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sagebrush

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Photo by Terrebonne

This ain't no fly by night operation

Save the Planetarium

Several ex-employees of the Desert Research Institute's Fleischmann Atmospherium-Planetarium discussed its closing last week. The employees said they were more concerned with the loss of the facility than their jobs.

Andy Harvey, lecturer, and Louise Rodgers, secretary, were given a half day's notice that their employment would cease Monday. Of the six employees at the Planetarium, four lost their jobs. The other two were under contract and will be reassigned in the university.

Harvey said, "Our main concern is not for our jobs. Our primary concern is to keep it together as a facility. The fear is that equipment will be taken and then it will cost too much to reopen it."

Laura Hinton, a former employee, said, "A lot of people think because it's closed, nothing can be done. That's not true. We want to keep the ball rolling. We're giving help and seeking it. We want the Planetarium to reopen."

The Planetarium, built in 1963, was closed due to lack of funds. New equipment and repairs were needed, but no one has had the money to do it. DRI, which had been providing up to half of the funds, was established for research and so it was decided to funnel more money in that direction.

"A lot of people are looking for someone to blame but there isn't anybody. It's just that there wasn't enough money," Harvey said.

The employees stressed the fact that the facility was used quite often as an educational tool. They said that in the winter they had school tours four days a week. Students from other universities also visited as groups.

The employees are also concerned with the loss of a cultural facility. Rodgers said, "The job is the least of my problems. I'm worried that we are losing one of the few cultural things Reno has to offer."

The three employees and Slim Martin, founder of the Planetarium Foundation, will conduct a meeting tonight at 8 p.m. in the Jot Travis Building for all students interested in getting the Planetarium reopened.

Hinton said, "If you want the Planetarium open again, please come and give us your support. We need you."

Rec Building Named

The new \$4.3 million Recreation Building at UNR, will be named in honor of Dr. Louis E. Lombardi, longtime Reno physician, sportsman and civic leader.

The formal naming of the building will take place Nov. 1 during "Louis Lombardi Appreciation Day" ceremonies on the Reno campus. The day's activities also will include a luncheon and the Nevada-Idaho State football game.

Action to name the building was taken by the Board of Regents during Lombardi's temporary absence from a meeting.

Lombardi is this year completing a quarter century as a member of the Board of Regents, the longest period of service by anyone in the board's 110-year history.

He has said in the past that he has devoted so many years to being a regent because of his interest in young people and education, and because he felt a moral obligation to serve the university after it prepared him for medical school.

In addition to his association with college students as a regent, Lombardi has been active in a number of other youth groups such as the Boy Scouts, Little League and the Washoe County Youth Foundation.

The structure, which will bear Lombardi's name, covers 111,000 square feet and is the teaching phase of a planned physical education complex.

It contains four basketball courts, seven handball courts, two squash courts, a multi-purpose area that can be subdivided, a 25-yard swimming pool, a diving pool, large locker rooms, trainers' area, classrooms, faculty offices, a recreational suite and film viewing rooms.

The building was dedicated last year in one of the ceremonies marking the university's centennial observance.



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AGAINST THE GRAIN

DENNIS MYERS

Freddie Lee Pitts and Wilbert "Sling Shot" Lee got out of prison Friday. They've been there for twelve years — nine of those years under sentence of death, awaiting execution.

So far, nothing really unusual about the case. What sets it apart from other murder cases is this: Pitts and Lee were innocent.

In July, 1963, Pitts, Lee, Lee's wife, and a group of friends made a stop at a gas station in Port St. Joe, Florida. The whole group was black. When Mrs. Lee tried to use the rest room, the white station attendants refused to allow it.

Days later, the attendants were murdered.

Following their arrests, Pitts and Lee entered guilty pleas which they later said had been elicited by police beatings and threats of death. Both were sentenced to death.

Three years after the murders, a white convict named Curtis "Boo" Adams, Jr. confessed he had committed the murders. Moreover, a newspaper expose brought to light irregularities in the prosecution's handling of the case (the prosecuting attorney failed to inform the defense attorney



that the leading prosecution witness had originally falsely accused another person instead of Lee and Pitts).

As a result of these events, the state was forced to ask for a new trial for Pitts and Lee — a trial at which the judge refused to let the jury hear Adams' confession! Incredibly, Pitts and Lee were again convicted and sentenced to death.

That was in 1972. The men had been kept alive since their first convictions by a combination of luck and court appeals. What finally saved their lives was the decision by the United States Supreme Court overturning the death penalty on narrow constitutional grounds. So their death sentences were voided, but they remained in prison for another three years. Last week, Florida Governor Rubin Askew and other state officials signed a pardon for Pitts and Lee, and they were finally freed.

Had their executions been carried out on schedule, two innocent men would today be dead. And it was not because of any inherent safety factors or other virtues in the judicial system that those executions were avoided. That happened because of a variety of other factors. Suppose, for example, that Adams had never confessed?

And how many other Adams' have kept silent in other death cases?

This is the one question for which supporters of the death penalty can never find a satisfactory answer: Can it be absolutely guaranteed that error will never occur? Arguments can be made that the death penalty is a deterrent; arguments can be made that the death penalty is not discriminatory against minorities and the poor; arguments can be made that because of the availability of parole, only death and not life sentencing will permanently remove murderers from society.

But all of these things are wholly beside the point unless a simple "yes" answer can be given to that one question: Can it be absolutely guaranteed that error will never occur?

And such an answer can never be given. There is a quote, sometimes attributed to Thomas Jefferson, sometimes to the Marquis de Lafayette: "I shall ask for the abolition of the punishment of death until I have the infallibility of human judgement demonstrated to me."

Letters

Editor:

At the September 17 meeting of the ASUN Senate, Howard Pearce resigned his position as Mines Senator. His resignation was accompanied by a motion that required new elections to be held and that they be well publicized.

I would like to thank the ASUN Senate for their prompt response to my letter which appeared in the September 16 issue of Sagebrush concerning this matter. I would also like to thank Howard Pearce for his decision. I wish Howard the best of luck in the upcoming election.

I sincerely hope that an incident such as this does not occur again and the ASUN Senate has moved in a positive direction.

—Mark K. Jorgensen
Mines Student

Editor,

It warms my heart to see psychological-psychiatric movie reviews such as the one in the September 12 issue. The true repercussions of broads' lib becomes blatantly apparent.

By condemning movies about men, those with one or two male leads and no strong roles for females, as homosexual and, with the same exhalation, praise those movies that have a man grovelling at some broad's whim indicates psychological perversion.

At no time in history, in particular recorded history, has such a monstrous hoax been foisted upon humanity. At no time has civilization been so close to subversion because of an idea whose time will never come. What your film critic wrote clearly shows how close true civility, founded upon the moderating influence of men, has come

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sageBRUSH

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	What do you think Patty Hearst will get?
Dennis	Three months in her room on water and caviar.
Ted	Two weeks with no chance of parole.
Randy	One way ticket to Poland.
Bob	Nuthin'.
Sam	Life with chance of parole after 20.
B.J. Whelan	99 years of listening to the music, preferably Olivia Newton John.
Krueger	Two slaps on the wrist to be served concurrently.
Sue	Daddy will buy her off.
Winkler	Filthy hippy vomit ought to get the chair.

"I swear on a stack of Examiners it was all a joke..."



from your

Government in Exile

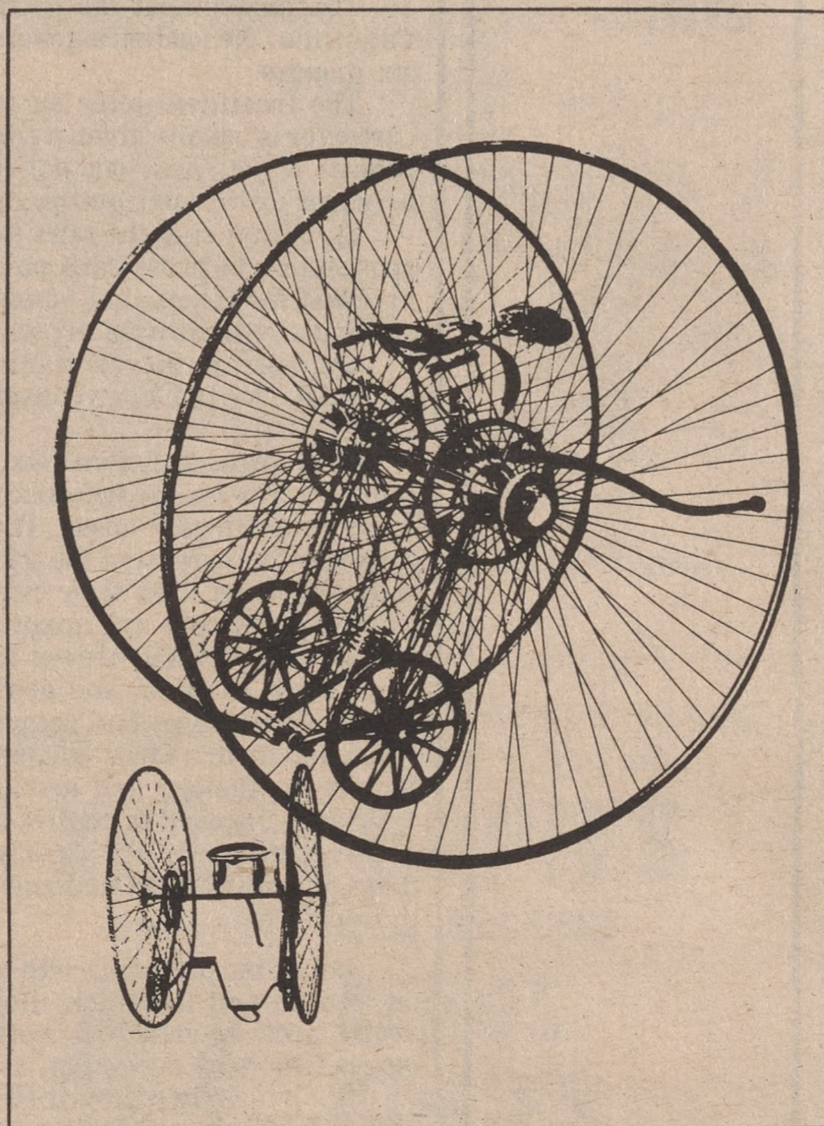
BRUCE KRUEGERR

In keeping with the spirit of the times, Time Inc. has recently issued a Life Special Report, entitled "The 100 events that shaped America". Knowing an easy target for satire when I see one, I produced the necessary \$2 and purchased the magazine. It proved to be just what I'd hoped for. It also proved that big corporations like Time Inc. can be extremely patriotic, especially when they can make an extreme profit by charging two bucks a throw for it.

Typical among the events shaping America are the tasteless nos. 71, 75, 78, and 82, which are, respectively, the introduction of nylon, Borden's condensed milk, national advertising, and self-service shopping. To my mind these four occurrences more adequately show modern American life than the other 96. Indeed, the Life issue seems to have missed several events that are surely worth a nickel within this \$2 publication. For example, nowhere could I find the glorious history of the Rise and Triumph of MacDonald's (over ten billion served now, isn't it?). How could such a monument to gastronomic distress and odious advertising ever have missed out? And this is not the only case of guilt by omission; there are several others. Thus I give you "The six events that Life missed". Like Time Inc.'s, my list is also indispensable for every patriotic American, plus I'm selling mine for a paltry \$1.25.

1). **The Birth of Americanism.** We owe this happening to one Jonas Toppin, a well-reputed South Carolinian gentleman farmer, who, circa 1771, ambidextrously stood on a platform and denounced British oppression while beating five of his slaves with a stick of wood and a whip, alternately. The slaves meanwhile held signs during the beating which read "End British Tyranny!" Well done, Jonas. If people deny you gave America its hypocrisy, at least they'll admit to an extended loan.

2). **The Introduction of the Drive-in Theatre.** This event deals with Morton Freebish, American philosopher and scientist, who upon witnessing the mass introduction of the automobile and motion picture in the early twentieth century, correctly predicted that America would eventually discover the drive-in movie. Then, upon using the formula $x+y^2$ equals !!! (x being the drive-in, y the



auto, and 2 the auto's back seat), Freebish was algebraically able to prove that American youth would have quite a time.

3). **The Disaster at Podunk.** This famous event, as we all know, occurred on Oct. 19, 1913. On that day the small mining town of Podunk, Nevada, was struck by a flash flood which flushed the town, its residents, and everything around it, clean away. Though not on the scale of the San Francisco earthquake or the Chicago fire, the calamity

had the entire American philosophical brotherhood in a tither. For not one of them could deal with Podunk's horrible paradox, namely, how can something be destroyed that never really existed?

4). **God Blesses America.** This event concerns Oral Jennings Gantry, the American Fundamentalist, who heightened America's religious fervor in the first half of the twentieth century. After curing his three assistants of leprosy, blindness, and physical disability not once, but every time he landed in a new rural town, Gantry then amazed the nation by taking up a collection for "his greatest miracle": a direct conversation with God. Having obtained \$468,000 from the faithful, Gantry miraculously disappeared into heaven!—or so it seems, for no one has seen him since.

5). **The Rise of Mass Communication.** This feat belongs to Noah Partridge Fowler, the creator and arbiter of America's slang and unconventional English. Fowler first came to national attention with his coinage of the phrase "23 skiddoo!" Since then he has provided over 60,000 catch words and phrases, without which Americans, especially American youth, would be struck mute. Among his notable achievements are: Hey, man! Far out! Don't get uptight! Boss! Jeepers! Scrungy! Cut the rug! and, The cat's pajamas!

Thanks to Fowler, who received generous help from the jargon proponents in the social and physical sciences, as well as in law and philosophy, the English language is now dead. Remember, you heard it here first.

6). **The Miracle of TV Game Shows.** We owe this one to Jack Hammer who proved that even after reductio ad absurdum, absurdity can still be reduced. In Hammer's honor, Hollywood plans to erect a statue of the ubiquitous fat lady from Des Moines in a suicidal pose (she is tearing out her hair because she's once again lost the Daily Grand Prize).

And there you have it, "The six events that Life missed". Not that this list couldn't be extended, mind you. In fact, I would assume it is very close to being infinite. And who would have thought it would take so much effort to create mediocrity?

Bitter Grapes

TOM MAYER

For those of you that are new to UNR, my name is Tom Mayer. I was ASUN president in 1974-75. For those of you that were here, welcome back to chaos and confusion.

Last semester, as you may remember, I ran for reelection and won the first race which was thrown out, and lost the second race which they did not throw out. Because I ultimately lost the presidency I'm sure many people (at least 1 or 2, A or B) will say that my attempts at writing a political, often times critical, column about this university community is really nothing more than bitter grapes. To those people I willingly dedicate this column, one I'm sure they will read from time to time, and hopefully they will remember that I called it Bitter Grapes first.

The over-all purpose of this column is to express a definitely different opinion than those being expressed by the present administration. I guess you could also say that I would like to continue working on programs and problems that were highly visible last year but for some reason have not been acknowledged important enough this year to deserve attention.

Some of those would range from problems concerning dormitories to finding more sensible ways of spending student fees. Since many of these problems have been ignored or forgotten since I left office, the problems still need solutions which we hope to find.

When I say "we," I am hoping that a few friends from last year will join me from time to time in regrouping to attack the administrators, hear me? — Hahn, Kent, Wilford, Hollis, Ranson, Morgan, and perhaps even the Senate. By the end of this year they may very well call this column, Government In Exile Part II.

Now that I have explained vaguely and generally what this is all about, it's time to make some comments about a recent event at UNR, Vice-president of Academic Affairs, Jim Anderson's resignation. Anderson's resignation comes as no great surprise for two reasons. The first being that he may have been asked to resign privately because of problems in the past, such as the Community Relations Office being eliminated.

The second reason is that since Dr. Milam has taken over, many students, faculty and administrators have been unhappy with the way Milam is running this campus.

If indeed Anderson resigned for reason number one, he should not be made into the sacrificial lamb, for Neil Humphrey (Chancellor of UNR) had an equal, if not greater, hand in the decision to cut the Community Relations Office from the university budget. Humphrey is in charge of gathering budgets and presenting them to the Board of Regents, which in turn sends Mr. Humphrey and the budget to the legislature to rejustify two years of mistakes, and at the same time requests money to continue the same practices for two more years.

However, if Anderson's resignation is because of reason number two then we are seeing a definite change taking place on campus. The change forthcoming is one that may reflect certain elements of our country and society, the so-called return to conservatism.

Jim Anderson is a remnant of the years when N. Edd Miller was UNR president. Those years were times of considerable physical expansion as well as being a time when administration respected and worked with students and vice-versa (which is one reason why UNR did not have demonstrations that caused loss of life and kept property damage fairly low). Now, however, since Milam is throwing out the old and bringing in the new, I feel there is a real danger that the governing attitude at UNR will become reflectively conservative and perhaps even repressive.

The Anderson resignation shows that Chancellor Humphrey (who will say that's Mr. Mayer's opinion and clam up) and President Milam (who doesn't even reply to faculty, I've been told, let alone students) are gaining a secure conservative hand on the UNR campus.

Another scary attitude is reflected in a statement by Chairman of the Board of Regents, James Buchanan, who said, "Dr. Milam wants his own way in the administration since he has taken full command of his presidency at the university." This statement seems to be accepting a condition that may very well violate one of our country's founding principles, that of "checks and balances." It is fine to have someone who will agree to work together as I'm sure Anderson did, but it's unfortunate if anything else is required or demanded.

In conclusion, I believe Anderson has helped the university and I'm sure he'll be an asset wherever he's placed, however I hope that this event will serve as a signal to open some closed, apathetic eyes. Max Milam has been on campus for one year and a few months. I fail to find enough confidence in him as president at this time to blindly accept his decisions of eliminating experienced administrators (Basta and Anderson) who have given many years of service to UNR.

Overall, in a general sense, it is certainly disheartening to think that in order to run a college campus, he (Milam) must have his "own way" in the campus administration. If this indeed is the case then the Clark Administration Building may very well become the office building for "All the President's Men."

Coyote Howled

SUSAN ENGSTROM

Prostitution should be decriminalized and unionized, according to Margo St. James, head of COYOTE (Call Off Your Old Tired Ethics), an organization working for that end.

St. James, the first speaker of ASUN's lecture series, spoke on campus Thursday night.

Before the lecture, she participated in a panel discussion with Joe Conforte, brothel owner, and Mike Reed, economist. The discussion centered around the decriminalization of prostitution.

At the panel, St. James said, "Keeping prostitution as a crime allows the politicians and businessmen to manipulate the customers. If some guy's name is found in a book, these politicians use the fact to make trade-outs and deals. If we had legalized prostitution, we'd have cleaner politics."

She also said the punishment for prostitution does not fit the "crime." A person arrested for prostitution is treated worse than a felon, she said. They are often booked without bail and stay in jail longer than other criminals.

St. James said her movement is gaining more momentum because, "more and more white, middle-class women are supplementing their income this way. If it were legalized we could establish a craft guild to give it some organization."

Some of the stereotypes about prostitution bother St. James. She said, "Housewives get beat up more by their husbands than a prostitute gets beat up by a pimp. A pimp is anyone who lives off the living of a prostitute. If this were taken far enough, a prostitute's lawyer is one. If you go on, the biggest pimp is the government."

St. James also discussed the European countries where prostitution has been semi-decriminalized. Some countries still convict for solicitation. She said in the 55 countries where the laws have been eased, the crime rate has dropped.

Conforte, also, had a few things to say during the panel discussion. Brothels are legal in Nevada but private solicitation is not.

He said, "Margo and I do not disagree. I would be in favor of her proposals if they would work but they won't work. In France, the VD rate has gone up, prostitutes fight and the pimps kill each other. If we go her way, why should she get paid? A man could pick a woman and charge her. After all, a man does most of the work. It's our way that works."

To back up his statement, he cited figures that showed Reno was one of the few cities in the country where crime either did not increase or went down. He said this was due to the controlled prostitution laws.

Conforte said, "Why didn't this decrease in crime happen in Los Angeles or any of the other big cities? Because we have the best police force? That's bullshit. Prostitution has a lot of related crimes. When it's controlled, it keeps the riff-raff and the pimps out. These are the people who commit ninety per cent of the crimes."

He also had his own definition of pimps. Conforte said, "A pimp is someone who recruits business. That's according to Webster's Dictionary. If you use her definition, the biggest pimp is Uncle Sam."

Conforte said he did not feel threatened by St. James' proposal. He said it would just simply not work. He concluded, "If I don't do this, I'll do something else. I'll put my brains on some other thing. I'll just use my grey matter somewhere else."

At a lecture later that night, St. James had some other comments to make to the audience of approximately 1,500 people. She discussed the process of arrest for prostitution and the police's mentality.

She said, "The usual process for arrest is to have undercover men pose as customers and they make the first moves. If you show any sign of disrespect, you will be run in. Cops enjoy socializing with women and you have to play their game. The men on the vice squad are affected by their job. They feel their own personal integrity is under attack and either become sadistic or react in the opposite direction."

She continued, "The police on the vice squad generally fear sexuality, especially homosexuality and transsexuals. These people receive the worst treatment by the police and the courts. I think a person's sexuality is their own business."

The punishment for prostitution varies across the country. St. James said that in California, the sentence generally runs sixty days. In other states, it runs from five days to six months.

The treatment after an arrest is made is usually humiliating. St. James said, "The customer is usually given a citation. Women are usually denied bail and the public defender refuses to let them out on their own recognizance. They let bank robbers and people arrested for assault out on their recognizance."

St. James said the laws show society's discrimination against women. She said, "The prosecution of prostitutes points out the inequities in society against women. Women are arrested for things that young boys would not be. I've never found a case where a man serving a woman was arrested."

Because of the discrimination, she said the Equal Rights Amendment (ERA) is essential. Due to ERA's consideration, more tales of unequal treatment have been told, she said.

St. James discussed why men seek out prostitutes. She said, "Most of the men are married. They come for variety, to add another notch to their belt, to cross color lines, and to act out feelings of incest. The average age of a prostitute is twenty and the average age of a trick is forty. Most of the tricks are white. We don't get many college professors because they either get it on their own or are impotent. A recent study showed 35 per cent of the college professors are impotent."

She said there are fewer male prostitutes because they don't need the money as much, can't work as often, and don't want to be aware of women's "superior sexuality."

St. James also had some characterizations of pimps. She said, "Pimps are usually black and from a lower economic background except in Nevada or Texas. They're good at female psychology and are looking for a way out of the ghetto."

She is opposed to control of prostitution. She said, "Any kind of control is going to be abusive and exploitive. In any prostitution market, someone makes money by collecting taxes or renting from someone else's business. The government doesn't belong in a position to interfere."

One of the problems with prostitution is that some women can't find a way out. She said in Sweden and Denmark, they require a prostitute to do something else several hours a week, such as volunteer work. She said it makes a difference in a woman because she doesn't have to depend on a man as much.

St. James then described her own organization, COYOTE. She said they provide legal aid, help people out of jail, provide pictures of the vice squad, discuss business, and provide information on how the process works. They have also attempted to get legislation passed.

The organization, based in San Francisco, has about 10,000 members. Five thousand of the members are in San Francisco but only 300 are prostitutes. St. James said prostitution is estimated to bring in nine hundred million dollars a year.

COYOTE has established a tradition of a Masked Hookers Masquerade each year to raise funds. This year the event will be at the Hyatt Regency on Oct. 28. It's scheduled the night before NOW's National Strike Day. It was scheduled so the prostitutes would be too tired to work the next day.

St. James concluded her lecture, "We've got to vote against every single incumbent. We've got to get the crooks out. It's our last chance."

Letters

Cont. from pg. 2

to ruin by being taken advantage of by the barbaric subtrafuge of the female element.

The so-called "weaker sex" has a lower mortality rate before and after birth, in general are treated better throughout life, and live longer than a man. They resist disease better, get well faster, and carry genetic defects, without harm, that kill men. And in that long life, they will demand the same rights and privileges, plus extra considerations, which, if she doesn't get, she'll fight dirtier than any man can perceive. Any man that made the mistake of playing football with females knows that the only soft thing about them is what's between their ears, and that men are the only ones who have to play by the rules.

These films condemned by your movie critic's womanipulated mind are signs that mental health is returning to the U.S. The true position of the man as a peace-keeper, guiding light and leader of the family, community, and country is being returned to its proper perspective. Broads'-lib is finding its place ... Where's that? Following about ten feet behind the man, barefoot and pregnant, and in the kitchen and bedroom.

Normalcy, stability, and world leadership are returning to this great country. Ever since woman suffrage was given into, this country has gone downhill while inflation went up. Wars, once confined between armies, spread to include everything. Obviously, when females are unrestrained no one is safe anywhere.

It's high time that men ceased keeping excess company with females, whether in movies or real life (which more movies are depicting). It can only make for a better world and a brighter future for all.

—Elmer S. Mohr

Blue J:

Although I feel you do an adequate job of record reviewing, I also feel you have done Jean-Luc Ponty an injustice in your article dated September 19.

You stated that *Upon the Wings Of Music* is Ponty's first effort. I suggest you do a little research, for you may find you are wrong. Besides his stay with John McLaughlin and several recordings with Frank Zappa, Ponty has recorded with keyboardman George Duke and also has two solo albums not mentioned in your article, one titled *Ponty Plays Zappa!*

I feel your readers deserve to know all about "virtuosos" like Ponty. You are in a position to possibly mislead many people and that is not effective journalism.

—Dan Adams

Photo by Terrebonne



Margo St. James

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:

- AGRICULTURE**
- NURSING**
- TEACHING**
- CIVIL**
- ENGINEERING**
- HOME ECONOMICS**
- LIBRARIANSHIP**
- URBAN PLANNING**
- BUSINESS**

If you can make only a one-year commitment VISTA needs nurses, architects, business administrators, lawyers, social scientists and teachers.

You might be surprised how challenging and exciting it can be to become a PEACE CORPS or VISTA Volunteer. Check us out!

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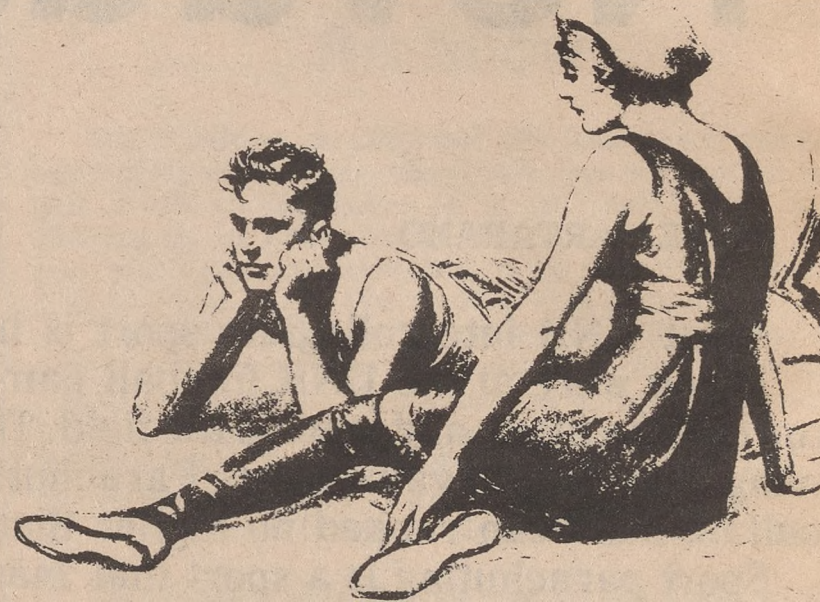
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GRADUATE STUDENTS!!



Do you care how we spend your money?
What types of activities are you interested in?

WE NEED TO KNOW.

The first meeting of the
GRADUATE STUDENT'S ASSOCIATION
will be Friday, September 26, in the Ingersoll
Room, Jot Travis Union, at 12 Noon.

Graduate Students!!

BE THERE!! WE WANT AND NEED YOUR SUPPORT



The Nevada Sport Parachuting Team

STEVE MARTARANO

What UNR intercollegiate sport is listed in the top ten of the nation?

If you were at the UNR football game last Saturday, at halftime you saw five people drop out of a plane and land on the field. That exhibition was not just a show. What you were seeing was the Nevada Sport Parachuting team, which, according to their coach Tom Coultas, has been ranked no higher than tenth in the last four years.

Sport parachuting is a sport that many people would never even consider trying. But then there are a lot of people who do. Coultas said, "It's hard to explain what it does for me, jumping like that. I've trained a lot of people to jump, but not many of them stick around. It seems that they just want to try it once."

Coultas, who is a fulltime student at UNR, also teaches a class at Nevada for one credit. According to Coultas, Nevada is the first university in the nation to have an accredited course in skydiving.

Coultas said, "The thing about skydiving is that it can make you sky-orientated. Since I've started parachuting, I've also got my pilot's license and I pilot hot air balloons."

The university team is composed of about 12 active jumpers, but they also have an extra 10 or 15 members from which they can draw. Their next meet is the Pacific Conference meet in Pope Valley, Calif., November 1 and 2. November 25-30 is the National Meet in Boise. Some other colleges that compete include the Naval Academy, UCLA, Florida State, and Southern Illinois University.



Points in intercollegiate competition are divided into three classes: intermediate, novice and advanced. Nine people are involved in the competition, three in each class. Each individual is judged in three categories: accuracy which involves trying to jump onto a disc about the size of a standard playing card; relative work which involves freestyle jumping with a group; and solo which is a gymnastic series in the air. Coultas thinks this year the team will end up in the top four.

The thing about skydiving is that everybody thinks it's a dangerous sport. Coultas disagrees. "Only about three people a year die from skydiving and that's taken from about 35,000 active jumpers. It's not even ranked in the top ten of dangerous sports. But the newspapers always play up the guy who ends up on the wires or whose chute doesn't open."

"It would seem that most skydivers are young, but that isn't true at all. Our average jumper would probably be in his 30's. We have one guy who started at the age of 54 and he now has 225 jumps. The class that I teach has people from all walks of life. There are about 16 people in the class and that's without it not even being listed in the class schedule," he said.

According to Coultas, each time you go up in a plane it costs \$5.

The Nevada intercollegiate skydiving team is supported by ASUN. Its team members include Moe West, Bob Klosterman, Bob Davis, Mickey Pillars, Charlie Heggenboten, Mike Milner, Carl Blincoe and Rich Leathern.

Photo by Terrebonne

Announcements

TODAY

- 4-5 p.m.—Christian Science Organization, Tahoe Room, Union.
- 5:30-7 p.m.—Spurs, Hardy Room, Union.
- 6:30-9 p.m.—Blue Key, McDermott Room, Union.
- 7:30 p.m.—Tryouts for "Three Cornered Moon," (5 men, 4 women needed), Reno Little Theater.
- 8-10 p.m.—Campus Crusade for Christ, Truckee Room, Union.

WEDNESDAY, SEPT. 24

- 2-4 p.m.—Staff Employees Council, Hardy Room, Union.
- 2:30-4:30 p.m.—National Society of Professors, East-West Room, Union.
- 5-6 p.m.—Associated Women Students, Hardy Room, Union.
- 5-7 p.m.—Activities Board, Ingersoll Room, Union.
- 5-6 p.m.—Interfraternity Council, Mobley Room, Union.
- 7-10 p.m.—Senate, Union.
- 7:30-9 p.m.—Talk and show by Ken Friedman, artist, Church Fine Arts, outer gallery.

THURSDAY, SEPT. 25

- 9 a.m.-4 p.m.—Peace Corps, Tahoe Room, Union.
- Noon-1 p.m.—Kai Alpha, Mobley Room, Union.
- 2-5 p.m.—Graduate Council, Hardy Room, Union.
- 3-5 p.m.—National Society of Professors, Executive Board, Mobley Room, Union.
- 4-5 p.m.—Academic Standards Committee, Tahoe Room, Union.
- 5-7 p.m.—Program and Budget Committee, Ingersoll Room, Union.
- 7:30-10 p.m.—G.S.A. Foreign Films, "Persona," Thompson Auditorium.

Nevada Mormons

The issue of the separation of church and state will be discussed in a public forum today at the Center for Religion and Life when Mormon historian Dr. Leonard Arrington comes to speak in the second of seven bicentennial forums sponsored by the Nevada Humanities Committee.

Arrington, world renowned for his work in the fields of economics and history, will give his interpretation of the Mormon settlements in Nevada which he feels are divided into five major movements.

Also speaking on the program is Dr. Ronald C. Jack, a management analyst for the city of Las Vegas, who will give a historical presentation of Mormon political participation in the state.

Acting as a reactor and commenting upon Mormon involvement in the recent ERA controversy is Dennis Myers, state chairman of the Nevada Young Democrats. The Rev. John Dodson of the Center will serve as moderator of the program.

The program begins at 8 p.m. and is open to the public. A discussion of Mormon involvement in Nevada politics will follow the program. Terry Fowler and Wayne Lund of Reno are preparing an educational display for the evening.

Art Show

Ken Friedman, an artist and arts theoretician who has had more than 40 one-man shows will show works of art and give a talk on September 24, in the Church Fine Arts Building on the UNR campus. The talk will be from 7:30 p.m. to 8:30 p.m. and the opening of his show will be from 7 p.m. to 9 p.m. in the Church Fine Arts outer gallery.

Friedman is a research artist. His work transcends the purely aesthetic to enter the realm Dick Higgins termed "The new mentality." He is a member of the Fluxus group, along with such colleagues as Nam June Paik, George Brecht, Joseph Beuys, and Robert Filliou. Since 1966, he has served as director of Fluxus West.

The public is invited to share in his unique art experience.

The Gallery is located on the UNR campus in the Church Fine Arts Building, which is open from 8 a.m. to 5 p.m., Monday through Friday.

Vets Regroup

A new constitution for UNR's Veteran's Association will be drafted and ratified on or before October 31. All students who may have suggestions, comments or ideas about the scope and purpose of the Veteran's Association and-or provisions which they feel should be included in its new constitution are urged to contact the officers of the association. All comments should be written, preferably typed, double-spaced on an 8 1/2 x 11 plain white sheet, and left with the ASUN secretary. Such comments must be submitted no later than 5 p.m., September 30.

Copies of the first draft of the proposed constitution will be available for review by interested students after 12 noon, Tuesday, October 7.

A meeting to discuss and ratify the new constitution will be held during the last two weeks of October, with time, place and date to be announced later.

CIRCLE

BLUE J. WHELAN



The Grateful Dead

Last week, I said that there are many forms of art which can take us into the realms of fantasy and imagined travels, and that to my way of thinking, there is no better way to go than by music. All art comes from imagination! Musicians, like painters and sculptors, depict scenes both real and imagined. They paint and sculpt with sound, and so they are not bound by anything more confining than the limits of their instruments and imagination. Like poets and novelists, they too tell us stories, using musical notes and percussion as writers use words and grammatical syntax.

The freedom of music lies in its lack of confines, rather than its abundance of them. There are, of course, rules and laws which are natural and particular to music. Yet, of all the art forms, it is music that can portray those things which are beyond our material comprehension. Painters create new colors and textures in their medium, but musicians (especially composers) go one step further by giving that new color life. Through imagination and the skillful use of sound they give identity to all our fantasies.

Titles are the clues musicians give us as to what they are trying to get us to see, feel or hear. Each instrument's part in a composition is like that of an element in a chemical formula. If even one element is missing then the formula does not work. The same can be said if something is added that shouldn't be there. When you stop to think about it then, music has a universe to offer if you only give it a chance.

The next time you sit down with an album, Listen to it. Don't dig on just one facet of a composition (Man! It's got a good beat. You can dance to it.) Hear it and become the music itself! But above all bring your mind and imagination into play with what you hear. Try it, you'll like it!

Today's review is for Gene Drakulich!

+++

Grateful Dead: Blues For Allah
Grateful Dead Records

1975
GD-LA494-G

When you talk about the Grateful Dead, you don't call them a group but a family. In the same sense the Dead are not a band. No! They are more than that. The Grateful Dead is a caravan lead by "Captain Trip." In 1965 Jerry Garcia (the Captain), a dude called Pigpen (died in 1973) and Bob Weir were the beginning of the Dead. They called themselves "The Warlocks" (the three of them were originally a bluegrass band called "Mother McGee's Uptown Jug Champions"), so named after having seen the Beatles "A Hard Day's Night." They were first heard on July of that year in a San Francisco pizza parlor. That was then, now they number anywhere between a half dozen and thirty-four, not including a retinue of roadies and hangers on. Grateful Dead freaks are referred to as "Dead Heads," and the world's friendliest rock-jazz-blues-folk-ragtime-cosmic caravan has quite a few Dead heads.

Like Dylan, whenever the Dead release a new album, it becomes automatically important to review that offering. Blues for Allah is no exception, especially since it is their first offering in some time, and it happens to be an exceptional work of quality.

Working on a variety of tracks and performing beautifully together are: Jerry Garcia—guitars and vocals, Keith Godchaux — keyboards and vocals, Donna Godchaux — vocals, Bill Kreutzmann — drums and percussion, Phil Lesh — bass and vocals, Bob Weir — guitars and vocals, plus Mickey Hart on percussion and crickets.

Blues For Allah has seven discernible tracks on it, but in reality there are actually ten compositions that meld with each other. There are three tracks that have two or more themes ("Help On The Way-Splipnof!"; "Franklins Tower," and "King Solomons Marbles," which are on the same track; and the title track "Blues For Allah.") The other four tracks are separate themes.



Of the four single tracks I am partial to: "Stronger Than Dirt Or Milkin' The Turkey," which displays Keith Godsheaux's keyboard artistry in a fine light; "Sage & Spirit," for its classical flavor and delicate guitar lines; and finally "The Music Never Stopped," for the melody and the opportunity to wallow in Donna Godchaux's vocal incantations. "Crazy Fingers," hasn't quite grabbed me yet, but I'm starting to appreciate it as much as the others. All the tracks on this album are beautifully engineered and the recording quality is tops! However, it is the title track that is important here!

"Blues for Allah," is one of those rare pieces of music that someday will become a classic. There will be musicians in the future who will give "blues for Allah," their own interpretation and write variations on it. Opening with a blues line reminiscent of a waterfront dive bluesman's sorrow, the guitar, keyboard and bass set the theme. Then the main theme, which is underscored by the two alternate themes, "Sand Castles and Glass Camels" and "Unusual Occurances In The Desert," begins its Gregorian like chant.

The lyrics to "Blues For Allah," are some of the most sincere and touching lyrics to come our way to date. A call to the end of bloodshed in the Middle-East, "Blues For Allah" reminds the parties involved (the lyrics are written in English, Arabic, Hebrew and Persian) that War's reward is Death!

The two musical breaks in between the lyrics run concurrently, and if you keep the titles "Sand Castles and Glass Camels" and "Unusual Occurances In the Desert" in mind, I am sure you will see the shimmering heat waves and clarity of the desert nights in the mystical sense in which they are portrayed. The entire piece thus tries to make it seen, that the land died for us, for all the people, and not one particular group. Live in Peace! Live In'sh'Allah!

Blues For Allah is the most important musical offering we have had this year. It brings back the Grateful Dead after a long absence (Yes, yes, I know. We've had Old and In The Way and King Fish, technicality freaks!) but more than that Blues For Allah offers us new and fresh vitality and variety. I hope you will all enjoy and appreciate this amazing new offering from the "Music That Never Stops!"

The Grateful Dead has never ceased to amaze me. Once again they have come through with an exceptional album of good music and good vibes. You will cherish Blues For Allah long after the caravan has passed through the door into summer. Blues For Allah! Peace! Please Peace!

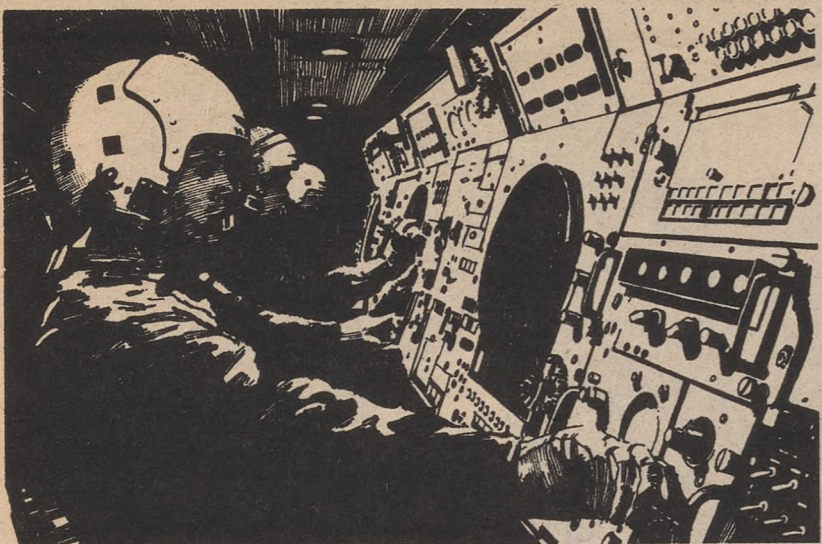
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Circle Notes: There seems to be a lot going down in the way of talk about how to save the Fleischmann Atmospherium. So I thought I'd add my small voice to the chorus in the direction of Dave Lake and the ASUN Activities Board. Last year in San Francisco, the athletic departments of their public school systems were going to be cut budget-wise, because of lack of funds. So the top name groups and acts in the Bay Area got together and worked for free in a benefit concert that saved these extra-curricular activities from extermination. Why can't we get the musicians in this area to do the same thing?

Since Mr. Lake likes to dream impossible dreams, here's a made-to-order challenge. Of course knowledge isn't as popular as brute force and Wolves' Frolics, but then maybe I'm wrong. There could be a couple of visionaries on the Activities Board. Isn't the Atmospherium worth the try? How about it people, let's show the Bay area that we can do it too! (That includes you promoters out there also.)

See ya'll Friday with two of my favorite people, Pete Seeger and Arlo Guthrie! Until then.

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



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Absence of Color

PAUL GALLO

Jack Gallagher used to work for the New York City Subway. His job was underground or rather, in the ground. Jack was sitting at home the other day, quietly savoring his retirement when, in the presence of his wife, his heart stopped. Quite soon thereafter, he, too, stopped, instantly and permanently. He is no longer alive.

What remained was a six foot hulk of New York City Irish charm, arrogance and stubbornness. It was given to a mortician. Jack was then dressed in a new suit, his face powdered, lips and cheeks rouged and generally made to look quite nice. It was necessary that Jack look his best because he was to be shown, displayed, viewed at a local funeral home.

Some people, not too many, went to see him. They talked about him, death, life and the passage of times. They thought mostly about life and death (their own). A wake is the only place where people can freely talk about someone for hours in the presence of that person and not be concerned about hurt feelings.

Friends, family, a drinking buddy, perhaps an old subway worker too, came to see Jack and talk about him. They spoke of the good things Jack was or did. They were sorry for his widow, his sons and daughters. They were sorry for themselves. It is a reminder to them of something they don't want to think about. Jack is unmoved by it. Jack can't move. He's out of it all now.

He was moved later to an old stone church with a gold cross atop the steeple. Jack's funeral was held at St. Ann's Catholic Church. His five children went there every Sunday to mass and every weekday to the grammar school across the street. They go there now not at all. That is because they are grown up and have moved away.

Most of those at the funeral are dressed in black. The drivers of the black Cadillacs with black interiors wear black. The priest wears a black cassock. Jack does not wear black. He would stand out if he were not laid in the bottom of the box with the lid closed. It is very, very black inside the box and stuffy.

The limosine drivers sit waiting outside the church all in one car. They smoke cigarettes and read The Daily News. The car is airconditioned and that is of no small importance to men in black in New York in August.

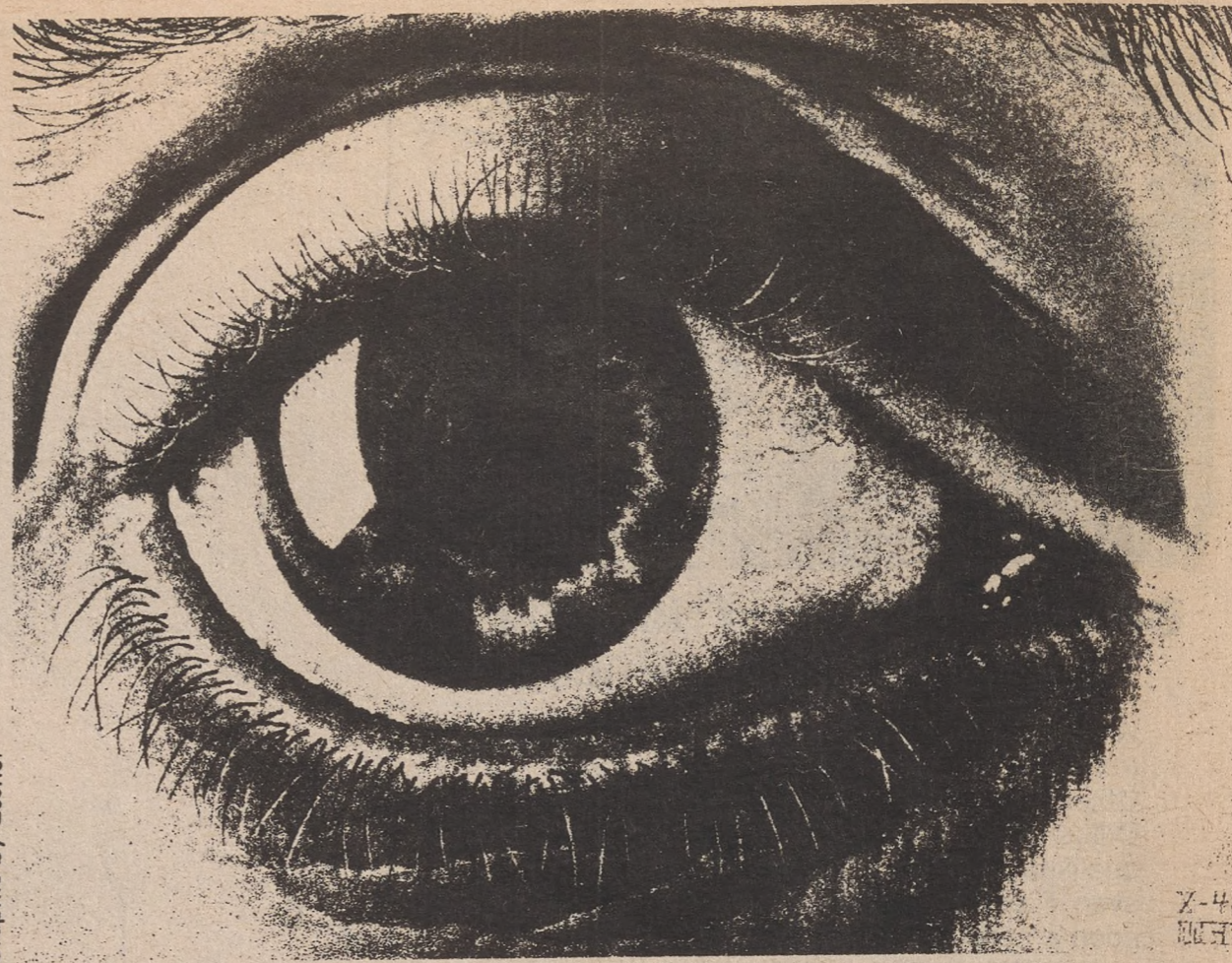
Inside the church it is dark and quiet and it smells faintly of incense. The grandchildren don't fidget. Even they sense this to be rather serious business. Yesterday they saw Jack sleeping in the box. They were quiet then too. They haven't seen him today but the box is in the center aisle of the church. The children do not wear black. Ever.

The priest prays in Latin while the organ plays. A young altar boy follows with an ornate holy water bucket. Inside the bucket is a holy water sprinkling device that looks like an oversized rattle. The priest takes the sprinkler and shakes the wet end over the box. The drops glisten on the top of the box and slide downward off the coffin to burgundy rug-covered floor. The altar boy is 12 years old and in a white surplice over a black cassock. He looks at the gathering and sees a woman crying. He looks for men crying but there are none. He doesn't know who Jack is (was) and he never will.

Holy music, holy prayers, and holywater are assisted by the glowing silent combustion of holy candles. All these will aid Jack in his trip to wherever he is supposed to go. The women only cry.

Jack is carried to the hearse. It, too, is air-conditioned. He is then taken to a place where all the boxes must go eventually. There is a hole there, neatly dug, into which Jack in the box will be placed.

More prayers are said there and more crying is done by the women. Everyone who smokes has smoked two cigarettes in the cars enroute to the cemetery. They smoked them deeply. More holy water is sprinkled on the box which has been lowered by ropes into the hole. It fits snugly. Those who knew Jack very well were allowed to throw a handful of dirt



Graphic by Escher

into the hole and onto the box that Jack was in. Jack hadn't the slightest idea that this was going on.

After the crowd of people in black left the cemetery, a man with black skin began to fill up the hole with dirt. There was more than enough dirt. He wasn't in a hurry and neither was Jack.

Jack Gallagher was my father's best friend and his wife was my mother's best friend. His sons were close to me when I was young. We lived on the same street and went to the same school (St. Ann's).

Jack isn't completely dead. At least not for me. He lives still in my mind. It's not that I wish him to remain alive but that's where he is in my memory. I cannot say that I knew him. I still know him and knew is past (passed) tense. I can make him move, talk, smoke Pall Malls, (lots of them). I can make him bitch about the condition of the city or the subway and drink Schaefer beer out of quart bottles. But although he is alive in me now I know he will become less distinct and eventually he will stop moving.

All that will remain is a fuzzy portrait of his face, pink and freckled and vague. Out of the thousands of visions of him I'll wonder why it is, of what possible significance could it be, that this one remains.

I am not sad that Jack Gallagher died. I am saddened by misfortune, Death is no more a misfortune than birth and in some cases less so. I am not even shocked. Each breath he breathed was merely movement toward the final one. One closer, one closer, one closer as it is with each of us. We move closer, inexorably, closer. Closer.

Jack Gallagher died on the 31st of August and lived in almost every year of this century. He loved and hated. He worked hard and occasionally loafed. He laughed, cried, drank, smoked, swore, prayed, sang, coughed. He was brash, cocky, headstrong and at times, I'm sure, he was much afraid.

So he died. They put him in a box, they put him in the ground or rather, underground.

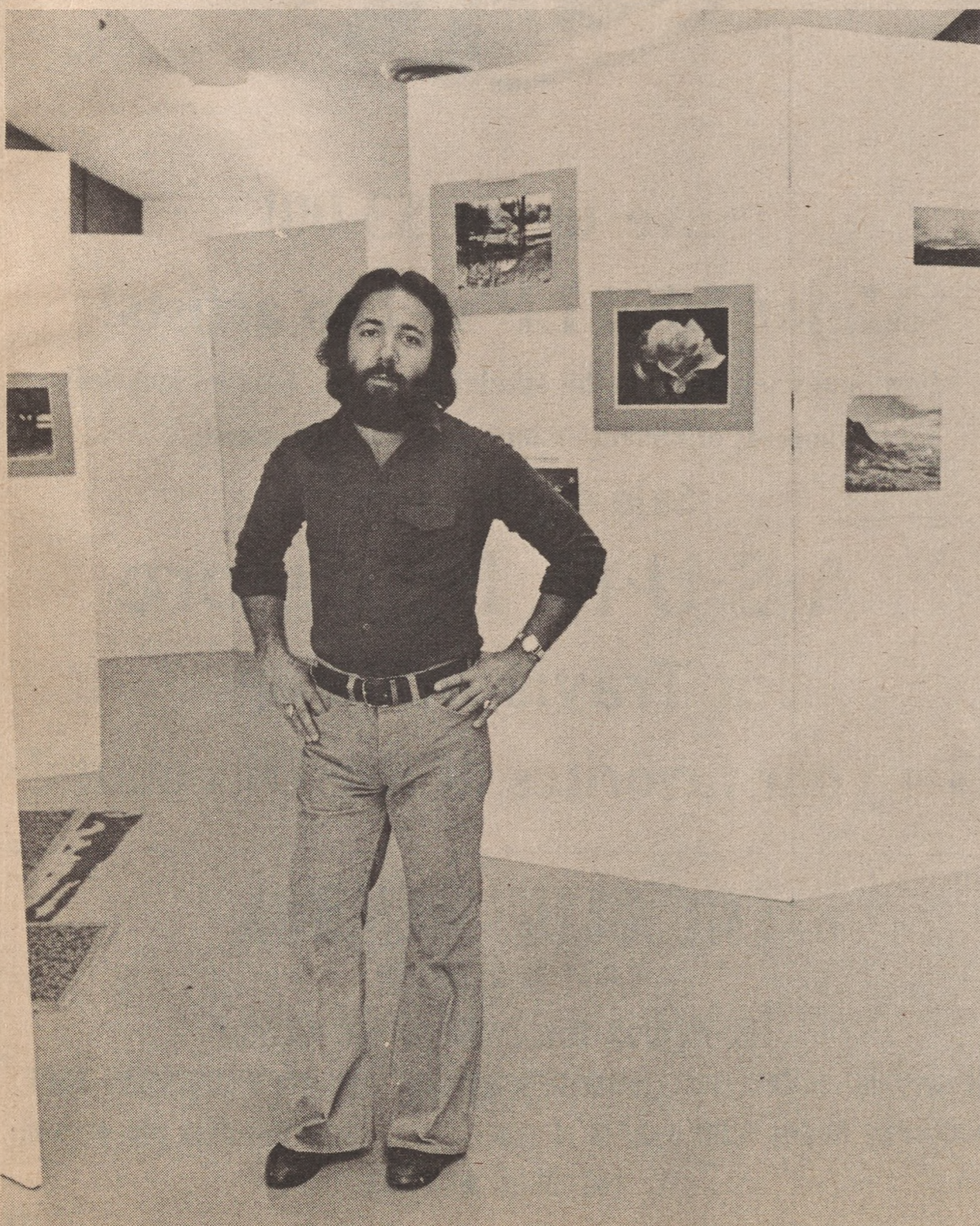


Photo by Terrebonne

"Picture This"

"Picture This" is a photographer's Co-op at 957 Moana West. It was formed by Lou De Serio and John Rychowski to provide a place where photographs of distinction by local photographers can be displayed and sold to the public. It will also serve as an education center in the form of workshops, lectures and demonstrations for the general public interest in the art of photography. Starting out with a paid membership of seven people, it is still accepting members. Membership applications are available at "Picture This." Exhibition Space will be made available for non-members on a monthly rental basis. There will also be free space made available for students at university or high school level.

Sunday, September 28, will be the grand opening celebration at 957 Moana West and all are invited to attend. The Wine Seller is sponsoring a Wine Tasting for the Grand Opening. Lou DeSerio will be the featured photographer this month with a show called "Once in a Lifetime." On display will also be photographs by Ted Terrebonne, Jim Beazley, John Rychowski and Bill Fitzpatrick. The members of "Picture This" wish to thank all the people who have made it possible for something like this to happen in the community of Reno: Robert B. Lindsey for all his legal aid as attorney; George Brown of Moana West for the donation of the store; Leslie Levy who will be the gallery curator; and Ed Lockwood for handling the promotion.

"Picture This" is a non-profit organization and needs your support for its perpetuation. Patron members are cordially invited to help in our program to establish photography as fine art in Reno. For more information call Lou DeSerio at 329-5420.

Grad Film

"PERSONA," (Sweden, 1965). An unexpected relationship develops between an actress who refuses to speak and her chatterbox nurse-companion while they are stranded on a deserted island.

"Persona" is directed by Ingmar Bergman and stars Liv Ullman and Bibi Andersson.

A Graduate Student Association movie, "Persona" can be seen on September 25, Thursday, at 7:30 p.m. in the Thompson Auditorium.

Films in Perspective

HOWELL ZEE

The talent of Woody Allen finally has come to full bloom in *Love and Death*. This latest work of his is not only an exercise of stunning beauty, but also of sheer delight and pure joy. It is as exquisite a deliverance as we can ask a story to be told. It is as grand an execution as we can hope for an artist to create. Not since the early days of Chaplin do we find such intimacy of personal visions in a film, and not since the silent screen do we find the comedy crystallizes in such a splendid manner. *Love and Death* is truly comedy in cinema at its very best.

The period is in the 1880's. The place is Russia. The film unfolds the love and death of a country-born Slav named Boris. Love is Boris with Sonja, his beautiful cousin who married a herring merchant first, but later becomes his wife through a miscalculation on her part. Death is Boris with himself, a spectral figure wrapped in white whom he envisioned since he was a child. In between is a search for God and philosophical discourse, for women and sex. "What happens after we die?" asks young Boris of Death during their first encounter, "Is there a God? Are there girls?" Later he finds out that God does exist, although, sadly, He is an underachiever. As he awaits the firing squad for a crime (the assassination of Napoleon) he did not commit, an angel appears in his cell and assures him that he will be spared at the last moment by the emperor.

Thereprive, of course, is never sent by Napoleon. Is this, then, the underachievement of God? Or is it really the overachievement in the illusion of human cowardice (Boris, as you see, is as perfect a coward as you can find anywhere)? No matter. We do not look for definitive answers in Woody Allen's pictures, we look only for pathetic solutions. When Boris unites with Death again, this time forever, no sorrow is shown. The destiny of each individual is as inevitable as the course of human history, the only difference is in the timing. "Everyone has to go some time," sighs Boris just before his execution, "I have to go at 6 a.m. It was 5 a.m., but I have a good lawyer."

The substance in *Love and Death* is not that much different from Allen's previous works. It is rather the coherence in form and content, the flawless integration of

LOVE and DEATH

his comic routines and his visions that really elevated this film above all the rest. The meaning of love and life, of death and God (yes, if the meaning exists, then God also must exist), and of the two inseparable companions, women and sex, are subjects Allen has long cherished, struggled and played around with using a twist and a gag.

But every time in the past he has stopped short of reaching the ultimate, embracing the absolute, as if though there is this hindrance and hesitation, uncertainty and fear of letting himself open freely to his fantasies and imagination.

In *Sleeper*, for example, Allen has already tackled fully the questions of love and death in a slightly indirect fashion. By letting his hero wake up to a totally strange and hostile world after two hundred years of sleep, the quests of Miles (in *Sleeper*) and Boris (in *Love and Death*) are almost identical.

The only problem with *Sleeper* is that Allen could not leap over the threshold of handing down a decisive verdict for himself. The love that Miles gained from Lunar at the end, despite its lingering sense of voidness, is very unrewarding to a film that obviously is capable of projecting a much higher level of aspiration than granting a mass audience type of artificial happy ending.

Love and Death, on the other hand, could be looked upon as a piece of profoundly woven tapestry where all the unconnected points and loose ends come together to form a congruent whole. It conveys, through a lighthearted surface, what Allen has been dealing with all along as nothing other than a circle that has no exit. Sex, love, God, death, life, and happiness are but one and the same thing, one inevitably leads to, and contains the other.

At one point, Sonja tells Ivan's (Boris's brother who died in the war against the French) wife, after the death of Boris, "To be happy is to love, but love leads to unhappiness (when your lover dies), so to love is to be unhappy, and therefore to be happy is to be unhappy . . ." The concept of the convergence of different states of being into oneness, the philosophy of the beginning as just the ending of a previous beginning cannot be shown with more lucidity than by the film itself; where it begins as Boris recalls his life just before he is going to be executed, and where it ends when Boris and Death, dancing, head towards some obscure destiny. It is this cosmic quality and universal perception that renders *Love and Death* a depth far beyond an ordinary comedy, or for that matter, any of Allen's previous films can ascertain.

At times it is even tempting to indulge in the thought that a remote relationship exists between Allen and existentialism, although to venture a formal linkage

between the two may be a task too farfetched. Anyway, *Love and Death* has a lot more than meets the eyes, and depending on each individual's ambition and intellectual accomplishment, there are indeed a great many philosophical threads well worthy of further pursuit.

There is, of course, no essential need to interpret a film, particularly in this case, on such high conceptual grounds. As I have indicated before, *Love and Death* is also comedy at its very best. It is witty, it is funny, and the humor is beautifully conceived. As such, it could be enjoyed entirely on its own merits as they are, without having to resort to search for deeper and more significant meanings in between the lines. Nevertheless, in order to be able to appreciate fully the potency of the jokes, one has to 1) have read at least some Tolstoy and Dostoevsky (Boris's verbose philosophical debates with Sonja); 2) be knowledgeable of Russian history and literature in general (the moral values and life style of nineteenth century Russian peasants) and *War and Peace* in particular (the satirical treatment of the war between France and Russia where an epic confrontation is mocked by peddlers selling beer and blinis on the battlefield); 3) be



familiar with the films of Sergie Eisenstein (the montage sequences of the three stone lions) and Ingmar Bergman (the personification of Death); 4) have some idea about Buster Keaton and Charles Chaplin (the classic forms of spontaneous comedy) together with Bob Hope and Groucho Marx (the one-liners technique of evoking laughter); 5) know how to distinguish Russian Jews from German Jews, and last but not least, 6) prefer French cuisine and Napoleon pastries over Beef Wellington. All in all, one will indeed find it extremely difficult not to laugh wholeheartedly at the hygiene play in the Russian army, the idiots' convention in Minsk (where a sign reading "Welcome Idiots" is hung), or words like "your grub-biness" and "dribbling of the saliva" are put into a context of total absurdity.




Filed on locations in Paris and Budapest, the images and imageries of *Love and Death* are lavish and rich, sometimes provocative and often filmic. The frequent use of natural landscapes coupled with authentic setting and props, the dreamy cinematography of Ghislain Cloquet and the music of S. Prokofiev (scores from Eisenstein's *Alexander Nevsky* and Bergman's *Night of the Clowns*) give the film a smoothness, elegance, and serenity rarely achieved in contemporary cinema. *Love and Death* is definitely the best film I have seen so far this year.

This review will not be complete if I leave out Diane Keaton. Born and raised in Southern California with a drama background, she has become increasingly accomplished (and good looking) over the years as an actress through her roles in "*Lovers and Other Strangers*," "*Godfather*," "*Godfather II*," and two previous Allen movies, "*Play It Again Sam*" and "*Sleeper*." This time she has demonstrated such proficiency in complementing Allen's style that I will not be surprised if both of them will be together for a long time to come. After all, I think Allen's eccentric wit and Keaton's casual madness are made for each other. It is her portrayal of Sonja, the beautiful yet intellectually myopic cousin (and later wife) of Boris that adds and sustains the hilarity of *Love and Death*.

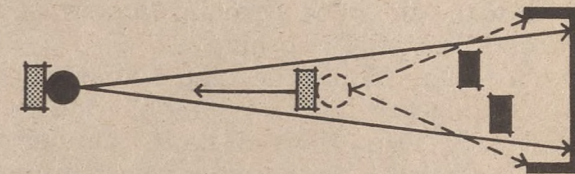
Postscript: Please, please, please do not miss Ingmar Bergman's 1966 composition *Persona*, which will be shown this Thursday (Sept. 25th) at 7:30 p.m. at Thompson Auditorium by GSA. With Liv Ullman and Bibi Anderson in the leading roles, the film depicts powerfully a strange relationship between two females through Bergman's keen and sharp camera eye. It is one of the best films that has come out of the Swedish cinema in the past decade. Admission is free.

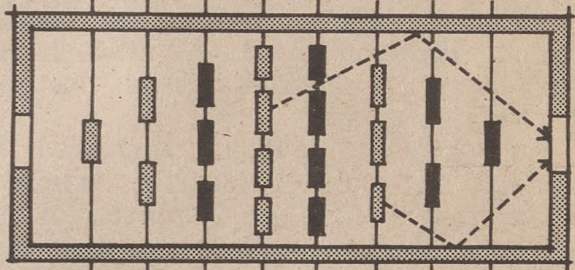
Budweiser

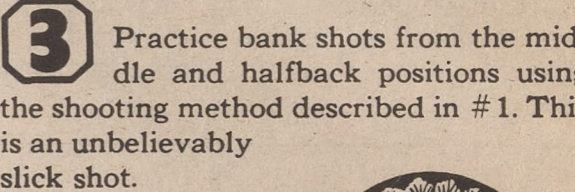
PRESENTS
**HOW TO WIN AT
Fussball**


- 1** For a very fast and deadly shooting method, set up the ball with the shooter in backswing position. Then, by positioning the ball along the foot of the shooter as shown, you can fire in any direction with only one wrist movement.


- 2** Pass back occasionally and shoot quickly from the middle line. This surprises your opponent(s) and makes more of the goal visible.


- 3** Practice bank shots from the middle and halfback positions using the shooting method described in #1. This is an unbelievably slick shot.



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SPORTS

Team Wins

TERRI GUNKEL

The Wolf Pack looked like an entirely different team Saturday, soundly defeating the Willamette Bearcats 36-14. They didn't make the same mistakes they did in the season opener against Portland, recovering fumbles instead of making them and catching two interceptions. This time the offense and defense worked smoothly.

Nevada had a number of brilliant performances throughout the "Dad's Day" game, beginning with a recovered Willamette fumble on the second play of the first quarter. Senior defensive lineman Joe Kunkle, who was out of action last season due to injuries, pounced on the ball on Willamette's nine-yard line. That set up a three-play scoring drive capped by freshman Rob Young's dive into the end zone in a fourth down and three yards to go situation.

The crowd, an estimated 5,300, cheered its approval, setting the stage for the rest of the afternoon.

Late in the second quarter, UNR held a slim 10-7 advantage, and sophomore quarterback Jeff Tisdell went to the air trying to move the Pack from its own 39-yard line. He hit receiver Steve Senini with a 32-yard pass down the right sideline and suddenly Nevada was in Willamette country. But a 15-yard holding penalty and two incomplete passes gave the Pack offense poor field position in a third down and 26 yards to go situation.

The Sacramento native who led Nevada's passing statistics last season kept a level head, though, and fired a pass up the middle to Senini. Another powerful pass found Senini in the end zone and with 12 seconds left in the half, the Pack led 17-7.

Although Tisdell completed only six of 22 pass attempts, two were for touchdowns and he had 125 yards in the air. Reno's ground game wasn't overly impressive either with 137 yards to the Bearcats' 231 yards rushing.

Sophomore Tony Monroe led the way on the ground with 83 yards in 19 carries for Nevada. According to Scattini, it was Monroe's first game as a tailback. He had been a flanker previously. "He (Monroe) hadn't carried the ball this year and it's not easy if you haven't done it since the beginning of your freshman year," explained Scattini. "I think he definitely sparked us."

Defensively, the Pack also had some bright spots. Safety Marty LeVasseur pulled down two interceptions, returning one 50 yards down the left sideline for a touchdown with 3:53 remaining in the game.

Jack Fisher, UNR's second-string quarterback, erased almost all of the doubts about filling the position of punter, after the Pack lost nationally acclaimed Tom Kolesar through graduation. Fisher's precision punting averaged 41.7 yards for seven kicks. In the third quarter from midfield, he aimed a 47-yard kick into the left corner where it rolled dead on Willamette's one-yard line. With a position like that, Nevada had no problems picking up two more points on a safety.

In the fourth quarter, the Pack's defensive line sparkled, preventing the Bearcats from scoring on a first and goal situation from the two-yard line. Mark Graham, LeVasseur and Willie Turner broke through the Willamette line, dropping quarterback Brent Mellbye for losses before a final run was stopped just short of the goal line.

Taking over on downs, with its back against the wall, the Pack offense started an 11-play, 85-yard drive before settling for a 32-yard Charlie Lee field goal.

"They (Nevada) worked hard, they had to," commented Scattini.

The Pack definitely was a different team Saturday than the one that showed up at the season opener.



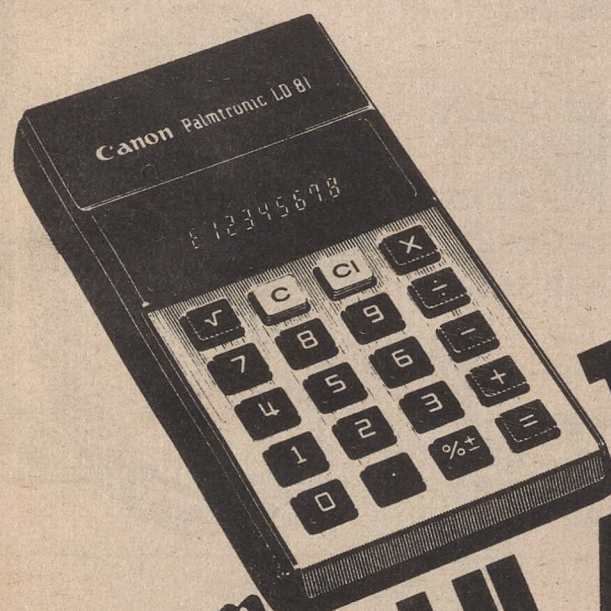
Photo by Drakulich

Gymnastics Benefit

The nine girls on the U.S.A. Pan American Games gymnastic team are arriving in Reno for their training session here under Head Coach Dale Flansaas. Flansaas, who is also Gymnastics Coach at UNR said, "If they do as well as I expect, they should win, unless," she added wryly, "politics intervene."

At the end of the week of grueling training at the university gym, the girls will participate in special events at a benefit gymnastics exhibit at 8 p.m. Friday, September 26 in the gym.

The exhibition will consist of teams of gymnasts from the beginner, Intermediate and Advanced classes of athletes from the Western Gymnastic Foundation, plus special performances by the elite gymnasts. All the exercises have certain criteria and requirements as set up by the U.S. Gymnastic Federation. The exhibition is being sponsored by the Reno Soroptimists Club. Tickets are on sale at Luke's Gift Shop, downtown Reno, and The Little Professor Bookstore in the Moana Shopping Center. Ticket donations are \$1 each.



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