

History In The Making Is Always Censored. Grant Singleton

sagebrush

Newspaper of the University of Nevada at Reno

To The 'Senate 13'

Paul Gallo
An Open Letter

The basis for establishing a student government stems from the supposition that students should have the opportunity to participate in a local "micro-government" which mirrors to a great extent, our municipal, state and federal systems.

The citizens of Nevada, through the Board of Regents, have looked with pleasure on the university system and the students who attend it. It had been hoped that this type of training of young people would aid the state by producing informed and responsible leaders for the future. Indeed, this is a noble and well intentioned program. It has been corrupted beyond belief.

The censorship vote signals the end of a 15 year period in which American college students held jealously to their breasts the prideful idealism of the founding fathers of America. Many times in that period, even when college administrators were distraught with the ever-present possibility of sit-ins, demonstrations and even violence, they would still voice their admiration for the students' stubborn adherence to the conviction that America would be a better country if we could only look at our Constitution and emulate it in the conduct of our affairs.

Things have changed very much, at least here at UNR. The majority of the student legislature has voted to stifle freedom of expression, an idea deeply rooted in our history. At first I jumped to the conclusion, mistakenly, that you 13 were extremely conservative young men and women, voting against a liberal, bearded long-haired editor.

But in considering the term conservative as a word to be defined, I realize that this is not the case at all. In the dictionary sense of conservatism we find it to be "an inclination to keep things as they are, an opposition to change." Given this accepted meaning I find it to be almost ironic that it is Horn and his six Senate advocates who are the conservatives. They are the ones who wish to conserve this freedom. You want it destroyed and your reasoning is as muddled and varied as the responses you gave to me which I printed in the Dec. 5 Sagebrush.

With this knowledge, it is necessary to term you as the radicals. Radicals are defined as "those who advocate sudden and thoroughgoing social change." Last week's decision to employ censorship voices a position in direct and undeniable conflict with a principle deeply

inbedded in Anglo-American civilization. Your decision is terrifying. I do not feel you knew that your actions imitate to perfection the day to day censorship which typifies governmental action in such undemocratic nations as the Soviet Union, Nazi Germany, all of Eastern Europe, Communist China, North Korea, Spain, and, until recently, Greece.

Personally, I really don't feel that many of you have reflected sufficiently on the gravity of your decision. If you voted on the basis of peer pressure, social pressure, or social sorority or fraternity pressure then you are telling us that you have no mind of your own. This type of submission to peer group pressure has been responsible for the death of one human being already, and, by your actions, the death of an old and cherished American ideal, Freedom of the Press. Hopefully there are those of you who will have enough guts and integrity to realize this.

If, however, you actually believe in censorship, then I want you to understand from the outset that I find you a threat to me as I type this column. Perhaps I will be the next to be censored. I question seriously if I am in America. I am worried about being censored.

There can be no compromise on the freedom of expression. Your action is horrifying. My only hope is that you are ignorant of the serious ramifications of what you have done. If, however, you are aware that you have silenced a voice of freedom, then I can say that I will do all that is in my power to make the students of this campus aware of the evils that your motion portends. I can say also with total certainty that my determination and horriification is the state of mind of nearly every member of the student publications: *Brushfire*, *Sagebrush* and *Artemisia* to say nothing of the *Nevada State Journal* and the national association of journalists, Sigma Delta Chi, who have already given their support to Horn.

I send this message to your constituents as well. They will be quite interested in your vote to override President Archer's veto, and you can be assured that the tally will be on page one of this Friday's *Sagebrush*. You, as public officials, will be held accountable for your actions. Remember that you are those who advocate "extreme and thorough-going change." To you 13, may I remind you that you make a mockery of the patriots who founded this country whose 200th birthday we will soon commemorate.

The **Forestry Club** Is sponsoring a
Christmas Tree Decorating Party
Wednesday Night,
December 10 at
7:00 pm.

The tree is located in front of the **Student Union**.
Bring whatever decorations you would like to see.

Letters

Senate On Trial

Editor:

Just thought I would take a minute to note that the person, identified in your Friday story on the *Artemisia* Affair as "a student from the audience," who made the point that the senators "were acting irresponsibly in not honoring Bob Horn's editorial contract" was "Blue J" Whelan. I think this point is particularly important because it is my guess that it will be the Senate, not the *Artemisia*, which will shortly be on trial over this issue.

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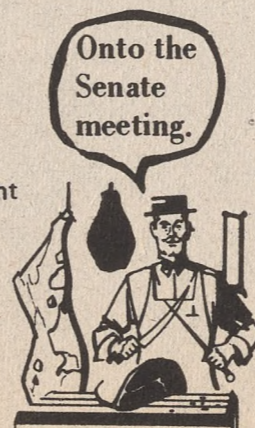
—Michael S. Graham

sagebrush

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Announcements

TUESDAY, DECEMBER 9

- Noon—University Mini-rep Company, "Mr. Big" and "Motherlove," Center for Religion and Life.
- 1-3 p.m.—National Society of Professors, Ingersoll Room, Union.
- 5-7:30 p.m.—Publications Board, Ingersoll Room, Union.
- 7-10 p.m.—Black Student Union, McDermott Room, Union.
- 7:30 p.m.—Department of English reading, "The Literature of Love," Center for Religion and Life.
- 7:30-10 p.m.—International Folkdancing for Beginners, Room 26, Old Gym.

WEDNESDAY, DECEMBER 10

- 2-4 p.m.—Faculty Senate Executive Board, Mobleby Room, Union.
- 3-5 p.m.—Linguistics Colloquium, Hardy Room, Union.
- 5-7 p.m.—Activities Board, Ingersoll Room, Union.
- 5:30-7 p.m.—Associated Women Students, Hardy Room, Union.
- 7 p.m.—Art Department Film, "The Prime of Miss Jean Brodie," Scrumham Engineering-Mines Building.
- 7-10 p.m.—Biology Club, East-West Room, Union.
- 7-10 p.m.—ASUN Senate, Travis Lounge, Union.
- 7:30-10 p.m.—Nye Hall Judicial Council, Ingersoll Room, Union.

THURSDAY, DECEMBER 11

- Noon—University Mini-rep Company, "The Chairs" and "Mr. Big," Center for Religion and Life.
- Noon-1 p.m.—Student Affairs Board, Hardy Room, Union.
- 2-5 p.m.—Graduate Council, Hardy Room, Union.
- 2:30-5 p.m.—Student Accounting Society, McDermott Room, Union.
- 6-8 p.m.—Finance Control Board, Ingersoll Room, Union.
- 8 p.m.—Sierra Club, Center for Religion and Life.
- 8:15 p.m.—University Concert Band, Church Fine Arts Theater.

In This Tissue:

1. Freedom
2. Letter and Letters
3. Horn and Senators
4. Circle
5. Stagecoach Players
8. Sports

Horn Interviewed

Paul Gallo

At the center of the Artemesia-Sundowner controversy lies the editor of the Artemesia, Bob Horn. This interview is part of the continuing effort on the part of the Sagebrush to give its readers insight into the thoughts and words of the prominent figures as the censorship issue grinds on.

SAGEBRUSH: Do you feel that the 13-6 vote to throw out the Sundowner pictures was an act of censorship on the part of the ASUN Student Senate?

HORN: Yes. I was extremely disappointed that the vote was still very much under discussion after the motion was approved. It indicated to me that most of those who voted to censor were not very sure of what they had done.

SAGEBRUSH: Does the Senate have the right to censor your publication?

HORN: There is no legal document that has yet been produced that gives the Senate or any arm of student government the privilege to censor anything.

SAGEBRUSH: What is your reaction to the fact that some of the senators who voted in favor of censorship had not seen all the pictures or the page layout?

HORN: Of course, each senator has the right to vote, but, in this case, I find it curious that none of those who had not seen the entire layout sheet did not exercise their option to abstain for the reason of insufficient information on which to vote.

SAGEBRUSH: Would you care to comment on the performance of Paul Hollis (ASUN Senate President and Sundowner) in chairing the Senate meeting last week?

HORN: It was obvious that Hollis and Reinhardt (Publications Board Chairman) had planned how the motion was to be proposed to the Senate. All things considered, however, I feel Hollis was extremely fair. He even tried to quiet the audience while an individual was challenging his right to chair the meeting on the basis of conflict of interest because of his Sundowner affiliation. I thought that was very well done.

SAGEBRUSH: What other organs of media have published any of the photos in question?

HORN: The two pictures that were in Sagebrush were shown last week on KTVN-TV in Reno by Buddy Frank, a reporter. Also, reporter Tad Dunbar ran four photos, including the Lazarri picture, on KOLO-TV in Reno.

SAGEBRUSH: Where do you feel this issue is going?

HORN: It should be understood that the Judicial Council can only make a recommendation on the matter of editorial control. I haven't spoken to any members of the council and have no idea what that recommendation might be. Apparently, from what Kent Robison (Attorney for the Sundowners) has said, if the pictures go in the book, that is to say, if the Senate is unable to override Archer's veto, he indicated in a letter to the Senate (published Dec. 5, Sagebrush) that he will file suit against the Publications Board. However, if the Senate does override the veto, then I will assume that the Senate has taken the role of editor of the Artemesia. The ASUN attorney has stated to me that I would then have grounds to sue ASUN for breach of my contract.

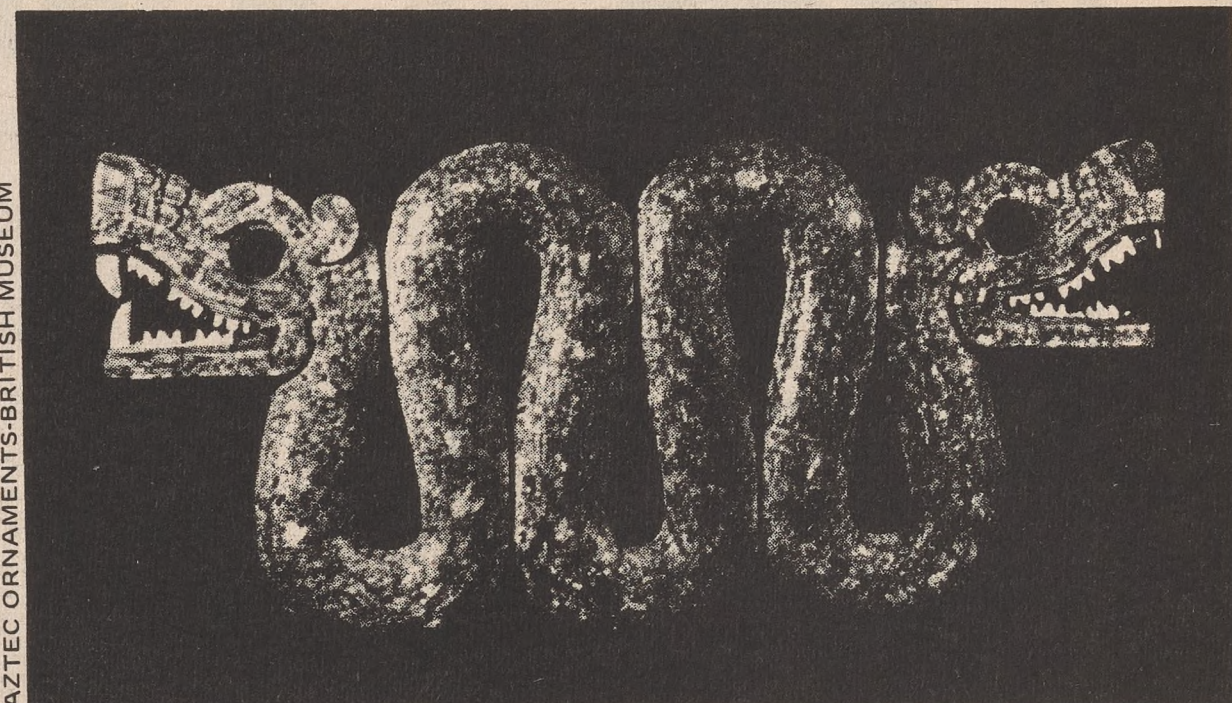
SAGEBRUSH: Are there any other photos in existence which depict the Sundowner initiation rights, and do you have any plans for them?

HORN: As a matter of fact, not only do we have access to between 30 to 40 other pictures which were taken at Evans Park that same day by the same photographer who took the pictures that were in the Sagebrush, but, since all this publicity, I have been approached by

other photographers who possess more pictures, color slides and black and white, which were taken that same day at Evans Park.

SAGEBRUSH: Do you have any plans for these other photos?

HORN: Originally, my associate editor and I had thought we would portray the Sundowner incident rather minimally. Obviously we are considering using some of these, but we do not want to expose other Sundowners who have not yet been exposed to the media.



More Senators Speak

The following are statements by the three ASUN Senators who were not available for comment following the 13-6 decision to censor the 1976 Artemesia.

KEVIN MELCHER: (for the motion) I spoke with some of my constituents and it seems to me that the majority of them didn't want the pictures in the yearbook. The motion was censorship to a point. This was, however, a special case. Each picture as it stands alone is OK, but the positioning of the layout that I saw in Bob Horn's office points out Lazarri and the others.

KAREN HARRINGTON: (against the motion) I don't think we have the right to edit anything in the Artemesia, Sagebrush or anything else. I think Bob (Horn), the editor, has the right to do that. I was a really close friend of John Davies, and I think he would have wanted the layout to go in the yearbook. I've talked to a lot of John's friends. I'm an education senator and in talking to people in that department it seems to me that they are in favor of the pictures going in the book.

MARIE PECORILLA: (for the motion) I didn't feel it was a memorial to John Davies. His memorial should be separated from the Sundowner photos. Yes, the Senate acted as a censor in this case.

SHORT

"The Literature Of Love"

"The Literature of Love" will be the focus of the current year's annual reading by the University of Nevada's Department of English. The reading will be held at the Center for Religion and Life, 1101 North Virginia, at 7:30 p.m., tonight.

In addition to Shakespeare and Chaucer, other authors whose selections will be included in the reading are Robert Burns and Elizabeth Barrett Browning.

Among the participants, consisting of the English Department's faculty and staff, are Emeritus Prof. Robert Hume, Profs. Phil Boardman, who will be master of ceremonies, Robert Harvey, Robert Diamond, Anne Howard, and George Herman, as well as graduate students Lorena Stookey, Ann Mullin, Hank Nuwer, Michelle LeBeau, and William Hogan, plus a secretary, Jacqueline Lowden.

—Olsen

Symphonic Band

On Thursday evening, December 11, the Symphonic Band, under the direction of Dr. Roscoe M. Booth, will present its Fall concert. The program will include compositions by John Phillip Sousa, Noram dello Joio, Felix Mendelssohn, and Gustav Holst. The featured selection by Vaclav Nelhybel is entitled Trittico, a three-movement work in extended tonality, displaying intricate orchestration.

The Concert will be presented in the Church Fine Arts Auditorium at 8:15 p.m. There is no admission charge.

Positions are still open for students on the following boards:
LIBRARY COMMITTEE
INTERCOLLEGIATE ATHLETIC BOARD
See Peggy Martin in the ASUN office.

In the December 5th issue of Sagebrush, under the sports story entitled "Champs End Season", George Hernandez broke the mile record in the time of 4:18.7. Tom Wysocki broke the two mile record in 9:13.8.

In the story entitled "McCarran and Power" in the November 25th issue of Sagebrush, the author's correct name is Jerome E. Edwards, not Jerome E. Metzgar.



Mickey Mouse Mountains

Robert Hicks, project manager for Walt Disney Productions' proposed family ski resort at Independence Lake, will present a project status report to the Toiyabe Chapter of the Sierra Club on Thursday, Dec. 11, in Reno. The program will be open to the public. It will begin at 8 p.m. in the Center for Religion and Life, 1101 N. Virginia Street.

Hicks will discuss the decision to push for land exchanges and consolidation of project properties. He also will summarize Disney's activities in relation to the exchanges, such as cutting back their investments in studies and design work, said Sierra Pacific spokesman Walt MacKenzie.

The land exchanges involve some lands desired by the U.S. Forest Service and other lands deemed suitable for USFS use but owned by the limited partners, Sierra Pacific Power Company and Southern Pacific Land Company. The lands proposed for exchange are located in Sierra, Nevada, Placer, and Mono Counties, all in California.

MacKenzie said that Hicks will report briefly on the findings contained in the Disney draft of the first Independence Lake environmental report.

The Sierra Club is still studying the issues and has not yet taken a position on the project. A member of the club's executive committee said he expected Sierra Club members and guests to question Hicks about the report.

SHORTS

X-Country Ski Tour

A one-week course in a sport which doesn't require athletic talent, stylish clothes or expensive equipment will be offered by UNR this winter.

The sport is cross-country ski touring, whose enthusiasts hail it as a healthful and fun way of enjoying the snow without standing in ski lift lines.

The one-credit course, Physical Education 130, will be conducted Jan. 5-9 by Mark Magney of the Recreation and Physical Education Department. Advance registrations are being accepted now by the Off-Campus Division of General University Extension, which is sponsoring the course.

—Olsen

Sex Education

Sex education, which can be a source of controversy and embarrassment for some schools and parents, will be the subject of a spring semester course at UNR.

Entitled "Special Problems in Child Development," the course may help teachers, social workers and parents answer with more confidence those questions on sex asked by young people, according to Dr. Milton Nolin, associate professor of child development and family life at the UNR School of Home Economics.

As part of the course, the sex education controversy which in some areas has led to threats against educators and researchers, will be studied. Also covered are the biological, philosophical and psycho-socio considerations related to teaching human sexuality, Nolin said.

An important aspect of the course will be a study of detailed information considered appropriate for each of the various age groups from first grade through high school, said the professor. He added that knowing when a child is generally ready to understand information on human sexuality allows parents and teachers to answer questions with confidence.

—Olsen

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THE STUDENT'S PRAYER

Now I lay me down to sleep,
 I pray the Lord my terms to keep,
 If I should fail before I wake,
 My G.P.A. I pray thee take.

CIRCLE

Blue J. Whelan



In what has been touted as an unprecedented bid to break rock into a territory which has yet remained closed to this form of entertainment, Del Webb's Sahara Tahoe will bring Alice Cooper and his "Welcome To My Nightmare!" to the main room this Friday, December 12.

Alice Cooper, a.k.a. "Ol' Black Eyes, (his real name is Vincent Damon Furnier) is the innovative creator of "Shock Rock," the form of rock which uses liberal doses of abnormal material to shock its audiences. He began his musical career at Cortez High School in Phoenix, Arizona during a lunchtime Lettermen's Club skit. His first rock group was called The Spiders, which may be considered prophetic of the future Alice Cooper.

Long before glitter rock became fashionable, Cooper was wearing mascara and women's clothes to draw "theatrical" attention to his band "Alice." He and the band had moved to L.A.; by then and he was sleeping in a coffin, living in motels and mansions. After a stay of two years they went to Detroit where he met Bob Ezrin who was responsible for the Cooper group's first hit "Eighteen." From that point on the group has had nothing but phenomenal success. There have been six gold albums, three platinum sales of over 12 million records and "School's Out," which became the largest selling single in the history of Warner Brothers Records. Finally there was also the legendary "Billion Dollar Baby," tour, a 56 city-62 day blitz of the U.S.A. that grossed over \$5 million and made Alice Cooper a household word.

After "Billion Dollar Baby," Cooper held off from recording for a year before returning to the studios to begin production of "Welcome To My Nightmare!"

In a press conference held at Del Webb's Primadonna Steak House last Friday, Cooper expressed his thoughts and ideas about opening at the Sahara Tahoe.

Appearing in his standard attire of black leather jacket and T-shirt, Cooper's first words were, "First of all, I didn't do it!" Throughout the conference he continually sipped a glass of beer. When questioned about his practice of "putting away," a case of the brew a day he said, "Well, I used to do that but I've cut down to two six-packs a day now. It was getting to be too much for me."

"I'm not 'Alice' now, if I were 'Alice' now you'd be in trouble, (pause) because you're too close."

About his music, Cooper is gently adamant. He feels that rock 'n' Roll is not just for teenagers. "If you look out over my audience you'll see a diversified age group," he said. "When I look out into the audience, I see forty-five year old ladies sitting out there going 'Oh! Alice!'" He also feels that people have misjudged just what he is, and what it is that he does. "I don't aim for any particular audience, I want to attract everybody. First of all, I am an entertainer, not just a rock singer. That's why I do 'Hollywood Squares,' that's why I do shows like Johnny Carson's. A rock 'n' roll singer doesn't have to be just a rock 'n' roll singer," Cooper said.

When Cooper was asked to relate the wildest story he'd heard about himself, he responded "You got about an

hour?" He has heard that he was Captain Kangaroo's son, that he actually played Eddie Haskell on "Leave It To Beaver," and that during one concert, he'd filled a weather balloon with earth worms, floated it out over the audience and shot B.B. pellets at it. "I never denied any of that," he said, "by the way, I never did kill chickens on stage. Some people want to believe that I did those things, I never did that, but they want to believe that. Look at me," he says with a look of innocence on his face, "Colonel Sanders kills chickens, not me!"

He doesn't want people to confuse the off-stage Alice with the character "Alice." When asked about his decadent image and if that is the way he sees himself he responded, "No!" That's not Alice, that's the character 'Alice', I just play Alice. I'm not 'Alice' now, if I were 'Alice' now you'd be in trouble, (pause) because you're too close." He went on to explain, "I play the character of 'Alice' the same way that Bela Lagosie played 'Dracula', I use him as a character."

Cooper never "got off," on the peace and love movement, because he has always been fascinated by the blacker side of life. "I'm a sensationalist," he said, "rock needs sensationalism, it needs show biz!" He feels that there should be a balance between conventional rock, and that "Alice" fills the need for that balance. He also feels that he has redeeming social virtue, because "I'm a really great guy!"

"Welcome To My Nightmare!" is Cooper's idea of what everybody's nightmare might be. "Some people wake up screaming. Alice spends his days that way. If nightmares were nice, they would be dreamed by Alice." They would also look and sound like "Nightmare."

The show is a \$450,000 spectacular with a cast of thirty that includes a ten foot cyclopes with a glowing eye, toys that are bigger than life and six lovely black-widow spiders over six feet tall that dance their way across a fifteen foot web. The music which includes the hit single "Only Woman Bleed," is considered by many to be Cooper's best material compositions to date.

This Friday, December 12, will be the premier of "Nightmare." (Cooper and company are already rehearsing the fast-paced show. He is especially concerned about the altitude, because none of them are used to it.) For that night and Saturday night the performances will be at midnight, and there will be a special guest performance by Vincent Price on Friday night only. Tickets for the show can be purchased at Mirabelli's for \$15.50.

Circle Notes: On December 21, Reno will experience a first. Jessie Colin Young will record his next album live at the Pioneer Auditorium. Jessie specifically chose Reno, because of the great reception he has received here in the last year. Tickets are on sale at Mirabelli's and Eucalyptus Records.

The Down Beat Jazz Poll results are in and Cannonball Adderly was elected to the Hall of Fame. Jeff Beck's "Blow by Blow," is the Rock album of the year.

Don't forget the Blue Mailbox is open for auditions and study on Thursday evenings from 9 p.m. 'til 11 p.m. Bob and Laura, and all the gang would like to see your act. Why not give it a chance.

See you Friday with an interview with Jessie Colin Young.

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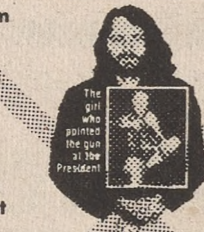
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Stagecoach Debut

Kim Peterson

Travis Lounge was the setting Friday night of an informal forum on the topic "Death in America." Euthanasia and at what point it becomes murder was the focus of two one-act plays presented by the Stagecoach Players and the discussion which followed the productions.

"Beyond Survival," written by local writer Hank Nuwer, concentrated on the future possibility of government population control. "The Sandbox," by the internationally known playwright Edward Albee, dealt with our present treatment of the elderly and how we encourage our elders to die to avoid having to deal with age.

A hospital waiting room for expectant fathers is the setting for "Beyond Survival." Three very nervous fathers await the announcements of their offspring's arrivals, and the exchange of dialogue is much as we'd expect in such a situation.

But, suddenly, the audience realizes that this is not an ordinary waiting room, but rather some gross representation of a future waiting room. The fathers are not nervous about the children's births but whether they will pass the government specified genetic composition tests to determine if the babies possess the genes enabling them to operate within the society superiorly without presenting a threat to that society. If not, the babies will be doomed to the liquidation center.

The government tests to "remove parasites to society" and at the same time to solve the population problem, becomes particularly frightening because the play opens with a seemingly modern scene. "Beyond Survival" succeeds in showing that such a representation is indeed possible in the near future, especially in consideration of the recent advancements in the field of genetics and the loss of individuality in our society under which the individual becomes merely a statistic in a governmental computer column.

The government and society merge into one in "Beyond Survival." The genetic tests are an effective solution to dealing with the computer column effectively. But it's in the individual reactions of the fathers that we see how cruel and emotionless this solution is.

Jackson, played effectively by Tom McGorty, is a janitor who feels that his child will not match up to the government qualifications. He mourns for the baby before the test results are known and consequently declares the government inhumane, coming into the direct conflict with DeCamp, a college professor. DeCamp, played by Randy Figurski in his premier acting role, tries to calm Jackson by proclaiming the government's actions as just and necessary.

In effect, a child does not breathe until the government says it does, and "Beyond Survival" succeeds in presenting this as murder through the fathers' reactions. Jackson is declared an "official father" by the nurse, wonderfully portrayed by Sally Sakowicz, but we understand that the child is now official only in her eyes, that Jackson recognized the baby as a human being before the tests were made.

Bassom, the third father, played by director Tony Sakowicz, represents the vast multitudes of people who accept the overbearing government's unjust rules. He accepts his child's removal from society and is advised that sterilization is his best course of action. One feels that he's been through this whole thing before.

It's DeCamp's violent reaction to the pronouncement of doom upon his daughter ("it")

Grandma's sandbox is the box we place our elderly in as we wait for them to die. Her sandbox is the home for the elderly.

that we recognize the heartless murder involved. He attacks the nurse, who as spokesman for the government, becomes the government. Such rebellion ultimately leads to DeCamp's own doom.

Jackson's question at the beginning of "Beyond Survival" now takes meaning, and the audience is left to answer it. "What does God have to say about all this?"

The Stagecoach Players, Reno's newest theater company, plans to alternate productions of local playwrights with established writers. The combination of Nuwer and Albee, who gained renown with the Broadway production of "Who's Afraid of Virginia Woolf?", was complementary. It's refreshing to see a local talent stack up against an established one.

"The Sandbox," by Albee, is set on a beach. Grandma, delightfully played by Michelle Sheppard, has been placed into a sandbox by her daughter and son-in-law, Mommy and Daddy, who sit and wait for her to die. They bring along a musician, played by young Christopher Nelson, who provides the music appropriate for Grandma to die by. A Young Man, portrayed by Hank Nuwer, exercises his muscles throughout the play.

Grandma, in her sandbox, doesn't realize that she must die. She is the only alive person on the stage. The Young Man doesn't know his name because the studio hasn't given him one yet, and the musician stoically continues his dirge.

Mommy, played by Debbie Karwan, cares only about being rid of Grandma, and as Grandma explains to the audience, "about money." Daddy, played by Paul Gallo, is a zombie, meekly following the overbearing orders of Mommy. In his halting, monotone voice he asks Mommy, "Shall we speak to each other?" She answers no, that they should just wait. And they do wait, silently through the day and night.

Grandma, meanwhile, hypnotizes the audience, telling us of the abuses her daughter, whom she had to raise alone, has subjected her to. We find out she has been given a dish, a blanket and a cot, and that she has been dragged out here against her will and put in a sandbox. Her discourse is both tragic and humorous at the same time.

Mommy and Daddy, with the nightfall, start lamenting the still breathing Grandma's death. She cries, "I'm fine!" The mourning continues, and Grandma lies down and partially covers herself with sand.

With daybreak, the mourning stops, and as Mommy says, "It's time to put away our tears and go on." We hear, "Brave Mommy, Brave Daddy," and the two go home to continue their dead lives.

Grandma is still alive. The Young Man becomes the Angel of Death, come to claim her, and Grandma realizes her time has come and she obediently dies.

Grandma's sandbox is the box we place our elderly in as we wait for them to die. Her sandbox is the home for the elderly. The audience realizes the lack of respect and the waste of life that is our current treatment of the old. In its own way, the elderly are murdered through our thoughtlessness.

"The Sandbox" is a marvelous play, well-acted by all. The production was well-directed by Jenny Pontrelli. In its adhesiveness, the play expressed its message in a tender and sensitive fashion, moving the audience to feel pain in the treatment of the elderly.

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Brushfire

The first deadline for all material for the 1976 *Brushfire* is Wednesday, Dec. 17. Poetry, prose, black and white art and photos are now being accepted. Bring your submissions to the *Brushfire* office in room 1 in the basement of Morrill Hall or to the mailbox in the ASUN office. Also, there will be a general staff meeting tonight at 7:00 in the *Brushfire* office. Anyone interested in *Brushfire* is invited to attend. For more information contact John Wright at 784-4033.

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SPORTS

Girls Win Another

Terri Gunkel

For the first time since the freshman-sophomore tournament began seven years ago, the UNR women's volleyball team has won. Hosted over the weekend in the old gym, the season finals provided another highlight for the women because they did not lose a single game in the double elimination matches.

In the finals the Wolf Pack girls faced Grossmont Junior College, the defending champion for this particular tournament. And although the Pack beat them 15-9, 15-3, head coach Luella Lilly said that the scores were not an indication of the game. "Grossmont was not weak. The rallies were long," she said. Lilly added that they had to work hard and were hoping they would not have to play a third game.

Grossmont qualified for the collegiate nationals in Florida next month as a representative of Region 8, Lilly explained, trying to compare the calibre of play the Wolf Pack had to beat.

In the first game against Grossmont, which is in San Diego, freshman Denise Fogarty had seven attack points and Lynn Barkley, Pat Hixson and Bridget Galvin each had three. In the second game, the other regular varsity freshman, Cindy Rock, had seven attack points and Barkley picked up four. Serving throughout the match was led by Hixson with 11 points and Rock with 10.

Since it was a freshman-sophomore tournament, one of UNR's starting players, captain Lorrie Leiker, was ineligible. Sue Pearce moved up from the junior varsity and in the match against Reedley, the semi-finals, she scored three attack points.

The other varsity matches pitted the Wolf Pack against Southwestern, which they beat 15-6, 15-11. Lilly said that it was "sort of an insult, because our first team knocked them into the loser's bracket and our second team eliminated them." UNR's number one team then went on to defeat Merced, 15-8, 15-2, and in the semi-finals Reedley, 15-8, 15-13. Reedley in previous rounds had upset first seeded Grossmont, putting them in the loser's bracket until the finals.

"They (UNR) played beautifully defensively," praised Lilly. "They were a little shaky against Southwestern at first. Everyone said we looked awesome."

The junior varsity had its workout, too, although it did not last quite as long. Against Sacramento City College, the Pack was dropped 15-9, 15-9. It jumped back to beat Southwestern 15-13, 15-11, in what Lilly termed one of their best games. "They really hustled." But American River eliminated UNR's second team in the next match, 15-9, 11-15, 15-13.

After each match of this tournament, the teams vote for a most valuable player from the opposing team. Then when a team is eliminated, the points are tallied. For the Pack's second team, Alex Watkins, a sophomore, was chosen for the honor. On the varsity team, Barkley, also a sophomore, was selected.

6 On A Court?

Steve Martarano

"We played a good 30 minutes of basketball, but a game lasts 40," lamented UNR coach Jim Padgett after the Pack had blown an early 14 point lead only to lose 94-74 to LSU Saturday.

For five minutes, Nevada totally controlled the game. Perry Campbell hit for eight quick ones while UNR built up an 18-4 margin. But as fast as the lead appeared, it was gone.

Less than four minutes later, LSU surged to within one point at 23-22. The Pack, however, continued playing good first half ball as they led at the half, 51-44.

With a four point lead midway into the second half, the Pack tried to get away with using six men on the court.

What happened was that Coach Padgett sent in a substitute. Nobody came out, however, and the Pack took advantage of their good fortune as Mike Mardian scored, giving them a 65-59 lead.

But their joy was short-lived. The refs noticed the extra man, took away the two points and called a technical foul on the Pack.

LSU sophomore Kenny Higgs made the technical and Bob Miller scored on the inbounds play to cut UNR's lead to a single point. Then the Tigers stole the ball from the Pack, made the bucket and took a lead which they never relinquished.

On the six man deal, Padgett said, "It was definitely the turning point of the game."

It was too, as the Tigers outscored Nevada 28-11 from then on to win easily.

Although they did lose fairly bad, there were some bright spots which should be encouraging to Coach Padgett.

Both Campbell and Pete Padgett scored 20 points for their best night of the young season. Padgett and Edgar Jones both had 12 rebounds. Jones also had 12 points, none of them coming in the disastrous second half.

LSU coach Dale Brown, who after three years with the Tigers, has just about the same record as Padgett does here, (Padgett, 31-47; Brown, 36-40) had some good things to say about the Pack. He said, "They (UNR) are by far the best team we've played. I'm glad we got them when we did."

Turnovers have been bad for UNR thus far, averaging about 16 a game before the contest in Baton Rouge. But it was nothing compared to what the Pack did against LSU.

Nevada turned the ball over 25 times, compared to 13 for the Tigers. This, more than anything else, is what did UNR in.

LSU is still undefeated at 5-0, while Nevada has yet to win a game. The only other time these two teams met, in 1973, UNR came out a winner.

This loss, incidentally, was the eighth straight for the Pack going back to last season when they dropped their last five games.

UNR remains on the road as they travel to the University of Utah for the Utah Classic Tournament in Salt Lake this Friday. The teams entered will be Reno, Utah, University of Denver and San Diego State.

The Best In The U.S.

Terri Gunkel

Bet you didn't know that UNR has the best civilian parachute team in the United States. How about the fact that it has been active for 10 years and rated in the top 10 for the last four? Well, UNR does and has, according to the leader of the club, Tom Coultas.

The ASUN Parachute Team attended the collegiate nationals over Thanksgiving in Star, Idaho, 20 miles west of Boise, and took third place overall from 35 schools, which is



Photo by Bass

equivalent to first place in civilian schools. First and second place have invariably gone to the Air Force and Army Academies because the structure of the meet emphasizes style and accuracy, while most civilian schools concentrate on relative work.

Coultas said that Nevada was the smallest school represented at the competition. With 39 points the parachutists beat fourth place Florida State which earned 34 points and fifth place Louisiana Tech which had 28 points. "The collegiate nationals is the 'biggie' college meet of the year and the highlight of collegiate parachuting," explained Coultas, a senior speech and theater major who also teaches an accredited sport parachuting class, P.E. 142.

Placing for the UNR team were Moe West, third in relative work; Mike Melner, third, relative work; Charlie Higgenbotham, third, relative work; Bob Davis, second, novice accuracy; Bob Klosterman, sixth, novice accuracy, and Coultas, third, relative work, tenth, advanced style and ninth, advanced overall.

Relative work is done during the free fall. Parachutists hookup, do an acrobatic maneuver and then reform. It is timed on the speed of completion and how smoothly it was done. Coultas said that it is "as close to free form as an aerial display can get." Style competition is judged individually with the sky diver required to make specific turns and somersaults, called "loops." It is basically a conservative event. Accuracy, also an individual competition, requires the diver to steer his canopy to land on a disk five centimeters in diameter. Coultas compared that to the size of a beer can top, but also added that in national competition, this event has become so refined that to win first place, a parachutist must hit dead center 10 out of 10 times.

"Sport parachuting is not typically a spectator sport," commented Coultas, "but the members feel we have accomplished a good thing." The ASUN team is funded by the ASUN which pays its entry fees, food and lodging at meets. However, the money spent for practice jumps and equipment comes from the members. Coultas said that it runs about \$125 a month. The team spends about 14 hours each good weekend of the year jumping at the Carson City Airport.

"We are probably the finest athletic team, or equal to any that the university has produced in any sport," claimed Coultas. Earlier in the school year the team attended the West Coast Regionals in Pope Valley, Calif., and walked away with 11 of 18 possible medals, proving his point. Coultas explained that since that meet was oriented toward novices, it gave the young Nevada team more strength. He pointed out that he and West are the only advance jumpers. (Classification is based on the number of jumps—novice, 0 to 100 jumps; intermediates, 100 to 200; advanced, 200 and up.)

"We were pretty unaware of how we'd do. But we get the competition experience that way and it's the best way to go out and find out what's new in the way of parachuting," commented Coultas. The team is not finished for the "season," however, since it will attend two more meets in the spring. It also plans to try to set a collegiate record for the number of people in relative work at one time. The standing record is eight, held by the Air Force and set in 1974.