

"All the Fits
That's News to Print"

The New York Sagebrush

CITY EDITION

Weather: Statistics prove that weather reports have better than a 50 per cent chance of being accurate. So why do you bother to read this nonsense? Why don't you just go away?

SECTION ONE
(AND ONLY)

VOL. LXXXII...No. 27

— RENO, FRIDAY, DECEMBER 12, 1975 —

NON CENTS

RENO DEFAULTS!! 'OOPS' SAYS MAYOR BOGART

By Rudolf Katzendorfenburg
Special to The New York Sagebrush

RENO—Residents of Reno were stunned early yesterday afternoon when Mayor Carl Bogart announced that "the biggest little city" was in "a rather large mess." According to Mayor Bogart, the city had defaulted at 10:30 a.m. With absolutely no assets on hand, the city was unable to pay the cleaning lady, Hermina Scrubbs, \$3.76.

The night before Ms. Scubbs had purchased one can of floor wax, two sponges, and one bottle of wall-washer. She presented her receipt at 10:15 a.m. and demanded reimbursement.

City Officials Red-faced

"Boy, were our faces red," said Councilwoman Pat Lewis. "We didn't have a cent to spit on." Declining the use of the mayor's parking space for a week as compensation, Ms. Scrubbs was adamant. "No parking spot is going to bring home any bacon, buster," she told this reporter. "As far as I'm concerned, this council is full of deadbeats."

Information obtained by the New York Sagebrush indicates that the city was tottering financially as early as May. Yet through clever concealment by city agencies, the true extent of the debacle was not known. The intervening seven months allowed Renoites the opportunity to feel smug and bluster about the financial problems in New York.

Lady Luck takes a hike

The final depletion of the city's resources came



MAYOR BOGART: Here's looking at you, kid.

Wednesday night while Ms. Scrubbs was busy washing walls. The members of the city council brought the remaining \$879.47 left in the treasury to Harrah's casino. There, with crossed fingers and silent prayers, they watched as Mayor Bogart placed the sum on 29 red. Unfortunately, the wheel stopped on 7 black.

The Mayor waxed philosophical. "You win some, you lose some," he said, obviously referring to Reno's colorful gambling culture.

Councilman William Granata, speaking for the other council members, still seemed non-plussed at the whole affair. "We would have sworn it would come up 29 red," he remarked.

Continued on Page 423

PRESIDENT FORD WILLING TO MEET CITY HALFWAY

Promises Aid
If Reno Is Moved To
Mississippi River

By Yul B. Sahry
Special to The New York Sagebrush

WASHINGTON—President Ford portrayed the Reno default as the "most horrendous" event to befall his presidency since "Betty broke one of my fried eggs this morning."

Speaking at a hastily called news conference yesterday afternoon, the President remarked, "It certainly was a tragic occurrence: all that yellow, gooey stuff running all over my plate. I'll just have to speak to Betty about it."

Reminded of the Reno default, Ford said, "Oh, that. I have no solution to propose except sound fiscal responsibility."

In responding to detractors who claim he acts "childish" when confronted with urban difficulties, the President was firm. "Let me emphasize," he said, "I am rubber, you are glue. Things bounce off me and stick to you."

When asked if the federal government had any responsibility to help the bankrupt city, Ford replied, "As they say in Reno: buddy, that's a lot of craps."

The President then adjourned the conference and retired with his teddy to watch "Ozzie and Harriet" reruns.

Continued Elsewhere



P.U. Wirephoto

FOR WHOM THE SMELL BLOWS: You can bet there's no flies on this striker, as he graphically illustrates labor's desire for City Hall to 'can it'.

Sanitation Strikers Deny Things Are Picking Up

By Reginald Pimpleton, III
Special to The New York Sagebrush

RENO—Beginning the second day of their crippling strike, sanitation workers still see no resolution in the conflict. Strike leader Herman Kerplunk claimed the city has not realistically tried to meet the strikers' demands. "Offering us the mayor's parking space is simply not the way to solve a labor dispute," Kerplunk stated.

Until the city comes forward with proposals for equitable wages, Kerplunk says the strikers have no other recourse but to continue the strike. "This isn't the cleanest city in the world, you know," said Kerplunk. "Listen, I could write a book about some of the trash I've seen. You ever

wonder what it would be like if garbage could talk?"

Sensing a prolonged strike, Renoites have picked the city clean of surgical masks and clothespins. Thelma Harbinger told the New York Sagebrush why she was wearing a clothespin on her nose. "Mwell ith like thith," she said, "athlong ath I keep thith thing on by noseth, I can't thmell all the garbeth thasth laying arounth. You got anysmore stupith questionth?"

Kerplunk held out a small encouraging note for beleaguered Renoites. "Look, mac," he said, "I figure it this way: if we picked up all the crud in this town, there might not be any Reno left."

Blackout Back In For Reno Area

By Sol Dunn
Special to The New York Sagebrush

RENO—Area residents braced themselves yesterday afternoon for what appeared to be another in the continuing series of blackouts. By 4:00 p.m. dusk had already settled in. Within 34 minutes later, the blackout was in progress.

"I guess we'll just have to tough this one through like we have all the others," one stoic Renoite remarked. "These have been going on for so long that I'm beginning to get used to them."

A nearby cab driver noted the blackout would end around 6:52 a.m. today. "But like they say," he com-

plained, "it's always darkest before the dawn."

County and city officials seemed helpless in the crisis. "Sure we're upset," said one agent for the county, "but what can we do? Talk to God about it? That's as futile as trying to make some sense out of the Sierra Pacific Power Company."

Probably Continued

NEWS INDEX

Sugar	46
Spice	27
Everything nice	39
Hammers	43
Nails	22
Puppy dogs' tails	34
Whatever's left to print	52

I will not be responsible for any debts other than my own, from Dec. 12.

Abraham Beame, Mayor
Advt.

JOEY JOHNSON come home. Your Mother wants you.
Advt.

VITO "THE FINK" PALUZZO is 21 today. So big deal, Vito. Bet you won't make it to 22. Warmest regards, Luigi "The Blade".
Advt.



UFO's Definitely Spotted in Reno

By Hugo Zer
Special to The New York Sagebrush

RENO—University of Nevada-Reno student body president, Pat Archer, told Reno police last night that he had seen "honest-to-God spaceships in Reno." Archer said he had been studying the landing and take-off of the strange interstellar vehicles for the past week.

Occurring repeatedly in the southeast section of Reno, the landings of the strange ships make Archer

suspect an invasion. "Every time one of these spaceships lands, they send out up to a hundred creatures! It's really frightening! I think something ought to be done about it right away."

Asked if he could describe the UFOs, Archer, who was visibly shaken, said, "Let me tell you, they were weird! They've got two large wings in the front with strange things like jets

hooked underneath them. And they've got two small wings in the back. And the main section is covered with a line of what looks like portholes, you know? And above the portholes, they've got strange markings on them, like U-N-I-T-E-D and W-E-S-T-E-R-N. It's really strange, believe you me."

Archer was immediately taken into protective custody.

MILAM'S PLAN TO SALVAGE CAMPUS: SELL STUDENTS

Urges Businesses To buy Now While Selection Is Good

LOW LOW PRICES

Offers 2 for 1 Sale Through Jan.

By Jim Dandy

Special to The New York Sagebrush

RENO—Alarmed by Reno's default, and worried about his campus's shrinking budget, University President Max Milam announced last evening that he would sell University of Nevada students to raise the much-needed funds. Milam said he would instigate this program immediately, before the normal spring attrition could further reduce his stock on hand.

At an evening news conference, Milam told reporters of his intentions to hold a public auction this Sunday in the university gymnasium. "Now is the time for the Reno community to prove they are active supporters of their university," Milam said.

The UNR President calculated that each student "could pull in somewhere between six and ten thousand dollars apiece." If Milam's predictions are correct, he could realize as much as \$80,000 in operating capital for the university.

"I may have given the impression before that I thought these students were worthless," Milam remarked. "If I indeed did, then that impression was certainly precipitous."

Contacted by the New York Sagebrush by telephone, each of the university's regents explained that they approved of Milam's solution. Regent Louis Lombardi explained, "Since the students don't seem to be accomplishing much up there anyway, they might as well be sold to Reno families and businesses, where they can provide an inexpensive and dependable form of labor."

Regent James Buchanan of Las Vegas estimated that each student could perhaps supply as much as thirty years of diligent work. "There's no question that this is a wise investment," he said. "I plan to buy a few myself."

Milam stated that after this Sunday's auction, he was confident he could terminate the contracts of about 95 per cent of the university's faculty and staff. "We'll barely have enough auctioneer jobs to keep all the Deans employed," he said.

Not Continued

EDITOR'S RIGHTS BACKED

Judicial Ruling Overturns Senate Motion

Bob Anderson

The ASUN Senate voted last Wednesday night to give Artemisia editor, Bob Horn, "complete editorial freedom as editor of the Artemisia." The approval came after an official decision of the ASUN Judicial Council. The council was asked to decide who had the final control of content of student publications.

The Judicial Council said in their unanimous decision that "after reviewing the pertinent material . . . control of the editorial content of student publications is the sole responsibility of the editor of that publication insofar as he-she is acting within the constraints of his-her contract."

The council based its decision on Section D of the Student Bill of Rights and Section 430.6 of the Publications Board By-laws.

Section D of the Bill of Rights provides that "The student press shall be free of censorship and advance approval of copy." In citing Section 430.6 of the Publications Board By-laws, which grants "supervisory control" to the Publications Board, the council stated that "the supervisory control of the Publications Board would exist through an established set of standards of responsibility. Such guidelines do not exist at the present time, thus supervisory control does not exist at this time."

The council further recommended that the Publications Board bring its policies into line with the Bill of Rights by establishing a set of standards of editorial responsibilities. These standards would then have to be approved by the Board of Regents.

The Publications Board had voted earlier to support Horn in his choice of photos for the Sundowner layout to be included in the yearbook.

The council was also asked to determine who would be ultimately responsible for any legal action against any ASUN publications, editors, Publications Board, or ASUN in general. In response to this second question, the council found that the Board of Regents would be ultimately responsible, since all of ASUN's funding, freedoms and responsibilities flow directly from them.

The motion to give Horn control was made by ASUN president Pat Archer and came soon after the Judicial Council's decision was announced. The Senate approved the motion unanimously, 19-0.

The Senate also approved two recommendations introduced by Publications Board chairman Jack Reinhardt. The first recommended that Horn "remove the photo of Jerry Lazzari from the layout or any other photograph which implies guilt on any one individual." A second recommendation from the Senate asked Horn to separate the Sundowner photos from the pages devoted to John Davies and that he (Horn) contact the Davies family to get their opinion as to how they would like to have John depicted.

Horn told the Senate that he has been in contact with Pam Davies, John's sister. He said that Pam had seen the layout and had no objections to the way it was, but that she was concerned how John was to be portrayed. Horn said that "she would like John to be portrayed as a well-rounded student at the university, rather than a fatality."

The Senate's vote ended a five week controversy stemming from Horn's choice of photos showing the Sundowners' activities prior to the death of John Davies. The photos are to be published in this year's yearbook.

During the meeting, which lasted just under an hour, discussion was fairly sparse after the Judicial Council's decision was announced. John Wright, editor of the campus literary magazine, *Brushfire*, read the transcript of a letter from Grant Dillman, chairman of the Freedom of Information Committee of the national chapter of the Society of Professional Journalists, Sigma Delta Chi.



ASUN Officers from l. to r.: Hollis; Archer and Reinhardt

Photo by Bass

Dillman said that, "I want to support you and your colleagues for resisting efforts to kill, or censor a proposed layout in your 1975-1976 yearbook on the Sundowners." Dillman called the photos a factual reprisal of the affair. He also said that, "We are not going to erase the uncomfortable aspects of our society by turning our backs against them. As the Nevada State Journal said editorially on November 27, it was the events themselves rather than the coverage of the events that was disturbing. The Journal added: "The Publications Board has traditionally been a broad policy setting apparatus which then has given the editors the freedom to edit. That is a rich heritage and a tradition that should continue through and beyond the current controversy."

Publications Board chairman Jack Reinhardt, who had opposed the publication of the photos in "the best interest of the student body" said at the end of the meeting, that he stood up for what he thought was right, though most people wouldn't understand. Reinhardt also said that he would give his full support to Horn and the editors of the publications.

A complete text of the Senate meeting is included on Page 3.

Suit Filed

Paul Gallo

A suit was filed last Tuesday by Reno attorney, Peter Chase Neumann, on behalf of Mr. and Mrs. John T. Davies and their daughter, Pam, for damages arising in the death of John W. Davies. The legal document, addressed to the Second Judicial District Court of Nevada, Washoe County, named the following as defendants: Little Waldorf Saloon, Inc.; Charles Butler; Louis L. Chatelle; Brent Espil; Pamela Ann Harris; Pawl Hollis; Gary Johnson; Jerry Lazzari; Steven Rahbeck; Michael Salee; Emery Agee Smith; Joseph Ursini; Thomas J. Wooldrige; The Sundowners, an unincorporated association, and possibly other individuals, partnerships and-or corporations as yet unnamed.

The complaint alleges that on the 10th, 11th and 12th of October the defendants "carelessly, negligently, and with gross negligence and wanton and reckless disregard for the rights, safety and feelings of John W. Davies," caused "to be administered to Davies intoxicating liquors in such excessive amounts as to be unreasonably dangerous and poisonous (sic)." Further, it was alleged that the defendants "caused Davies to be subjected to physical and mental abuse . . . and unreasonably dangerous temperature extremes

The events cited in the complaint stemmed from initiation rites held by the Sundowners in various locations in the Reno area. Additionally, it was stated that the defendants "committed repeated assaults and batteries upon the person of decedent John W. Davies . . . and forced intoxicating liquor down his throat."

The defendants are also accused of "committing repeated and continuing inflictions of mental and emotional stress and disturbance upon Plaintiff Pamela Davies," a UNR student.

Another count in the complaint alleges that the defendants "furnished the decedent with a defective product, to wit: mixture of intoxicating liquors, pure grain alcohol, dirt and vomitus in such a condition and amount to be unreasonably dangerous to Davies' health and life" and that this defective product "caused or contributed to the wrongful death."

In conclusion the document asserted that the defendants "intentionally subjected him to physical and mental abuse and ridicule; intentionally subjected him to conditions calculated by the defendants to cause him physical and mental exhaustion and absolute fatigue; intentionally threatened him with vile and abusive language, cajoling him to endure the wrongful acts and conduct being inflicted upon him by the defendants." Also it was stated that the defendants "took the decedent into the desert in ' condition which the defendants knew was unreasonably dangerous."

On the five counts listed in the complaint the Plaintiffs are asking a judgment as follows: 1. For General Damages, a sum "in excess of \$10,000"; 2. For Special Damages according to proof; 3. For Punitive Damages in excess of \$10,000.

In this Issue:

1. Chicago Tribune parody
2. Artemesia decision
3. Sundowner litigation
4. Senate minutes
5. Judicial Council decision
6. Government in Exile
7. Short Shorts
8. E.R.A.
9. Letters
10. Jesse Colin Young
11. Against the Grain
12. Film Commentary
13. The Big Apple
14. Skiing
15. Sports



Here at The New York Sagebrush

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The New York Sagebrush

UFO and sanitation photos by Ernest Durelle; text by Bruce Krueger. The parody is presented solely as satire. Any similarity without satiric intent or purpose to any person or event, or to The New York Times, is strictly a coincidence. Refer to parody case Berlin v. E.C. Publications, Inc., 329 F.2d 541 (2nd Cir. 1964).

Senate Minutes

REPORT OF THE VICE-PRESIDENT OF FINANCE AND PUBLICATIONS

A. Announcement: Mr. Reinhardt reminded the Finance Control Board of its meeting Thursday, December 11 at 7:00 p.m. He urged senators to attend the presentation to Dr. Seufferle.

B. FCB Minutes of December 4: Mr. Reinhardt reviewed the FCB minutes of December 4. There being no questions or objections, Bell moved to approve. Jensen seconded the motion, and it carried with none (0) opposed.

C. Publications: At this time, Mr. Reinhardt asked Ms. Martin to read the Judicial Council decision. The

C. Publications: decision was read. (See attached decision) The Judicial Council found that "control of the editorial content of student publications is the sole responsibility of the editor of that publication, insofar he/she is acting within the constraints of his/her contract." Mr. Archer was next recognized. Mr. Archer gave his reasons for vetoing the Senate action of December 3. It was pointed out the veto, by the Judicial Council decision, is now null and void. Mr. Archer next moved to approve the Publications Board minutes of November 24 with the following amendment: We, the ASUN Senate, recognize editor Bob Horn's editorial freedom as editor of the Artemisia. Lake seconded the motion. At this time the Senate unanimously agreed to limit debate by audience members to one time only and two minutes per person. Debate will then take place among the Senate body.

Mr. Blue Whelan was recognized. He told the Senate the photographs cannot be considered libelous unless they are tampered with. He also urged the Senate to uphold the Student Bill of Rights.

Mr. John Wright was recognized. Mr. Wright read a letter from Sigma Delta Chi's Freedom of Information Chairman giving support to ASUN, in the event of legal action against ASUN. The letter also pointed out libel must be an act of "malicious defamation." The letter also termed the Publications Board as a "broad policy making board, with editorial freedom left up to the editors of those publications." At this time, a vote was taken on Mr. Archer's motion, and it carried with none (0) opposed.

Mr. Reinhardt was recognized. He moved to strongly recommend Mr. Horn remove the photograph of Jerry Lazzari from the Sundowner layout (as presented at the November 24 meeting) or any other photograph which implies guilt on any one individual. Archer seconded the motion, and it carried with none (0) opposed and one abstention (Cox).

C. Publications: Next, Mr. Reinhardt moved to strongly recommend to Mr. Horn the memorial of John Davies be separated from the layout of the Sundowner photographs. Jensen seconded the motion. Senator Hawkins wished to make the following amendment to the motion: Further, we strongly recommend the family of John Davies be contacted and informed of the Artemisia layout of his (John Davies) memorial. The amendment was added to the motion, with the permission of Mr. Reinhardt. Mr. Horn told the Senate he has tried to contact the John Davies family. He stated he did have a luncheon appointment with Mrs. Davies, but Mrs. Davies cancelled it because of a prior commitment. Mr. Horn did state he has spoken with John Davies' sister, Pam. Ms. Davies has not registered objection about the memorial, but has requested more than 1 photograph be placed in the yearbook of John Davies to show him as a well-rounded individual. At this time, a vote was taken on the motion by Mr. Reinhardt, as amended, and it carried with none (0) opposed.

Mr. Lake was recognized. Mr. Lake moved to direct the Publications Board to establish a set of standards of responsibility, as recommended by the Judicial Council in its decision (see attached). Jensen seconded the motion, and it carried with none (0) opposed.

Mr. Reinhardt was recognized. Mr. Reinhardt stated he fought for what he believed to be right. He also stated he never felt students understood his position, nor would they ever understand. Mr. Reinhardt stated he would support ASUN publications from this point on.

Senator Morgan was recognized. Mr. Morgan stated there was never any question the Senate would abide by the Judicial Council decision.

REMARKS

Page 3/December 12, 1975

The Senate agreed there would be no meeting next week.

ADJOURNMENT

There being no further business, Gezelin moved to adjourn into committees. Jensen seconded the motion, and it carried with none (0) opposed.

Respectfully Submitted,

Peggy L. Martin

Peggy L. Martin

(plm.12/11/75)

Attachment

Judicial Ruling

Associated Students • UNIVERSITY OF NEVADA

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December 9, 1975

The following is the unanimous decision of the ASUN Judicial Council vis a vis the questions raised by the ASUN Senate and presented to the Judicial Council for consideration.

1. Who is responsible for determining the content of the Artemisia?
2. Who is ultimately responsible, in the event of legal action against any ASUN publications, editors, Publications Board, or ASUN in general?

Regarding the first question, the Council finds, after reviewing all the pertinent material, that control of the editorial content of student publications is the sole responsibility of the editor of that publication, insofar he/she is acting within the constraints of his/her contract. This control is derived from section D of the Student Bill of Rights and section 430.6 of the Publications Board By-Laws.

430.6 Shall (editor) determine the editorial content of the Artemisia, subject to the supervisory control of the Publications Board.

The supervisory control of the Publications Board would exist through an established set of standards of responsibility. Such guidelines do not exist at the present time, thus the supervisory control does not exist at this time.

The Council recommends that the Publications Board bring its policies into alignment with the Student Bill of Rights by establishing a set of standards of editorial responsibilities and by submitting them to the Board of Regents for approval.

Subsequent editor contracts should be formulated with consideration of these standards. Pursuant to section 440.3 of the ASUN Constitution,

440.3 The Publications Board shall formulate such policies as is necessary for the proper control of ASUN funds and the conduct of its business.

the Council further recommends that the Publications Board formulate a set of policies for individual publications, which should also be considered in the construction of editor contracts.

Regarding the second question, the Council finds that the Board of Regents is ultimately responsible for all ASUN actions. ASUN funding, freedoms, and responsibilities flow directly from the Board of Regents, thus establishing their liability for all ASUN actions.

Respectfully Submitted,

Mark Ringlein
Mark Ringlein, Chief Justice

William Shearer
William Shearer, Justice

Don Dakin
Don Dakin, Justice

Tim Hay
Tim Hay, Justice

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present

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**The
Immigrants**

"We had no other choice but to leave. Times were bad. The elderly, infirm, and medicants were the worse off, but we all suffered. Ever increasingly did we find ourselves overcome by rising debts. We could not help ourselves and could not look forward to help from our nation. Our country was unresponsive to our needs. It could not be otherwise, for it was based on an archaic system that had outlived its usefulness. Other countries with the same backward political and economical structure were already crumbling. We had only the choice of remaining in the old country with all its encumbering deprivation, or leave. Leave and go to a better place, where at least we had a chance. We had little left to wager anyway. That's why we came here.

"We do not doubt our leaders did have some compassion toward us. After all, were we not of the same Motherland? But their mercy always stopped as soon as we rose above the lowest of levels needed for survival. We do not doubt some among us were wasteful, but why, then, must all of us bear the responsibility? We knew we would never rise much above the level of common debtors, therefore, why should we stay? Some proposed that we should. Many argued our grievances, perhaps some wished even to fight against the injustices. But in the end, we left. We all left.

"The journey was not easy. There were millions of us crossing the ocean by whatever means we could find. Whatever money we had left was certainly spent on that long trek. A disorganized rabble we were, none of us will dispute that. But can you expect anything else from a people ignored by their country?

"Among us were the skilled, the unskilled, the old, the young. Men, women and children all left, possessed of nothing other than hope. Indeed, it was hope that sustained most of us, though not all—many never saw the harbor. As we landed, still we possessed hope. It had not deserted us, though the length and violence of the Atlantic often seemed as if it begrudged us even that last little satisfaction.

"Though now we are arrived, some of us must surely wonder whether it was the hope of the new land that sustained us, or the fear and dread of the squalor and penury we had left behind. No voyage could have been more difficult than remaining in the Motherland. We believe that. That is why we have come here. We are merely the poor, huddled masses, the wretched refuse. But in this new land, we hope to again become productive members of a society. We hear that this new land believes in the equality and brotherhood of men. We understand that you fought a revolution for it. If that is so, then it is good enough for us. Our backs are strong, our spirits firm.

"Thus, we ask you to take us in, where our own country threw us out. We ask you for compassion where our own country showed only contempt. We ask you for the right to gaze on this harbor, not as confused immigrants, but as citizens of your nation."

"Just who are you?" asked the Immigration Officer, Grigory Kurchatov.

"We," came the reply, "are New York City."



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Program of the National Socialist German Workers Party.
Munich. February 24, 1920

SHORT

New SDX Members

Eighteen new members were elected into the UNR chapter of Sigma Delta Chi, the Society of Professional Journalists this semester.

The following persons were voted members of the society at the December meeting: Patricia Gruber, Terrie Welmerink, Steve Coulter, Al Pacciorini, William Spaniel, Tillie Walker, Lisa Gorman, Muriel Giorgi, Charles Fletcher, Linda Donalson, Rick Sorensen, Cesar Martinez, Kitty Zonneveld, Bill Brown, Susan Sorich, Kathleen Hammond, Ed Harris and Mike Mentaberry.
—Griffith

"And The Beat Goes On"

The Rev. Charlie Boykin, a Florida Baptist minister, says a poll of 1,000 young women who became pregnant out of wedlock shows 984 accomplished it while listening to rock music, proving (according to Reverend Boykin), the immoral influence of rock music.

"The beat causes immoral sexual behavior," he says.
—Myers

Bensons Honored

The landscaped area around the Atmospherium-Planetarium at UNR has been named "Benson Gardens" by the Board of Regents.

The board action is in recognition of the contribution by Mrs. Dorothy Benson and her late husband, John, of Reno's Arlington Nursery in establishing and maintaining the attractive botanical garden covering more than six acres.

The regents were informed by President Max Milam that Arlington Nursery contributed all of the plants surrounding the Atmospherium-Planetarium, planned the layout of planting areas and walks, and provided the topsoil and all of the maintenance of the gardens for the past eight years. The monetary value of the Benson contribution is estimated to be \$40,000 to \$50,000.

"Those of us who study and work at the university, visitors to the campus, and those just passing by on Virginia Street are all enriched each day by the living beauty of this gift," said Milam.

He said an appropriate marker designating the area as "Benson Gardens" will be posted.
—Olsen

Registration Deadline

January 2 is the application deadline for spring semester admission to UNR, reports Dr. Jack Shirley, director of admissions and registrar.

Shirley said his office on the lower floor of Clark Administration Building will be open during the Christmas recess, so prospective students can pick up application forms, catalogs and other materials.
—Olsen

Basic Grants

Still need money to carry you through next semester? The deadline for most financial aid has long passed, but you can still apply for a U.S. Basic Educational Opportunity Grant, says Mike O'Rear in the Financial Aids Office.

There is no deadline for applying for these grants, and it is possible to get retroactive payment for time you were in school previously. Students who began college before April 1973 are not eligible.

Applications may be obtained in the Financial Aid Office, upstairs in the Thompson Student Services Center.
—Lowe

The Last Of Mrs. Lincoln

The Reno Little Theater will present "The Last of Mrs. Lincoln" by James Prideaux on Dec. 12, 13, 14, 18, 20. Curtain time is 8:30 p.m. (Sunday at 7:30). The play is directed by David Hettich and is a portrait of the last years in the life of Mary Todd Lincoln.

The Box Office is open for reservations 1-5 p.m. on the weeks of the play. Box Office number is 329-0061.

Nursing Scholarships

Doctors' wives scholarships are available to qualified sophomore or junior nursing students. Applications and information now available at Orvis' School of Nursing, Room 225.



Burke To Teach At UNR

Kenneth Burke, one of the most important and influential literary critics in America, will be the Distinguished Visiting Professor on the UNR campus next semester. Dr. Burke will offer a six week seminar course (423: Themes of Literature, Tuesday and Thursday at 2 p.m.) through the English Department.

Kenneth Burke was educated at The Ohio State University and at Columbia University. He became music critic for *The Dial* in 1927 and for *The Nation* in 1933. In 1928 he received the Dial Award and in 1935 a Guggenheim Fellowship. He has lectured at the New School for Social Research and at the University of Chicago. His major works are *Counter-Statement* (1931), *Attitudes Toward History* (1937), *The Philosophy of Literature Form* (1941) and *A Grammar of Motives* (1945). Dr. Burke has translated French and German writings, written a book of short stories (*The White Oxen*) and composed an experimental novel (*Towards a Better Life*, 1931). In his spare time, Kenneth Burke writes poetry and publishes numerous reviews and articles on music, art, history, fiction, poetry and criticism.

Burke's presence on the UNR campus will give students a rare opportunity to encounter one of the great seminal minds in American letters. Students interested in taking the course should contact advisers at the English desk during second semester registration.



No More G.I. Bill

A bill before Congress would do away with GI educational benefits for those entering the service after Dec. 1, 1975. It would also extend the payment period for past and current recipients from 36 to 45 months.

If the bill is passed, persons who have exhausted their benefits may be eligible for nine more months of education.

The bill, H.R. 9576, was passed by the House of Representatives Oct. 6, and is in Senate hearings.

"Historically, the G.I. Bill has paid for itself," said UNR Veterans Coordinator, Mike O'Rear. Studies have shown that those who got an education on the G.I. Bill have contributed more to society than they would have otherwise, said O'Rear, and in addition, "they enter higher tax brackets and repay it that way."

"There are many persons in the United States, including congressmen, that owe their education to the GI Bill," he said.

O'Rear attributes the Dec. 1 deadline to government desire to cut the national budget. He believes it also reasons that now that the Army is voluntary, GI benefits are not required.

However, a major incentive for enlistment has been the educational benefits. Over 25 per cent of enlistees state that educational benefits were a main reason for joining up, said O'Rear.
—Lowe

SHORTS

The Medal Of Honor

Sgt. Raymond Schenk, a former Criminal Justice major at UNR has been notified he is being considered as a recipient of the Medal of Honor for his service in Vietnam, according to his wife, Karen.

Schenk, son-in-law of Manly and Loaine Maedel Jr. of Silver Springs, served two volunteer tours of duty in Vietnam from 1969 to 1971, his wife said. During that time he was with the Green Berets and the Special Forces Black Berets as a paratrooper. His most recent duty was as the 197th Military Police Special Criminal Actions Team commander, leading a special five-man criminal investigative team.

RLT Tryouts

Tryouts for the Reno Little Theater's production of "Ready When You Are C.B." will be held Dec. 15 and 16 at 7:30 p.m. at the Reno Little Theater, 7th and N. Sierra.

This play will require one man and four women. The play is on reserve at the Washoe County Library.

The production will be held Feb. 6, 7, 8 and 12, 13, 14. The Reno Little Theatre welcomes all newcomers.

'76 Sagebrush Index

The index for volume 82 of the *Sagebrush* is scheduled to appear in May 1976. This will be the third volume of the paper indexed.

Departments or individuals, not already covered by formal subscription, who wish to receive this year's index should contact the *Sagebrush*, P. O. Box 8037, University Station, Reno, 89507.

Bumper Sculptor

Jason Seley, the world's foremost car bumper sculptor, will give a talk at UNR Monday, Dec. 15, 1975 at 7:30 p.m. in Room 139 at the Church Fine Arts Building.

Mr. Seley began his work with car bumpers in the late 1950s and has shown his work, since that time, in the world's major contemporary museums.

The talk will be accompanied by a slide show. The public is invited.

New English Courses

The English Department will be offering some new courses this spring. English 253, Introduction to Drama, will help those students interested in drama develop those skills that will enhance their enjoyment of drama. It will be taught by Susan MacDougall. English 266, Popular Literature, taught by Bernard Schopen, will be a study of the American detective novel and the psychological and cultural needs it serves. English 267, Women and Literature, will focus on the thematic concerns of women writers and the problems they have faced in their careers. Ann Ronald will teach the course. English 268, Religion and Literature, will be taught by David Hettich. It will study several literary expressions of religious experience, including Christianity and Zen Buddhism. All of these courses are intended for the general reader. Also being taught for the first time, English 486, Studies in Contemporary Literature, will emphasize the use of autobiographical materials in recent writing. Robert Merrill will teach the course.

A more complete description of all undergraduate English courses for Spring, including reading lists, is available for the asking in the English Office, Frandsen 106.

UNICEF X-mas Cards

Christmas cards designed by American and European artists are on sale through Friday in the Jot Travis Union at UNR.

The cards are being sold from 9 a.m. to 3 p.m. by the Sagens, an upperclass women's service organization. Costs range from \$2.25 for 10 Christmas cards to \$5 for an assortment of note cards and all-occasion cards.

Proceeds from sales will go to the United Nations Children's Fund.
—Sorensen

Reaction To Laxalt

Campus reaction to U.S. Senator Paul Laxalt's withdrawal of support for the Equal Rights Amendment has ranged from the humorous to the caustic. While criticism of Laxalt in the greater Nevada community came mostly from his fellow Republicans, campus comment ranged freely through both parties.

Laxalt said in an interview he has been alienated by "aggressive" Washington supporters of the Amendment: "The more I see of the ERA proponents in Washington, the more I get turned off . . . I am convinced they want to remold the whole system, and they are losing me . . ." Laxalt backed the Amendment while seeking election to the Senate last year.

UNR Associated Women Students' head Sue Pintar said AWS has not taken an official position, but commented, "Personally, I was rather disappointed. I don't like Senator Laxalt's position on many matters, so I wasn't surprised that he would do something like that."

Associate English professor Anne Howard, active on behalf of women's rights in the past, said she was "not at all surprised that Laxalt withdrew his support, since he is campaigning for Ronald Reagan, and it indicates a consistent political position on his part." Reagan is opposed to the Amendment.

Political science professor Alan Bible, who, as a member of the United States Senate voted for the ERA, while declining to comment in depth, defended Laxalt's right to take a position in opposition to the Amendment. "He's an individual and has a right to vote the way he wants," Bible also said, "Obviously, I don't agree with his position."

Dr. Catherine Smith, a critic of UNR hiring policies—she has compiled figures allegedly showing a failure of the campus affirmative action program—said she sent Laxalt a postcard following his switch in positions. "I told him that I didn't vote for his opponent (because of the abortion issue). I didn't vote in that race. Laxalt had a reputation for integrity, and I think he's blown it."

Faculty Senate chairman Eugene Grotegut, a former Washoe County Democratic chairman, commented, "You could say I feel alarmed for the representation of Nevadans if decisions are made on the basis of behavior of the leaders of some national organizations." This was a common ground for criticism of Laxalt by campus organization spokesmen.

Three members of the Nevada Legislature are students at UNR. All three voted for the Amendment and thus, were critical of Laxalt.

Senator Mary Gojack kept a sense of humor about the matter. She said she sent him a neatly typed letter which began "Dear Senator:" The rest of the page was blank except for her signature at the bottom and a postscript reading "Hope the above opinion was not expressed too aggressively. Wouldn't want to lose you." Laxalt had criticized the "aggressive" manner of Washington ERA proponents. Senator Gojack also said, "I'd agree with (KTVN news director) Ed Pearce—'sloppy intellectualism', I guess."

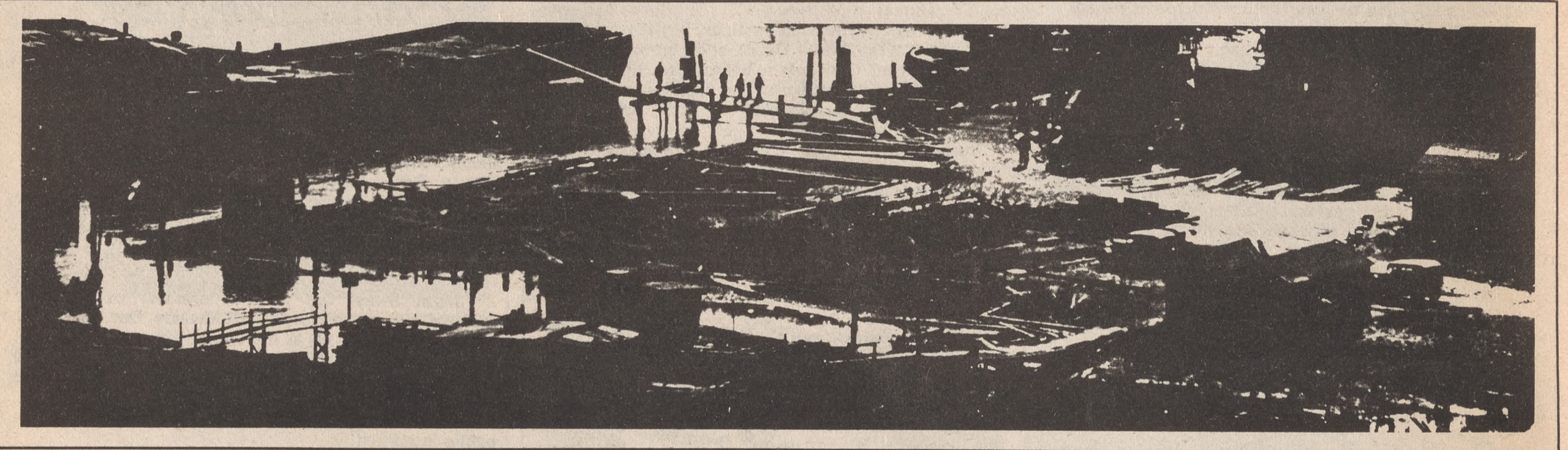
The other two legislators who are students at UNR, Assemblymen Steven Coulter and Patrick Murphy, were both critical of Laxalt's reasoning. "The only thing I would say is that it seemed inconsistent in that his objection is to the supporters of the Amendment rather than to the merits of the issue," Murphy said. Coulter added, "I hope his views on other issues are a little more firm. The public has a right to know where their public officials stand and that they will not backslide for minor reasons."

Graduate teaching assistant Elizabeth Gower, a member of the Reno Commission on the Status of Women, said, "It would appear that Senator Laxalt is guilty of political opportunism of the worst sort. However, I could accept his change of position if he could come forth with more substantial reasoning than by being offended by the aggressive tactics of a few ERA supporters in Washington. Laxalt needs to be aware that more than a few of his constituents in Nevada support ERA, that those same constituents would certainly not support the senator in the next election."

"Washington does not need any more politicians who have lost their credibility."

And last week, UNR College Republicans president Bill Brown joined with Nevada Young Democratic state chairman Dennis Myers in issuing a joint statement to the press critical of Laxalt. "We would have hoped," Brown and Myers said, "that he could have shown the maturity and intellectual depth not to judge an idea by its sponsorship, but rather by its merits. Moreover, Senator Laxalt should recall that whatever he may find in Washington, back here in Nevada's grass roots, he will find responsible, reasonable and capable supporters of the Amendment—Republican leaders like Kate Butler and Sue Wagner and Democratic leaders like Jan Chastain and Mary Gojack—while it is the Nevada opposition to the ERA which seems to be heavily laden with hysterical and irresponsible leaders."

Myers added, "No doubt what the senator deprecates as 'aggressive' in women he would admire as 'forceful' in men."



Faculty Classified

The University of Nevada Faculty Senate has approved a segment of the revised university by-laws dealing with the classification of part-time faculty.

Chairman Eugene K. Grotegut said that "less than efficient concern" by administrators has resulted in part-time faculty who are underpaid and inadequately represented. He said this "diminishes the dignity of the teaching profession" and produces teachers who are possibly not concerned enough with the quality of the university.

The revision states that part-time faculty must be given salaries, benefits and positions comparable to those of regular faculty members. Otherwise, they should be hired on an emergency basis for no more than two years, Grotegut said.

When the Senate approves the entire set of revised by-laws, they will be voted on by the faculty. Then they will be given to President Max Milam for approval and sent to the Board of Regents for final approval.

The Senate also adopted a resolution expressing support of President Milam's efforts to resist outside pressures in personnel matters and "his insistence upon accepted due process in the matter of a member of intercollegiate athletics and in similar affairs." It is a reaction to recent pressure put on President Milam to fire head football coach Jerry Scattini.

—Sorensen

J.R. "Reg" Murphy

Gary Jesch

The American courts cannot be trusted with the people's right to know and the media's right to tell the facts, according to San Francisco Examiner editor and kidnap victim J. R. "Reg" Murphy.

Murphy spoke at the annual Scripps Lecture for the society of professional journalists, Sigma Delta Chi, Tuesday night, and told the audience about being kidnapped when he was editor of the Atlanta Constitution to show how he thinks the courts are no longer concerned with justice.

The man who Murphy identified as his kidnapper was convicted by a jury, but just recently, a federal appeals court overturned the conviction on the grounds that he did not receive a fair trial because of publicity on the case.

Murphy said the confessed kidnapper made it clear that he intended to "straighten out the goddamn liberal press in this country and maximize publicity about his case." Murphy barely escaped with his life after \$700,000 in ransom was paid.

After the ordeal, Murphy said he wrote a detailed 4,000-word piece about what exactly

happened to him. He also went on television to tell people how to respond to a kidnapping situation.

He said that when his kidnapper was released because of a mistrial, the court never considered the cause of justice even though the jury found the man guilty. Because of the absurd outcome of that case and others like it, Murphy said, the present judicial system no longer has the faith of the American people.

He presented two proposals for cures within the system. First, the Constitution should be changed so that federal judges run for office every four years. He said this would work if judges ran against their own record, but it still bothered him that there would be increasing political influences. Second, Murphy said, non-lawyers should be able to get into the Supreme Court to give it a sense of the world outside the realm of the legal profession. A woman or an outstanding journalist would make a good Supreme Court judge, he said, because they would give the court a new dimension.

Murphy is publisher and editor of the San Francisco Examiner owned by the Hearst Corporation. He told the journalists in attendance that dealing with news about Patty Hearst was tough because of her connection with the paper.

"The Patty Hearst story had to be covered completely and objectively; we could not afford to slant the news," he said. Even with Hearst in the background, Murphy insists on the right to decide what goes into the paper.

Foresters For Funds

Christmas trees, wreaths, mistletoe and firewood are being sold by the Forestry Club at UNR to raise \$4,000 for a convention of the Association of Western Forestry Clubs in late April on the campus.

The trees sell for \$2 a foot; the wreaths are selling for \$6 to \$15, depending on size; mistletoe costs 25 cents to 50 cents a bag; and wood can be bought for \$50 a cord if the buyer picks it up and \$55 if it is delivered. The items will be sold daily from 8 a.m. to 5:30 p.m. until December 19 at the Renewable Resources Center, 920 Valley Road.

The club will hold a dance Friday night in the National Guard Armory at the County Fairgrounds. The Live Wire Choir, a Lake Tahoe band, will play bluegrass, country and rock music, starting at 9 p.m. Beer will be sold, so identification will be required.

A cord of wood will be raffled off at the dance. Tickets are \$1 each and can be bought from any Forestry Club member.

President Charlie Johnson said the convention will include 25 to 30 clubs from universities throughout the west. Educational tours of the Reno-Lake Tahoe area and forestry competition are planned.

Johnson said the club will sponsor two more dances and several speakers next semester. It will also have a booth at the Sierra Cascade Logging Convention in February in the Centennial Coliseum.

—Sorensen

Letters

Too Much Freedom?

Editor:

What we have seen is almost pure "freedom of the press." The editor and writers on the staff of Sagebrush have taken the opportunity to express "freely" their thoughts on the subject, as it relates to the Sundowner layout in the coming yearbook. These "journalists" have done so at the expense of the quality of the Sagebrush and the person of Jack Reinhardt. Several points worth discussion about this matter follow:

1. There seems to be some question as to the credibility of Jack Reinhardt's work as Vice-president of Publications and Finance as well as his general worth as a person. This is shown by the Sagebrush staff by their heavily biased editorials, articles, cartoons, and ads. Because of this I question the credibility of the Sagebrush staff as a whole (but not the newspaper—it has had its good years).

2. It has not been made clear how Reinhardt's affiliation with the SAE organization reflects his action of the past few weeks. No one has proven that he is a Sundowner, or even a supporter of the group. He isn't trying to protect them either. He probably has the ASUN's best interests in mind. Let Horn leave the Sundowner layout in the yearbook, and the ASUN may not be able to afford to publish Sagebrush next year. At least Reinhardt won't be to blame. He has been willing to stick his neck out and to come under pressure he now faces and, to many, that is respectable. He doesn't deserve the defamation and slander Sagebrush has given him.

3. Pat Archer expects to be lauded for the veto of the censorship resolution. Forget it! He is a man who has promised much and given so little. How can we be so sure of his credibility? He seems to play the part of the "lion" in the "Wizard of Oz." Surface courage surmounted by a great deal of cowardice in facing major issues.

4. Bob Horn sounds like some spoiled kid. He doesn't care much about anything except Bob Horn. He has to have it his way regardless of who can be hurt by his actions. Perhaps he should admit that what he wants to do is in poor taste. It might just be, Bob. After all, you really aren't in the "God" category, or there would be no problem. Under the circumstances, you have no credibility.

5. The use of student funded pictorial, editorial, and ad space is being misused, and if Bob Horn gets his way, so will space in the coming yearbook; the major reference being to the ad that asked Reinhardt "now more than ever, to hit the road," and the cartoons that have appeared in the last several issues of the Sagebrush. This is "freedom of the press" at the expense of the student body. Misuse of funds, poor taste, and lowering of standards. Sounds a lot like Bob Horn's yearbook, doesn't it? The anonymous ad writers have to be stopped. The credibility of the newspaper is in danger.

Artemisia, like Sagebrush, is funded by student fees. The students aren't given a choice in the matter of paying fees or not. Now Bob Horn wants to take away the choice of what the Artemisia fees are paying for. This he has

decided, should be decided by a "consensus of one." Sometimes it is good to look at both sides of a story, Bob. That's not "mine and mine," either.

6. Blue J. Whelan has the right attitude. He, like the rest of the Sagebrush staff, didn't have anything to add to the yearbook controversy. The thing he did right, was to elect not to say anything through the newspaper media.

As this letter is closed, we wish to say we're sorry that the credibility and quality of a newspaper that was as good as the Sagebrush was in the near past has to be tainted by a group of selfish, biased, so-called journalists. If you can't add anything constructive to the pride and function of this university, perhaps you should hit the road.

—Keith Faber
Mike Kerlin
Greg Micheletti
Bob Mobraaten
Rich Welsh

Editor's Note: Please see pages 2,3. Thank you.

Communist Magicians

Editor:

... to Paul Gallo

After reading your Nov. 21 "Letter to an ex-President," I feel certain that one day you will wake up and find that the Communists will have pulled the Super Trick of the century. The Communists will have pulled America right out from under our feet without your even knowing it. The Communist magicians will have left you and, unfortunately, all of us, standing on Communist ground. America will have slipped away.

The Communists took South Viet Nam by harassment and by creating fear through murder and maiming by random bombings of innocent, helpless and uninvolved persons—by military force—and by psychological trickery. And you are still shouting HURRAH!

The Geniuses of psychological criminality and trickery, the Communist prone propagandists, have used our own Freedom of Speech facilities as a super psyche weapon to criminalize and weaken the American military, American police, American technology, American information gathering and intelligence services, American government, etc. The Super Deceivers from Communist land, who control the biggest big business of them all — Communism — have even criminalized and weakened our relatively small Big Business.

How did they accomplish such a magical trick? It is my opinion that this magical feat in deception was accomplished by capturing a portion of what is called the "Free Media." After capturing a portion of the "Free Media," they simply made an issue of each and every fault that existed in America's institutions—without presenting similar, if not great Communist faults, dirty tricks and horrendous crimes.

Sadly, our little medias, which are fed by those big medias, followed suit and parroted the expressions of those in the big media.

December 11, 1975

Open Letter to the University Community,

With the decision of the Judicial Council in hand, another chapter concerning the perennial challenge of Freedom of the Press vs. Government has ended.

The Publications Staff (Sagebrush, Artemisia, Brushfire) would like to thank every member of the University, both students and professionals, for the constant support and encouragement you have given us in this period when censorship once again became a real threat.

In return we can only give our word that we will do everything within our power to ensure that this energy will not have been put forth in vain.

Sincerely,
Bob Horn
Bob Anderson
Bob Anderson, Sagebrush
John Wright, Brushfire



GETTING YOU
DOWN?

Then see me about it. I can help, I really can. Want to know how?

1) I'll propose you learn fiscal responsibility. If that doesn't clear up your debt problems (and for some reason, it doesn't), then I'll be happy to
2) Float you a loan. And at higher interest than I normally charge!
How about that!

Remember the name:



FORD'S
FLOAT-A-LOAN.

In my mind, we have been fed a rigged wrestling match for parasitic purposes—and you, Mr. Gallo, are crowing their delusory verbosity in the Sagebrush.

Your expressions and complaints do have validity, Mr. Gallo—but if your words help to produce the same results as in South Vietnam—a Communist takeover—then I am not so sure that I enjoy their magical tricks or your provincial crowing—as valid as it might sound.

If you are big enough to shout at and angrily challenge the ex-president of America, Mr. "criminal" Nixon, in a letter publicly published in the Sagebrush, then I am sure that you are big enough to take me on for five rounds—five rounds, one week apart in the Sagebrush. Five rounds in which we "freely" say our own thing—no mouths gagged and no hands tied. The Sagebrush readers can make their own "decision." Are you willing to step into the "open" fight ring where your unlisted "enemies" can verbally hit back? Here is my first jab.

In your Nov. 21 letter to the ex-president, you accused Mr. Nixon of using "executive privilege" to "cover" "law breaking." In my opinion, if "executive privilege" is not valid, then neither does "media privilege" have validity in covering up illegalities or crimes committed by media persons.

If my memory serves me accurately, I recall that some time back, Mr. Jack Anderson, whom you seem to admire, printed a word-for-word transcript of a legally secret Grand Jury investigation. If it is legal to have a secret Grand Jury, then it must follow that it is illegal to make a Grand Jury proceeding public and destroy its legal secrecy.

It is obvious that Mr. Anderson and all of his media family which cooperated with him in this CRIME should be criminally prosecuted. If found guilty, he should be imprisoned, or he should be given clemency by the executive branch.

Don't you agree, Mr. Gallo?

—Manuel Granata

Gallo replies: Nyet!

ASUN Public Relations Director

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Announcements

TODAY

2-4 p.m.—Psychology Colloquium, Travis Lounge, Union.
3-5 p.m.—Ethnic Studies Board, Mobley Room, Union.
8:15 p.m.—Music Department Voice Recital, Jan Blaikie, Travis Lounge, Union.
8:30 p.m.—"The Last of Mrs. Lincoln," Reno Little Theater.

SATURDAY, DECEMBER 13

8 p.m.—Reno Philharmonic Symphony presents "75 Vienna Nights," Pioneer Theater Auditorium.
8 p.m.—Sparks Civic Theater presents "The Owl and the Pussycat," phone 359-1448 for reservations.
8:30 p.m.—"The Last of Mrs. Lincoln," Reno Little Theater.

SUNDAY, DECEMBER 14

2:15 p.m.—Music Department Chamber Music Vocal Recital, Travis Lounge, Union.
8 p.m.—ASUN Movie, "Parallax View," Thompson Auditorium.

MONDAY, DECEMBER 15

2-5 p.m.—Faculty Senate Code Committee, Hardy Room, Union.
3-4:30 p.m.—Campus Crusade for Christ, Truckee Room, Union.
4:30-7 p.m.—Publications Board, Ingersoll Room, Union.
7:30 p.m.—Lecture: Jason Seley, Room 139, Church Fine Arts.
7:30 p.m.—Tryouts: "Ready When You Are C.B.," Reno Little Theater.
8-10 p.m.—Campus Crusade for Christ, Truckee Room, Union.

Sagebrush Exclusive Interview:

Jesse Colin Young

Blue J. Whelan



Photo by Terrehomme

On Saturday, December 20, and Sunday, December 21, Jesse Colin Young will perform at the Pioneer Theater Auditorium here in Reno. Both performances will be recorded with the best takes going into Jesse's forthcoming live album. These two concerts will mark the third time this year that Jesse Colin Young and his band have played here. The two previous concerts were an ASUN sponsored performance in March, and a benefit performance for The Sierra Club in August. Both performances were met by enthusiastic response from the audiences.

Jesse Colin Young has been performing all over the United States and the world for at least ten years. He came to national prominence with the now defunct "Youngbloods" and wrote several hits while with them, including his most popular "Get Together" and "Darkness, Darkness". In 1971 the group went their different ways and Jesse began his solo career. He has since gathered around himself the finest musicians available and produced several albums which include "Song For Julie," "Light Shine," and last Spring's "Songbird."

Last Monday afternoon in a phone interview, Jesse Colin Young spoke with me about the up-coming concert dates, himself and music in general.

Here, for your reading pleasure and information, is Jesse Colin Young.

++ +

SAGEBRUSH: Jesse, why have you chosen Reno as the location for your live album?
J.C.Y.: Well, we're doing the concerts in the places where the audience dug us, because the audience means so much to the performance. A few of the audiences we have performed for put out such tremendous energy that we played better for them. I think the best live albums are the ones where the audience response is high. When there's a great give and take between the performer and the people out there the energy makes for a creative situation. I want to capture that feeling on my album. Reno happened to be one of the places we've played where the energy was tremendous. We're only playing two towns for two straight nights and two towns for one night each. So you can see that Reno is special to us. We also like the acoustics of the Pioneer Auditorium.

SAGEBRUSH: Why the two consecutive dates?
J.C.Y.: We want to be able to choose the best takes for the album, and you can't do that on just one take. I'm just not that way. I won't give anything but my best as far as my music is concerned. Some musicians can go out and do a project like this on one take and press it, whether or not they have good stuff. I just won't do that. We also want to give everybody a chance to see and hear us, that's important.

SAGEBRUSH: Will you be presenting us with any new material at the concert?
J.C.Y.: Yeah! There'll be some new stuff, but we'll be doing mostly past material from the "Youngbloods" and from my other albums. I want to round the concert out and give everybody something to their liking.

SAGEBRUSH: You've come a long way since your days with the "Youngbloods." What are your thoughts on your career to date, and where do you want it to go from here?
J.C.Y.: Well, yeah! The "Youngbloods." That was a good thing until we reached a point of stagnation. You know! There was that point we'd reached where we couldn't mature musically, we had no place left to go together.

One of the reasons we broke up is because there were too many captains for one ship. One guy wanted to do one type of music and the next guy wanted to do another. Each man wanted to be the leader and each man had a different place to go.

I am not a follower. I am into a certain space and my music is important to me. It's more of a personal experience now, and with the people I've gathered around me there is only one captain. I don't want to be trapped into one style of music, so I know—like with Peter or Ron—they just want to be good horn players. I can go different places with my music and they play with me.

SAGEBRUSH: Then you are pretty happy with your music and career?
J.C.Y.: Yeah! It's going where I want it to go, but that's only according to my use. I don't write on a fixed schedule. I have to wait for my muse. Sometimes it strikes, other times it's not there.

My space is in the country now—I've made the transition from the city and it's gotten easier for me to write. I've never been a nine to five type of person though and I hate to write under a deadline, so I don't put out as many albums as some people would like. I would rather work at a few songs and give an album my best effort than put out two albums of poor music.

SAGEBRUSH: That brings us to the next question. Some critics, most notably the Rolling Stones' critics, feel that your albums are weak in that the material on each is little different from the previous effort. Would you care to respond to that?

J.C.Y.: Oh boy! Uh, I don't know. You can't please everybody. But, yeah I can say that what

"RENO HAPPENED TO BE ONE OF THE PLACES WE PLAYED WHERE THE ENERGY WAS TREMENDOUS."

people hear, you know—that's the way it is for them. I just write it. Play it the best I can, and hope for sure that it'll reach. You know, my audience is growing, and I'm reaching a much wider audience. I've reached a point where I've made a turn by getting across to my audiences. Still I have no way to go on how well I'm doing on my records, except maybe by my record sales. All I can say is that the best judge I have is my audience because they happen to reach me.

On my albums—well, some people like the stuff I did with the "Youngbloods," like "Get Together," or the track from Elephant Mountain, "Darkness, Darkness." They say that was my best album. Then some people like my first solo album I recorded for Capitol Records, you know, "Together." Those people think I should have stayed into the folk space. I get steady responses to all my albums by people who say I should stay with what I did before. Like I said before, I just give the best I have.

SAGEBRUSH: There seems to be an influence in some of your music from jazz. Are you into that?

J.C.Y.: Oh yeah! I always have been. I've listened to jazz on and off all my life. It's not something I started listening to when I came to California, but I don't know—jazz has

always been—it speaks more to me in unspeakable questions. You know Carlos Castenada in "Tales of Power," how he keeps trying to tell Don Juan to explain each experience and how Don Juan always laughs at him because it can't be done. Well that's the way it is with jazz. That's the way I feel about it. I can't explain it, but I know how it makes me feel.

Jazz is a breakaway for me; I mean, it really cuts me loose. It's like a feeling—a feeling of sound. And because it doesn't have any lyrics, or identifiable vocals—you just go up and up, and you can go off into several different trips just on one song, seen in different ways, you know? It cuts me loose because it's less... it's less confined, and I just get loose from my confines and the wraps of my hang-ups and my ruts—all of which are fantasized. I just get more loose and more free, and I think that's part of the great interest in jazz. It breaks you through the front gate.

Jazz also breaks away from the traditional and popular sound. When I'm on trips or tours—I like to listen to instrumental music—and like I said before jazz has that sound. But, I'm not just into jazz. What I want to give my audience is the "Great American Music." Jazz is one phase of that, and there have been greats in all the phases. Duke Ellington in jazz and Buddy Miles. Miles Davis is one of the greats there too. Then there is Taj Mahal and B.B. King in Blues and Elvis Presley and Chuck Berry in rock and roll; and Hank Williams in country music.

When I was with the "Youngbloods," we got into jazz a little, but we couldn't make the turn. We got to a certain point and that was it. It's a place I hadn't been and I wanted to get there. I like to find new ways in music. That's why I try to have as many ways on my albums as possible.

SAGEBRUSH: Your love of music is evident, so perhaps the next question is in order. In a news conference last week, Alice Cooper made this statement: "Kids are not going to pay \$8 to see some guy on stage singing 'Lost my Baby, Feel so bad,' they don't want to hear about 'Gee I love trees, but gosh I hate pollution.' They want to see entertainment—a show-music is secondary!" What is your response to that statement, and what is your opinion of glitter, or shock rock?

J.C.Y.: Oh boy! No I don't like it. But I can only judge from my experience. I mean, I'd rather sing and hear about the positive things. Of course, there are a lot of negative things and I think and write about them. But, no I don't dig that kind of thing, I don't like it at all.

Music is a very personal experience for me, and I know a lot of people who are into the same positive space that I am into. I think there are a lot more people who can dig sunsets and clean oceans and trees. I just don't like negative things.

People are getting off on positive things like music. They can get into anguish and despair over the loss of beautiful things. You know, I dig my life, my wife and my kid and—well, that's what gets me off.

SAGEBRUSH: You just celebrated your thirty-fourth birthday recently didn't you?

J.C.Y.: Yes, on November 22. I was born on the cusp of Scorpio and Sagittarius.

SAGEBRUSH: Would you like to say anything more to the people here in Reno about the concert?
J.C.Y.: I'm really looking forward to playing in Reno. In fact, I'm doing more than that man! I'm counting on the people who are at the shows to help us make this album right. I've always wanted to do this, but I want it to be real magic, and I mean like—there's no way—no way to do it without energy from the audience. If they can come through with the energy—we can come through with the music.

It's a big thing man, and I don't think that most audiences realize how much they control what comes out.

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Brushfire First Deadline
The first deadline for all material for the 1976 *Brushfire* is Friday, December 19. 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 mail to P.O. Box 9024.

AGAINST THE GRAIN

Dennis Myers

Elsewhere in this issue, there is a commentary by one of the 'Brush's film critics, David Barnett, on New York as a setting for motion pictures. He ends by saying, "New York City, despite its size, seems to be rather 'light' on television representation."

This brings to mind something that has been bugging me for a dozen years or so.

There was once a television series—I guess it was in about 1965—entitled *East Side-West Side*. The central character, name of Brock, was played by George C. Scott, long before Patton.

This was a really special series. Brock was a New York social worker with an uncertain past. Instead of playing the lowest-common-denominator ratings game in which a standard formula for the TV series is hit upon and then driven into the ground, *East Side-West Side* declined to play by the usual television rules. What emerged was real Art.

A key part of the *East Side-West Side* program was a developing character. An indication of the resistance to this kind of thing which exists in television is seen in a dialogue between a Television Quarterly interviewer, E.G. Marshall—then making a series called *The Defenders*—and Scott.

The interviewer asked, "Can we . . . consider your attitudes toward working in a series? Many critics and practitioners would say that this is the least satisfying kind of drama. Writers, directors, and actors have protested the limitations of it . . . Are you restricted in what you can bring to a character in terms of growth and new insights?"

Marshall—and this was not at all atypical of television thinking—questioned whether a character could be developed in a series: "I'm not certain that characters do grow, in that sense . . . How much can a man really develop in six months or a year? He may give up smoking, or learn to dance, but essentially he changes very little, and therefore there is not that much development in a series character."



This view struck no awe in Scott, who responded: "I agree that it has never been properly done in a series; but I think it can be done," and he said shyly, "this is what we are intending to do."

Marshall: "I'll wait with great interest to see what happens to the character of Brock. But I think you'll stay the same. How are you going to change?"

Scott: "It takes a lot of jockeying with people who make it their business to stand in your way. But it can, and should, be done."

Marshall and Scott batted the thing back and forth for a while. Then, Scott went back to his series and showed Marshall, and more importantly, the network people who "make it their business to stand in your way" that it could be done.

"I said once," commented Scott, "that I didn't want to be the same old Matt Dillon drawing the same old gun in episode 91 as I was in episode one." The last *East Side-West Side* I saw told of Brock being offered a job by a John Lindsay-type New York City congressman (John Lindsay was a New York City congressman then). After some agonizing over his view of politics as irrelevant and some soul searching, he decided to leave social work and join the congressman's staff. To the end, there was the thought in the back of his mind that he was selling out.

Then, *East Side-West Side* was cancelled.

There were cries of anguish, but the program was gone. It was a jolt to me, my first realization that television programming is trash. I have not, since then, been particularly surprised to see such abominations as *My Mother the Car* or such travesties as the cancellation of the Smothers Brothers—with their antiwar skits—while Bob Hope and his pro-war shows were left unmolested.

There are bright spots—*MASH* comes to mind—but to this day I remain convinced that television is an abomination, moving through season after season of long running losers, and short term winners—like *East Side-West Side*.

FILM COMMENTARY

Dave Barnett

New York City has traditionally been one of America's most lensed movie settings. Numerous genres of film have historically been produced with a vivid New York City background.

Fun City has been the setting for such classic horror movies as "King Kong"; for such social melodramas as "On the Waterfront"; for such musicals as "West Side Story" and "Funny Girl"; for such soft-centered comedies as "The Apartment" and "The Owl and the Pussycat" and for such police thrillers as "The French Connection I." During the year 1975 alone, about 50 feature films were produced in New York City.

Gotham itself, over the last few years, has served as a setting for some of "Hollywood's" biggest grossing and best motion pictures. "Godfather I"; "Serpico"; "Three Days of the Condor" and "Dog Day Afternoon" are a few examples. It should also be noted that almost all the black-oriented films of the late sixties and early seventies (e.g. "Shaft") were made in New York City locales.

Why is the Big Apple such a favorite setting for filmmakers? Why not Chicago, Philadelphia, Atlanta, Detroit or Pittsburgh? Why not Peoria, Oklahoma City, Erie or Savannah?

Perhaps, the reason why New York City is such a favorite setting with filmmakers is cultural. French actress Dominique Sanda once called New York "the center of western civilization." I suspect that Europeans see Fun City the same way most Americans see London, Paris and Rome.

To an American, London has tradition and heritage; Paris has sophistication and Rome has culture and romance. To a European and indeed, the rest of the world, New York City has all that London, Paris and Rome have to offer and perhaps more. Gotham is the center of American financial power.

Economically, New York City itself is America's largest film market. The major film production companies usually release their first-run features, initially, in Fun City. If the movies do good boxoffice in the Big Apple they are generally given national release. However, if these films bomb in New York City, they are usually put back into the can and sold to television.



Gotham is also the center of mass communications in America. It is the home of most of our mass magazines and our major radio and television networks. It is also the home of some of filmdom's more respected motion picture critics such as Paeline Kael, Andrew Sarris, Judith Crist, Vince Canby, Jay Cox and John Simon. What better way to get some publicity for your film, if you are a director or producer than to make it in New York City and then invite all those mass communication folks over for a private screening?

There is also a certain type of mystique about New York City. It has a decadent but secure urban flavor. It is big, dirty, mean, crazy, friendless and sinful. New York City is an engrossing metropolis that violates the very value structure of the hinterlandic middle-class. Most of these people are convinced that the Big Apple is suffering from mental and moral disintegration. Going to see a movie made in or about New York City, such as "Death Wish" only reinforces this middle-class attitude.

Yet, these same people, nonetheless, buy tickets and go to see films made in Gotham. It would seem, then, that making a movie with a New York City setting, for whatever reason, only enhances the film's boxoffice appeal.

For example, some movie critics and filmdom insiders are already predicting that Martin Scorsese's new motion picture "Taxi Driver," to be released in February, will be the biggest boxoffice hit of 1976.

The pre-publicity of "Taxi Driver" tells us that the movie serves as a metaphor for instant and incidental violence found in New York City. The plot concerns a man caught up in a violent urban atmosphere which leads to psychological disintegration. To cope with this mental decay he attempts to assassinate the president. "Taxi Driver," thus, becomes synonymous with the urban violence that is usually indexed to New York City.

There is, however, an irony to New York City. It seems that despite the fact that it is the setting for numerous film productions, Gotham itself remains only tokenly represented on television. Los Angeles seems to be the most represented city on the tube. This seems to be especially true with police shows. New York City, despite its size, seems to be rather "light" on television representation.



Term Paper Blues

Bill Balassi

It's that time of year again, when staccato typewriter keys punctuate the late night quiet of the dorms, when curses become louder and more creative as the night wears on and as typing mistakes become more frustrating. During this semi-annual ritual, there are numerous potholes, detours, and road-blocks, many of which we will remember from the last time we traveled this road back in May. At times like these, it is comforting to know that we are not alone, that all of us make the same mistakes on that typewriter keyboard where all our hands touch. With this in mind, we may take a look at some of the more memorable potholes and detours which are all too depressingly familiar.

1. Everything is set to begin. You type the first line of your paper and return the carriage directly into your full coffee cup.
2. Your 3x5 notecards are meticulously stacked in proper order ready to be typed, and a Washoe zephyr decides to rearrange them.
3. You forget to set the right hand margin and wonder why you haven't heard the bell yet.
4. You remember to set a bottom margin only after you have typed the first page.
5. It is 3:00 a.m. and you are still on your introduction.
6. Your electric typewriter has an internal hemorrhage. At this point, however, you can write a nice explanatory note to your prof and continue writing. What is worse is when—
7. The "e" on your typewriter begins to stick and grows progressively worse.
8. Your erasing tears a hole in the page—three lines from the bottom.
9. Your introduction and conclusion need work, but the rest of your paper sounds amazingly like the article you've just finished reading.
10. In proofreading your paper, you discover that you've misnumbered your second footnote: you have thirty-two footnotes.
11. After typing your bibliography, you discover that you've left out an entry, and the author's last name begins with a "B".
12. You staple the pages together incorrectly—and your prof doesn't notice.
13. Your 3:00 a.m. creativity looks like schizophrenia at 9:00 a.m.
14. As you type, there are certain guideposts which indicate how well you are doing. You know your paper is in trouble—
 - a. when you put on the second pot of coffee;
 - b. when you begin to type over mistakes which you had been erasing;
 - c. when you have convinced yourself that you are typing an "A" paper;
 - d. —or when you haven't;
 - e. when you decide that it would be nice to see the sun rise;
 - f. when you finish your ten page paper on page four;
 - g. and when you decide that the course will not be so bad the next time around.

Even with all these potential problems, there is one major reward for going through the hell of producing something that your prof wishes to read even less than you wished to write; you've earned the right to enjoy your vacation, and the amount of pleasure you feel will be in direct proportion to the amount of pain you've suffered during that last week of school.

Excelsior Quake

Maximum magnitude for an earthquake in the Excelsior Mountain area of southcentral Nevada was probably reached in 1934 when the area recorded a shock of 6.3, according to a paper published in the November issue of the Geological Society of the American Bulletin.

Dr. Alan Ryall, director of the Seismological Laboratory at the Mackay School of Mines, UNR, co-authored the paper with Keith Priestley, a former graduate student at the school, following research based on current microearthquake activity, crustal strain data, and the seismic history of the area.

Entitled "Seismicity, Secular Strain, and Maximum Magnitude in the Excelsior Mountains Area, Western Nevada and Eastern California," the paper notes that the consistency of strain build-up and strain release, as recorded at the Mina station of the Seismological Lab's seismic network, suggests a continuous series of small-to-moderate earthquakes and fault creep rather than a stress build-up which could result in a major earthquake.

Various attempts have been made over the past two decades to estimate maximum earthquake magnitudes for specific regions in the world, with each study resulting in different findings based on different sets of circumstances.

In the present paper, Ryall and Priestley based part of their prognosis on the fact that earthquake activity in the Excelsior Mountains has been greater for several decades than activity recorded in the Pleasant Valley area of Pershing County prior to the large quake there in 1915 or in the Fairview Peak Dixie Valley area of Churchill County prior to the 1954 quake in the region.

From a study of old newspapers, earthquake catalogues and early seismic data from the University of California, they conclude that, historically, "... a continuous level of high seismicity is not typical of activity preceding great earthquakes in the Basin and Range region."

Commercial Banking

A textbook on commercial banking, written to meet the educational needs of bankers and financiers, is in its first printing by Prentice Hall, according to co-author Dr. Richard Cotter, Associate Dean of Graduate Studies at UNR.

"This is one of the few textbooks in the field of commercial banking which presents a comprehensive investigation into the functions and functioning of one of the most influential institutions in our modern economy—commercial banks," noted Dr. Cotter.

A scholarly book which is also highly readable, it offers an in-depth look at commercial bank's daily operations and brings into sharp focus the techniques and guiding principles by which those functions are governed. The book's thorough analysis of how and why commercial banks are run offers a cornerstone to an informed understanding of a basic aspect of our economy.

The initial response to the book has been highly favorable as evidenced by its option among universities and colleges even before the publisher's promotional campaign goes into operation.

The co-authors of the book include the following: Edward W. Reed, Senior Vice President and Economist of the U.S. National Bank of Oregon; Edward K. Gill, Trust Investment Officer of the Idaho First National Bank and Richard K. Smith, Professor of Finance at the University of Montana.

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New York City



Paul Gallo

I am a New Yorker and perhaps I can tell you something about it. I used to have a heavy accent but most of it is gone now, involuntarily. My parents live there, know no other place and think that over the years I have developed a strange accent. They will never leave that place nor lose their accent. I find that admirable. Strangely, I find that my accent returns when I return to NYC.

New York City is divided into five totally unequal parts.

The Bronx: It is the only borough of the city that is on the mainland of North America. The south Bronx is a horrendous ghetto populated, for the present, mostly by Blacks and Puerto Ricans. The northern section of the Bronx borders on Westchester County, a place so wealthy that God is in the phone book along with Nelson A. Rockefeller, a certain Korean, Reverend Moon, and many others. Millionaires are looked down upon by multi-millionaires but they all ride the train down the banks of the Hudson River to Manhattan (downtown) each workday and read *The Times* and *The Wall Street* and do a great deal of cigarette smoking. The train goes straight through the South Bronx. If you ever ride this train you'll know when you are approaching the ghetto. No one looks out of the windows.

Hunt's Point is in the South Bronx. It is the place where all the vegetables for NYC are brought in from all over America. Few New Yorkers have ever seen the market. It is underneath the elevated Cross-Bronx Expressway. One can smell it from there. It smells of vegetables, millions of them. It smells of diesel exhaust from the thousands of trucks that are idling there. There is a love-hate thing that goes on between New Yorkers and the Market. They eat the vegetables and they breathe the exhaust.

Queens: is on Long Island. Archie Bunker lives there, they say. Mostly blue collar Irish and white collar Jewish. Laguardia Airport is there. Kennedy Airport is there. Forrest Hills (tennis) is there. Across the freeway from Forrest Hills is Laguardia and next to that is Shea Stadium. Shea Stadium is the place where crazy people go to worry about Joe Namath's knees and Tom Seaver's arm. The fans usually drink incredible amounts of Schaefer and Rheingold beer there. Soon they forget about the arms and the legs. A few miles away is a place called Aqueduct and not far from that is a place called Belmont Park. People go to these places to bet on their favorite horses. In good weather there will be a crowd of perhaps 40,000. On a bad day the gate will be only a trickle, 30,000. Schaefer and Rheingold there too. Lots. Most of the racing enthusiasts do not tell their wives where they have spent the day.

Queens is the place where people went after WW II to get away from the city. Now they're in it. Now they're moving out of Queens—by the thousands.

Brooklyn:

Immigration, the Dodgers, "burled eggs"—there is only one place like this on the planet. Some say, "too bad," others give thanks to God. Brooklyn was once known as the "City of Churches." It is not a city anymore. At the turn of the century it became part of NYC after a characteristically "knock-down-drag-out" political fight. Brooklyn is a large port in New York Harbor. Formerly, it bustled with the goods of the world. Today, due to the containerization of cargo, it is relegated to the task of servicing ships who use the old-fashioned cargo net and longshoreman method. The longshoreman's union is Italian dominated. That's short for saying—Mafioso. Many of the older ships that dock in Brooklyn come from South America. They bring in coffee, nuts, sugar and Heroin and Cocaine. The Bureau of Customs posts a guard at the gate of each pier. He is a good friend of all the

longshoremen and. . . invariably . . . yes . . . Italian.

The sun sets earlier in Brooklyn than any other part of the City of New York because across the river, the East River, lies the most remarkable, gigantic disastrous, beautiful, ugly, conglomeration of stone, sweat, steel and chic that the world has ever known. Brooklyn lies in the shadow of Manhattan, literally.

Manhattan:

From west Brooklyn, the tip of Long Island, we see "The Big Apple"—Manhattan. Manhattan was an Indian chief who used to live there. The island itself is roughly five miles long and one mile wide. The avenues go up and down the island and the streets go crosswise. It is difficult to get lost because all the streets (except for Greenwich Village) are numbered. There are approximately equal numbers of cops and taxi cabs, 30,000. They have more than that in common though. They are also arrogant. In fact, nearly everyone in Manhattan is arrogant. When the commuters cross the East River on the train, they, too become arrogant. It's something of a survival tool.

Harlem is on the north part of the island. 125th Street and Lenox Avenue-Basie; Ellington; Armstrong; Malcolm X. The Village is near the tip of the island to the south. Dylan, Lennon, etc. To the east of the Village is Chinatown which is squashed against, of all things, Little Italy, or what's left of it. There is the feast of San Genaro each September there. The local parish priest and altar boys carry the statue of Mary through the streets and fat balding men with young assistants pin thousand dollar bills to the image. The money is said to have something to do with South American ships from Brooklyn docks.

It is Central Park West penthouse—Superchic—\$220 shoes—uptown—on the make. It is Jackie O. taking a walk. It is a free concert in the park on a summer Sunday. 20,000 people bop in and get loaded.

There are more Puerto Ricans in NYC than San Juan. There are more rabbis than in Tel-Aviv. There are more churches than Rome. More strippers than Vegas (and probably more dice games). More 18 year olds can stuff a basketball in a ten square block area in NYC than the whole country put together. The same goes for smack.

Seven of the ten biggest banks in this country are there. There are museums. Art galleries. Photo galleries. Porno galleries. A thousand theaters. Madison Square Garden is the place where they play a hockey game, a basketball game, a world championship fight, a dog show and a rock concert—on the same day!

From the Battery, the tip of the island in NY Harbor, you can see the Statue of Liberty, Brooklyn, the skyline of Newark, the Verrazano Bridge (largest in the world) and rusting, ancient aircraft carriers. But there is something else out there. A funny looking island with one huge building. Nearly everyone who is an American is connected, blood connected, with this place called Ellis Island. More than 20 million immigrants were processed through that forbidding, yet hopeful place. It is a museum now.

Across the other side of the bay is the fifth Borough.

Staten Island:

To be a real New Yorker it is necessary to dispense with this place quickly. It is a pleasant middle-class place with trees and lawns and decent housing and few poor people. It has very little character because it has very few problems. It is residential.

Perhaps all I can say about this city that can make you understand it, is to say that NYC is for everyone in this country. It IS America. In its utter confusion, spirit, optimism, filth, depravity, sophistication, crime, prejudice, poverty, diversity. It is us. We are it.

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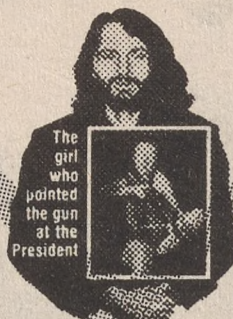
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Ski Touring

Ren Rice

A ski touring class, Physical Education 130, is being offered to interested students during the semester break. The classes will be held January 5-9, from 1 to 4 p.m. daily. The terrain will be Galena Creek, Tamarack Flats or Tahoe Meadows, depending upon availability and weather conditions. Dr. Mark Magney, instructor, said the class will be limited to 20 students.

The cost of the one-credit class will be \$23. There is also an optional \$2 ski wax fee, and an equipment rental of \$3 per day.

Registration will be on Monday, January 5, at 9 a.m., in the Central Office Services Building located on Artemisia Way. Pre-registration forms are available on the bulletin board in the recreation building. For more information, call 972-0781.



Ski Racing

The UNR ski racing team swept its opening meet at the College of the Siskiyous Invitational with 282 points last weekend, 52 points over its closest competitor, Sierra College. The University of California, Berkeley, claimed third place with 216 points; College of the Siskiyous, 174; Feather River College, 150; Mt. Shasta College, 90; and University of California, Davis, 59.

Top individual honors went to Keith Kullby and Borre Fossli. Kullby won the giant slalom Saturday in 35.3 seconds over 45 other competitors. But Sierra College captured the next three places to win the overall event with 93 points to UNR's 90. That was the only event the Nevada skiers lost.

Fossli led the pack of Nevada skiers in the cross-country race with a time of 30:02. He was followed by Jeff Mortimore, 31:48; Matt Lavin, 34:34; and Mark Jorgensen, 34:41, all from UNR. The Wolf Pack decisively claimed that race with 96 points to Berkeley's 84 points in second place.

Then Sunday it was the slalom race which Kullby also won but not before close competition. In the first run, UNR sophomore John Talbott came from the fourth seed to top Kullby's previously fastest time by one-tenth of a second. But in the second run, Talbott had to settle for second place behind Kullby who finished with 66:2, a full second ahead. Rees Palermo placed third in 67:8, and captain Denny Waters took fifth in 68:8. The Wolf Pack totaled 96 points in the event to Sierra College's 83.

The ski team has eight more meets during the season including Winter Carnival. At that event the team will race January 31-February 1, against some other top ski teams, some from Utah and Montana.

The UNR women's ski team was unable to attend the opening meet at Mt. Shasta due to a lack of funds. The team is now also under the direction of the men's coach, Clint Monfalcone.

Women's Basketball

Terri Gunkel

Luella Lilly is going to try to make it two successful sports in a year as women's basketball practice began this week. She said that about 21 girls have turned out, including 11 from the volleyball team, but that she is hoping for a squad of about 30.

"I want to encourage any girl to attend the practices. The team has been conditioning," she said, "but it's not too late to report." Daily practice begins at 3 p.m. in Gym A of the Lombardi Recreation Building. She said she would like participants to report prior to Tuesday.

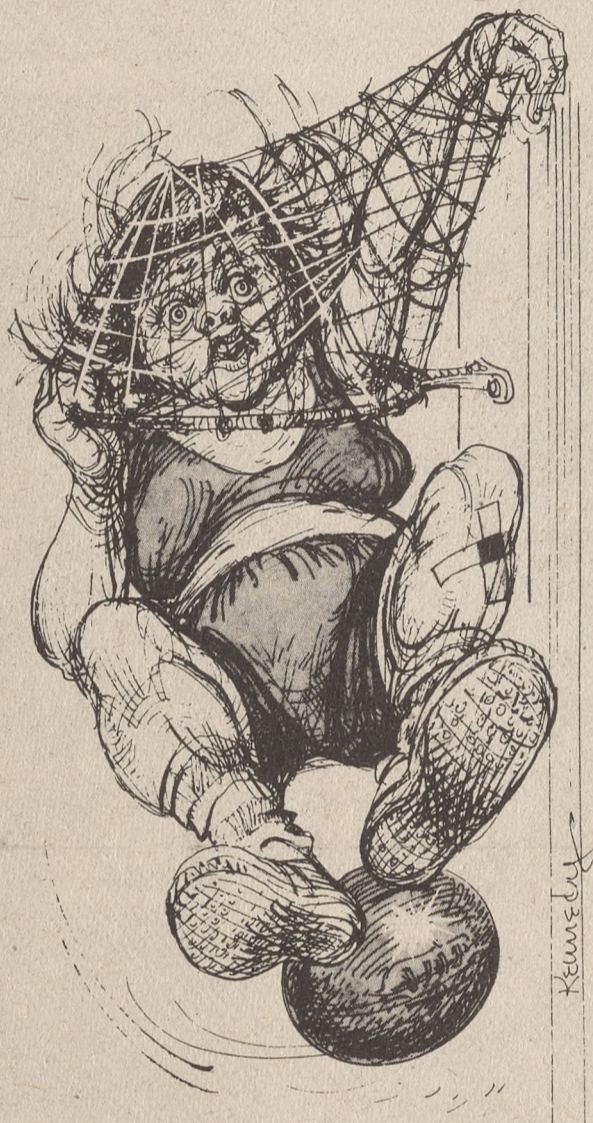
Lilly explained that she considers it a part of the job to also teach the skills of basketball. "I don't even care if they played on a high school team. Sometimes it looks like our skill level is too high, and a lot of girls don't come out then," she said.

The women's basketball squad will begin its season during the Christmas break with a game against Sacramento January 6 at 1 p.m. in Reno.

Jan. 6	Sacramento
Jan. 9-10	Nevada Invitational
Jan. 16	Davis
Jan. 17	Stanislaus
Jan. 23	Berkeley
Jan. 24	San Jose
Jan. 31	Sonoma
Feb. 4	Sacramento
Feb. 6	UNLV
Feb. 7	San Jose
Feb. 10	Davis
Feb. 14	Berkeley
Feb. 20	Stanford
Feb. 21	Sonoma
Feb. 26-28	NCIAC Championships
March 4-6	WAIAW Regionals
March 11-13	Junior Varsity Invitational

Reno	1 p.m.
Reno	All Day
Davis	4 p.m.
Stanislaus	10 a.m.
Berkeley	5 p.m.
San Jose	1 p.m.
Reno	11 a.m.
Sacramento	3:30 p.m.
Reno	8 p.m.
Reno	11 a.m.
Reno	4:30 p.m.
Reno	11 a.m.
Stanford	5 p.m.
Sonoma	11 a.m.
Sacramento	All Day
San Jose	All Day
Humboldt	All Day

"Sometimes it looks like our skill level is too high, and a lot of girls don't come out then"



Intramurals Here

The individual with a taste for athletics can choose from a varied menu of competitive intramural sports scheduled for next semester. Competition in handball, basketball, and table tennis will start only a few days after spring classes begin. Persons interested in intramural basketball should have their team lists ready by the first week of the new semester.

Sports in February will be skiing, wrestling, and badminton.

March intramurals will follow with basketball free throw, gymnastics, and flag football.

Late spring sports of racketball, fencing, weight lifting, swimming and diving, squash, track and field, and golf will round out the intramural sports year.

1976 Ski Team Schedule

Northern California Intercollegiate Invitational	Jan. 17-18	Soda Springs (Sierra College)
Utah Winter Carnival	Jan. 23-25	Park City (University of Utah)
Nevada Winter Carnival	Jan. 31-Feb. 1	Mt. Rose (UNR)
Vanderbilt Cup	Feb. 7-8	Squaw Valley (UC-Berkeley)
North-South Invitation Championships	Feb. 20-21	June Mt. (USC)
Pacific Coast Intercollegiate Championships	Feb. 27-29	Squaw Valley (UNR)
National Collegiate Athletic Association Championships	March 3-8	Sunday River (Bates College)

Perry Campbell: Basketball And Nevada

Steve Martarano

Number 30 for the Wolf Pack comes down the perimeter of the court, gets the pass from a teammate, puts the shot up and then as one announcer puts it, hits the bottom of the well for two more points.

That type of play has been a very familiar sight for UNR basketball fans. The number 30 is senior Perry Campbell, one of the finest shooters Nevada has seen in a long time. He's quick, moves toward the basket well, and averages over 20 points a game for the Pack.

Campbell, from Birmingham, Alabama wasn't even going to play in high school. He says, "I was a shy type of person so I wasn't going to go out. But the coach saw me play in gym class and he asked me to go out for the team. I really got involved after that."

His high school won three straight championships before he graduated and he went to a junior college in Portland, Oregon. There he won a championship his first year, played another year there and came to Reno.

His first year at UNR, Campbell was the Pack's leading scorer as he made All-Conference honorable mention. But Campbell is definitely a long way from Alabama. He says, "I can't say I hate Nevada or like it. People-wise, I don't have anybody I can relate to socially or culturally which is not a real main factor concerning what I'm here to do. For a black man to come to Reno and go to the university, he has to have a strong mind to be able to deal with the situation here. If he doesn't, he will mess himself up and transmit bad feelings to other people. A lot of people are messed up, but you have to overlook that because if you let every little thing bother you, then you'll just hurt yourself."

There are some highly rated freshmen on the Pack's roster this year: Edgar Jones, Herb Billups and Mike Longero. Campbell, who is a senior, knows what it's like to be a freshman starting out. He said, "I just told them that everybody playing college ball was a high school star somewhere. But now that is in the past. In college you have to start all over." He continued, "I think our young guys are finding out that just because his name is such-'n'-such and he was highly recruited that other players are going to fall on the wayside for them. If anything, it will make opponents play harder just to show you that you aren't as good as people say you are. You have to work even harder just to prove that you are good."

Campbell is a good shooter, as anyone who has ever watched him play knows. On the mechanics of shooting, Campbell said, "You have to be born a shooter in the first place. But to get your shots off, you have to be moving constantly. Look at the good ones like Rick Barry. They are always moving around, never standing in the same place. When you stand still, you don't get your shots."

Campbell, this year, has started slowly, getting better every game. In the opening game with Fresno State, he didn't hit a field goal in seven tries. Against Stanford he improved to 16 points and then last Saturday at LSU he hit 20 for the first time. He says, "In the Fresno game, I wasn't moving like I was supposed to. The offense we were running was designed to

get the ball in the middle, create things and get them in foul trouble. And then I would hit some from the outside to keep them honest.

"But what happened," he continued, "was that they were sagging off me and Padgett and going directly towards Edgar (Jones) under the basket, every time he got the ball. It got to be like a beehive under there. Fresno wasn't a big school but the things they did, they did well."

In Louisiana, the Pack had a big lead early, but then lost by 20 points. Campbell said, "When we got LSU down 18-4, everybody was moving around, playing aggressive."

The Pack is having their troubles, but they are a young team. Campbell says, "We certainly have a lot of potential. It's just got to be a molding process, putting everything into the same jar. For us to win, it will boil down to our defense. We got the people to score points, that's obvious. But as soon as our defense gets together, we'll be tough. We can't lose our poise. We played 35 good minutes against LSU and then fell apart."

"I can't say I hate Nevada or like it. People-wise, I don't have anybody I can relate to socially or culturally which is not a real main factor concerning what I'm here to do. For a black man to come to Reno and go to the university, he has to have a strong mind to be able to deal with the situation here."

Maybe too much was expected of UNR before the season. Campbell said, "Everybody's starting to get down on us saying, 'Oh, Nevada should be doing this and doing that and just kicking ass,' but if you look at some of the good schools in our conference, their schedule consists of playing teams like Davis and Sacramento. It wouldn't have been a problem for Coach Padgett to get some games that we would automatically win. But we want to play the best to see how we stand. I'm happy with the program here and I'm happy with the competition we play. It wouldn't make me any better to play easy schools."

Perry Campbell has been successful at every level of basketball he has played. After this season, only one more barrier will be left for him to overcome: the pros. He says, "I would like a shot at it. A hope; that is my only goal right now. The way the pros pick players, it's hard to tell who's going up there. But I hope I get the chance, to see if I could play with the best."

He ended with, "When a game is over or after my playing days are done, I just want people to see me with respect and say that Perry Campbell is a damn good basketball player."



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