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sagebrush

Newspaper of the University of Nevada at Reno



Photo by Terrebonne

Have A Homecoming!

AGAINST THE GRAIN

DENNIS MYERS

When David Barnett's column on women in films was first published in these pages a couple of weeks ago, I didn't notice it. My attention was drawn to it when I started hearing irritated comments from a number of women on campus. I finally got around to reading it when the Sagebrush published two excellent criticisms of it in letters to the editor by Barbara Norton and Celia McGinty.

It seems incredible after all the efforts over the past few years to develop some women's consciousness throughout society that the kind of sexist attitudes which underlie Mr. Barnett's reasoning can still be running around loose and respectable.

However, Ms. McGinty and Ms. Norton have already adequately torpedoed Mr. Barnett's preoccupation with sexist stereotypes and cliches (female jealousy, fickle females), so I'll content myself with a few comments on the rest of the nonsense contained in the column.

Mr. Barnett's view was that "presently, actresses have little or no ability to sustain with either sophisticated or mass film-goers." He attributes this alleged dearth of female superstars to . . . are you ready for this? — to "the basic fact (that) the female filmgoing audience will not support motion picture actresses."

Mr. Barnett never does get around to explaining how he arrived at this novel conclusion . . . studies? polls? He doesn't say. Maybe he saw it written in the stars.

Of course, having recently seen first run films starring Candice Bergen, Goldie Hawn, Julie Christie, Lynn Redgrave, Diane Keaton, Karen Black, and Madeline Kahn, I was naturally startled to learn that "actresses haven't any durable 'name' or, for that matter, 'face' recognition."

My principal argument with Mr. Barnett's comments is that I think they are based on an alleged trend which, in fact, does not exist. The media seem to be fascinated with their power to create trends at the drop of a hat in every part of society. Any surge or lull anywhere is promptly dubbed a trend, and films are no exception.

Four years ago, for example, the publication and subsequent filming of *Love Story* provided occasion for *Time* magazine to run a cover story on *The Return to Romance*. Only months later did a few observers get around to asking the obvious question: When had romance ever gone away? And today that period of filmmaking seems no more or less preoccupied with romance than those before and after it.

In a similar fashion, Mr. Barnett looks around and finds that at this point in time there is a dearth of female leads. So, he promptly proclaims *The Decline of Women in Films*. And what is more, he explains it with an unsupported line of reasoning (no doubt a decline in male leads would be explained by a lack of infatuated women).

This new alleged trend of Mr. Barnett's ignores those actresses who occupy star status but don't happen to have first run films in circulation at the moment. Examples who jump immediately to mind are Jane Fonda, Liza Minnelli, Barbra Streisand, Ali McGraw, Liv Ullman, Faye Dunaway, and Joanne Woodward. I presume Mr.

Barnett would not argue that an actress must have a film in current circulation to retain her standing and popularity. And should Liza Minelli or Jane Fonda release a film this month, it would — unless it was an absolute disaster — in all likelihood be a success simply on the strength of the actress' "name" and "face".

A glance at last year's movie ads gave me more support for my view that the current lack of female leads—and I'm not convinced even of the existence of that—represents a lull, not a march of actresses and female filmgoers into the sea.

I found ads for Ali McGraw (*The Getaway*) Madeline Kahn (*Blazing Saddles*), Liv Ullman (*Zandy's Bride*) and *Scenes from a Marriage*), Barbara Streisand (*Funny Lady*), Loretta Swit and Valerie Harper (*Freebie and the Bean*) and also Ava Gardner (*Earthquake*).

To arrive at this theory, Mr. Barnett of course had to go through some gymnastics to explain away a couple of actresses. It seems Barbra Streisand is not relevant to the whole issue since she's not an actress, she's a singer who owns a movie company. (How to explain Liza Minelli, a singer without a movie company?) and Mr. Barnett pronounces himself stumped by Ellen Burstyn. By God, even though she "is not particularly good looking", she "seemingly" has some talent, which, of course, doesn't make her an actress, only an "enigma".

"My principle argument with Mr. Barnett's comments is that I think they are based on an alleged trend which, in fact, does not exist."

If one is going to be making the kind of judgements Mr. Barnett makes of Barbra Streisand, then some of the successful male actors he named might also be eliminated. Clint Eastwood is awfully good at squinting and grunting, but he hasn't bothered to let us in on the secret of whether he can act, with the result that whenever he's put up opposite a real talent (as against Shirley MacLaine in *Two Mules for Sister Sara*) the show is stolen out from under him. Charles Bronson is good at squinting, too, and also at looking tough. Robert Redford is very good at playing Robert Redford, but he's becoming typecast as the cool, understated hero in some kind of failure to communicate situation. No one would dream of having him try to act other types of characters. Can one imagine Redford as the king in *The Lion in Winter* or even as Hawkeye Pierce?

If there is a problem for female leads today, it in all likelihood stems from the same difficulties which face women in other fields. Has Mr. Barnett considered that the male power structure in the film industry is having difficulty coping with the new roles women are attempting to play, roles which are a far cry from Polly Bergen in *Kisses for my President*? And if the problem is with the filmgoing audience, why not with both men and women?

Of course, maybe Mr. Barnett actually has some data which will substantiate his theory. I'll be watching.

Brushfire



The *Brushfire*, UNR students' literary and art book, is looking for submissions for its 25th issue.

Bring your poetry, prose, black and white photographs and art to the *Brushfire* office in Room 1 in the basement of Morrill Hall or to the *Brushfire* mailboxes in the English Dept. and the ASUN office. All forms of creative writing and art are welcomed.

The *Brushfire* is also looking for people interested in working on production on all aspects of the book. The *Brushfire* will be published in March. The final deadline is in late December.

Letters

Editor:

I'm an inmate at Attica Correctional Facility. At present, I'm serving seven and a half years to 18 years for manslaughter.

I would like to have you print this letter in hopes that some of your students would like to start correspondence with me. I'm caucasian, 45 years old and have a few hobbies such as glass painting, reading, and music, especially country and western.

Any letters that I receive from anyone, I will answer truthfully and answer any questions that may arise from the writer's curiosity.

Thank you in advance for any and all consideration you may render in my behalf.

George Cahill

No. 27690

Box 149

Attica, New York, 14011

This is for your brain:

SAGEBRUSH LETTER POLICY: All letters to the Editor MUST be signed in order to be published. Initials will be printed on request. Also include PHONE NUMBER for verification.

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sageBRUSH

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PEOPLE

Mike Graham

SUSAN ENGSTROM

ASUN created a new office this summer to assist students in getting answers to their problems. The ASUN Office of Investigation, under Director Michael Graham, began operating this semester.

The office is available to all branches of student government and individual students who have complaints or questions about university policies. Graham will look into each case and get the facts. He then passes his recommendations on to ASUN President Pat Archer through Bill Brown, Archer's administrative assistant.

Graham said, "I look at my job as being similar to the Attorney General's. I deal in facts. As the university campus has become bigger, it has become more complex. With the complexity comes new rules and procedures. I do research on what the policies are, if they are being followed, and determine if they are detrimental to the students. If they are, I collect data and put it into understandable form. I then make my recommendation."

The office has already investigated several student complaints. One student complained he was harassed by the university police. Graham is holding action on the case until the student goes to court.

Another student in Social Services and Corrections complained about a grading procedure. The ASUN attorney sat in on the hearing process so he could familiarize himself with the hearing procedure. Archer then referred the matter to the Academic Affairs Committee on Graham's recommendation. They will look into how grading appeals are handled, if they are fair to students, and work with faculty on new procedures if they are not fair.

Graham said, "We have found that it is necessary for student government to take a solid stand in appeals cases. Even so, the case should be applicable to a large number of students. It should be one that can set a precedent."

Another investigation dealt with ASUN Vice President Dave Lake's relations with Harry Kalick of Gold Dust Productions. Lake asked for the investigation because some students thought the relationship was a conflict of interest for him.

Graham wrote the Attorney General's office asking them to determine if ASUN elected officials had to follow state laws governing the activity of elected officials. So far he has had no reply.

One of the current investigations deals with Title Nine and its relationship to certain departments. Graham said "So far, my contact with Harry Wolfe, Affirmative Action Director, has not been satisfactory. We'll have to see what happens."

Graham is also investigating the Athletic Department budget. He has been assisted by a three man auditing team under the leadership of Dale Talbot, a senior in accounting. The team will look into the expenditures by the department.

Graham said, "Students have a lot of money invested in the program and they feel that they should know how it's being spent and what's being done with it. Dick Trachok (head of the department) gave us a budget for the first time this year. I'm using students with specialized skills, and it should be quite effective."

One of the investigations he conducted for the ASUN, involved the Mines Senate seat. After a letter to the editor appeared in the Sagebrush charging violations, Graham was assigned to look into the matter. He found some irregularities did occur and recommended that Archer veto the election. Howard Pearce, the candidate, resigned before the veto.

Graham has an interest in protecting student government from abuses. He said, "ASUN gives out a lot of money every year to organizations. My job is to determine how it is used and if it is used correctly. We're cutting down on a lot of abuses of student government money. In the past, organizations lied about the amount they had in their own accounts and how the ASUN money would be used. We hope to stop that."

After Graham makes a report, he sends it to Archer. Archer has the option to make the report confidential or public, but Archer can overrule that decision. Archer has the final decision.

Graham said, "I assume a situation could arise when there would be a moral question on whether a report should be confidential. Until that time, I'm not going to worry about that."

Graham has had to make some moral decisions during his stay at UNR. He's been at the university for several years and during that time has served as Sagebrush editor. Last year he was the Sagebrush's Investigative Editor.

When he's not working on one of his investigations, he serves as President Pro-Tem of the Veterans Organization. He and Milton Fuller, vice president pro-tem, are currently rewriting the constitution to open the organization up to more participation.

Graham said, "Veterans are distinctive. They are usually older and have more responsibilities. We are trying to reach their diverse needs in such a way that they don't have to spend a lot of time but can still have the organization there if they need it. We hope they can participate in some events."

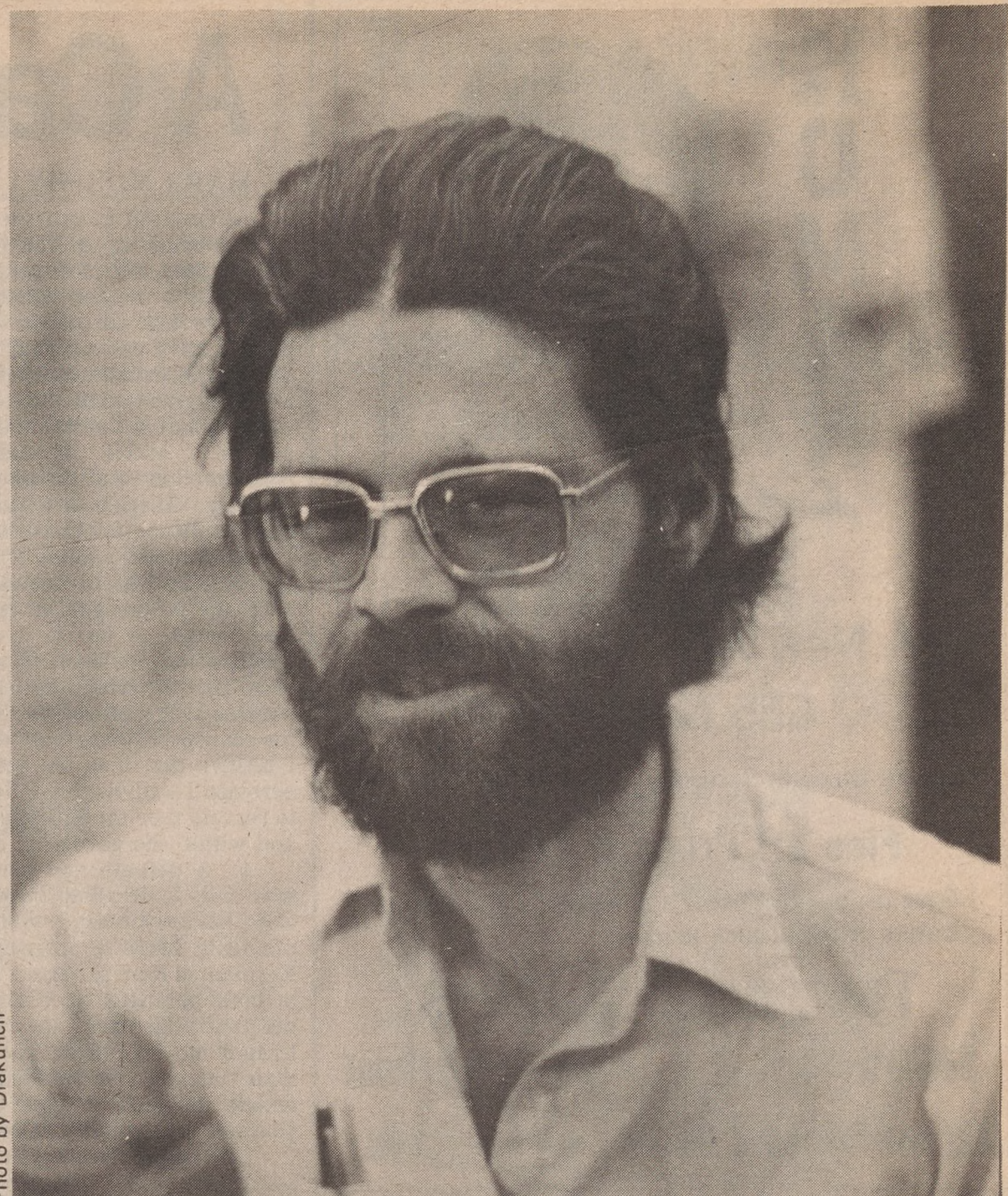


Photo by Drakulich

He also thinks the organization should perform a definite function. Graham said, "The organization should be in an adversary role to some extent against the university and the Veterans Organization. We should take the veteran's stand in all events. We should be for the veterans and against the bureaucracy. This does not preclude us from working with the Veterans Association on many projects but it does show our priorities."

Graham has his own priorities on how university officials should perform their duties. In his long stay at UNR, he has had the opportunity to come in contact with many of them.

One man he can not accurately define yet is President Max Milam. He said, "I am of two minds about him. He is obviously cleaning house and getting rid of people who should have been gone a long time ago. I'm not just talking about James Anderson because a lot of others are going. I think this is a good step."

He continued, "On the other hand, he seems incapable of dealing with a direct confrontation, particularly one he sees as a threat to his authority, without resorting to threats of reprisal. I don't know if he's a good or bad president yet. We will know in a little while when we see what type of people he appoints to the vacancies."

Another administrator Graham has had a lot of contact with is Harry Wolfe. He said, "What can I say about Wolfe that wouldn't be libelous? Nothing."

Graham admires officials that can take a firm stand on issues. He finds this quality in Archer. He said, "I don't work for people I don't respect and I respect Pat. I think he has done a good job in office. I admire the fact that he is willing to make a decision, a rare quality in ASUN presidents."

He has high praise for Archer's administrative assistant, Bill Brown. Graham said, "Bill is fantastic. He's sharp and has a good political mind. He's not the type to take any shit. He wouldn't make a bad president for ASUN next year."

But of all the university administrators, Graham has a special affection for Pete Perriera, assistant dean of students. He said, "Pete is an administrator who is better than anyone on campus even though he can be a hard ass (just ask his staff). He knows how to get along with people and keeps in touch with different factions. Nothing takes him by surprise except the Sagebrush. He has a rare quality of taking a stand and sticking to it even if it's unpopular. I notice he's taken more stands since he got tenure."

For all his activities and opinions, one trend can be seen. Graham is concerned with students and works for their good. Graham concluded, "We hope to get a lot of students using this office. It's for their benefit, and we try to help them."

Homecoming Schedule

TUESDAY, OCTOBER 7

Concert Jazz Band Concert - 12:00
Bonfire, followed by Snake Dance - Dusk - Mackay Stadium
Student Discount Night at Yori's 2000

WEDNESDAY, OCTOBER 8

All school Barbeque - 11:45 - Quad
Wolves Frolic - 8:00 - Gym
Student Discount Night at the Library, 7:00

THURSDAY, OCTOBER 9

All School Social - 3:00 - 5:00 p.m. - Evans Park

Concert - CLIMAX BLUES BAND, K.C. AND THE SUNSHINE COMPANY, AMBROSIA in the old gym - 8:00 p.m.

FRIDAY, OCTOBER 10

Parachute Jump Demonstration - 12:00 noon - Quad
Contests and Games - 2:30 - Evans Park.

SATURDAY, OCTOBER 11

Alumni Tailgate Party - 11:00 a.m. - Mackay Stadium
Homecoming Queen Announcement - Half Time.
Football Game begins at 1:00 - UNR vs. SAN LUIS OBISPO.
Homecoming Ball (formal) - 8:00 p.m. - Gym

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A Call To Reason

MARK MURPHY

Attempting to provide conservative commentary is an undertaking at once, both satisfying and uncomfortable. The pleasant aspects should be manifest and are really of no consequence to anyone save those who must live with the author. What is disquieting is that this conservative column may not always end up on the orthodox conservative side of the issue. Because my goal at all times is the application of reason to the question being examined, it is inevitable that I will, on rare and isolated occasions, arrive at a conclusion which is generally considered to be at the liberal end of the spectrum. (Yes Virginia, liberals are occasionally correct, although almost always for the wrong reasons.)

Ultimately, politics is the application of a society's ethical principles to that society as a whole. This being the case, the proper goal of political commentary is (or, at least, ought to be) to synthesize and promote ethical conclusions to political questions on a consistent basis. In order that the reader may fairly judge the commentators success at the effort, he should have a full knowledge of the conceptual basis from which the author is working. As I believe that it is far better to be wrong than misunderstood I shall list the following premises to which I vow to remain true through the perils of syllogism and fallacy and within the garden of demagogic temptation.

1) A definite and perceptible reality exists which man may understand through the application of reason. Now, before you say, "Well of course.", stop and think a moment. Modern philosophers, from the writings of Emmanuel Kant to Sarte's Existentialism have held that it is both pointless and impossible to perceive and understand the true nature of the world around us. Fragments of these philosophies may have wormed their way into your thinking. After you finish this alleged article go back to your postulated home and delude yourself by carefully considering it.

2) Wishing does not make it so. This is a pragmatic statement of the beginning of the first postulate. The statement claims that reality is what it is and will not change its nature to suit you. A shall remain A no matter how intensely and sincerely you would like to to become B. This premise is much more important than you may at first believe; from the writings of Rosseau to the speeches of George McGovern it is clear that many politicians have no belief whatsoever in it.

3) A free man is an end unto himself. When a man is made into an instrument of others' ends he becomes a slave, no matter how supposedly noble the cause to which he is to be sacrificed is. Neither Christian charity nor Social Welfare are necessary to justify existence and the pursuit of his own happiness. Self-sacrifice is not a noble act but an admission of bondage if it is tricked from him by the moral propaganda of altruism. A man's rights derive from his nature and it is only through his failure to exercise their concomitant responsibility that he may lose his rights.

4) The inviolable right to property is necessary to maintain all other freedoms. A little simple reasoning leads us to this conclusion. Productive effort is the result of the individual mental effort of each producer. To restrain the right of the individual to the maintenance of the value of his effort is to state that his mind is not free

Liberals are occasionally correct

but, rather, serves the needs and whims of others. It is further obvious that none of the essential rights enumerated in the Constitution can be maintained without property, all are dependent upon the material means to exercise them, including, ultimately the right to life. Your author is a blackhearted and unreconstructed capitalist.

That pretty well sums up the major premises that I will be using to analyze specific issues in the future. Hopefully, from now on I can be a little less abstract and a lot more current. My aims in the future are not only to examine contemporary issues from my own point of view but to act as the critic in analysing the true meaning of those premises on which others are acting.

Conservative commentary is difficult to maintain in a consistently rational manner within the flux of contemporary issues; it is my hope that this introduction will make my job of analysing and yours of evaluation easier on all concerned.

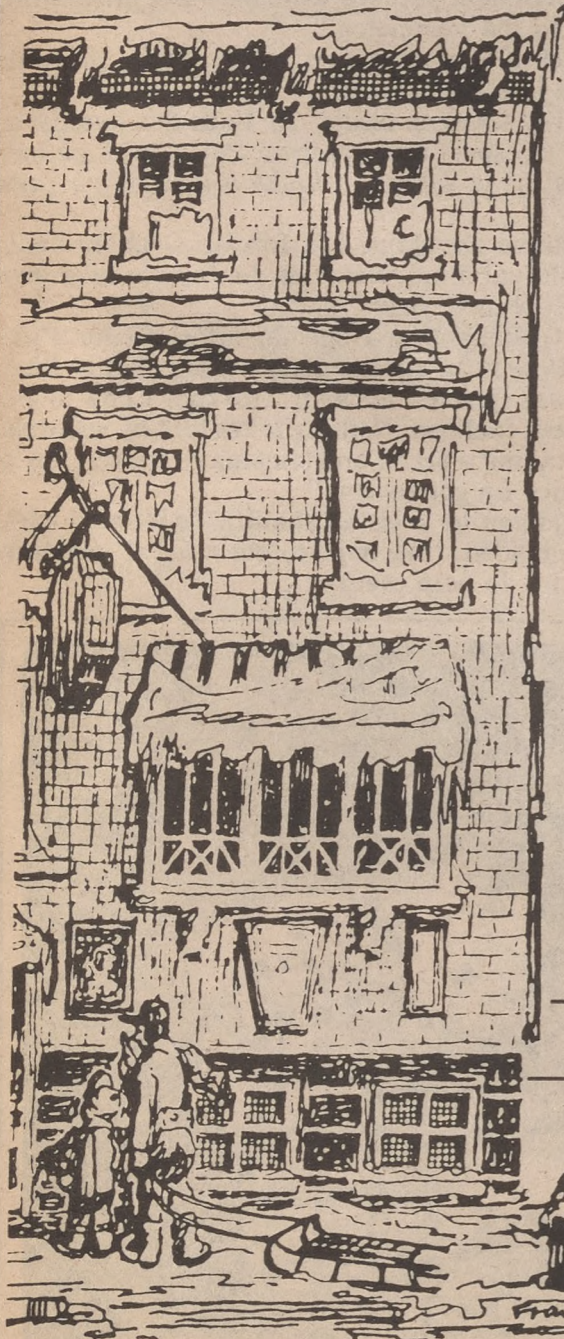
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UNIVERSITY TERRACE

Announcements

Prof Group Grows

The UNR chapter of the National Society of Professors has added forty new members in the last month, chapter president Neal Ferguson announced at a collective bargaining seminar on Saturday. This brings the total number of members to approximately 200, making N.S.P. the largest faculty organization on campus.

Help Wanted

The UNR Theatre Department announces general auditions for its fall semester "Mini Rep" program. The auditions will be held in the Church Fine Arts Theatre between 11:30 a.m. and 2 p.m. on Tuesday, October 7, and are open to the general public. Those considering auditioning should be free for rehearsal and productions between 11:30 and 2, Tuesdays and Thursdays from October 9 until December 17, 1975.

The "Mini-Rep" program consists of a series of lunch-time theatre productions, performed between 12 and 2 on Tuesdays and Thursdays starting Oct. 30; followed by discussions of the shows presented.

The shows will be performed in "The Blue Mailbox" coffee house at the Center for Religion and Life on North Virginia Street. As in past years, food will be available for lunch time munchers at a nominal cost. Brown baggers will also be welcome.

So if you want to show your talent, or even see if you have any, show up at CFA on Tuesday, October 7, at 11:30. For further information call 784-6123.

Alumni Art

An invitational exhibit of self-portraits by alumni artists will be on display Oct. 10 through Oct. 31 at the Church Fine Arts Gallery at UNR.

The exhibit is sponsored by the Alumni Association in cooperation with the Art Department.

The opening will be Friday, Oct. 10 from 7-9 p.m. It will feature a slide lecture by Ed Martinez entitled, "The Art of the Self-Portrait."

Quake Damage

A UNR professor has devised a stress test system which he says can predict how a bridge will act under varying earthquake conditions.

Dr. Bruce Douglas of the UNR Civil Engineering Department and Seismological Laboratory and Harlan Fricke of SEA Consulting Engineers, Inc., presented the findings of an 18-month study at the recent annual conference of the Federally Coordinated Program of Research and Development in Highway Transportation held at Minneapolis, Minn.

Douglas said bridge research was prompted by the 1971 Los Angeles earthquake which destroyed or severely damaged many bridges. Prior to that time, considerable study had been done on the seismic resistance of buildings, but comparatively little research on the seismic safety of bridges, he said.

UNR was a logical place for the federally funded research carried out with the cooperation of the Nevada State Highway Department, according to Douglas. UNR already has existing recording instruments for another seismic project, and secondly, Western Nevada is as earthquake prone as California, he said.

However, Nevada faults and earthquake activity are distributed over a wide area, and, therefore, are more difficult to pinpoint. California's earthquake activity is usually confined along major faults, said Douglas.

Douglas said his research has netted an economical way to test bridges under simulated earthquake conditions. Bridges were "tickled," or vibrated, at non-damaging levels, he said, while monitoring equipment recorded the motion of the bridge.

Computations on the actual experiments were fed into a computer, along with theoretical computations of how the same bridge would act if "tickled" by an earthquake.

"The answer from the computer bore out our theories," said Douglas. "It is possible to predict with a high degree of accuracy what ground motion will do to a structure."

For the future, said Douglas, his research and similar studies could eventually mean changes in design codes for bridges. Also, it could stimulate revamping old bridges which might not hold up to earthquake stress.

—Olsen

Man Sought

A slide-illustrated program entitled "In Search of Early Man: Expeditions in East Africa" will be sponsored in Reno on Thursday by the Toiyabe Chapter of the Sierra Club.

Hank Wesselman, a University of California-Berkeley doctoral student in anthropology, will be the speaker. He will describe some findings from three years of anthropological expeditions into East Africa.

The program will begin at 8 p.m. in the Stein, 116 N. Center Street. It is open to the public.

Photo Shop

A one-day workshop in photography will be presented at UNR by the Department of Journalism and the National Press Photographers Association on Saturday, Oct. 18.

Topics covered will include finding a market for your photos, personal statements and their place in photo stories, teamwork between photographer and editor, and how to win a Pulitzer Prize in photography.

Ronald Einstoss, publisher of the Visalia, Calif., Times-Delta, and Larry Nulund, chief photographer for the paper, will team up to discuss, "Teamwork: It Takes Two."

A Pulitzer Prize winner, Gerry Gay, will explain how he was able to capture the coveted award. He is a photographer for the Seattle Times and was named NPPA photographer of the year.

The place of a personal statement in photo books will be considered by Suzanne Arms, editor-director of educational filmstrips for Harcourt Brace and Jovanovich Films. Arms has published three photo books, the most recent being, "Immaculate Deception: A New Look at Women and Childbirth in America."

Others on the program for the day include Steve Fontanini, staff photographer for the Los Angeles Times, and Dr. William Wittich, professor of photography at Long Beach State University. They will discuss, "In Search of a Market."

Numerous visuals and motion pictures will be shown by the workshop staff.

The workshop will start at 8:30 a.m. in the Lecture Building on campus. It will end at 4 p.m. Information can be obtained by calling the Department of Journalism.

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What's Happening

TODAY

- 10 a.m.-3:30 p.m.—Concert Jazz Band, Travis Lounge, Union.
- 11:30 a.m.-2 p.m.—"Mini-Rep" program auditions, Church Fine Arts Theatre.
- Noon—Sigma Delta Chi, Journalism Reading Room.
- Noon-1 p.m.—Faculty Women's Caucus, Hardy Room, Union.
- 2-4 p.m.—Special Programs Selection Committee, Mobley Room, Union.
- 3-5 p.m.—Interdisciplinary Board, Hardy Room, Union.
- 3:30-5 p.m.—Research Advisory Board, Ingersoll Room, Union.
- 7 p.m.—AED, the pre-medical society, meeting, AED Room.
- 7-10 p.m.—Interhall Council, McDermott Room, Union.
- 7-9 p.m.—Nye Hall Judicial Board, Ingersoll Room, Union.
- 8-10 p.m.—Campus Crusade for Christ, Truckee Room, Union.

WEDNESDAY, OCT. 8

- 2-4 p.m.—Orientation, Upward Bound, Tahoe Room, Union.
- 2-4 p.m.—Faculty Senate, Executive Board, Mobley Room, Union.
- 5-7 p.m.—Interfraternity Council, Hardy Room, Union.
- 5-7 p.m.—Activities Board, Ingersoll Room, Union.
- 7-10 p.m.—Biology Club, East-West Room, Union.
- 8-10 p.m.—SIMS (Students' International Meditation Society), Ingersoll Room, Union.

THURSDAY, OCT. 9

- Noon-1 p.m.—Kai Alpha, Mobley Room, Union.
- 1:30-2:30 p.m.—Campus Crusade for Christ, Truckee Room, Union.
- 2-5 p.m.—Graduate Council, Hardy Room, Union.
- 4 p.m.—Christian Science Organization, Truckee Room, Union.
- 7:30-10:30 p.m.—GSA Foreign Films, "The Wild Child," Thompson Auditorium.

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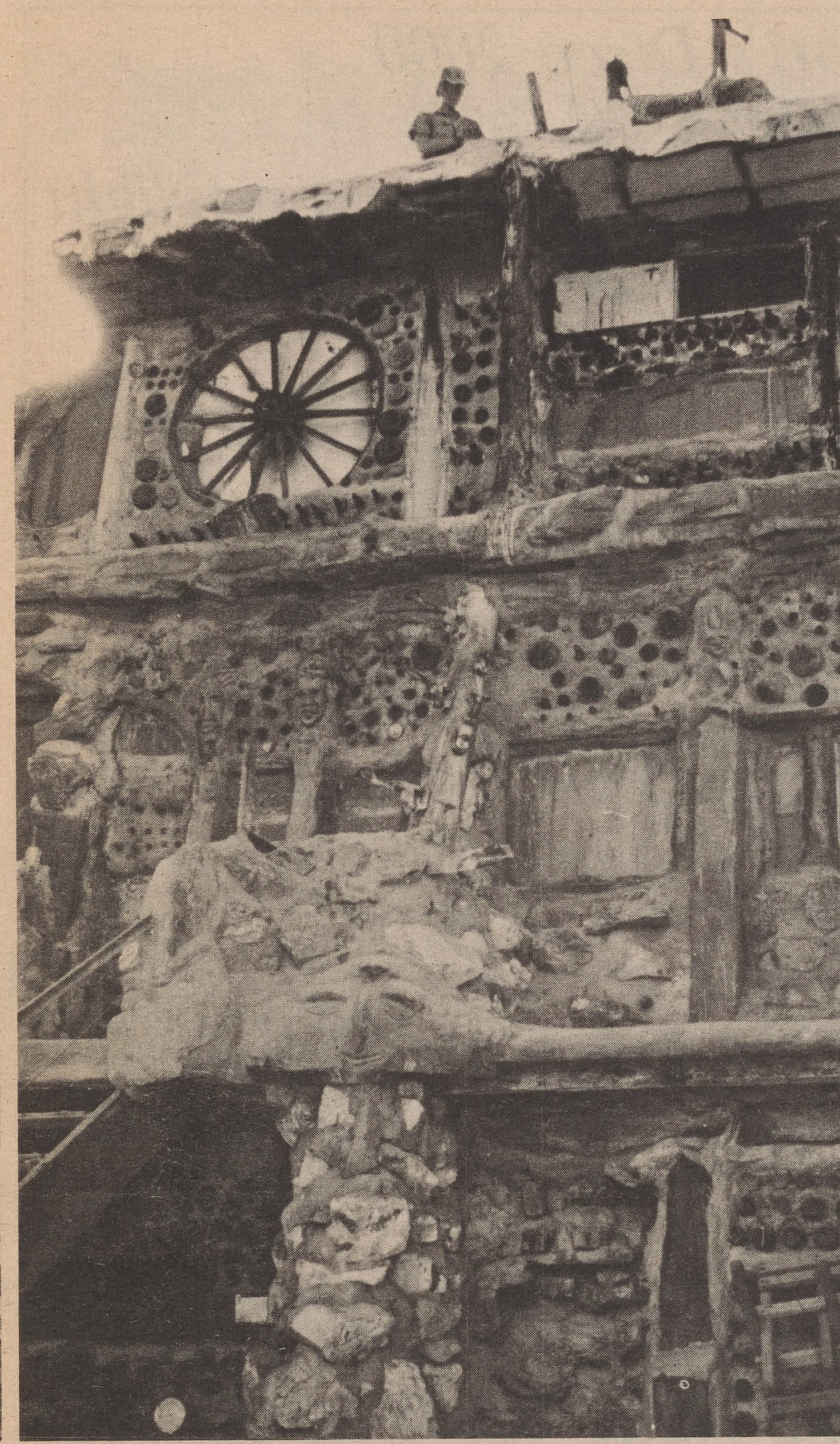
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Rolling

JOHN WRIGHT

Forty miles north of Lovelock, at the base of Thunder Mountain, lives a 67-year-old Indian by the name of Rolling Thunder.

But he is no ordinary Indian. About 100 feet off Highway 80 he has built, and lives in, a building made of rock, cement, and hundreds of assorted materials collected along the highway and the desert hills of Northern Nevada.

Glass bottles and cement form part of the walls, car frames provide support for the ceilings. In the center of the structure is an old iron railroad rail. On it he has welded old axes, lamps, tools and other assorted iron objects he has found. On top of the structure are nearly a dozen cement Indian statues connected by a maze of cement arcs. "The arcs represent the unity of people and the whole sculpture is the great spirit. You can't call it a building," says Rolling Thunder. "It's a sculpture," art rather than just architecture.

Inside is the museum. Glass cases built from car windshields hold ancient Indian artifacts such as baskets, woven goods, baby holders and many other old Indian household items. "I have over 30,000 artifacts," he says proudly. Museum directors from across the country as well as classes from the local schools come to visit his collection.

Outside, his six-year-old accumulation continues over about an acre. Statues, discarded items, and about anything else one could imagine are scattered across the front yard, along the fence and in the "recycling yard" in the back. There are old bicycles, an old wooden wheel chair, old washing machines and several stoves made from old gas tanks. "Similar to what was used in the Depression," he says. "You see that old wheel on the fence, it's off a '43 Ford. Not very old in terms of history, and it may not mean much to you, but to many old folks it does. Many of them, including myself, have had to change a few of those during their lifetimes."

Looking over this incredible, one-man accumulation, a recycler's dream, one can't help asking the question—What is the motivation behind all this? Could it be money, a desire for attention or has he eaten too much peyote? "If I wanted to make money I would have done this somewhere in California," says Rolling Thunder.

There are two reasons for this sculpture he says. The first is a tribute to the early Western American Indian Culture. He is quick to point out that the early American Indians



Thunder

had one of the greatest civilizations in the Western Hemisphere. They were great craftsmen and the people cared for one another in ways not shown today. "The old Indian didn't have to worry about getting old," he says. If an old Indian asked a young one for the rabbit he had just shot, the young Indian would give it to him, because he knew he could always get another and also because he knew he wouldn't be there if it wasn't for that old man, says Rolling Thunder.

The second reason Rolling Thunder built the sculpture is to give people hope. "I came here to show people that it is possible to make something out of nothing," he says. And he has built it from things people have discarded as useless. It is a growing, living museum of the past and the present, which combines to show one man's attitude towards life. In every way it's a sincere knowledge of the past and present with a message—Hope.

Hope glows from Rolling Thunder. In 1949 he and his family were exposed to atomic radiation from nuclear testing while they were living in the hills above the Yucca Flats. "At that time the government really didn't know what they were doing," he says. In 1952 his wife died and several years later he lost his only son, both to the effects of atomic radiation. In 1960, because of his ailments from the radiation and injuries from WW II, doctors gave him only months to live.

"At that point I got in my car and headed for the Golden Gate Bridge. You can kind of get caught up in that death syndrome," he says. Instead he went up Highway 1 and ended up at the base of Thunder Mountain.

For six years he has been working on the sculpture and the surrounding land that originally consisted only of sagebrush. The original sculpture (building) now is a halfway house for travelers in need of a place to stay. There are nearly a dozen people who are now permanent residents of Thunder Mountain Farm.

Besides himself, his second wife and their two children, several elderly people live there. Rolling Thunder gave them the land because he says that he realizes how hard it is to get by. Recently a young couple stopped and wanted to stay for a while. He gave them some land and now their small house stands next to the sculpture. Together, the people of Thunder Mountain Farm have hope in life, the sculpture, and in Rolling Thunder.

Photos by Wright



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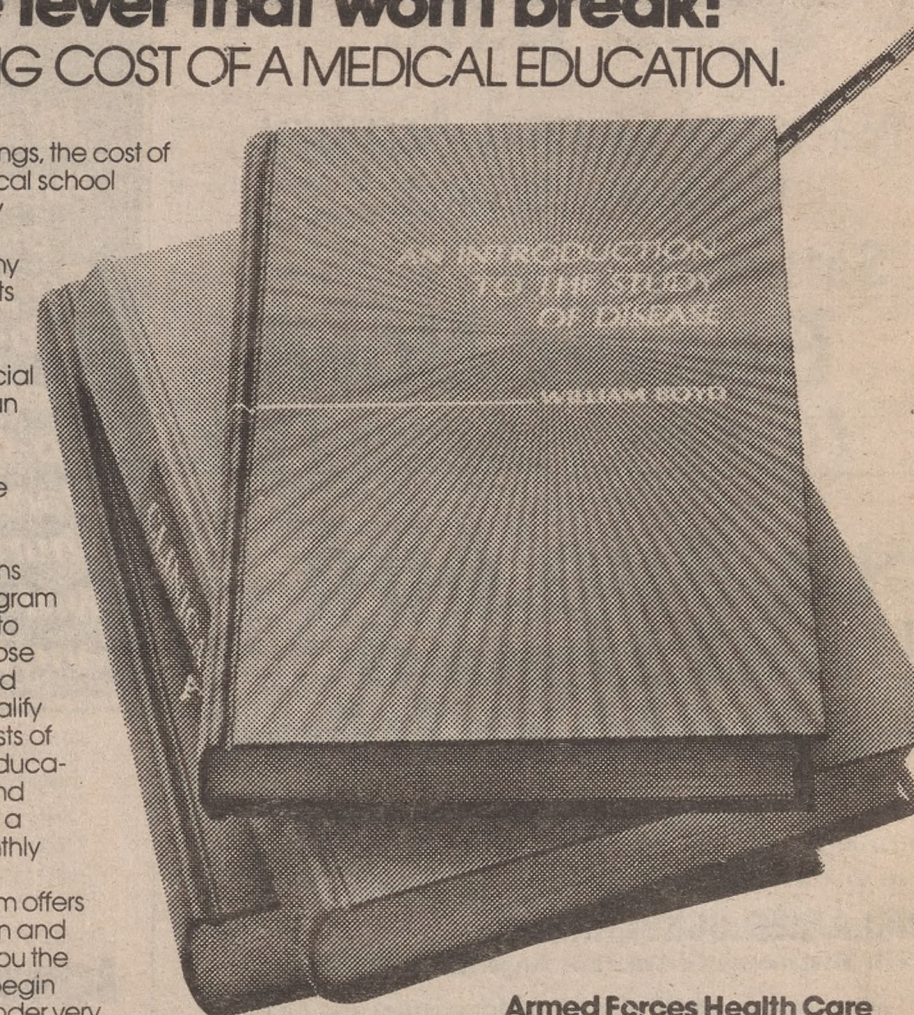
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Films in Perspective

HOWELL ZEE



L'enfant Sauvage

I would like to urge all those who read my column to take special note of the film that GSA is going to show this Thursday night at 7:30 p.m. in the Thompson Auditorium: Francois Truffaut's celebrated 1970 composition *The Wild Child* (*L'Enfant Sauvage*). The occasion is a precious one because the film did not enjoy a wide distribution in this country when it first came out, and consequently did not arouse much attention. All over Europe the reception was unanimously overwhelming. I personally find the film of true extraordinary quality. It has the tenderness and beauty of a poetic vision that has been so extremely rare in contemporary cinema. A gripping and absolutely moving portrayal of the compromise between innocence and civilization, who else can render a more exquisite deliverance than Truffaut himself, one of the most talented filmmakers who has the uncommon gift of a poet's heart and mind?

Born in Paris in 1932, Truffaut is perhaps the only original member of the post-war French New Wave Cinema that still commands a critically esteemed position at the present time while many of his colleagues have long since faded into oblivion. Particularly in the past five years or so, when we witnessed the increasing orientation of the French cinema towards what the U.S. critics called the soft-core pornograph — when films like *Emmanuelle* and *Charlotte* became the fashion and the standard of motion picture production, it was Truffaut, Chabrol, and Malle who prevented the new tide from going too far, and sustained and preserved the elegance and splendor of the traditional art. Among the three, Truffaut has come out the purist. His world remained untouched by the recent glamour and extravagance of sex and sentimentalism. His air and disposition are as romantic and eloquent as ever.

Some of the more well known works of Truffaut in America go back as early as 1959, when his *400 Blows* (*Les quatre cents coups*) firmly established his place on equal grounds with such grand masters as Jean Renoir and Alain Resnais. 1961's *Jules and Jim*, 1966's *Fahrenheit 451*, and 1973's *Day For Night* (which won him an Oscar for Best Foreign Film) were all familiar to the American audience. It was in *The Wild Child* that the poet in Truffaut shone with such brilliance that it made the viewing of the film an unforgettable experience.

Based loosely on a true case reported by Dr. Jean Itard of the Paris Institute for the Deaf and Dumb around the end of the eighteenth century, *The Wild Child* unfolds the story of the taming of a boy found living wild in the forest by a doctor whose initial interest is more out of professional curiosity than from recognizable humanitarian reasons. But as the process of educating the

boy goes on at the doctor's own house, with progresses and drawbacks minutely documented in a seemingly detached manner, we are in fact not only drawn more deeply into the development of character on the child's part (the gradual awakening of his muted senses, his slow but positive responsiveness to human civilization, and his recognition of the sacrifice of innocence and freedom for material convenience and comfort) but also have become increasingly engulfed in the determination of the doctor himself in his painstaking strive for knowledge and success. It is this complexity of interaction among the

A gripping...and moving portrayal.

characters, this revolving focus of the teacher and pupil relationship that really enrich the scope and vision of the film. Under the direction of Truffaut and the superb black and white photography of Nestor Almendros, the effect is hauntingly magnificent.

There is, of course, as it should be, no definite solution given when the film ends. Whether the boy would have been happier in the forest or in civilization is a question no man can answer. But as civilization continues to advance and progress, we are at least told by the film that all the things we think we are gaining are achieved at the ex-

pense of some other things we have never thought of being lost.

As a final note to *The Wild Child*, Jean-Pierre Cargol is absolutely marvelous as the little savage, and we also have the opportunity to witness the acting talent of Truffaut, who plays the doctor with such style and confidence that it often makes me wonder why he never became a professional actor. But then if he did, we would have lost his glittering contributions as a director.

In the local movie scene, the only film that is worth mentioning this week is Dick Richards' recreation of Raymond Chandler's classic private eye thriller, *Farewell, My Lovely*, which was filmed once before in 1945 by Dick Powell. This time, with Robert Mitchum as Philip Marlowe, one witnesses how old age can be utilized to one's advantage when it is exploited cleverly and skillfully. An occasional close-up of Mitchum's wrinkled and tired face creates an irresistible temptation to feel sad for the man on whose face time has indeed left its mark. To this end director Dick Richards has been successful in general, for this is the one novelty Chandler wanted to add to his hero. Nevertheless, such an emotional trick should not be employed without proper discretion. For we know that the final criterion by which the success of a character portrayal would be judged is not the actor's face but his skill. As far as Mitchum is concerned, he has the tendency to overplay his characteristic self-loathing act to whatever role he is assigned. This is especially evident in *Farewell, My Lovely*, and for this reason I find the film less enjoyable than it should have been.

The real trouble with *Farewell, My Lovely*, however, is neither Robert Mitchum nor the deliberate nostalgic props and setting that renders the film more artificialness than authenticity. It rather lies in the spirit created by both Dick Richards and writer David Zelag Goodman, which is far removed from Chandler's original intentions. In the novel, Marlowe serves only as a means through which Chandler could expose the corruption and darkness of Los Angeles in the 40's. In the film Marlowe is pushed into the center of the stage and all the surrounding events become the support of his characterization. This change in the preception of the story has made *Farewell, My Lovely* more appealing to the general public, and less attractive to critical eyes.

Judged by itself, *Farewell, My Lovely* is an adequate piece of entertainment. In particular, Charlotte Rampling's Mrs. Grayle (and also Felma) is very impressive. But when compared to Roman Polanski's *China Town*, we then have a perfect example of the distinction between a good film and an indifferent one.



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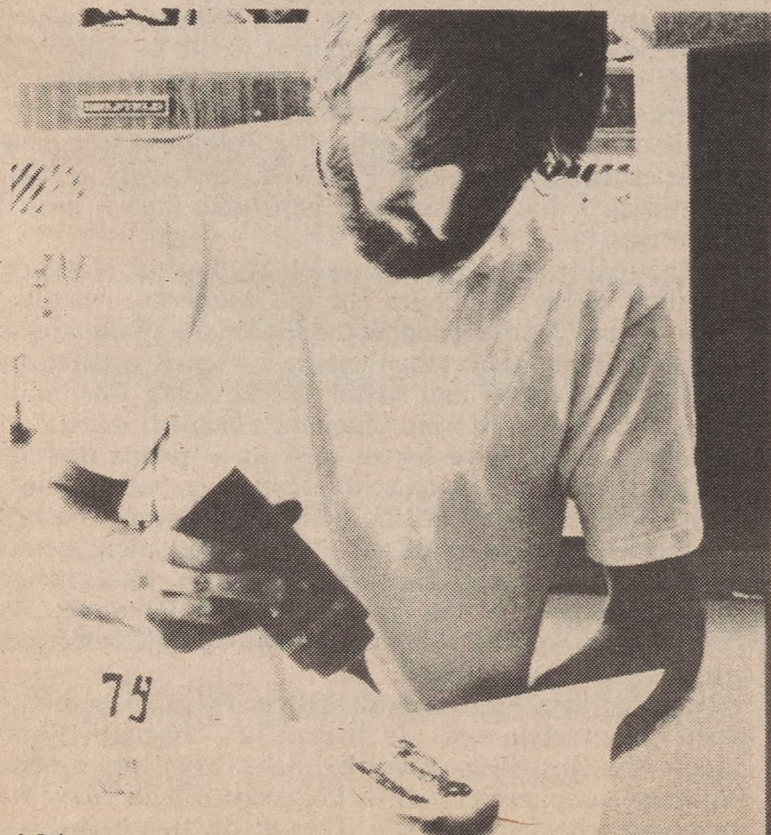
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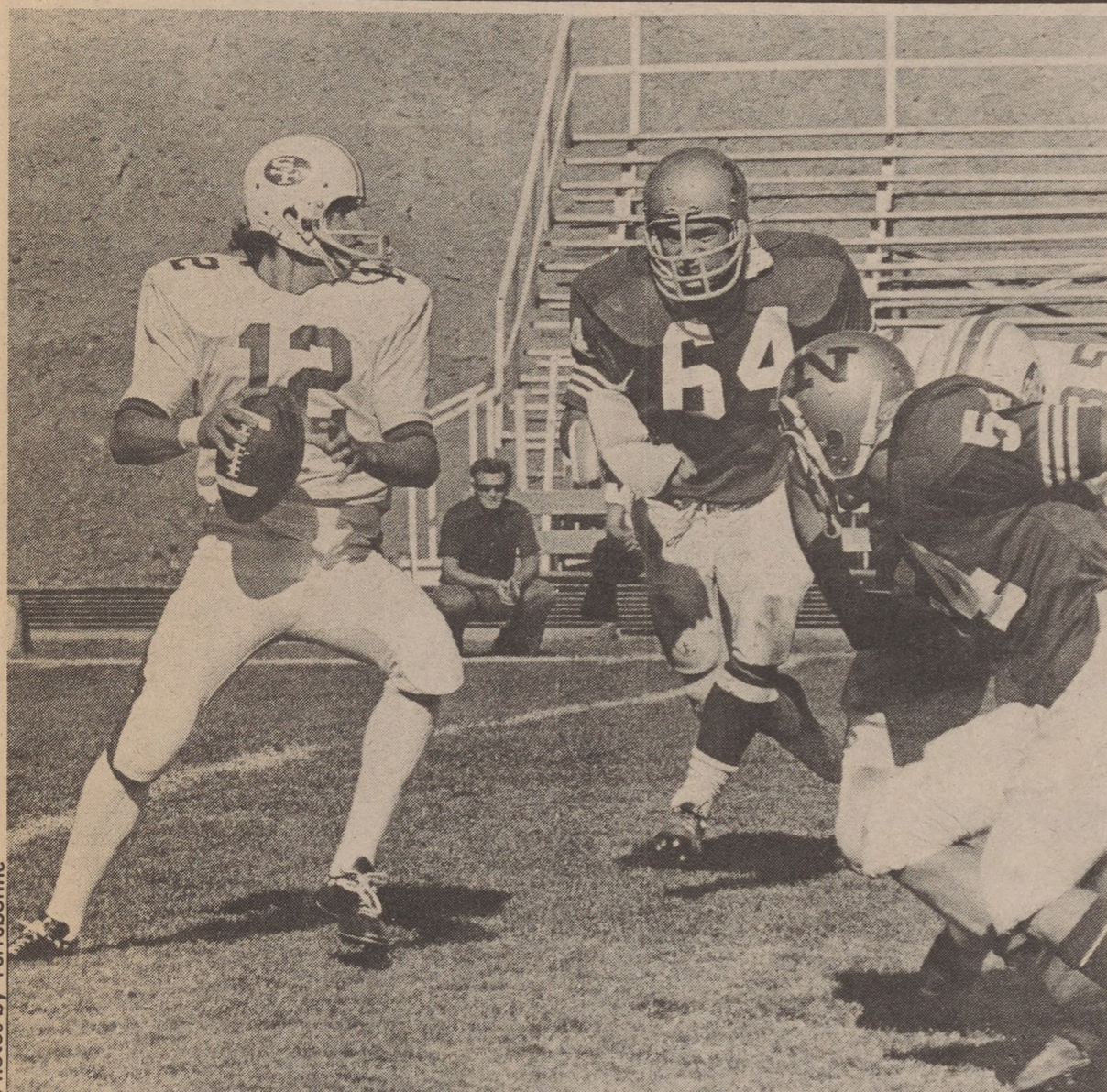
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Photos by Terrebonne

Simple For Simon

TERRI GUNKEL

Little guys don't always finish last. The Simon Fraser Clansmen out of Burnaby, B.C., held on to an undefeated record with a 17-10 victory over the Wolf Pack in weekend play, due mainly to the efforts of their defense.

Although the Canadian team's offense rolled to 319 yards, it was the defense that kept the Pack from capitalizing after recovering four Clansmen fumbles and held it to 147 yards in offense. Led by middle linebacker Glen Jackson, it drilled holes in the Nevada line, sacking quarterback Jack Fisher for a loss of 33 yards rushing during the day. Only six of the Pack's 21 pass attempts were completed and two were intercepted.

Fisher earned the starting position from sophomore Jeff Tisdell after leading the Pack to 13 of its 16 points in an earlier loss to Sacramento State.

"Our defense pulled us out in the second half," said co-head coach of the Clansmen, Bob deJulius. Talking about his team's excessive penalties (100 yards compared to Nevada's 11 yards) and fumbles, he said, "You can't do things like that and win most games. I'm very thankful." DeJulius, who coaches Simon Fraser's offense, admitted that Nevada's slightly larger size had him worried, but the first half steadied his fears. By halftime the visitors were leading 14-3.

After losing a fumble on their first play of the game, SFU smothered a Nevada rushing attack, forcing the Wolf Pack to punt on a fourth down and 22 yards to go situation. The Clansmen, moving slowly at first, picked up momentum and marched 80 yards in 11 plays for the touchdown.

From midfield the drive was taken up by Simon Fraser's two strongest rushers, Lui Passaglia and Glen Wallace. Passaglia, a 5-11 senior called "Mr. Everything" by the Clansmen, highlighted the series of plays with a 22-yard run through a hole up the middle to Nevada's nine-yard line. In addition to running, Passaglia does all of SFU's kicking and has occasionally quarterbacked.

Wallace, who dived into the end zone for the touchdown after a Nevada pass interference penalty moved the ball to the one, led SFU's rushing for the day with 74 yards. In Simon Fraser's two earlier games, he had averaged 72.5 yards a game.

The Clansmen's other touchdown in the half came early in the second period when they recovered Nevada's only fumble deep in Nevada territory.

With all the fumbles recovered by the Pack, it was only able to score a 23-yard field goal as a direct result of a turnover. "I honestly believe we'd have won if we'd had more time," commented head Pack coach, Jerry Scattini.

The Pack could have pulled out at least a tie in the final two minutes after linebacker Ed Smith pounced on SFU's fourth lost fumble, setting up the situation. Two plays later, Fisher found his favorite receiver, Steve Senini, open on the left sideline at the Simon Fraser 15. The clock showed 1:43 left.

The play had sparked the dwindling crowd of 2,150, but the Pack didn't seem to hear, losing two yards on a sweep to the right. Finally on a fourth down and 12 yards to go situation and trailing 17-10, Scattini called a pass play intended to split the two wide receivers with expected overcoverage "so we can sneak the tight end in."

It backfired, however, when strong safety Steve Gelley pulled down an interception in the end zone, returning it to the 12-yard line. The quarterback then ran out the last minute on the clock, giving SFU the win.

"We didn't have a consistent offense when we needed it," Scattini analyzed. "We're just not making the big play—the big third down play to keep a drive alive or the big play to get out of a tight spot."

But in actuality, UNR did have one "big third down play" which resulted in its only touchdown. With seven minutes gone in the third quarter, Fisher executed a draw play, opening a hole in the middle for Paul Williams to sprint 54 yards into the end zone. Williams, a virtually unknown freshman out of Sacramento, California, was the Pack's leading rusher with 69 yards.

At the start of the season, Scattini said Williams had been his No. 3 tailback, but a separated shoulder in the Pack's first scrimmage kept him from playing until Saturday.

"I was pleased that we came out and played much more aggressive football in the second half," said Scattini. He knows that's what the Pack will have to do if it expects to defeat Cal Poly, San Luis Obispo, for its homecoming game Saturday at 1:30 p.m. The Pack takes a 1-3 record into the contest against the Mustangs, a team which Scattini calls Nevada's "toughest opponent to date."



Find Your Own Way

Are you the type who has trouble finding your way out of a paper bag?

Try the sport of orienteering.

Orienteering is a little like a scavenger hunt, a steeplechase, and a walking rally, according to Prof. Art Broten of the UNR Physical Education Department.

"The sport," said Broten, "can be competitive, just plain fun, or both."

In its third year at UNR, orienteering enthusiasts in Broten's class can be found navigating by shoe or snowshoe around mapped courses on Mt. Rose. Students begin walking at one-minute intervals, finding their ways to the next checkpoint with the aid of a compass and a map.

"Anyone in reasonably good shape can participate in orienteering," said Broten, "for endurance, pacing, and the ability to make decisions can get you through a course quicker than actual physical strength."

"It becomes a real challenge when you have to decide whether traveling straight over a barrier will get you to the next control point faster than picking up the pace and going around the obstacle."

How do you know when you've covered a mile? Broten explained each student works out his own pacing by counting how many steps make up a mile.

Orienteering is new only to the United States, said Broten. The sport originated in Sweden in 1912 when a military training activity was adopted as a sport to replace lagging participation in track and field events. It is now second only to soccer in popularity as a

Scandinavian sport. Individuals and teams race either against the clock or each other over distances ranging up to 65 miles for team events.

Orienteering is on the move in the U.S., said Broten. Classes and clubs are springing up across the country for those who like the physical and mental challenge of the sport and also for the wayfarer who just enjoys nature.

Invitational Win

STEVE MARTARANO

The Wolf Pack cross-country team surprised everybody, including themselves, by winning the Fresno State Invitational cross-country meet in Fresno Saturday.

The Pack won the meet, which had seven teams, including favored Stanford. Nevada edged the Cardinals 46-47. Host Fresno State finished third with 56 points.

A new course record was set by Stanford's Tony Sandovla, who won the six mile race with a time of 29:14. Nevada's Benny DeLaGarza finished second at 30:16.

According to UNR coach Jack Cook, "It was a great victory for us. We were just trying to beat Fresno but somehow we got by Stanford too. It's one of the greatest victories we've had since I've been here."

"We were out of the race until the last mile. Stanford and Fresno were battling for the lead when our kids made their move," Cook said.

Nevada 46, Stanford 47, Fresno State 56, Cal Poly, San Luis Obispo 81, Fresno Pacific, 95, Claremont-Mudd 107, Bakersfield State 125.

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