of the faculty and staff of the Animal Science Division of the College of Agriculture in conjunction with Dean Bohmont and the Rodeo Club, two new classes have been added that will make use of the horse facility. These are Animal Science 106, Beginning Equitation, and Animal Science 208, Competitive Equitation.

The beginning equitation class will cover basic western and English riding skills, horse care, grooming, and proper horse shoeing techniques.

Competitive equitation will cover competitive English jumping and rodeo skills. The class will be separated into interest groups. Women's rodeo events, men's rough stock riding, roping and steer wrestling, and jumping classes will be held during separate sessions.

Wendy Van Curen and Ed Rhodes will teach the beginning equitation course and competitive English riding. Doug Reynolds will preside over the rodeo events of the competitive equitation course with various guest instructors for the different events.

The Rodeo Club is negotiating the use of roping and bucking stock. They are also attempting to purchase a "mechanical bronc" they will use for teaching seminars and practice.

## More Bodies

Campus enrollment at UNR hit an all-time high this fall, breaking the 8,000-student mark for the first time.

With the close of late registration, Dr. Jack Shirley, director of admissions and registrar, reported 8,188 students enrolled.

This is an 11.5 per cent increase over last fall and about a seven per cent jump over the previous high mark of 7,661 set at this time in the fall of 1970.

The totals do not include students doing independent study by correspondence. These are reflected for the first time in the six-week enrollment report.

"The increase may be a reflection of our present economic and unemployment situation which is seeing many individuals returning to the classrooms for a multitude of personal reasons," said Shirley.

Of the 8,188 headcount total, 7,387 are regular students working toward degrees, up 6.7 per cent over last year; 736 are nondegree students, up 76.5 per cent; and 65 are registered in General University Extension courses other than correspondence studies.

## Spirit Ribbons

Spirit, precision and hard work enabled the UNR cheerleaders and songleaders to gain success at the recently attended Santa Barbara cheerleader-songleader camp.

During the all-college four-day camp, UNR songleaders received 12 superior ribbons for their individual performances in competition. They were judged on the basis of precision, uniformity, spirit and confidence.

They also received an Individual Superior trophy for their over-all group effort.

The two male cheerleaders representing UNR at the camp were awarded the spirit stick and the most improved trophy. This is the first year that UNR has been represented by male cheerleaders.

The UNR songleaders for 1975-76 are Pam Lourentzos, captain; Dena Sattler; Leslie English and Pam Brundage. The cheerleaders are Rand Hayes and Dan Leck.

The Wolf Pack's first home game is Sept. 20 against Willamette University at Mackay Stadium.

# Films in Perspective

HOWELL ZEE

There is really nothing much that I can write about this week, and I am not in the mood to scribble another long essay on my philosophical views on films. Great films seldom come to Reno. When they do come, they vanish quickly. This is obviously not a place for intelligent film lovers.

One film which does have a decent chance of being shown here, however, is the exquisite *Love and Death*, Woody Allen's best work to date. Not only is it witty and funny, it is also stylish and elegant, beautiful and consummate. It is one of the very few films that provides the mind a trip of total delight, of simple yet marvellously engaging happiness. I just could not say enough about all the good things one can find in this motion picture, but I am afraid I have to refrain myself. I do not think it is fair for a critic to talk about a film which the public has not yet gotten the chance to see. Let us all hope, then, *Love and Death* will come, and I will be standing by to enumerate point by point why it is such a great movie—for example, why Diane Keaton is so irresistible, etc. For the time being, I guess we are stuck with the mindless shark called *Jaws*.

The Keystone Cinema has finally decided to show *The American Film Theatre's* series of eight plays turned movies. This is good news in this unexciting week. The AFT in the past has consistently given us products of high quality. They have put up a tremendous effort in transforming excellent original stage plays into the film medium, although films made as such should be distinguished from the cinema proper. The camera, used by original filmmakers mainly as a creative device, serves two entirely different functions in AFT films: a) it is used mainly as a recording device; b) it is used to accentuate the dialogue. The result is a unique branch of art, something between theatre and cinema, something I call the theatre film.

The eight films that are going to be shown between now and the first part of November are: 1) Eugene O'Neill's *The Iceman Cometh*, directed by John Frankenheimer; 2) John Osborne's *Luther*, directed by

Guy Green; 3) Anton Chekhov's *Three Sisters*, directed by Laurence Olivier; 4) Kurt Weill and Maxwell Anderson's *Lost In The Stars*, directed by Daniel Mann; 5) Harold Pinter's *The Homecoming*, directed by Peter Hall; 6) Eugene Ionesco's *Rhinoceros*, directed by Tom O'Horgan; 7) Simon Gray's *Butley*, directed by Harold Pinter; and 8) Edward Albee's *A Delicate Balance*, directed by Tony Richardson. Everyone of them should appeal to both cinema and theater lovers, and we can expect the finest performances from Lee Marvin, Robert Ryan, Stacy Keach, Alan Bates, Laurence Olivier, Zero Mostel, Gene Wilder, Karen Black, Katharine Hepburn, Paul Scofield, and Lee Remick. I particularly recommend *The Iceman Cometh* and *A Delicate Balance* simply because of Frankenheimer and Richardson.

They are not to be missed.

I guess we are stuck

with the mindless shark called *Jaws*.

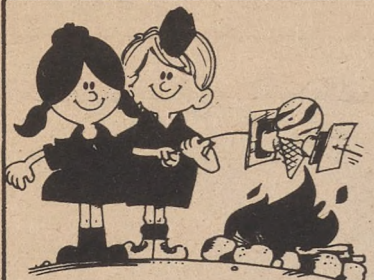
The difference between a film and a theatre film could not be illustrated with more lucidity than Arthur Hiller's *A Man In The Glass Booth* and Fred Zinnermann's *The Day Of The Jackal*. The former, a theatre film, relies entirely on acting skills of Maximilian Schell and the forcefulness of the dialogue. The latter, on the other hand, resorts to plot development, action coherence, and sequence construction. Although both are entertainment of the highest order, we nevertheless see that the manifestation of their forms are completely dissimilar.

It takes something extra to appreciate a film like *A Man In The Glass Booth*. It concerns a Nazi who goes on trial in Israel for slaughtering the Jews during the War

but who turns out to be innocent of the crimes charged against him. The whole movie is filled with black humor, plot twists, satires and parodies. It is a tour de force study of human values and morales, a minute examination of human hypocrisy. Maximilian Schell is so brilliant that the entire film glows because of him, although I would not take away the merit of the script by Edward Enhalt and the direction of Arthur Hiller. All three of them make *A Man In The Glass Booth* truly durable.

*The Happy Hooker*, directed by Nicholas Sgarro, is a lighthearted adaptation of Xaviera Hollander's best selling paperback that gives us nothing more than 90 minutes of cheap entertainment. The problem lies mainly in either the insincerity or the inability of both the director and the scriptwriter (William Richert). The result is a murky comedy that goes nowhere. Lynn Redgrave is terribly miscast as the madam, and if one's intention is to see Redgrave's other abilities than her acting skills, disappointment is inevitable. As an unexpected consolation, however, the 1970's *Lovers and Other Strangers* turns out to have more depth and insight about marriage problems than most other films of its kind. As a further reward, Diane Keaton makes a brief but lovely appearance as the housewife on the verge of facing a marriage failure. Comparing her in this film with the other roles she has had in *The Godfather*, *The Sleeper*, and *Love and Death*, she may well be the most underrated actress in recent years.

Larry Peerce's *The Other Side Of The Mountain* may be too strong on the sentimental side, yet Marilyn Hasset's portrayal of the ill-fated Olympic ski contender Jill Kinmont is remarkably sincere. True, there are a lot of clichés and familiar material on survival and love here, but they are presented at least in a very graceful manner. Peerce, who also directed the much acclaimed *Goodbye Columbus*, has done a great job in maintaining the fluency of the whole film. A movie like this is for the teenage lovers. With a young-at-heart attitude, I am perhaps too generous in overlooking its faults.



# S'Mores

## ICE CREAM

Milk Chocolate Ice Cream with a marshmallow ribbon and crunchy graham cracker bits.

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## Grad Films

The original version of Brecht and Weill's musical satire, with Lotte Lenya, directed by G.W. Pabst.

Thursday Sept. 18  
Thompson Aud.  
7:30p.m.

## Special One-Week Engagements of Eight Great Motion Pictures.

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(Sept. 26-Oct. 2)	(Oct. 3-9)	(Oct. 10-16)	(Oct. 17-23)	(Oct. 24-30)	(Oct. 31-Nov. 6)	(Nov. 7-13)
STACY KEACH ROBERT STEPHENS RUCH GRIFFITH <b>Luther</b>	THE NATIONAL THEATRE COMPANY OF ENGLAND ALAN BATES LAURENCE OLIVIER JOAN PLOWRIGHT ANTON CHEKHOV'S <b>Three Sisters</b>	BROCK PETERS MELBA MOORE RAYMOND ST. JACQUES CLIFTON DAVIS KURT WEILL and MAXWELL ANDERSON'S <b>Lost In The Stars</b>	CYRIL CUSACK IAN HOLM MICHAEL JAYSTON VIVIEN MERCHANT TERENCE RUGBY PAUL ROGERS HAROLD PINTER'S <b>The Homecoming</b>	ZERO MOSTEL GENE WILDER and KAREN BLACK EUGENE IONESCO'S <b>Rhinoceros</b>	ALAN BATES JESSICA TANDY RICHARD O'CALLAGHAN SIMON GRAY'S <b>Butley</b>	KATHARINE HEPBURN PAUL SCOFFIELD LEE REMICK KATE REID JOSEPH COTTEN BETSY BLAIR EDWARD ALBEE'S <b>A Delicate Balance</b>
PG	G	G	PG	PG	R	PG

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# SPORTS

## 37 to ZIP!!

TERRY GUNKEL

The Wolf Pack may be young, its players may be inexperienced and Portland's Civic Stadium may be awesome, but even head UNR football coach Jerry Scattini didn't expect the 37-0 trouncing Nevada received from the Vikings in weekend action.

But Scattini isn't making excuses either. Beginning Sunday morning, the team was back in Reno, studying films of the season opener and trying to analyze exactly what went wrong. The meetings were expected to last all day.

Before the game, Scattini had predicted that Portland's passing offense would keep the Pack "on our toes." However, UNR seemed a little flat-footed in the first quarter, losing four costly fumbles including the opening kickoff. Eleven seconds and one play later, Portland had scored what proved to be the deciding points in the game.

"I went in there believing we could win and I came out a little confused," commented a quiet Scattini. Before that game, the Pack had beat Portland four times, against one loss in the series. Some of those highlights were an astonishing 59-0 victory in Civic Stadium in 1973 and last year's 19-14 "Dad's Day" victory in Mackay Stadium.

"Portland State did some very good things," said Scattini. "You can't take anything away from them."

"I went in there believing we could win and I came out a little confused"

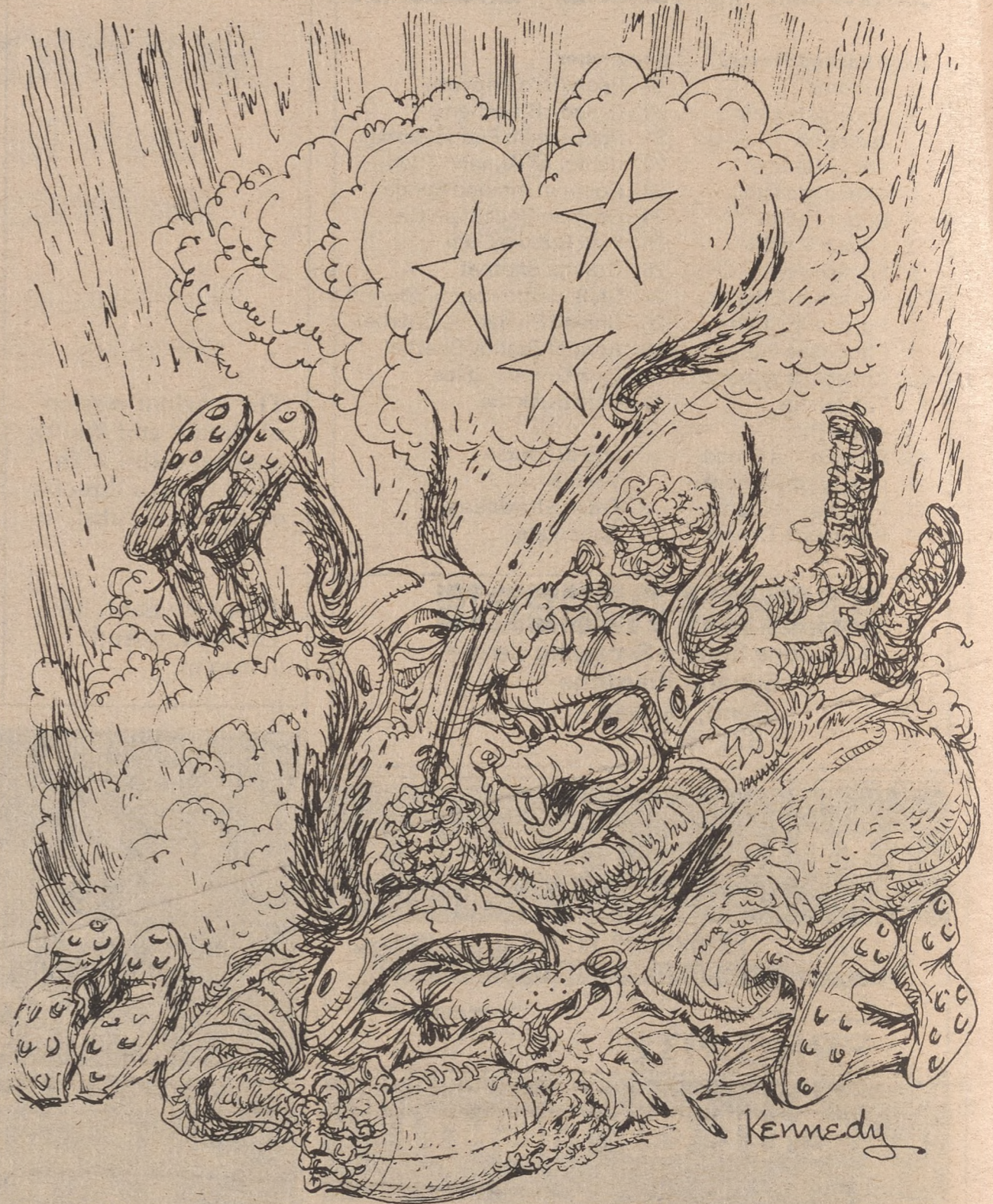
By the end of the first quarter, the Vikings had rolled to 20 points including a Portland State record 49-yard field goal. The Pack held them scoreless in the second quarter and threatened a few times, but heading back into the locker-room, the damage had been done.

Even at that point, though, Scattini believed they had a chance. "I told them I knew they were much better than they had played and 20 points wasn't so much." UNR gave up ten points in the third period and seven in the fourth for the rest of Portland's scoring.

There were some bright spots in the Pack's performance such as Jack Fisher's punting which averaged 37.8 yards, and second string freshman Rob Young's rushing, 75 yards in 19 carries. Nevada had 111 yards total rushing.

Fisher's punting abilities relieved some of Scattini's anxieties over that position and the loss of nationally acclaimed punter Tom Kolesar through graduation. "It was a question for us," admitted Scattini. Fisher also put in some time as quarterback in the game.

Scattini knows there is "certainly a lot of work" for the Pack this week before hosting Willamette University Saturday at 1:30 p.m. "We don't know a great deal about them, but we anticipate they will be a good team," said Scattini.



PUNT RETURN..FAIR-CATCH OR SUICIDE?

## First of Season

STEVE MARTARANO

Led by sophomore Tom Wysocki, the Wolf Pack cross-country team breezed to an easy victory over Sacramento State in their first race of the season.

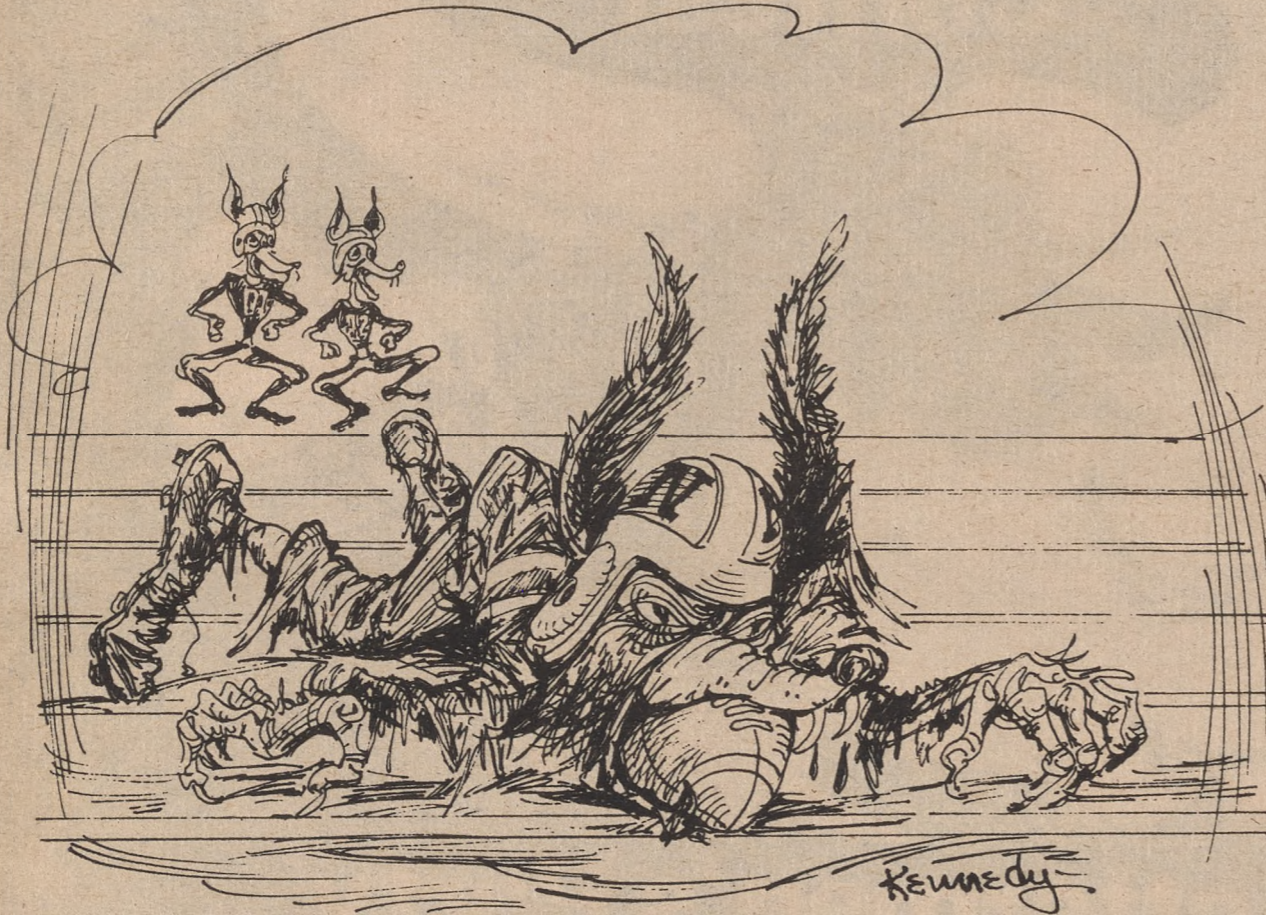
Wysocki posted a time of 25:06 in the five-mile course as the Pack rolled up a 17-62 win. Nine Pack runners finished in the first ten places. Among them were Jairo Vargas and Paul Fredrickson, who placed second and third respectively.

One of the early season problems facing coach Jack Cook was that his star runner Domingo Tibaduiza decided to stay in his native Colombia. Tibaduiza is working for the Pan-Am games that will be held next month in Mexico City. Also gone is number two man Hans Menet, who is in his native Switzerland working.

Even so, Cook thinks his team can win by countering with a strong unit, balance-wise. Cook says, "We'll have to be tighter than last year. Our sixth and seventh men have to displace a lot. You give up a lot when you give up first place."

The Pack's next meet will be its own carnival meet on Saturday. Here are the results of

Nine Pack runners finished in the first ten places.



**Next Game:**  
 Willamette University  
 Mackay Stadium  
 Saturday

the Sacramento State meet:

UNR, 17, Sacramento State 62, 5.0 miles—1—Tom Wysocki (N), 25:06; 2—Jairo Vargas (N), 25:25; 3—Paul Fredrickson (N), 25:28; 4—Dale Fuller (S), 24:44; 5—Mike Dagg (N), 26:03; 6—George Hernandez (N), 26:05; 7—Ben DeLoGrazia (N), 26:12; 8—Mario Sanchez (N), 26:19; 9—Richard Ellis (N), 26:33; 10—Kevin Pfefferle (N), 26:47; 11—Bob Cooper (S), 26:57; 12—Ralph Othon (N); 13—Bruce Williams (N); 14—George Valuska (S); 15—John Mejaris (S).

Varsity returnees are Ben DeLaGarza (number three last year), Tom Wysocki (number four), Jaire Vargas (number five) and Mike Dagg, Terry Wybera and Richard Ellis.

The JV's are Rafael Othon of Austin and Bruce Williams from Rhodesia, George Hernandez, who was hurt most of last season, and newcomers Mario Sanchez of North Idaho Junior College, Paul Fredrickson of DeAnza Junior College in California, Kevin Pfefferle of Cheyenne, Wyo., John Leeming of Las Vegas and Mury Salls of Sparks. Pfefferle, Leeming and Salls are freshmen.